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## THE STRUCTURE OF THE VERB PHRASE

or any new IN EARLY MODERN ENGLISH beginning on recto

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0. The present study of the structure of the verb phrase in Early Modern English may be considered as a kind of spin-off of a re-examination of the theoretical status and history of do-support during the 16th and 17th century (Frank 1985), a subject which, as a number of other contributions to this volume show, rightly continues to attract the attention of scholars of the history of English syntax. It is very much in the nature of a pilot study and the results obtained can in no way be considered to be definitive, though I believe that the trends they show are sufficiently indicative and would be confirmed if a larger and more representative corpus were to be taken into consideration.

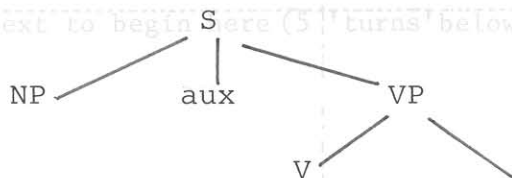
1. In order to justify the classification adopted, it is necessary to recapitulate very briefly the arguments put forward in the paper already referred to. The theoretical framework there adopted is based on the classical generative account of the nature of what is known as do-support in Modern English. The term verb phrase (VP) is used to indicate all finite verbal forms which constitute the verbal nucleus of the predicate of S. This verbal complex consists of a purely grammatical element AUX (more recently labelled INFL), and the strictly semantic part of the main verb (MV). This basic structure is generally represented in the following form:

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AUX has one obligatory feature tense (tn) and a number of optional elements, namely MODAL (M), HAVE and BE. tn is attached to the segment immediately to the right of it, whereas the optional elements follow in the order indicated, any combination being allowed, provided no feature appears more than once in the same AUX. This rule therefore blocks the generation of forms like \*he will can. Where none of the optional elements is present, tn is attached to MV. As will be seen, I follow the more widely accepted description, as expounded by Lightfoot (1974 and 1979:81-115), rather than the interpretation put forward by authors like Ross (1969) or Huddleston (1976:211-25), who consider M not as part of AUX, but as main verbs, but it is not my intention at this stage to justify my choice of model, apart from saying that for my purposes it is more functional to accept Lightfoot's account of the history of M, namely its loss of MV status and consequent reanalysis as part of AUX. This scheme gives us eight possible combinations, thus

- |     |              |       |
|-----|--------------|-------|
| (1) | tn+M+HAVE+BE | } +MV |
| (2) | tn+M+HAVE    |       |
| (3) | tn+M+BE      |       |
| (4) | tn+M         |       |
| (5) | tn+HAVE+BE   |       |
| (6) | tn+HAVE      |       |
| (7) | tn+BE        |       |
| (8) | tn           |       |

The optional elements of AUX generate the following verbal forms in the segment immediately to the right of them, according to the following rules

M → inf.

HAVE → -en (past participle)

BE → -ing (present participle)

Passivization is effected in the VP by adding BE → -en as the rightmost feature of AUX, before the surface forms are generated, so that that the passivization operator BE is dominated by the feature of AUX immediately to the left

of it, generating an -en form in the MV to the right of it, e.g. he should be/has been/should have been/is being called, etc.

Interrogative propositions are generated by shifting the first element of AUX to the left of the NP that functions as subject, and immediately to the right of a wh-interrogative pronoun, where present. Since *tn* is a grammatical feature, not a lexical item, this means that the optional element of AUX, or where not present, MV is shifted to the left together with *tn*. Similarly, negative transformations are effected by inserting not to the right of the first optional element of AUX, or where none is present, to the right of MV. We all know of course that the rise of *do*-support in Modern English is the history of how the shift of *tn*+MV to pre-subject position and the analogous generation of *tn*+MV+not are gradually replaced by a new rule that inserts a dummy element do in these cases.

What I have outlined above is probably the most widely accepted account of the structure of VP in Modern English and of the rules that generate interrogative and negative propositions. The contention in Frank (1985) is a) that dummy do represents a rule addition, so that AUX should now read as follows

$$\text{AUX} + \begin{cases} (M) + (\text{HAVE}) + (\text{BE}_{\text{prog.}}) + (\text{BE}_{\text{pass.}}) \\ \text{DO} \end{cases}$$

where DO is cancelled in most affirmative positions, but always present in the present-day version of the rule in interrogative and negative propositions, and b) that the new rule guarantees strict conformance with the predominant SVO order and VO contiguity in English. The drift to strict SVO order can be seen either as the input, of which the new rule ("do-support") is the output (hence the cancellation of DO in affirmative propositions, which already have SVO order), or alternatively it can be seen as the output, the input being the pressure exercised by the optional elements of AUX for all interrogative and negative propositions to conform to a single type.

