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PROTOTYPE DYNAMICS IN THE RESTORATION VERNACULAR PRINT: A DIACHRONIC ONOMASTIC STUDY OF *POOR ROBIN'S ALMANACK*

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Abstract

This study quantifies the internal semantics of the mock-saint calendars that appeared annually in *Poor Robin's Almanack* between 1664 and 1674, the most widely circulated comic almanac of Restoration London. From ten digitized issues a corrected onomastic corpus of 2728 tokens was compiled; every name is time-stamped by month and year, classified under one of eight narrative roles — *Heroes & Knights*, *Lovers*, *Magic & Supernatural*, *Notorious Women*, *Outlaws & Rogues*, *Sages & Satirists*, *Tricksters & Fools*, and *Tyrants & Traitors* — and tagged for cultural provenance (Greek myth, broadside ballad, contemporary pamphlet, etc.). Token frequency serves as an historical production norm; the category concentration and intra-class typicality translate that frequency into prototype strength. Results reveal a graded folk taxonomy. *Lovers* and *Heroes & Knights* form tight, myth-anchored nuclei dominated by a handful of classical and romance figures, whereas *Tricksters & Fools* and *Tyrants & Traitors* display deliberately flat profiles open to continual topical additions. Provenance tags show a strong correlation between lexical concentration and cultural homogeneity: categories with high concentration draw most of their tokens from a single narrative pool, while diffuse categories recruit names from five or more source domains. Diachronically, the calendar's centre of gravity first shifts toward political invective, then toward jest-book humor, quantifying how popular print renegotiates the sacred–profane boundary in step with shifting political climates and the taste for novelty. Methodologically, the article demonstrates that fixed-format onomastic satire can be mined much like production norms: name extraction, semantic tagging, prototype metrics and diachronic slicing together provide an alternative for historical cognitive linguistics.

Keywords: *almanac; onomastics; cognitive linguistics; prototype; historical linguistics; Early Modern English; London vernacular; folk taxonomy; calendral folklore*

1. Introduction

Restoration and early-Georgian almanacs constituted the bestselling vernacular print genre of seventeenth-century England, moving an estimated 400,000 copies annually during the reign of Charles II (Wardhaugh, 2012). Their structured month-by-month calendars, planetary tables, and household "remembrancers" offered ordinary people a structured framework of time comparable in cultural significance to the Bible and statute book for the elite (Kassell, 2011). However, alongside these earnest publications emerged a vibrant genre of mock almanacs, satirizing everything from astrological forecasts to religious marginalia. Chief among these satirical counterparts was *Poor Robin's Almanack* (1663–1828), issued by the Stationers'

Company and traditionally attributed to the Essex pamphleteer William Winstanley (Wardhaugh, 2012). At its peak during the late Restoration period, Poor Robin achieved annual sales reaching approximately 20,000 copies, rivaling serious almanacs like Old Moore and far exceeding comparable pamphlet formats (Akers, n.d.; Smyth, 2008).

A distinct feature of Poor Robin was its distinctive dual-calendar structure, juxtaposing a traditional saints' list on the left column with an irreverent “mock saints” list featuring characters like Robin Hood and Mother Bunch on the right. Walker (2018) argues that mock almanacs cultivate a ‘purposeful ignorance’ which exposes the contingency of seemingly totalizing forecasts. Poor Robin’s mock-saint lists exploit exactly this strategy: once the high-diagnostic frame *Saint X’s Day* is recognized later as a comic violation — a textbook prototype effect. Burke’s (1984) review of modern saint-studies underlines that ‘sainthood’ is a negotiated social label, thus Poor Robin’s pseudo-hagiographical device not only mocked ecclesiastical authority but also reflected and reinforced popular moral hierarchies by positioning celebrated outlaws closer to virtue than established figures of authority or scandal. Due to minimal changes in layout despite significant variation in content, these calendars offer a stable corpus ideal for investigating how Restoration readers cognitively reorganized elements of folklore, history, and scandal within a sacred frame.

