

2000

The European Journal/ Die Europäische Zeitschrift/ La Revue Européenne/ Revista Europea/ Rivista Europea

Year/Année VI, no. 2, December 2005



Arpino's European Cicero Competition Reaches Its 25th Year

In the southern part of ancient Latium (today's Lazio), the hill-top towns founded by the god Saturn are recognised by their Cyclopean walls. In one of these towns, Arpino, perched above the Liri valley, the locals point out a jumble of overgrown stones where, tradition has it, the god lies buried. In 188 BC Arpinum, as it then was, acquired full Roman citizenship. Ninety-four years later, Marcus Tullius Cicero was born in a villa outside the walls.

The Republic which Cicero tried to save, ended; the Empire flourished and fell. Arpino knew Lombard and Norman lords, and two sackings by hostile forces, before the Kingdom of Naples gave it a measure of security and prosperity near its northern frontier. The wool industry, the town's main resource since ancient times, made it flourish again. The painter Giuseppe Cesari, known as the Cavalier d'Arpino, embellished its churches and made a distinctive mark in Rome alongside the followers of the Carracci and of Caravaggio. Since the 1600s Arpino had a notable college run by the Barnabite Order. In 1814, Joachim Murat, Napoleon's brother-in-law and king of Naples and Sicily, reconstituted it as the Collegio Tulliano, recalling by the name Arpino's most famous citizen. Moved in 1820 to the central piazza where it stands today, the college became, after Italy was unified, the Liceo Tulliano ('the Tullianum'), administered from Rome.

The Certamen Ciceronianum

In 1980 the principal of the Liceo, Ugo Quadrini, launched an annual competition open to final-year secondary-school students from Italy and abroad. Their task would be to translate a passage from Cicero into their mother tongue. This has become the famous Certamen Ciceronianum Arpinas ('Arpinas' is the adjective derived from 'Arpinum'). It takes place in the second week of May. This year, from Thursday 5 May to Sunday 8 May, the Certamen



Arpino, the prize-giving ceremony, on Sunday 8 May 2005. Clockwise, third from left, the Mayor of Arpino, Mr Fabio Forte, the President of the board of examiners, prof. Piorgiorgio Parroni, first-prize winner Giovanni Merlo and, second last, the headmaster of the 'Tulliano', Mr Filippo Materiale.

celebrated its 25th anniversary. The Editor of this journal, a native of Arpino, invited me to attend and report.

During those four days Arpino played host to 581 students from 18 countries, accompanied by 218 of their teachers. Apart from Italians, the largest contingents of students were from Germany and Austria (82 and 21 respectively), Belgium (20), Croatia (16) and Hungary (14). Surprisingly, there was no attendance from France or Great Britain.

Banners across the streets welcomed us in Latin with 'Salvete'. Large posters headed 'De Recentibus in Oceano Indico Terrae Motu' gave an account in Latin of last Christmas's tsunami disaster in southern Asia. They were signed by the present principal of the Liceo Tulliano, Filippo Materiale. Like his predecessor, a chief architect of the Certamen, he would be present and speak at most of its attendant events.

On Thursday 5 May, on the site of the ancient forum which is

now the Piazza Municipio, on the east side facing the Liceo, a broad wooden platform had been erected for the Sunday morning prizegiving. A statue, its pedestal hidden, rose from the boards. It represented a man, naked to the waist, stretching forward with right hand extended and finger pointing, his face distorted with anger. Was it some warrior figure? It was Cicero, a young man wearing an Organiser's badge informed me. Cicero in the act of accusing Catiline. By contrast,

on the north side of the piazza, a statue of a dignified Roman gentleman, dressed in toga, held a book-roll in one hand. An inscription named him as Gaius Marius, general of the legions; he, too, a son of Arpino. At the end of the inscription, three words had been erased which indicated Mussolini as the donor. On the facade of the Liceo, alongside plaques claiming Cicero and Marius - defater of Jugurtha, the Cimbri and the Teutons, seven times consul - was another

laying a shaky (but asserted!) claim to Marcus Agrippa, friend of Augustus, admiral of the fleet at Actium, builder of the Pantheon.