2. In order to verify some of the above-mentioned assumptions, I examined a selected corpus of 20 prose and 12 dramatic texts dating from between 1400 and 1700 approximately. The texts, together with the total number of

VPs taken into consideration for each are listed in the Appendix. I assumed that the language of drama is closer to actual speech than prose, whether narrative or otherwise, although it can in no sense be equated with 'actual speech', which is not accessible to us for any but the present-day stage of the language. A mechanical count of forms containing do-support vs. forms devoid of do-support such as that carried out by Ellegard, was felt to be insufficiently informative, since clearly interrogative and negative propositions are realized in a number of ways, and as we shall see shortly, the choice between do vs. non-do phrases is one of a number of possible alternatives. All VPs were therefore classified as either simple or complex, where these two terms are used to indicate VPs in which the optional element in AUX is respectively void or filled. In other words, the basic assumption behind my examination of the corpus was that only a complete picture of all types of finite constructions could provide some minimal empirical support for my hypothesis. On the other hand certain basic oppositions taken into consideration by earlier scholars, such as those between yes/no questions and wh- questions were ignored: they are clearly relevant to the spread of DO forms, but what interested me mainly at that stage were the basic oppositions between simple and complex VPs and the internal structure of these latter.

The following basic distinctions were therefore made: all finite verbs forms were classified either as simple or complex in the sense in which these terms have been used above. The former were subclassified according to whether the verb was be or any other verb. Complex VPs were classified into six distinct categories, thus:

M	→	-en(perfect)
BE <sub>1</sub>	→	-ing(progressive)
BE <sub>2</sub>	→	-en(passive)
BE <sub>3</sub>	→	-en(active, perfect, V <sub>intr.</sub> )
DO	→	inf.

Permitted combinations of these, e.g. M+perfect, labelled 'multiple complex VPs', were also registered. No attempt was made to investigate the different members of M, which may be considered a serious drawback in a study of this kind, but at this stage what interested me was not the

the nature of modality and the distribution of the various modals, but the general structure of complex VPs.

Propositions were then classified as 'affirmative', 'interrogative', 'negative' and 'negative-interrogative', though it was subsequently decided to ignore these latter, since there were too few occurrences to make the results obtained statistically significant. Affirmative propositions were classified according to whether they were realized a) by means of a simple VP; b) by means of a complex VP; c) by means of a DO phrase. This latter classification was chosen in order to test the frequently asserted steep rise of this kind of proposition during the 16th century. Non-affirmative propositions were given a fourfold classification: a) simple without do-support; b) realized by have or be as MV, since these two verbs notoriously have dual status as members of AUX and as MV, but (unlike do) are governed by the same syntactic rules in both cases, at any rate during the period in question, before the rise of structures like 'I did not have'; c) realized by means of do-support; d) realized by one of the optional members of AUX, including a passive transformation. Both c) and d) are complex VPs in our sense, but are realized by mutually incompatible members of AUX.

These various cross-classifications provided me with a mass of statistical data not only about the relationship between VPs containing do-support and other types, but incidentally also about the structure of the VP as such in the texts examined. In this sense the present paper constitutes a spin-off of my previous research into the rise of do-support. The statistical evidence is reproduced in tabulated form in the Appendix.

3. My basic distinction, as has already been said, was between simple and complex VPs. A study of the figures (Column I) shows a remarkable degree of homogeneity and continuity for both types of texts. The average incidence of simple VPs is 61.2% for dramatic texts and 63.2% for prose texts. In the former category Wakefield has the highest number of simple VPs and Brome the lowest, but it is notable that the next lowest score is obtained by Everyman, the other late medieval text in the corpus, separated from Wakefield by something like 50 years. Brome's low percentage is in distinct contrast with the above average score

of Massinger, whose play is stylistically and chronologically much closer to Brome than to Everyman. Similar considerations apply to the corpus of prose texts. Halifax (1688) with a mere 49.9% would appear to represent a freak result, whereas peak figures are found in Deloney and Earle, separated by a 31 year gap, but stylistically hardly very close to one another. Other low percentages are represented by Sidney (1581) and Dryden (1670), with 55% and 56.8% respectively. The nearly 300 years that separate Mandeville from Swift (69.4% vs. 68.6) are clearly irrelevant as far as the distribution of simple vs. complex VPs is concerned. If we apply a One Sample Run Test (Siegel 1956:55) to the data, we see that the values must be considered statistically speaking random, so that, since they are arranged chronologically, we can conclude that chronology plays no role in the distribution of these two fundamental verb patterns, which remain remarkably stable over the period taken into consideration.