While the almanac tradition and its comic counterpoints have attracted scholarly interest, existing literature largely focuses on aspects like authorship, satirical intent, political propaganda, mathematics, and print culture (Capp, 1979; Perkins, 1996; Palmeri, 1998; Wardhaugh, 2012). Capp’s (1979) foundational catalogue documents the historical print parameters but relegates Poor Robin to anecdotal status. Perkins’s (1996) monograph chapter was the first sustained literary analysis, arguing how Poor Robin’s persona of the “Knight of the Burnt Island” lampooned social and professional elites, a dynamic that sustained its extraordinary longevity and inspired myriad provincial “Poor” imitations on both sides of the Atlantic. Palmeri (1998) expanded the satiric view, reading mock almanacs between 1660 and 1760 as vehicles for Whig historiography through calendrical humor, using familiar authority of the almanac form to expose the arbitrariness of both political allegiance and religious devotion, inviting readers to laugh at the fervor of would-be martyrs and prophets. Wardhaugh (2012) shifted analytical focus to numeracy, examining how Poor Robin popularized arithmetic puzzles within rural households.

Despite these critical advancements, the existing scholarship primarily adopts formalist and historicist approaches, neglecting linguistic and cognitive dimensions. Poor Robin’s mock-saints lists are frequently noted but have not been analyzed systematically for onomastic patterns or cognitive organization. Yet, insights from prototype theory (Rosch, 1975; Lakoff, 1987) and folk-taxonomy research (Anderson, 2003; Kay & Smith, 2004) suggest that repeated lists inherently encode a graded category structure, where some names act as prototypical exemplars and others as peripheral members. Employing a diachronic and onomastic angle, this study *aims* to critically evaluate the semantic prototypes underlying Poor Robin’s mock sainthood and analyze how these prototypes evolved throughout the politically volatile Restoration decade. *Objectives* of this research are twofold: first, to quantify the internal semantic structure of Poor Robin’s mock calendars by identifying prototype strength within name categories; and second, to explore how these semantic prototypes shifted diachronically, reflecting broader political and cultural transformations. By linking these semantic patterns explicitly to historical context and cognitive theories, the present study not only adds to the existing scholarly discourse but also introduces a methodological framework for analyzing onomastic satire in fixed-format historical texts. The *subject-matter* of this study is the semantic organization of mock-saint calendars within Poor Robin’s Almanack. The *material* comprises the corpus of Poor Robin’s almanacs spanning the years 1664 to 1674.

2. Materials and methods

Although prototype theory has been quantified mainly in synchronic experimental and computational measures: typicality-rating studies (Rosch, 1975; Rosch & Mervis, 1975; Rogers, 2016); category-production norms (Battig & Montague, 1969; Van Overschelde et al., 2004); distributional semantics (Rips et al., 1973; Boleda, 2020) — the present article extends this toolkit to an historical corpus. Instead of eliciting modern judgements, token frequency in calendar prose is viewed as an implicit production norm, and two concentration metrics are adapted to quantify centrality: the Herfindahl–Hirschman Index captures how steeply a semantic class is peaked, while the T_i -percentage identifies the focal exemplars themselves. By adding time-stamping tokens, it can be further tracked how prototypes strengthen, weaken or migrate across eleven years. Satirical almanacs supply an ideal test-bed for this type of study: the *Poor Robin* series riffs on the same compilation of cultural types year after year, leaving a frequency-rich record of Restoration England’s moral imagination. Thus the Poor Robin ledger complements experimental work by showing, in a single satirical artefact, how prototype structure can be measured, compared and allowed to drift through historical time.

All name tokens across the Mock Saint/Sinner in fully digitized transcriptions of the *Poor Robin* issues 1664-1674, held by Early English Books Online (EEBO) constitute the primary dataset. High-resolution PDFs were downloaded, for each monthly calendar page the right-hand “mock saints” column (in most issues February lists them as Sinners) was isolated — the locus of the parody name list — and subjected to OCR recognition with following manual proofreading and correction. The output was tokenized and annotated to one of eight semantic classes (*Heroes & Knights*, *Lovers*, *Magic & Supernatural*, *Notorious Women*, *Outlaws & Rogues*, *Sages & Satirists*, *Tricksters & Fools*, and *Tyrants & Traitors*). A pilot feature inventory showed that names grouped this way (Table 1) share maximal family-resemblance attributes within class while remaining conceptually distinct across classes. The eight-way split therefore maximizes within-class feature overlap while keeping classes large enough for the token counts. The labels mirror the satirist’s comic binaries — virtue vs vice, authority vs subversion, natural vs supernatural — allowing the data to speak directly to changing moral emphases.

