

Acknowledgements

 <https://doi.org/10.1075/cilt.299.01ack>

Pages xiii–xiv of

English Adjective Comparison: A historical perspective

Victorina González-Díaz

[*Current Issues in Linguistic Theory*, 299]

2008. xix, 252 pp.

© John Benjamins Publishing Company

This electronic file may not be altered in any way. For any reuse of this material written permission should be obtained from the publishers or through the Copyright Clearance Center (for USA: www.copyright.com).

For further information, please contact rights@benjamins.nl or consult our website at benjamins.com/rights



Acknowledgements

<i>Adiós, ríos; adiós, fontes;</i>	<i>Farewell, rivers; farewell fountains</i>
<i>adiós, regatos pequenos;</i>	<i>farewell, little streams;</i>
<i>adiós, vista dos meus ollos:</i>	<i>farewell, beloved view:</i>
<i>non sei cando nos veremos.</i>	<i>I don't know when we will see each other again</i>
(...)	
<i>amoriñas das silveiras</i>	<i>sweet berries from the bramble patches</i>
<i>que eu lle daba ó meu amor,</i>	<i>which I used to give to my beloved</i>
<i>caminiños antre o millo,</i>	<i>paths across the wheat fields</i>
<i>¡adiós, para sempre adiós!</i>	<i>farewell, forever farewell!</i>

(Rosalía de Castro, *Cantares Gallegos* 15)

In the poem from which this extract was taken, Rosalía de Castro bids farewell to Padrón (Galicia) before emigrating to Castilla. Her goodbye is sad and gloomy; full of that *morriña* ('melancholy') that is so much ingrained in the Galician character.

My words here also constitute a farewell – although stemming from a completely different frame of mind, as I am unashamedly happy to say *adiós para sempre*, *adiós* to the work contained in the following pages. However, like Rosalía, before emigrating to new research projects I would like to acknowledge those who, directly or indirectly, helped me through the writing of my PhD thesis and its subsequent adaptation into a research monograph.

First and foremost, I owe enormous thanks to Sylvia Adamson. She is, and always will be, my point of reference. Her generosity while I was her research student, and her help in all things linguistic and personal afterwards have been invaluable. What more can I say except that, without her, this book would have never happened.

I would also like to go back in time to acknowledge those who elicited my interest in historical linguistics and guided, advised, and encouraged me all the way: Javier Pérez-Guerra, Dolores González-Alvarez, Eduardo Varela and David Denison. I still fondly remember Eduardo's live declamation of bits of Beowulf during his Old English classes and the *landwige sandwige* sessions on Tuesdays afternoons in Manchester.

Moving now from past to present, thanks also go to my colleagues of the School of English at the University of Liverpool, in particular to the School's Research Committee for having granted me a period of research leave during which this book got its final shape. In this shaping process, the expert comments of Ingrid Tieken-Boon van Ostade, Teresa Fanego-Lema, Belén Méndez-Naya, Susan Pintzuk, Terttu Nevalainen and, above all, Olga Fischer, proved invaluable. Similarly, Chris Routledge and Anke de Looper duly deserve a mention for their care in making this manuscript tidy.

Last but not least, *muchas gracias* are due to my family and friends for supporting me during my particular *longa noite de pedra*. Anita, Nuria, Ana, Filomena, Paulo, Claire and especially Iria were always there for me. I have had many a laugh and quite a number of good nights in and out with the Carnatic Crew (Thomasz, Phil, Ji, John, Tim and Jenny) and the Red Cross Mersey Group (Neil, Duff and Adamski). Finally, Neil Clark cannot be forgotten. It takes more than patience and good will to let me listen to *There's a light that never goes out* for thirty consecutive times without losing the will to live.

Liverpool, January 2008