What of stylistic considerations? If we compare the prose texts with the dramatic texts we see that the former have a slightly higher average value for simple VPs as compared with the latter, but this difference (applying the t-student test for two independent random samples) is statistically not significant. The dramatic texts show a somewhat greater degree of homogeneity, with a variance between minimum and maximum values of 18.2% as compared with 24.3% for prose texts. If we divide the latter roughly into 'narrative' and 'non-narrative' texts, we note a 5.1 percentage difference in the average values of the two, the narrative texts having a greater number of simple VPs than non-narrative texts. Again applying the t-student test to the two groups, we see that this difference approaches the level of statistical significance, and what is more the maximum-minimum differential for the former is practically the same as for the dramatic texts, so that, roughly speaking, we could say that non-narrative prose texts show less homogeneity with respect to the distribution of simple vs. complex VPs than the other types of texts. On the other hand, an examination of individual cases shows very similar values for the highly formal, latinate prose of authors like Ascham and Browne and familiar letter style of Paston and Osborne, so that also on stylistic grounds it would be hazardous to draw any but



the most tentative conclusions from the figures.

Also the incidence of be as MV is, from a statistical point of view, chronologically insignificant. The dramatic texts not only have a higher average score, but also show greater homogeneity and this pattern is repeated for narrative texts as compared with non-narrative texts: the difference between the two groups of texts here is decidedly significant from a statistical point of view, both as regards their distribution between the two groups of texts and the variance present within the groups, so that we might conclude, on the basis of my very limited corpus, that what may be held to be more colloquial texts make a more extensive use of be as MV. But this conclusion, based on aggregate figures, is contradicted by individual cases: 'familiar' texts like Paston and Pepys have particularly low scores, whereas another familiar text (the letters of Dorothy Osborne) has a score well above average for be as MV, very close to that found in Browne's highly formal prose. These cases should induce us to treat aggregate figures with great caution as indicators of stylistic features. Disappointing as this may appear, an examination of the corpus shows the distribution of be as MV to be largely random: one can only guess whether this pattern would be confirmed by a larger and more representative sample.

4. Affirmative, interrogative and negative propositions show a pretty constant proportion not only chronologically, but also between the different types of texts, and also stylistic variations do not seem to play a significant role in their distribution: any chronological ordering would indeed have been surprising and clearly the forces determining the relative distribution of the various types of proposition cannot be identified by means of the rather rough grid used in this study.

What emerges at once is the overwhelming preponderance of affirmative propositions in all types of texts at all periods. This is perhaps hardly surprising, but if confirmed for other periods and for a wider range of styles, it clearly has important implications for a theory of discourse structure. It should however be borne in mind that I am only concerned with propositions that can be classified as affirmative/interrogative/negative from a purely

structural point of view, and that an analysis based on semantic criteria would yield rather different (but I do not believe fundamentally different) results.

As we might expect, this preponderance is even more marked for prose texts than for drama, with an average incidence of 91% and 85.3% respectively. Again the wide gap between peak counts is remarkable: Swift has the highest number of affirmative propositions, immediately followed by Paston, but the lowest percentage is found in Defoe, who is chronologically attiguous to Swift. On the whole narrative prose tends to have a slightly lower proportion of affirmative propositions, but the differentials are too small to allow us to make any valid generalizations, and a number of non-narrative texts (e.g. Browne and Ascham) are near the lower end of the scale. The figures for drama vary between a maximum of 91% (Wakefield) and a minimum of 80.9% (Udall). The pattern is the same for drama as for the prose texts, but there is a slightly higher incidence of affirmatives in prose, due in large part to the predictably low number of interrogative propositions in the latter type of text.