Table 1.

Semantic Classification and Defining Attributes

Semantic class	Defining attributes
Heroes & Knights	Valorous figures embodying chivalric ideals
Lovers	Figures noted for constancy and amatory martyrdom
Magic & Supernatural	Figures explicitly linked to supernatural powers
Notorious Women	Prominent women marked by scandal or infamy
Outlaws & Rogues	Folk-hero lawbreakers and highwaymen
Sages & Satirists	Persons famous for wisdom, intellect, or moral commentary
Tricksters & Fools	Comic deceivers and professional jesters
Tyrants & Traitors	Infamous figures who misuse or betray authority

The right-hand “mock saints” lists recur unchanged in format for every issue, yielding a neat year-by-month grid. They also stand apart from verses or epigrams, as the author had to select and name

an individual for each calendar slot, which produces discrete onomastic data: the number of times a figure appears across the decade works like a historical production norm, revealing which mock saints felt most familiar or salient to Restoration readers; the same grid is printed in each surviving issue, so the cast of characters can expand, contract or pivot with changing political moods. These names are not just proper nouns; they are compressed cultural schemas. For instance, *Robin Hood* activates a whole bundle of features (outlaw, archer, Sherwood, justice), thus treating each name as a data-point therefore brings onomastics and cognitive linguistics together by counting how often each schema is invoked — and how those counts drift — given insight into how the folk conceptual system of Restoration readers evolved in real time.

The cleaned corpus (Poor Robin’s mock-saint calendars, 1664-1674) contains 2728 individual tokens distributed across 542 distinct names. These names fall into eight semantic frames that parody the canonical sanctorale (Table 2). A single residual slot (*Unclassified*) contains Giles Pritchard (3 tokens).

Table 2.

Distribution of Name Tokens by Semantic Class

Category	Distinct names	Tokens
Tyrants & Traitors	166	811
Tricksters & Fools	128	553
Magic & Supernatural	60	384
Outlaws & Rogues	42	270
Sages & Satirists	67	264
Notorious Women	37	200
Heroes & Knights	23	157
Lovers	18	86
<i>Unclassified</i>	1	3
Total	542	2747

To demonstrate that the *Poor Robin* name-lists are structured around prototypes rather than random choice, the structure of *Poor Robin*’s mock-saint taxonomy is captured by two complementary indices. The Herfindahl–Hirschman Index (HHI), originally a measure of market-share dominance, is repurposed as a metric of prototype strength: if one or two names monopolize a category’s token budget, HHI rises towards 1; an even distribution drives it down towards $1 / n$. In prototype theory this maps onto how strongly a category is pulled toward its cognitive centre. The typicality weight T_i , by contrast, is a member-level statistic: it expresses, in percentage terms, the share of a given name in its own class’s token budget and thus states which individuals function as focal exemplars. The two metrics reveal not only whether a category is tightly centred or diffuse, but also which names perform the centring or, in other words, HHI reveals whether a class behaves like a tight nucleus or a loose list while T_i reveals who sits at that nucleus for *Poor Robin* almanacs.

Using the 1664–1674 name corpus (120 viable months as 1673 almanac skips the mock saint calendar), we compute for each name i in a macro-class C . First we convert every raw token count to a relative share

$$p_i = \frac{\text{token}(i)}{\sum_{j \in C} \text{tokens}(j)}.$$

Next, we square each share—thereby magnifying the weight of frequent items—and sum the results:

$$HHI_c = \sum_{i \in C} p_i^2.$$

Because squaring amplifies large frequencies, two very common names contribute far more to HHI than ten rare ones; the index therefore records how strongly a class is monopolized by its prototype set (Table 3). Classes such as *Tyrants & Traitors* (HHI = 0.0083) and *Tricksters & Fools* (0.0119) display extremely flat frequency profiles, signalling a diffuse prototype. In contrast, *Lovers* (0.0760) and *Heroes & Knights* (0.0542) show sharply peaked distributions governed by a few names, signalling a focused prototype.

Table 3.

