

**"I DO NOT WISH TO BE CALLED AUCTOUR, BUT THE PORE
COMPILATOUR": THE PLIGHT OF THE MEDIEVAL VERNACULAR
POET**

Graham D. Caie

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This paper looks at changing attitudes to the role of the vernacular author in the 14th and early 15th century England and Scotland. The title of auctour was previously reserved for the writer of Latin theological works, while the vernacular writer hid behind several guises such as anonymity or the dream vision, and considers himself simply a modest compiler or translator of the work of others. The shift to self-confident author can be traced not only in what they wrote, but in how they presented their work in manuscripts. For that reason I shall be looking at codicological evidence, in particular the writing material, the different scripts, the mise-en-page (which had an interpretative function), glosses and other clues which point to the intrinsic value of the text in its manuscript context. Chaucer, Henryson and Gower are studied in detail, as they went to great lengths to ensure that their work appeared on parchment as authoritative texts, which suggests that, in spite of modesty protests, they considered themselves in their own lifetime to be auctoures.

Key words: Medieval, Chaucer, Gower, codicology, glosses, authorship.

**IS COGNITIVE GRAMMAR A USAGE-BASED MODEL?
TOWARDS A REALISTIC ACCOUNT OF ENGLISH SENTENTIAL
COMPLEMENTS**

Teresa Fanego

Cognitive Grammar (Langacker FCG1, FCG2) is commonly described as a *usage-based model*, a label applied to grammatical approaches which purport to give “substantial importance to the actual use of the linguistic system and a speaker’s knowledge of this use” (Langacker FCG1: 494). This paper examines this claim in the light of the Cognitive Grammar research on English sentential complements, and confronts its findings with empirical data on complementation retrieved from several computerized corpora of Present-day British and American English.

Key words: Cognitive Grammar, usage-based, sentential complementation, empirical support, iconicity.

**WILL THE OXFORD ENGLISH DICTIONARY BE MORE
‘EUROPEAN’ AFTER ITS FIRST COMPREHENSIVE REVISION
SINCE ITS FIRST EDITION OF 1884-1928?**

John Simpson

This paper asks a puzzling question in its title, and then looks at various aspects of the current revision of the *Oxford English Dictionary* (OED; Third Edition, 2000-) in search of answers. After a brief account of the history of the dictionary from the nineteenth century up to the present day, it examines some new words which have entered English from the languages of continental Europe, and then reviews some of the older words in English, which entered English at a much earlier period. Aspects of a shared European culture emerge through the exchange of vocabulary (both imports into and exports from English), and the paper highlights types of text (including Internet sources) which are important in plotting this language change.

Key words: Dictionaries, lexicography, philology, *Oxford English Dictionary*, language change, neologisms, loanwords, etymology, Internet, Anglicisms, modern European languages.

Abstracts

GENRES OF SECULAR INSTRUCTION: A LINGUISTIC HISTORY OF USEFUL ENTERTAINMENT

Irma Taavitsainen

The aim of this paper is to outline a history of useful entertainment through genres of secular instruction. My focus is on Late Medieval and Early Modern texts, but I shall touch upon a longer diachrony as well. I shall first go through the title word by word, to explain my method of analysis and approach, and show how useful entertainment and instruction are linked in the history of English. In the empirical part of my paper I shall focus first on discourse forms and then on the linguistic features of some typical texts.

Key words: Entertainment, genre, secular instruction, Late Medieval/Early Modern texts.