Not unnaturally the interrogative plays a much larger part in drama than in prose. All of the dramatic texts had occurrences of interrogative propositions, whereas in 5 out of 20 prose texts there was not a single instance. Also percentagewise there is a considerable difference. Average figures for prose are 2.4% with a minimum count of 0.4% (Ascham) and a maximum of 9.6%, but six texts have less than 1%. With the exception of Behn, it is in the non-narrative texts that we get zero occurrences of interrogative propositions, and with one exception their incidence is distinctly and significantly lower than for the group of narrative texts. Exactly the opposite is found in the case of negative propositions: narrative texts show greater homogeneity, but lower average values, so that it would appear that negation is more characteristic of argumentative than of narrative prose: not surprisingly, the highest score is obtained by Browne, whose declared aim in the text chosen is to refute vulgar errors; but also Ascham, Walton and Dryden have above average values. Dramatic texts, not unnaturally, show a higher percentage of interrogative propositions - the give-and-take of conversation implies more questions and an-



swers - and generally speaking there is greater homogeneity in the distribution of these propositions in drama than in prose.

Let us now briefly turn to the question of how these negative and interrogative propositions are realized. There is a predictable rise of propositions realized by DO as compared with those realized without DO, both for interrogative and negative propositions, but the rise is by no means uniform. In fact, if we apply the One Run statistical test referred to above, their distribution must be considered random, both for the prose texts, which show a greater up-and-down movement, and for drama, where the rise is more uniform. As regards interrogative propositions, we may note that there were no occurrences of phrases with do-support before Sidney (1581), and that, with the exception of what can only be considered a freak result in Raleigh, 20% of the total is reached only with Bunyan in 1678. Towards the end of our period the figure hovers around 25%.

The earliest occurrence in my corpus of a negative proposition realized with do-support is found in Ascham (2% of the total), and for the rest of the period the figures show a considerable up-and-down movement. Apart from a figure of 48% in Pepys, before the mid-17th century, Sidney, Raleigh and Walton all have more than 10%, but in Deloney's popular narrative prose the figure is only 5.2%, and even in Swift do realizes only 12% of all negatives as opposed to 25% of all interrogatives, as we have seen above. Once again the picture for plays is rather clearer: with the exception of Jonson, who represents a somewhat exceptional peak, there is a steady rise after the Restoration. But, as I have attempted to show in the theoretical part of this paper, this is only one part of the story, for what in my view is equally significant is the incidence of complex VPs in these propositions. The movement is somewhat irregular for prose, but in almost all cases well over a quarter of all interrogative propositions are realized by complex VPs, whereas for negative propositions the position is much clearer: in 10 out of 20 texts more than 50% of all negative propositions are realized by means of complex VPs. The diachronic development of these forms emerges quite clearly from an analysis of the dramatic texts, perhaps because they are stylistic-

ally more homogenous: the average incidence of complex interrogative forms is 36.8%, but what is above all significant is that there is only one peak and there are no significant dips in these figures. For negative propositions the figures speak even more clearly: the average incidence of complex VPs here is 52%, but in no case is the figure lower than 43%. For interrogative propositions only two authors towards the end of our period (Etherege and Congreve) show a slight preference for DO forms over complex VPs, whereas for negative propositions the balance is throughout in favour of complex VPs. The conclusion to be drawn would seem to be self-evident: complex VPs played an important part in the realization of interrogative and negative propositions, but these, even taken together, never account for more than 20% of all propositions and in many cases for a much lower percentage. I therefore feel justified in asserting that these forms exercised considerable pressure on the comparatively few simple negative and interrogative VPs to conform to a pattern which certainly plays a major part in their structural description.

5. As has already been pointed out, my investigation did not distinguish between different types of M. Here we are concerned with the structure of AUX, i.e. its various constituent elements and the number of passive transformations encountered, not with their semantic representation.

Plays: with once exception, M accounts for more than 50% of all complex VPs, with a peak of 70.7% and a minimum of 49.6%. Here too chronology does not seem to be a relevant feature. A comparatively low score of M is counterbalanced by higher scores of perfect structures, and in general there seems to be a correlation between these two features. As for prose, it might at first sight seem curious that these have a significantly lower M component, with an average incidence of 48.7% as compared with 60.8% for plays. But what is most remarkable is the maximum-minimum differential: 69.4% in Malory and 16.9% in Pepys. On the whole the equation high M component-low perfect component obtains, but passivization too plays a role in this: Raleigh has 23.9%, and Walton who has only 34.8% of M has 30.2% of passive forms.