The First Day

That morning, in the church of St Michael Archangel, the series of events surrounding the Certamen had got under way. A general welcome by the Mayor, Fabio Forte, was followed by a conference on 'the Christian roots of Europe'. With Cardinal Francesco Marchisano presiding, Fabrizio Bisconti read a paper on early Christian iconography and Francesco Buranelli spoke about the Madonna of Kazan.

In the afternoon a fleet of buses brought the students and teachers to the Acropolis of Arpino, where the Volsci, inspired by Saturn, had built the first town and surrounded it with the walls of immense stones that are called 'Cyclopean'. The visit culminated in a special addition to what is called in Arpino 'The Book of Stone'.

In recent years, in association with the Certamen, it has been customary to honour a poet - usually a guest of the Municipio - by inscribing on two marble slabs, in his own language and in Italian, a poem which Arpino has inspired him to write. Walking the streets, you come on these slabs in pairs: here a poem by Alexander Hutchinson, a Scot; there another poem by Kjell Epsmark, a Swede; and again, around a corner, yet another by Vladimir Mikeš, a



The piazza of Arpino during the prize-giving ceremony. In the background, the 'Tulliano'.

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On Latin as a European language¹

Czech. For this extraordinary occasion, on a grassy site near the Acropolis, after speeches by the Mayor and others, two marble slabs bearing a poem by Pope John Paul II, in Polish and Italian, were unveiled.

The final act of this first day was private: the twenty-five-member Certamen Jury, drawn from Italian universities and licei, met to prepare themselves for the 581 translations. Because the students would be translating into their own languages, the Jury had arranged for linguistic assistance from universities and foreign cultural institutes.

The Second Day

On the Friday morning at 8.30, in the Liceo Tulliano and at two other venues, the hundreds of students received the passage from Cicero which they were to translate. Half an hour later, in the hotel Il Cavalier d'Arpino, the 6th Ciceronian Symposium of Arpino began. It was an all-day event with a break for lunch. The audience was, for the most part, the teachers of Latin who accompanied the students. The theme was 'Cicero in the European Tradition from Late Antiquity to the Eighteenth Century'. The event had been organised by Emanuele Narducci of the University of Florence, who took the chair. There were four papers, on different aspects of the theme, from Luciano Canfora, Michele Feo, Giuseppe Cambiano and Emanuele Narducci.

In the course of the afternoon, a few teachers acquired copies of the Cicero passage that had been presented to the students in the morning, and it passed from hand to hand. Typed on a plain sheet of A4 paper, it was headed 'NESCIRE QUID ANTE QUAM NATUS SIS ACCIDERIT, ID EST SEMPER ESSE PUERUM'. The verdict was that it was not difficult but had some tricky bits. Was it from *Orator* or *De Oratore*? Debates took place. It was from *Orator*.

That evening, once again in Il Cavalier d'Arpino, what the programme called a 'cultural evening' took place. Two well known actors, Lydia Alfonsi and Orso Maria Guerrini, read passages in Italian translation, mainly from Cicero, but also from Horace, Tacitus and Plato, to a packed audience. There followed a most enjoyable concert for mandolin and guitar by a sextet of The Plectrum Youth Orchestra of Rome. In the course of the evening, the Mayor welcomed the mayor and delegation from Balatonfüred in Hungary, and announced that a twinning with the Hungarian town would be formalised during the weekend.

The Third Day

Saturday was a day of hard work for the Jury, who, even during their lunch break, remained incommunicado. In the afternoon, to fill the time and ease the tension, there was a mass excursion in the fleet of buses to Montecassino. In the largest of the internal courts of this great

Introduction

Allow me to preface my remarks by saying that I am an historian and not a linguist. More specifically, I am an historian of political thought. Of course, the serious historian reads documents in their original language as much as possible. Always, during my life of research, I have tried to do this. And an interest in linguistics, which is certainly inborn, also arose as a consequence of conducting research for my books.