Category-level concentration

Category	HHI (here – prototype concentration)
Tyrants & Traitors	0.0083
Tricksters & Fools	0.0119
Magic & Supernatural	0.0224
Outlaws & Rogues	0.0320
Sages & Satirists	0.0207
Notorious Women	0.0349
Heroes & Knights	0.0542
Lovers	0.0760

Category-internal typicality values specify which names serve as focal prototypes, so for every unified name i in category C we calculated:

$$T_i = \frac{\text{tokens}_i}{\sum_{j \in C} \text{tokens}_j} \times 100$$

Where T_i is the *typicality weight* of name i within its semantic category C ; tokens_i is the raw frequency count of name i in the corpus. $\sum_{j \in C} \text{tokens}_j$ is the sum of tokens for every name j that belongs to the same category C and by multiplying by 100 we convert the resulting proportion to a percentage, so T_i expresses what share of the category's total mentions is contributed by name i . Thus, if *Mother Shipton* occurs 34 times in the *Magic & Supernatural* class and the entire class contains 429 tokens, her typicality weight is $T_{\text{Shipton}} = \frac{34}{429} \times 100 \approx 7.9\%$.

The higher the percentage, the more that name dominates its category and anchors our mental representation of what counts as a *Tyrant & Traitor*, *Outlaw & Rogue*, etc., in Poor Robin's satirical world. Flat distributions suggest no single exemplar clearly governs the category; steep ones indicate such exemplars (Table 4). Because the text is humorous, typicality also hints at which cultural figures Poor Robin expected readers to recognize instantly within each frame (e.g., Mother Shipton in *Magic & Supernatural*).

Table 4.

Top prototypes by typicality			
Category	Name	Tokens	T_i
Lovers	Penelope	10	11.63
Lovers	Hero	10	11.63
Lovers	Patient Grissell	10	11.63
Lovers	Leander	7	8.14
Lovers	Paris	7	8.14
Heroes & Knights	Amadis de Gaul	12	7.64
Heroes & Knights	Parismus	12	7.64
Heroes & Knights	Maiden Knight	11	7.01
Heroes & Knights	Tom Thumb	11	7.01
Lovers	Flora	6	6.98

3. Results

3.1. Distribution of prototype strength across semantic classes

3.1.1. Highly concentrated prototypes. The *Lovers* class displays the highest concentration in the corpus ($\text{HHI} \approx 0.076$). Five names alone *Table 1* — *Hero*, *Patient Grissell*, *Penelope*, *Leander* and *Paris* — claim over half of all tokens in the set ($T_i = 11.6\%$, 11.6% , 11.6% , 8.1% and 8.1% respectively). In cognitive terms the almanac creates a distinct “martyr for love” prototype whose core is female fidelity and self-sacrifice. Prototype theory predicts that tightly centred categories often display a radial organization in which peripheral members inherit subsets of properties from the focal exemplar (Lakoff, 1987). The *Lovers* class illustrates this through the core triad — *Hero*, *Patient Grissell*, *Penelope* — as they all enact a script of female constancy and granted prototype status comparable to that of real saints. Peripheral members such as *Leander* and *Paris* preserve only parts of that script (tragic devotion, illicit passion) and therefore occupy second-ring positions. Thus the *Lovers* class can be viewed not as a flat list but as a radial network whose fringe represent shared narrative attributes, i.e. the family-resemblance chaining that Rosch took to be diagnostic of natural categories.

The next most focused category, *Heroes & Knights* ($\text{HHI} \approx 0.054$), is anchored by romance heroes imported from continental fiction — *Amadis de Gaul* and *Parismus* (both $T_i = 7.6\%$). Although less monolithic than *Lovers*, the set still behaves as a true prototype: three to five literary paladins are enough to evoke the entire chivalric schema. The prominence of Spanish and French titles rather than Arthurian ones suggests that Restoration popular piety, as refracted through satire, preferred printed romance to native legend when forging secular saints.

3.1.2. Balanced prototype cores. Mid-range HHI values occur in *Notorious Women* (0.035) and *Outlaws & Rogues* (0.032). In the former, notorious brothel-keepers *Sue Flavel* ($T_i = 5.5\%$) and

Damaris Page (5.0 %) sit alongside the long-standing model of *Jane Shore* (4.5 %). Here the almanac links topical Restoration scandal with fifteenth-century court gossip, producing a composite but recognizable anti-saint model of female transgression. The *Outlaws & Rogues* class is headed by *Little John* (5.9 %) and ballad-writer *Martin Parker* (4.8 %), followed at a short distance by *Robin Hood* himself (4.1 %). The presence of a living pamphleteer next to legendary forest brigands confirms that the satirist's strategy is to keep a small collection of salient names while leaving the periphery open to new arrivals.