Since chronology clearly has nothing to do with these variations, what about stylistic criteria? For the dramatic texts, the figures for the structures of complex VPs, but especially those for the incidence of modals are very much more homogeneous than for prose, which have considerable variations (a maximum-minimum range of 52.5%). If we once again divide our prose samples into narrative vs. non narrative texts, we note that the latter show a marginally higher incidence of M phrases, but greater homogeneity than the former. The average figure for non-narrative texts is 50.8%, with a maximum-minimum differential of 37%, whereas for narrative texts the differential is 46.5%. It must be said however that these values are, from a strictly statistical point of view, non-significant and what is more that the results are distorted by the exceptionally low score obtained by Pepys, whose language altogether shows a number of idiosyncracies we cannot go into here.

Perfect forms are certainly less frequent in the dramatic text than in prose, which for this structure too shows considerably less homogeneity than the former group, and what is more this difference is statistically significant. The division of the prose texts according to the opposition narrative vs. non-narrative does not yield significant results, nor would learned vs. popular prose appear to be a valid criterion.

The progressive form is practically absent from early texts, but even towards the end of the period it plays only a very minor part in the structure of AUX. For drama we get a peak of 3.5% in Etherege, but this drops to 1.4% in Congreve and 1.2% in Farquar. With the exception of Etherege, the figure is consistently below 2%. For prose the values tend to be even lower, but they increase (with a very uneven movement) towards the end of the period; nevertheless narrative vs. non-narrative prose would not seem to be a determining factor. There are no grounds for supposing that the progressive form is more 'colloquial' than other structures, for average values for the two groups of texts are very close, and within the two groups too, such differences as there are would hardly seem to indicate a 'colloquial' vs. 'non-colloquial' opposition.

There is a distinction and a statistically significant difference in the incidence of passivization between

the two groups of texts. Prose has an average incidence of 22.1%, whereas drama has little more than half that figure, and again it is this latter group that shows greater homogeneity. The difference between narrative vs. non-narrative prose is not as marked as one might have expected, and it is devoid of statistical significance in the strict sense, but we may note that more learned, non-narrative prose does show a preference for passive constructions: the above average values of Walton, Browne, Earle and Dryden (and the near average value of Ascham) are in distinct contrast with the familiar style of Pepys and Osborne, although this observation does not apply to Paston. On the other hand, for narrative the learned vs. popular distinction does not obtain, e.g. Sidney and Deloney both have low scores. The results that can be extrapolated from my corpus certainly confirm the intuition that a language closer to the actual speech makes a much more sparing use of passivization, which is significantly more frequent in formal, argumentative prose.

One final point about the structure of complex VPs—what I have called 'multiple complex VPs'. Only two types are of any statistical significance, namely M+passive (of the he could be seen type), which is present in all texts, both prose and drama, and is also the most frequent type, and M+perfect (of the he could have done type), present in all of the dramatic texts, but in only 14 out of the 20 prose texts. Low absolute numbers do not allow us to draw any clear inference about these structures, which seem to have an entirely random distribution, both from a chronological and from a stylistic point of view. Other combinations are present very sporadically in the corpus, so that we may conclude that these multiple complex structures play a very minor part in the generation of complex VPs.

6. Finally let us deal with the incidence of DO in AUX. As has already been pointed out in the theoretical part of this paper, the rise of do-support is to be seen as a rule addition process which establishes itself during the period under consideration. With certain, but very powerful constraints, DO becomes a member of AUX alternative to M/HAVE/BE. Something has already been said about do-support in interrogative and negative propositions, so

that I now want to examine very briefly the incidence of do phrases in relation to the total number of VPs found in the corpus.

The picture that emerges is the following: for prose we have a peak in Pepys of 11.2% of all VPs and 33.7% of complex VPs. For the other texts there is a considerable up-and-down movement, but before Sidney do phrases are very rare. As for plays, we have a peak in Jonson (6.5% of all VPs and 16.3% of complex VPs), but though there is a distinct rise towards the end of our period from Etherege onwards, do phrases are more frequent during the second half of the 16th century in drama than in prose. What of the much debated question of the rapid rise and decline of affirmative do during the 16th century? With the exception of Pepys, what the figures show is a very uneven distribution of such phrases between the mid 16th and the mid 17th century. A careful study of the figures, in so far as they may be held to be representative of a much wider range of texts, allows us to infer that learned, particularly non-narrative prose before the mid of 17th century makes a more extensive use of affirmative do phrases than more familiar prose, though Pepys is once again an exception to this. The dramatic texts that have a comparatively high incidence of such phrases are Everyman, Greene, Jonson and, somewhat surprisingly, Etherege. What is certain is that we pass from near zero values before 1500 to similar values towards the end of the 17th century. Possibly the language closer to actual speech found in comedy abandoned these forms more rapidly than more formal speech, but in any case affirmative do never played more than a very marginal role in the realization of such propositions, with slightly higher frequencies for prose than for drama. On the level of linguistic performance, whatever we may want to say about the underlying level of competence, affirmative do cannot be held to have influenced the rise of forms with do-support in interrogative and negative propositions.

