

# THE STORY OF ENGLISH THIRD REVISED EDITION

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WILLIAM III AND MARY II, 1689, TO THE ACCESSION OF GEORGE III., 1760 HISTORICAL OUTLINE OF  
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THE NORTHERN DIALECTS OF BRITAIN AND IRELAND HAVE VERBAL AGREEMENT PATTERNS THAT DIFFER RADICALLY FROM THOSE OF STANDARD ENGLISH THE CHILDREN IS SINGING VS THEY ARE SINGING VS THEY SING AND DANCES THIS SO CALLED NORTHERN SUBJECT RULE AGREEMENT WITH ADJACENT PERSONAL PRONOUN SUBJECTS BUT INVARIABLE VERBAL S EVERYWHERE ELSE ATTESTED SINCE THE TIME OF MIDDLE ENGLISH WAS ONCE A CONSISTENT CATEGORICAL GRAMMATICAL SYSTEM IN THE OLDER DIALECTS IT CONTINUES IN THE MODERN VERNACULARS IN THE FORM OF COMPLEX VARIABLE SYSTEMS AMALGAMATED FROM TRADITIONAL DIALECTAL PATTERNS STANDARD ENGLISH FORMS AS WELL AS MODERN SUPRAREGIONAL VERNACULAR INFLUENCES THIS STUDY EXPLORES THE VARIABLE USE OF VERBAL AGREEMENT FORMS IN SCOTLAND NORTHERN ENGLAND AND ULSTER BASED ON DATA RANGING FROM THE MID 20TH CENTURY SURVEY OF ENGLISH DIALECTS UP TO DIALECT RECORDINGS OF THE 1990S IN ANALYSING CONTINUITIES AND DISCONTINUITIES BETWEEN THE DIFFERENT DIALECTS INVOLVED IT ALSO RAISES QUESTIONS OF A THEORETICAL NATURE WHAT ARE THE IMPLICATIONS OF THESE HYBRID VARIABLE SYSTEMS FOR A USAGE BASED THEORY OF GRAMMATICAL COMPETENCE DIE VERBKONGRUENZ IN DEN N<sup>[?]</sup> RDLICHEN BRITISCHEN DIALEKTEN WEICHT AUFF<sup>[?]</sup> LLIG VOM STANDARDENGLISCHEN AB DOCH WAS IN <sup>[?]</sup> LTEREN FORMEN DIESER DIALEKTE EIN IN SICH GESCHLOSSENES SYSTEM MIT KATEGORISCHER GELTUNG WAR TRITT IN MODERNEN VARIET<sup>[?]</sup> TEN STETS VARIABEL UND IN EINER VIELFALT VON MISCHFORMEN AUF DIE ARBEIT UNTERSUCHT ANHAND VON KORPORA KONTINUIT<sup>[?]</sup> TEN UND UNTERSCHIEDE ZWISCHEN DEN DIALEKTEN DIESER REGION UND DISKUTIERT DIE BEDEUTUNG SOLCHER HYBRIDER VARIABLER SYSTEME F<sup>[?]</sup> R EINE THEORIE DER GRAMMATISCHEN VARIATION

THIS BOOK BRINGS TOGETHER A NUMBER OF SEEMINGLY DISTINCT PHENOMENA IN THE HISTORY OF ENGLISH

THE INTRODUCTION OF SPECIAL REFLEXIVE PRONOUNS E G MYSELF THE LOSS OF VERBAL AGREEMENT AND PRO DROP AND THE DISAPPEARANCE OF MORPHOLOGICAL CASE IT PROVIDES VAST NUMBERS OF EXAMPLES FROM OLD AND MIDDLE ENGLISH TEXTS SHOWING A PERSON SPLIT BETWEEN FIRST SECOND AND THIRD PERSON PRONOUNS EXTENDING AN ANALYSIS BY REINHART REULAND THE AUTHOR ARGUES THAT THE STRENGTH OF CERTAIN PRONOMINAL FEATURES CASE PERSON NUMBER DIFFERS CROSS LINGUISTICALLY AND THAT PARAMETRIC VARIATION ACCOUNTS FOR THE CHANGES IN ENGLISH THE FRAMEWORK USED IS MINIMALIST AND INTERPRETABLE AND UNINTERPRETABLE FEATURES ARE SEEN AS THE KEY TO EXPLAINING THE CHANGE FROM A SYNTHETIC TO AN ANALYTIC LANGUAGE