As an historian of political thought, I am supposed to see the historical and 'political' side of things. I can assure you that I have had one, and only one, constant and immutable passion in life: the passion for Europe, for the European cultural legacy, for the European world of learning. One could observe that, since I am from Rome and teach in Rome, I may be suspected of being partial to the Roman and Latin tradition as

well as the tradition of the Roman Empire, whose importance no many colleagues at the universities of Northern Europe are prepared to recognise.

While this Roman and Latin partiality remains a possibility, as the editor of the European journal *2000* I must be impartial. Nevertheless, I have some preliminary questions to ask, questions to which I have until now been unable to give an answer.

Some preliminary observations

I read as many books on linguistics as I come across. Invariably, the picture I find in them concerning English is that it is a Germanic language. Although English contains borrowings, but only borrowings, from Latin, its origin is Anglo-Saxon or Old English. Linguistic books also tend to start at the Anglo-Saxon invasion of Britain in the fifth century, soon after the Roman legions withdrew. This picture is very unconvinc-

ing to me, and it does not seem to be complete. When I visit the sites of Roman remains in Great Britain, and when I think of the numerous archaeological findings from recent years, I think that things cannot have been as simple as they are depicted by almost all historians of the English language².

It is true that the Roman legions withdrew in 407-409, but it is unlikely that the Latin language disappeared with them. Quite probably the Romans were only a ruling class, as the Normans were centuries later. And they probably did not really mix with the local population. Nevertheless, three centuries of domination are certainly not a short period that can be ignored in the history of a nation. Furthermore, pure domination was never a characteristic of Roman settlements across Europe.

When thinking of the history of Christianity in the British Isles, some considerations come to

mind. Saint Ninian (d. about 432) studied and was consecrated in Rome. His apostolate was in Southern Scotland, in Fife, in the areas around Perth and Stirling, when the Roman legions either were about to withdraw or had just withdrawn. St Columba (521-597) landed in the Island of Iona in 565. He wrote in Latin as did his follower Adamnan, author of the *Vita Sancti Columbae*.

I conclude, therefore, that there was certainly a literature in Latin before, during, and after the Anglo-Saxon settlement, of which the fundamental documents must have been lost. German tribes borrowed from Latin through 'contact' when still on the Continent, but it is no less true that they found Latin as well as Celtic largely spoken in the country. This is a problem to which colleagues who work in the field of linguistics should

(continued in page 3)

Benedictine monastery, splendidly rebuilt after its destruction in World War II, the visitors, on ascending tiers of seats, were welcomed by the Bishop Abbot, Most Reverend Bernardo d'Onorio. There followed a concert of classical music - Vivaldi, Mozart, Grieg and Elgar - by the String Orchestra of the Frosinone Conservatory (Frosinone is the provincial capital) directed by Francesco Negroni. Certainly, Arpino has had some practice in organising Certamina, but throughout the four days - and indeed the day before, when the participants had been ferried by bus from Rome - the efficiency of the organisation was remarkable; all the more so, considering that Arpino has only 8,000 inhabitants. Most of the 800 visitors had been

lodged, not in Arpino, but in hotels in the spa town of Fiumicino, about an hour away. It was there that we were brought after Montecassino for a bun fight at buffet tables, and a disco until midnight, in a large room in the spa complex. (Hint for the organisers of the next Certamen: for those students and teachers who do not find in a disco the supreme delight, chairs and a wine bar might be provided!) Meanwhile, back at Arpino, there had been two poetry events. The marble slabs dedicated to the Romanian poet Joan Flora - deceased last year - were inaugurated. And the next candidate for the Book of Stone, the German

poet Matthias Politycki, was introduced and gave a reading.

The Prizegiving

On Sunday morning, on Piazza Municipio, the sun shone benevolently. The prize-giving ceremony was set for ten o'clock. Many rows of chairs had

been brought onto the platform and presented as its vanguard. In the last of his many addresses, the Mayor, Fabio Forte, informed us that Arpino was requesting the Parliament of Europe to declare the Certamen a European heritage.