Conclusion. Let us now stand back from this mass of figures to see what, if anything, this sort of investigation can tell us, or shall we say, what hunches it confirms. Two or three things seem to be crystal clear: the proportion of simple vs. complex VPs is too steady, both



along the chronological axis and across stylistic barriers to be casual, so that it is fairly safe to say that it is a constant for Early Modern English, and it would be highly surprising if the same were not true for more recent phases of the language. Similar considerations apply to the prevalence of affirmative over other types of propositions: we make statements, we seldom deny them and even more rarely question them. Students of the structure of discourse and of stylistics may find the grid used in this study somewhat too rough and ready to be of much use to them, but with rather more delicate distinctions (e.g. between different members of M) certain significant patterns might well emerge. As diachronic linguists we have, as it were, a vested interest in 'development' and 'change', but I would like to suggest that also the absence of change, that is to say continuity, is a feature of diachrony, or to put it another way, the history of the language — or dare I say history tout court? — must be seen as the interplay between the forces of change and those of preservation at work at any particular stage of language.

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APPENDIX

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date	author	title	total of VPs counted
a) PROSE TEXTS			
1)	1400-25	Sir John Mandeville <u>Travels</u>	425
2)	1461-64	Margaret Paston <u>Letters</u>	943
3)	ca. 1470	Sir Thomas Malory <u>The Death of King Arthur</u>	787
4)	1545	Roger Ascham <u>Toxophilus</u>	451
5)	1548	Edward Hall <u>The Union of Two Noble Families</u>	913
6)	ca. 1581	Sir Philip Sidney <u>Arcadia</u>	420
7)	1597	Thomas Deloney <u>Jack of Newbury</u>	680
8)	1611	<u>King James Bible</u>	754
9)	1614	Sir Walter Raleigh <u>The History of the World</u>	697
10)	1628	John Earle <u>Microcosmographie</u>	434
11)	1640	Izaak Walton <u>Life of Dr. Donne</u>	374
12)	1646	Sir Thomas Browne <u>Pseudoxia Epidemica</u>	508
13)	1652-53	Dorothy Osborne <u>Letters</u>	1160
14)	1661	Samuel Pepys <u>Diary</u>	534
15)	1670	John Dryden <u>Of Heroic Plays</u>	338
16)	1678	John Bunyan <u>The Pilgrim's Progress</u>	701
17)	1688	Aphra Behn <u>Oroonoko</u>	453
18)	1688	Lord Halifax <u>The Character of a Trimmer</u>	995
19)	1697-98	Jonathan Swift <u>The Battle of the Books</u>	854
20)	1722	Daniel Defoe <u>Colonel Jack</u>	688
			TOTAL 13109
b) DRAMATIC TEXTS			
1)	mid 15thc.	<u>The Wakefield Second Shepherd's Play</u>	884
2)	late 15th c.	<u>Everyman</u>	950
3)	before 1553	Nicholas Udall <u>Ralph Roister Doister</u>	1740
4)	1589-90	Robert Greene <u>Friar Bacon and Friar Bungay</u>	1437
5)	1605	Thomas Middleton <u>A Trick to Catch the Old One</u>	1444
6)	1614	Ben Jonson <u>Bartholomew Fair</u>	1599
7)	1621-25	Philip Massinger <u>A New Way to Pay Old Debts</u>	1019
8)	1639	Richard Brome <u>A Mad Couple Well Matched</u>	1308