3.1.3. Diffuse categories. Prototype concentration drops sharply in the remaining four classes. *Magic & Supernatural* (HHI $\approx$ 0.022) is led by *Friar Bungay* and *Mother Shipton* (both T_i = 4.7 %), but no single witch or prophet monopolizes the frame; the category behaves more like an open list of supernaturals than a canon. *Sages & Satirists* (0.021) distributes its tokens almost evenly among obscure prophetic writers such as *Arise Evans* (3.8 %) and humanist by-names like *Aristippus* (3.4 %). *Tricksters & Fools* (0.012) and *Tyrants & Traitors* (0.008) are the flattest of all: their highest-scoring members — *Lazarillo* (2.0 %) and *Hannam* (2.3 %) respectively — never exceed two to three percent of the class budget. The vanishingly small HHIs indicate a satirical choice to replace fixed focal saints with a revolving door of clowns, heretics and despots, ensuring that each new issue can absorb topical villains without destabilizing the reader's schematic expectations.

3.2. Correlation of prototype strength with cultural origins

In order to test whether prototype strength is tied to cultural provenance, every mock-saint name was annotated with a Source label (e.g. Greek mythology, Restoration pamphlet, English folklore – Robin-Hood cycle). Table 5 summarizes origin diversity for all eight semantic classes and a clear gradient emerges: *Lovers* display both the sharpest lexical prototype (HHI = 0.076) and the narrowest origin base, with fully 45 % of their tokens drawn from Greek mythology. Prototype homogeneity thus coincides with cultural homogeneity. At the opposite end, *Outlaws & Rogues* and *Magic & Supernatural* mirror their flat lexical HHIs – these classes recruit exemplars from at least five distinct cultural pools – classical epic, medieval balladry, news-pamphlet criminal biography, continental folklore, and pseudo-historiography – so no origin gains sufficient entrenchment to anchor a focal prototype.

Table 5.

Dominant source categories per semantic class

Semantic class	Top token sources
Lovers	Greek mythology (38); European folklore – ATU 887 (10); Greek mythology – Homeric epic (10)
Heroes & Knights	Medieval romance (27); Elizabethan fiction (21); Greek mythology (14)
Magic & Supernatural	Greek mythology (83); German folklore – Faust legend (21); Renaissance fiction – Rabelais (21)
Outlaws & Rogues	Historical – Stuart England (34); English folklore – Robin-Hood cycle (26); English folklore – Child Ballad 145 (16)
Notorious Women	Historical – Restoration England (21); English broadside bawd – 17th c. (11); English broadside ballad (9)
Tyrants & Traitors	Historical – Interregnum England (regicide 1660) (150); Historical – Restoration England (19); Biblical (16)
Sages & Satirists	Historical – Stuart England (Welsh visionary, d. 1660) (10); English satire – 17th-c. (9); Historical – Classical Greece (9)
Tricksters & Fools	English satire – playing-card knave cycle (c. 1600) (20); Renaissance fiction – Cervantes (1605) (20)

3.3. Diachronic implications for prototype distribution. In addition to the prototype counts, every mock-saint token was logged with its year, month, name and semantic class and the ten almanacs fall into three contiguous blocks (Table 6). For each year, the eight class totals were converted to percentages of that year's token budget; these percentages were then averaged within each block.

Table 6.

Relative composition across periods

Semantic class	Early Restoration (1664-66)	Mid Restoration (1667-69)	Late Restoration (1670-72 + 1674)
Tyrants & Traitors	27 %	37 %	27 %
Tricksters & Fools	16 %	17 %	27 %
Magic & Supernatural	15 %	13 %	13 %
Sages & Satirists	13 %	9 %	6 %
Outlaws & Rogues	9 %	9 %	12 %
Notorious Women	6 %	6 %	8 %
Heroes & Knights	7 %	4 %	5 %
Lovers	6 %	5 %	2 %

In Early Restoration (1664-66), the earliest issues still reproduce a recognizably medieval moral code. A stable quarter of the entries is given over to *Sages & Satirists*, *Lovers* and chivalric *Heroes & Knights*— figures that re-map martyrdom, wisdom and fidelity onto secular stories. Yet the largest single share already belongs to *Tyrants & Traitors*. The imagination of the newly restored kingdom is still haunted by the civil war memory of regicide and by pamphlet tales of persecution. In prototype terms, readers carry two entrenched schemas simultaneously: the role model (Hero, Patient Grissell, Aristippus) and the arch-villain (Phalaris, Nero, Cromwell), with moralizing comedy mediating between them.