THE MOST EXHAUSTIVE AND IMPORTANT IN ITS FIELD THUS THE JUDGMENT OF AN OUTSTANDING 19TH CENTURY LITERARY FIGURE SEE BELOW ON WARD S MASTERLY HISTORY OF ENGLISH DRAMATIC LITERATURE IT IS A JUDGMENT THAT HAS STOOD UP REMARKABLY WELL IN THE PASSING OF ALMOST A CENTURY SINCE THE WORK WAS FIRST PUBLISHED STUDENTS AND SCHOLARS ALIKE WILL FIND THIS FAMOUS HISTORY AN INVALUABLE SOURCE BOOK ON ENGLISH LITERATURE WARD S LUCID SURVEY STARTS WITH THE ORIGIN OF THE DRAMA IN ENGLAND AND THE BEGINNINGS OF REGULAR DRAMA AFTER AN EXCELLENT ACCOUNT OF SHAKESPEARE S PREDECESSORS THERE IS A LONG AND ASTUTE SECTION ON SHAKESPEARE HIMSELF INCLUDING A DISCUSSION OF THE DRAMATIST S EARLY INFLUENCE ON THE CONTINENT ESPECIALLY IN GERMANY VOLUME II ALSO COVERS BEN JONSON AND THE LATER ELIZABETHANS CONCLUDING WITH THE MERITS AND DEFECTS OF BEAUMONT AND FLETCHER VOLUME III ENDS THE WORK WITH AN EXAMINATION OF THE LATER STUART DRAMA WHEN PROSE HAD BECOME PERMANENTLY THE VEHICLE OF DRAMATIC SPEECH IN ENGLISH COMEDY AND THE DECAY OF TRAGEDY FROM AN EARLY REVIEW BY RICHARD BURTON IN THE DIAL THE WORK IS BEYOND ALL COMPARE THE MOST EXHAUSTIVE AND IMPORTANT IN ITS FIELD WHEN THIS MONUMENT OF SCHOLARLY INVESTIGATION APPEARED IN 1874 IT WAS AT ONCE RECOGNIZED AS AUTHORITATIVE AND HAS HELD THE POSITION EVER SINCE DR WARD S SURVEY OF THE NATIVE DRAMA STANDS ALONE AMONG SCHOLARLY ACHIEVEMENTS BY ENGLISHMEN THE PRIME MERIT OF THE WORK ASIDE FROM THOROUGHNESS GOOD JUDGMENT IN AMPLE ILLUSTRATION AND THE DEDUCTION OF SOUND PRINCIPLES THEREFROM LIES IN THIS GIVING OF DUE ATTENTION TO THE HISTORY OF THE STAGE WHILE AT THE SAME TIME KEEPING THE STUDENT TO A REALIZATION OF THE DRAMA S LITERARY SPLENDORS DRAMA IN ITS TECHNIQUE AS WELL AS IN ITS IMAGINATIVE TRIUMPHS TAKE HIS ADMIRABLE MONOGRAPH VOL I CHAP IV ON SHAKESPEARE IT WOULD BE DIFFICULT EVEN IN THE

MASS OF SIMILAR ATTEMPTS TO INDICATE ANOTHER EIGHTY PAGES WHICH TELL SO MUCH SO WELL AND ARE SO LITTLE OPEN TO CRITICISM THIS CRITIC'S INDEPENDENCE AND ORIGINALITY OF THOUGHT APPEAR TO ADVANTAGE IN HIS CLOSING REMARKS ON THE TAILEND OF THE STUART DRAMA

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