9)	1663	John Dryden <u>The Wild Gallant</u>	1170
10)	1676	Sir George Etherege <u>The Man of Mode</u>	1014
11)	1700	William Congreve <u>The Way of the World</u>	1208
12)	1707	George Farquar <u>The Beaux' Stratagem</u>	902
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	% of simple VPs	be as % of simple VPs	% of affirm. propositions	% of interr. propositions	% of neg. propositions	Modals	Perfects	Progressives	Passives	be + perfect V. intr.	do VPs	affirm. simple	affirm. complex	affirm. do	interr. without do	interr. with be/have	interr. with do	interr. with complex VP	neg. without do	neg. with be/have	neg. with do	neg. with complex VP
Mandeville	69.4	35.9	93.4	00.6	06.0	62.3	16.9	00.0	20.0	00.7	00.0	70.2	29.8	00.0	100	00.0	00.0	00.0	26.9	07.8	00.0	65.3
Paston	60.6	16.0	95.8	00.0	03.9	54.0	20.0	00.2	27.7	01.5	03.6	60.0	39.3	00.7	n.o.	n.o.	n.o.	n.o.	45.9	16.3	00.0	37.8
Malory	64.3	21.7	91.7	01.2	05.5	69.4	09.1	00.0	17.1	04.2	00.3	64.7	34.7	00.6	36.4	36.4	00.0	27.2	20.0	20.0	60.0	
Ascham	58.7	32.0	88.2	00.4	10.8	58.6	08.6	00.0	20.9	00.5	13.9	60.6	33.2	06.2	00.0	50.0	00.0	50.0	29.6	34.8	02.0	33.6
Hall	67.3	22.7	94.6	00.6	04.1	44.6	21.4	01.0	35.9	02.0	03.3	68.4	30.6	01.0	50.0	33.4	00.0	16.6	28.9	13.2	05.2	52.7
Sidney	55.0	25.5	87.3	03.3	06.6	48.1	21.6	00.5	17.4	02.1	08.9	58.1	39.0	02.9	07.1	57.1	07.1	28.7	17.8	14.3	10.7	57.2
Deloney	72.6	20.8	91.0	04.4	05.8	54.8	09.6	00.5	13.9	03.2	10.7	74.2	24.2	01.6	26.6	23.2	16.6	33.5	27.5	17.5	07.5	47.5
Bible	67.6	16.8	91.7	02.5	05.0	61.4	17.6	00.0	11.4	01.6	02.8	71.2	28.3	00.5	15.7	36.9	05.2	42.2	21.1	05.2	05.2	68.5
Raleigh	59.2	28.0	90.8	02.0	06.9	32.4	40.8	00.7	23.9	01.4	11.6	59.7	36.8	03.5	07.1	21.5	42.8	28.6	16.3	30.7	10.2	42.8
Earle	73.7	42.1	91.9	00.0	07.8	44.8	27.5	02.5	25.0	00.8	01.7	74.9	24.8	00.3	n.o.	n.o.	n.o.	n.o.	38.3	17.8	02.9	47.0
Walton	59.3	25.6	89.0	00.0	08.8	34.8	21.0	01.3	30.2	00.0	13.1	59.4	36.0	04.6	n.o.	n.o.	n.o.	n.o.	15.2	33.3	15.2	36.3
Browne	58.2	41.5	87.2	00.6	11.8	39.6	33.0	00.4	26.8	00.4	09.9	60.9	35.3	03.8	66.7	33.3	00.0	00.0	13.3	25.0	06.7	55.0
Osborne	60.4	39.9	87.5	01.0	10.8	56.4	26.1	01.5	11.7	01.9	07.4	64.3	39.6	01.1	00.0	25.0	08.3	66.7	04.8	28.5	16.7	50.0
Pepys	66.6	19.0	94.1	00.0	04.6	16.9	24.3	04.5	15.2	05.6	33.7	68.8	21.6	09.6	n.o.	n.o.	n.o.	n.o.	04.0	04.0	48.0	44.0
Dryden	64.6	29.8	88.7	04.2	05.4	48.6	15.6	06.0	18.0	03.6	10.0	57.6	40.8	01.6	00.0	50.0	00.0	50.0	25.0	25.0	07.2	42.8
Bunyan	66.4	29.8	88.7	04.2	05.4	48.6	15.6	06.0	18.0	03.6	10.0	65.6	32.2	02.2	26.7	26.7	20.0	26.6	28.9	21.1	07.9	42.1
Behn	66.8	21.7	94.0	00.0	06.0	46.6	22.0	02.0	24.6	00.6	03.3	69.4	29.2	01.4	n.o.	n.o.	n.o.	n.o.	18.5	12.5	09.0	60.0
Halifax	49.4	39.8	90.2	09.8	00.0	63.4	10.7	00.0	31.2	00.8	06.1	51.6	46.4	02.0	n.o.	n.o.	n.o.	n.o.	00.0	28.2	13.5	58.3
Swift	68.6	15.5	95.9	00.9	02.9	41.3	27.7	03.2	28.5	01.6	05.2	73.2	26.1	00.7	00.0	37.5	25.0	37.5	12.0	16.0	12.0	60.0
Defoe	65.2	22.5	86.3	05.2	06.2	49.3	20.5	00.8	18.0	02.5	11.7	71.0	28.2	00.8	05.6	16.6	27.8	50.0	18.8	16.6	25.0	39.6
Average	63.2	27.5	91.0	02.4	06.7	48.7	21.3	01.7	22.1	01.8	08.1	65.1	32.3	02.2	23.0	30.0	10.1	30.6	20.5	19.6	09.9	49.9