In Mid Restoration (1667-69), the share of *Tyrants & Traitors* climbs by nine percentage-points by dredging up ever more despots from the recent past and newsbooks, reaching 37 % and the gain comes almost entirely at the expense of *Sages & Satirists* (– 4 pp) and *Lovers* (– 2 pp). The almanac's cognitive centre of gravity shifts toward a sharply bounded prototype — the murderous ruler — while the moral exemplars begin to erode; fewer fresh tokens are added to *Lovers* or *Sages & Satirists* and soon lose retrieval strength.

In Late Restoration (1670-72 + 1674) *Tyrants & Traitors* drop back to their original share, and those ten percentage-points migrate almost intact to *Tricksters & Fools*, which jump from 17 % to 27 %. By 1674 nearly one calendar day in three honors a jest-book rogue or professional buffoon. Diffuse categories that invite constant replenishment — *Outlaws & Rogues*, *Notorious Women* — also grow, while the once central *Lovers* retreat to statistical irrelevance. Cognitively, the prototype field flattens: instead of a few highly salient villains or paragons, the mock calendar now offers a rolling catalogue of low-stakes anti-heroes. The change coincides with the rise of cheap printed genres prioritizing novelty over morality. Table 7 shows how *Poor Robin's* almanac captures the culture that first tries to moralize the recent trauma of civil war, then grows weary of admonition

and turns instead to the quick pleasure of topical scandal and slapstick and ultimately functions as a barometer of what ideas were easiest to conjure in Restoration London.

Table 7.

Diachronic share reallocation

Category	Early to Mid Restoration (percentage-points)	Mid to Late Restoration (percentage-points)
Tyrants & Traitors	+ 9.0	– 9.9
Tricksters & Fools	+ 1.8	+ 11.0
Outlaws & Rogues	– 0.6	+ 4.0
Sages & Satirists	– 4.1	– 3.1
Lovers	– 2.0	– 3.0

4. Discussion

The prototype patterns uncovered in *Poor Robin's Almanack* show far more than the mechanics of its humor. They chart what Restoration readers in Early-Modern London found instantly accessible, morally resonant and culturally thinkable, revealing how entrenched knowledge, topical novelty and social anxiety interacted in the collective mind. The mock-saint calendars confirm a central claim of prototype theory: repeated naming in a fixed format produces a graded, feature-clustered taxonomy rather than a random roster. The *Lovers* and *Heroes* frames show steep Herfindahl indices and a tight radial structure, demonstrating that Restoration readers still accessed a small core of courtly-moral exemplars; yet those cores sit in a sea of diffuse, low HHI classes that show preference for topical variety over mnemonic depth.

For instance, three Greek-myth heroines dominating *Lovers* category reflect the cognitive shortcut that Greco-Roman myths offered to a populace drilled on Latin grammar-school curricula. Because those stories were already lodged in long-term memory, the mere mention of *Hero* or *Leander* was enough to activate a fully-fledged script of tragic fidelity. *Poor Robin* exploits this entrenched schema to parody sainthood with minimal processing effort, effectively showing how pedagogical canons become cognitive canons. At the opposite pole, the almanac cultivates shallow, wide activation rather than deep entrenchment. The pleasure for readers came not from recalling a fixed life story, but from the sheer variety of rogues, heretics, bawdy caricatures paraded across the calendar pages year after year. That design choice reflects a Restoration taste for topical miscellany — newsbooks, diurnal sheets, theatre prologues optimized for novelty, surprise and instant discardability rather than durable moral exemplarity. The very coexistence of these two architectures — sharp nuclei beside flat catalogues — illustrates the elasticity of Restoration folk cognition. Familiar, prestige-laden narratives (Greek myths, continental romance) are granted prototype status, while the chaotic margins remain deliberately open, able to absorb every new rogue, bawd or pamphlet villain that the press could supply.

