**Abstracts**

***Anne Breitbarth*** **- Factors influencing the expression of syntactic phenomena in a Middle Low German corpus**

The study of the syntax of Middle Low German (MLG) is still an emerging field, which is hoped to develop more rapidly with the creation of the parsed Corpus of Historical Low German (CHLG), which is currently under construction. In this talk, I demonstrate that what can be known about the syntax of MLG depends to a large degree on the design of the corpus. Based on a number of case studies I show that the genre, time of composition and (regional) scribal dialect of a text have a significant influence on the expression of a number of syntactic phenomena in MLG, such as referential null subjects, resumptive pronouns, gaps in coordinations, negation, and double agreement. Furthermore, I will discuss to what extent we can make statements about spoken MLG from the data. While the discrepancy between lexicon and phonology between scribal languages and spoken dialects is assumed to have been quite substantial, at least in some places, this is less clear in the area of syntax so far. I will discuss to what extent diatopic differences may reflect underlying differences between spoken dialects.

***Wouter Haverals -* The measure of Middle Dutch. Rhythm and Prosody Reconstruction for Middle Dutch Literature, a Data-Driven Approach**

It is generally agreed that medieval literature was primarily intended to be read aloud (instead of being read silently). The aural qualities of medieval texts have nevertheless remained difficult to reconstruct in scholarship and continue to be elusive. In Middle Dutch philology too, it remains a controversial issue as to what extent poets made consistent use of rhythmic and prosodic patterns to stylize their texts. The vast majority of Middle Dutch rhymed texts attests to the use of what is called the ‘accentual’ or ‘strong-stress meter’. This meter is characterized by a fixed number of stressed syllables (beats) in each verse line. The number of unstressed syllables that is inserted between them, on the other hand, is highly variable. Since there is no clear relation between the position of syllables and the stress they receive, the assignment of stress in verse lines is often a matter of a researcher’s individual, potentially biased opinion. Unsurprisingly, this approach has led to numerous discussions about the rhythmic qualities of Middle Dutch literary texts. In this talk, I present a computational, data-driven approach, which attempts to reconstruct and study the rhythm and prosody of Middle Dutch texts in a bottom-up fashion. By giving greater weight to the actual texts, this research can be argued to have a more reliable and solid starting point than intuitive, expert-based claims or constraint-governed templates.

***Jorik van Engeland* - Ditransitives and dative constructions in Early Modern Dutch: The aspects of word order variation**

The focus of this study is word order and case in Early Modern Dutch (EMD). In the literature these are often claimed to be related. Diachronically, Dutch has changed from a language with case and freer word order to a caseless language with stricter word order: in Middle Dutch nominals bare morphological case and objects of ditransitives have a free relative word order, while Modern Dutch does not have case on nominals and a strict object order in double object constructions. In this study I will look at EMD, which diachronically follows Middle Dutch and precedes Modern Dutch

In double object constructions and dative constructions the exact relation between case and word order can be investigated precisely, since these constructions have multiple arguments, which have a certain order, and which can bare morphological case. The relative word order of the arguments in respect to each other and to modals in the work of Dirck Volkertsz. Coornhert (1522-1590) can be explained by a number of factors. The main factors are the nature of the arguments (pronominal vs. nominal) and the information structure of the clause. I will build on Broekhuis (2009), who has analyzed the information structure of different structures in the modern West Germanic languages, followed by an alternative analysis, based on Den Dikken’s (2012) work on double object constructions in Modern Dutch.

***Dirk-Jan de Kooter -* Participia in het Nieuwe Testament van de Statenvertaling**

De Statenvertaling is mede door onvoltooide deelwoorden (zoals zeggende en hebbende) bekend komen te staan als een zeer letterlijke vertaling. De meeste Griekse participia vertaalden de nieuwtestamentische Statenvertalers echter niet met een onvoltooid deelwoord. De keuze voor onvoltooide deelwoorden werd namelijk niet alleen door de brontaal ingegeven, maar vond evenzeer zijn basis in religieuze motieven en factoren in het zeventiende-eeuwse Nederlands.

***Cora van de Poppe -* Het gebruik van werkwoordclusters in tekstuele herinneringen: studie naar intra-auteur-variatie bij een remonstrantse weduwe**

Werkwoorden dragen een belangrijk onderdeel van betekenis in taal; ze geven gestalte aan onder meer handelingsverloop in een verhaal. Evenals vandaag hadden vroegmoderne taalgebruikers verschillende mogelijkheden voor werkwoordgebruik in hun taalsysteem, zoals de persoonsvorm (‘tgeen God verbiedt’) en een combinatie van een hulpwerkwoord en een voltooid deelwoord of infinitief (‘dat God verboden heeft’). Daarnaast hadden schrijvers de mogelijkheid om in werkwoordclusters te variëren met woordvolgorde (zoals: ‘zou zijn gegaan’ – ‘zou gegaan zijn’). In deze lezing onderzoek ik welke werkwoordkeuzes de zeventiende-eeuwse remonstrantse weduwe Willemken van Wanray maakte toen zij haar memoires opschreef voor haar nageslacht. Daarnaast besteed ik aandacht aan de vraag welke rol werkwoordvariatie had in het structuren en vormgeven van het verleden.

***Mirella De Sisto* - The role of prosody in shaping Dutch Renaissance meter**

During Renaissance, Dutch poets abandoned accentual verse and started imitating French alexandrine. Initially, poets tried to write in a way, which was quite faithful to the source verse, namely by using an isosyllabic meter, consisting in a fixed number of syllables and a free stress pattern. This form, though, did not succeed at establishing itself within Dutch poetic tradition. The full incorporation of the borrowed meter became possible only when it underwent a number of changes. The result was a foot-based meter composed by a sequence of iambic feet, a new form that had little in common with the French isosyllabic verse. The aim of this talk is to suggest that the changes in the borrowed meter were necessary because necessary was for the meter to be adjusted to Dutch phonological structure. To explain, Dutch and French are quite different on a prosodic level. The phonological foot in Dutch seems to play the same role as the phonological phrase does in French. A parallel situation can be observed when comparing Dutch and French Renaissance meters: the metric foot is the main element in Dutch poetry, while, in French poetry, the colon is. This leads to the claim that the metrical structure of the two poetic forms resembles the prosodic structure of the languages they are written in. Therefore, it becomes obvious that a meter built on French phonological structure cannot be compatible with Dutch poetic tradition. In this talk, I will explore the differences between the two phonological structures and poetic forms in order to describe how and to what extent Dutch prosody influenced the development of Dutch Renaissance meter.