Finally, Franco di Mare, well

like the previous year, when the first five prizes went to non-Italians, including four girls - there was an Italian and male preponderance, with Sicily distinguishing itself.

Then it was dispersal time. The students and their teachers made their way to the awaiting buses which would take them to Rome, en route to their various homelands.

Of the 300 foreign students and teachers who participated in the Certamen, only three came from an English-speaking country, namely, Ireland. It was striking, therefore that, while a considerable number of the foreigners spoke some Italian, the foreign-language competence of the Certamen organisers - and this despite much rhetoric about 'Europe' - appeared not to extend beyond English! Surely, it seemed to this visitor, a matter to attend to, as the Certamen consolidates and extends its European reputation.

Desmond Fennell

Among Desmond Fennell's recent books are Uncertain Dawn: Hiroshima and the Beginning of Postwestern Civilisation (Sanas Press, Dublin, 1996); The Postwestern Condition: Between Chaos and Civilisation (Minerva Press, London, 1999); and The Revision of European History (Athol Books, Belfast, 2003). He can be contacted at his site www.desmondfennell.com



Arpino, panorama of the south side of the city.

been placed in front of the platform. Hundreds of people, including most of the students, stood in a semi-circle around them. Many politicians had been invited and some of them were late in arriving. When, at last, things got under way, speeches by a succession of notables stretched the tension. One of the speakers, a Monsignor Croci, spoke eloquently in Latin and was applauded when he said 'Europa', 'John Paul II' or some other intelligible word. An innovation was announced: henceforth there would be an association called Ambassadors of the Certamen. Ten previous first prizewinners

known from television, began the serious business of the morning. Starting out with five honorable mentions, he worked his way up through the ten prizewinners, each of whom would receive an increasing award of money. Each announcement elicited a celebratory shout from a group of students on the fringe. At last he reached Francesco Lubian from Vicenza, third prize; Enrico Busia from Florence, second prize; and curly-headed, smiling Giovanni Merlo from Piave, first prize. Somewhere in the ascending sequence, a student from Germany and one from Luxembourg had figured. Overall - un-

find an answer, particularly those who work on the origin of the English language.

Another preliminary observation is that scholars who speak languages of a Germanic origin (i.e. colleagues from Northern Europe) and scholars who come from countries where languages of Latin and Romance origin are spoken can *scarcely make themselves understood* to each other (in the sense of *perceive*, L. *percipere*). It is as if Europe, from a linguistic point of view, was divided into two blocks. During the century just ended, I find only three great historians who were authentically *European* in the sense that they were able to consult and understand texts in the five principal European languages: Joseph Alois Schumpeter, Friedrich Meinecke and Franco Venturi. But when I read the proceedings of congresses or symposia on linguistics, I perceive a dramatic separation between the north and the south of our continent, especially when reflecting on the cultural background of colleagues who read their papers.

This makes me think of Otto Jespersen. His mother tongue was Danish. He was, therefore, in a position to understand German well, which stands in the same relation to Danish as French to either Spanish or Italian. He was professor of English, a language which he wrote fluently and elegantly. But his campaign against Latin is astonishing and reveals severe limitations in his culture. He is enamoured of his subject, a 'sin' that can be 'forgiven' in a young scholar, and he is 'more English than the English'. This is clearly expressed in some pages of his *Growth and Structure of the English Language*,³ and sounds, let me express myself frankly, rather ridiculous.

The role of Latin

Apart from this, we must remember that the European world before the Reformation was a unified entity and that all scholars wrote in Latin. Things began to change with the Reformation. But now, five centuries later, let us look with a distant eye at that event, which upset the life of Europe in its time. I ask you to reflect on the fact that the change took place in the same historical period as the Italian Renaissance. While Pope Leo X Medici was an admirer of Botticelli's *Venus*, Martin Luther was an Augustinian monk, who practised *penance* and *mortification*.