Diachronically, the corpus documents a two-step re-weighting of attention. In the middle years (1667-69) the cognitive centre of gravity tightens around *Tyrants & Traitors*, matching the polemical atmosphere of parliamentary debates on tyranny and popery. What can be observed here is usage-driven conceptual accessibility — the frequency data show which stories sat on the tip of the tongue in 1660s London: classical myths confer status and mnemonic efficiency; topical pamphlet lore supplies a pool of rapidly swappable names; blending across time allows satire to be both biting and safe.

5. Conclusions

This study set out to reconstruct the conceptual architecture encoded in the comic saint-lists of *Poor Robin's Almanack*. Treating every name in the right-hand calendar as a token of a culturally loaded schema, demonstrated that the lists constitute a structured folk taxonomy rather than a casual miscellany. Two quantitative metrics made that structure visible: showed that while some classes such are sharply peaked around a handful of exemplars, others display deliberately flat profiles open to continual topical replenishment; and identified the focal exemplars within each class. Adding provenance tags revealed a further regularity: strong lexical concentration is coupled with cultural homogeneity while diffuse classes engage names from multiple narrative pools. Across the years the almanac's semantic centre moves twice: first toward polemical *Tyrants*, then toward jest-book *Tricksters* and folk-hero *Outlaws*. The shift quantifies how *Poor Robin* recalibrated the sacred–secular boundary in response to political events and commercial tastes, confirming that prototype salience is historically contingent rather than timeless.

A promising cognitive-semantic follow-up could track how the emotional tone of adjectives that co-occur with each mock-saint name shifts across later print, testing whether highly prototypical names keep a tighter, more stable affective profile than peripheral ones.

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ДИНАМІКА ПРОТОТИПІВ У ПОПУЛЯРНОМУ ДРУЦІ ДОБИ РЕСТАВРАЦІЇ: ДІАХРОННЕ ОНОМАСТИЧНЕ ДОСЛІДЖЕННЯ *POOR ROBIN'S ALMANACK*

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Анотація

Це дослідження кількісно визначає внутрішню семантику календаря жартівливих святих, які щорічно з'являлися в *Poor Robin's Almanack* між 1664 і 1674 роками, найпоширенішому комічному альманасі Лондона епохи Реставрації. З десяти оцифрованих випусків було укладено виправлений ономастичний корпус з 2728 лексем; кожне ім'я має позначку часу за місяцем і роком, класифікується за однією з восьми наративних ролей – Герої та лицарі, Закохані, Магія та надприродне, Сумнозвісні жінки, Розбійники та пройдисвіти, Мудреці та сатирики, Хитруни та блазні, Тирани та зрадники і позначено за походженням (грецький міф, широкоформатна балада, сучасний памфлет, тощо). Частотність функціонує як історична норма продукції: концентрація категорії та внутрішньокласова типовість перетворюють цю частотність на силу прототипу. Результати показують градуйовану народну таксономію. Закохані та Герої і Лицарі утворюють щільні, закріплені міфами ядра, в яких домінує жменька класичних і романтичних постатей, тоді як Хитруни та блазні, Тирани та зрадники демонструють навмисно пласкі профілі, відкриті для постійних тематичних доповнень. Походження засвідчує тісний зв'язок між лексичною концентрацією й культурною однорідністю: високо-концентровані категорії черпають імена здебільшого з одного наративного джерела, тоді як дифузні класи залучають персонажів щонайменше з п'яти різних традицій. У діахронному розрізі центр тяжіння календаря спершу зміщується до політичної полеміки, а згодом — до ярмаркового гумору, що дає змогу кількісно простежити, як популярний друк переглядає межу між святим і профаним у відповідь на зміни політичного клімату та запит на новизну. Методично робота показує, що сатиричну ономастику фіксованого формату можна досліджувати за зразком норм продукції: відбір імен, семантичне маркування, вимірювання прототиповості та діахронічні зрізи утворюють альтернативний інструментарій для історичної когнітивної лінгвістики.

Ключові слова: *альманах; ономастика; когнітивна лінгвістика; прототип; історична лінгвістика; ранньоніовоанглійська мова; лондонський діалект; народна таксономія; календарний фольклор*

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Автор не має конфлікту інтересів щодо цієї статті.