# DRAMATIC TEXTS

	% of simple VPs	be as % of simple VPs	% of affirm. propositions	% of interr. propositions	% of neg. propositions	Modals	Perfects	Progressives	Passives	be + perfect V. intr.	do VPs	affirm. simple	affirm. complex	affirm. do	interr. without do	interr. with be/have	interr. with do	interr. with complex VP	neg. without do	neg. with be/have	neg. with do	neg. with complex VP
Wakefield	71.2	21.5	91.0	04.7	02.6	58.2	16.5	00.0	17.7	01.5	00.4	72.0	27.8	00.2	35.8	26.1	00.0	38.1	30.4	21.7	00.0	47.9
Everyman	54.5	24.5	88.9	05.2	06.3	69.0	12.0	00.4	10.6	02.5	06.5	57.5	39.6	02.9	16.0	20.0	02.0	62.0	28.3	05.5	01.6	65.1
Udall	58.9	26.8	80.9	08.6	08.2	70.7	07.0	00.5	09.8	01.6	09.2	61.7	35.2	03.1	17.3	39.1	07.9	35.7	27.0	14.7	03.4	54.9
Greene	62.9	25.6	84.0	09.1	05.2	63.7	14.0	00.1	07.3	01.1	10.1	63.9	33.3	02.8	34.4	30.6	07.6	27.4	38.2	13.1	00.0	48.7
Middleton	62.5	33.2	83.7	10.1	04.1	64.3	13.3	00.9	10.7	01.1	08.5	65.4	33.5	01.1	14.2	31.3	19.7	34.8	30.0	20.0	00.0	50.0
Jonson	60.2	35.4	83.2	10.0	06.0	58.8	14.1	01.8	10.7	01.5	16.3	64.5	33.3	02.2	10.9	28.3	27.5	33.3	19.5	13.5	23.7	43.3
Massinger	64.9	34.3	87.5	06.5	06.3	60.5	15.4	00.8	15.4	02.2	07.5	66.2	32.2	01.6	13.5	31.4	11.9	43.2	29.2	15.4	04.6	50.8
Brome	53.0	30.6	83.7	08.1	06.3	56.7	20.1	00.9	14.6	01.6	07.3	56.2	42.5	01.3	09.3	26.2	18.7	45.8	16.8	14.5	04.8	63.9
Dryden	59.7	32.3	84.5	06.9	07.3	62.6	16.5	01.9	13.1	02.1	07.8	63.1	36.2	00.7	17.2	35.9	13.6	33.3	12.7	11.7	19.7	55.9
Etherege	63.4	32.5	87.3	05.7	06.1	49.6	24.5	03.5	05.6	01.8	15.0	67.2	30.5	02.3	08.6	29.3	32.7	29.4	08.0	17.8	24.4	50.0
Congreve	60.6	38.8	84.6	06.3	07.4	55.5	18.7	01.4	10.5	01.6	12.0	64.7	34.5	00.8	05.2	41.6	27.3	25.9	02.2	26.7	27.7	43.3
Farquhar	63.0	33.0	85.1	09.6	05.7	60.0	12.0	01.2	11.7	01.2	12.6	67.9	32.0	00.1	05.7	32.3	28.7	33.3	07.7	09.7	30.7	51.9
Average	66.2	30.7	85.3	07.5	05.9	60.8	15.3	01.1	11.4	01.6	09.4	64.2	34.2	01.6	15.6	31.0	16.4	36.8	20.8	15.2	11.7	52.0