The eighteenth century was cosmopolitan, but Latin was progressively abandoned in favour of national languages. In Germany, Christian Thomasius (1655-1728) began lecturing in German as early as 1687. In Scotland, by contrast, Francis Hutcheson published in Latin his *Philosophiae Moralis Institutio Compendiaria* in 1742, and teaching in Latin retained its importance in Edinburgh longer than elsewhere.⁴

After the Reformation, another fundamental historical and intellectual event took place that further separated the European world into diversified entities: Romanticism, with its idea of 'Nation' (let me borrow this

term from German vocabulary, where it has a specific meaning). Of course, I am far from condemning the movement of 'nationalities', which in Hegelian terms must be 'comprehended' as moving from the universal 'Spirit'. Nevertheless, the 'unified entity' of the pre-Reformation period, the 'cosmopolitanism' of the Enlightenment, disappeared from the horizon for a while.

Therefore, paraphrasing a French master, we can say that *l'unité vient de loin, la séparation est récente*.

Now, five centuries after the Reformation, we live in a different historical and political dimension, in a world which experiences profound changes. Eu-

English, a Germanic language with a Latin vocabulary

Let us consider the *Oxford Advanced Learner's Dictionary*, new for 2000. Letter A comprises 1690 words. Let us list, first:

a) words of non-Greek and Latin, and of non-Romance origin:

Aard-vark, aback, Aberdonian, abide, ablaze, abode, about, above, abreast, abroad, abseil, adder, addle, ado, adrift, adze, afford, Afghan hound, afield, A-frame house, aft, again, against, aghast, aglow, ago, ahchoo, ahead of, ahem, ahoy, ajar, aka, akimbo, albeit, alder, ale, ale house, alight, alike, alive, all, Allah, almighty, almost, alone, along, aloof, aloud, already, also, also-ran, although, altogether,

aimless, air bag, air bed, air borne, air brake, air brush, air chief marshal, aircraft, air-craftsman, aircrew, airdrome, airfield, airgun, airhead, air hostess, air-ing cupboard, airless, airlift, airlock, airmail, airman, air-marshal, air-pocket, air raid, air rifle, air-sea rescue, airship, air speed, airstrip, airtight, air vice-marshal, air waves, airworthy, alarm clock, alcopop, alderman, all-clear, Allen key, Allen screw, all-important, all-in, all-in-one, all-night, all-nighter, all-purpose, all right, all-round, all-rounder, all singing, all-spice, all-star, all-terrain vehicle, all-time, alms house, alongside, alright, always, amper-sand, amphetamine, anchorman, angle bracket, animal husbandry, answer phone, anti-aircraft, anti

which I wish to call 'new humanism'.

I repeat: you will certainly find that I am biased towards languages of Latin origin. You will find that I am campaigning for Latin, *et je dois admettre que, après tout, le fond de mon discours est vrai*. In the context of the Mannheim symposium, I certainly represented the voice of the South, which was absent for the most part. But do not forget that the world is changing rapidly. There are more Spanish-speaking, and therefore 'Latin'-speaking, people from Quebec, from Texas to South-America, and from the Philippines than English-speaking people. At the same time, it is a serious mistake to ignore that English was born and developed in the cradle of European civilisation.

How to "dominate" linguistic changes in the West?

These are the essential conclusions I have reached when reading historical texts, and I have been struck by the fact that, at least in my opinion, my colleagues have not sufficiently emphasised this point. Often they have quite neglected or even ignored it. This is my impression, perhaps erroneous.

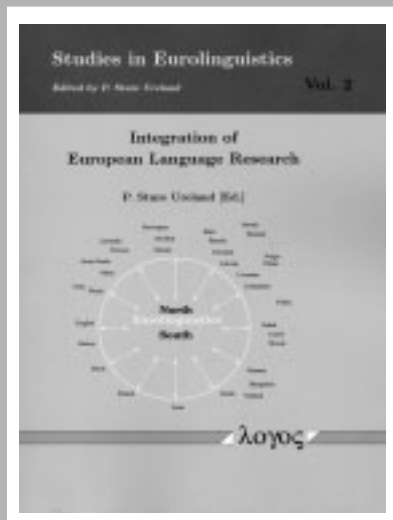
What to do, then? We historians must reflect on the past, but we must also think of the future. And the future could mean, very soon, the fading of European (and American) cultural primacy. This fading is on the way unless we stop it. One need not be a fatalist and believe that events are always out of our control. The lesson of Machiavelli is quite the opposite. The great Florentine explains that if *fortune* dominates half the events, it also lets us dominate the other half.

Therefore, how to "dominate" and control linguistic changes in the West?

We should not forget the role and the importance of educational systems in contemporary society. We should not believe in the 'biological' or 'internal' evolution of languages as absolute values, as if the world of learning had no purpose but to record these changes. We should discard this fatalistic view of things and set about to *dominate* the immense process of cultural change at work in contemporary society. We should remember that Dr Johnson, the Grimm brothers, Manzoni, and others, as far back as two centuries ago, established a model of their national languages. Today, we should establish a model for a 'unique' European language. The problem is not one of founding a new academy that would tell us everything about European languages, because this is the task to which universities so egregiously give their attention.

The foremost problem is realising that Europe, along with the West, is a culturally and linguistically unified entity. Therefore, in writing and in the use of communication means, we must feel less 'national' and more European.

As we know, there are a number of words substantially common to European languages and un-



Studies in Eurolinguistics, Vol. 2
 Edited by P. Sture Ureland - ISSN 1610-2355

Integration of European Language Research
 Eurolinguistics North and Eurolinguistics South

P. Sture Ureland [Ed.]
 640 Seiten
 ISBN 3-8325-0032-4
 Preis: 36.00 €

rope has been the cradle of Western civilisation and has not altogether lost that role. Europe must not lose that role.

Nevertheless, European nations today risk appearing from the outside as 'islands', where linguistic communications are scarce, where people cannot cross the frontiers of their states without having to face the difficulty of understanding each other.

History tells us that we are not like that, that we cannot be like that, and that we will not long remain like that.

What is the role of the world of learning in this situation? I mean the 'political' role of scholars, who certainly advance knowledge with their historical research, but who, because of the speculative character of their research, are not immediately 'useful' to the society around us?

First of all, we must stop thinking of the Germanic and Latin languages as two distinct, separate entities. This means opposing the North-South dichotomy of our continent and, similarly, the North-South demarcation of America. My experience as an historian of political thought tells me that changes in civil society mostly 'precede' the 'consciousness' we have of them. This is the lesson of Georg Wilhelm Friedrich Hegel, when he tells us that 'philosophy', as 'scientific consciousness' of the events, comes when these events (involving, if not centuries of history, at least generations) already have taken place, and reflecting upon them is what is left to philosophers (the owl of Minerva, which sets to fly only at the sunset).

Alzheimer's disease, amaze, amazed, amazement, amazing, amid, amidships, amiss, amock, among, anaconda, and, anger, angry, angst, anneal, anon, anorak, another, answer, answerable, ant, anthill, anvil, any, anyone, ape, apeshit, apple, are, aren't, argy-bargy, arise, A-road, arose, around-the-clock, arouse, arrant, arrow, Ascot, ash, ashamed, ashen, ashore, ashram, asleep, asp, asshole, astern, astrakan, astride, asunder, atop, aught, auk, Aussie, autocue, await, awake, awaken, awakening, award, awareness, awash, awe, awesome, awe-struck, awful, awfully, awhile, awkward, awning, awoke, awoken, awry, ayatollah, aye, ayes.

Just 130 words out of 1690!

I have been rather generous in placing on this list a number of words which are connected or cognate with Latin.⁵ Nevertheless, the figures are not flattering for scholars who maintain, without any possible distinction, that English is a Germanic language that simply borrowed words from Latin, which remained, substantially, a foreign language.⁶

Let us list, now:

b) words composed of mixed origin, in part from Greek and Latin:

able-bodied, able-seaman, about-turn, above-mentioned, absentee landlord, academy award, access road, acid rain, Adam's apple, add-on, adenoid, ad lib, adman, adulthood, adventuresome, aerobica, aerobics, aerosol, afar, afoot, afore mentioned, afore thought, after, after birth, after care, after-effect, after glow, after-math, afternoon, afters, aftershave, aftershock, aftertaste, after-thought, afterwards, answering machine, age-old, agony aunt,

body, anticlockwise, antifreeze, antihistamine, anti-lock, antsy, anybody, anyhow, any more, any-place, any time, anything, anyway, anywhere, apart from, apartheid, apartment bloc, apple cart, apprenticeship, armful, armhole, arrowhead, arrowroot, artesian well, artful, art-house, artichoke, artless, arts and crafts, artwork, Ascension Day, ashtray, Ash Wednesday, aside from, asking price, asset stripping, Astro-Turf, athlete's foot, athletic shoe, atishoo, auto-maker, automated teller machine, avionics, avoirdupois, award-winning, awe-inspiring, axe-man.

As you see, 152 words are of mixed origin.

To sum up, 152 out of 1690 words are of mixed origin and an additional 130 are of non-Greek and Latin and non-Romance origin. Setting these aside, 1408 words out of 1538 are of Greek and Latin, or Romance origin? more than 90%! While it is true that a frequency list of the most commonly used English words shows the basic terms for operating the structure of English are usually Germanic, it is also true that when one wants to write grandly (or pompously) there is a temptation to use circumlocutions. The Elizabethans recognised this and coined the word 'inkhorn' for such Latin terms. Fortunately, we are not in an epoch of nationalism, that divides and does not unite humankind. Do not forget that the Reformation meant also the destruction of the wonderful cathedral of St Andrews and the Peasants' War, in which Luther encouraged the killing and skinning of peasants like beasts. We live in an epoch of the advancement of civilisation, in an epoch

derstandable to any learned European citizen. We should identify these words, while keeping in mind that nowadays young people in Europe know at least two languages sufficiently well. This should be the first step. The next step should be selecting words for a dictionary that we could start to compile, which would offer a Latin or Romance word for each Germanic word and vice-versa. The 'Authorised Version' of the Bible contains no more than 6000 words, and Racine only used 1000 words to write his comedies. Contemporary society is much more complex and needs more words to express present realities. But the contemporary standard of knowledge also is far superior, and the task proposed here would not be too complicated. Discarding slang, for example, could help identify this common European vocabulary. This could precede the compilation of a 'European' dictionary, in which the 'history' of words, their etymology, would be fundamental. This would also revolutionise the way we study languages and our approach to the historical and cultural European tradition we hold in common.

In fact, the real problem in understanding a language is not the structure of the language, at least as far as Latin and German are concerned. The principal problem is vocabulary, and for that we have to consider a quite different approach to the study of languages⁷.

Reasons for 2000. The European Journal

It remains now to explain why there are such great difficulties in founding a European journal.

It is a common observation that there are many, perhaps too many journals, and it is difficult for scholars simply to look at the ones relating more or less to their own field of study. Therefore, the question must rather be 'what are the reasons for founding a European journal'. Above, I have expounded the reasons for the journal which I have handed out to you. This was the premise as well as the substance of the discourse. When one has identified sufficient reasons for founding a journal, it becomes necessary to convince people to offer you their assistance. But then one realises that colleagues, who are on the board that approves funding for the journal, have their own ideas, and they will not let you do what suits your programme. After unsuccessfully exploring other possibilities, you come to the inevitable conclusion that you have to pay from your own pocket, if you can afford it. And I reveal no secret if I tell you that the money to print the journal and to send 1500 presentation copies of each issue to European colleagues and university libraries, hoping that they will subscribe, comes in part from my university salary.

After printing the first issues, I looked around and realised that there are several ways of funding

a journal. The European Union gives no financing because under European rules the journal is classified as 'publishing'. As for Italy, the 'National Research Council' and the Ministry of Heritage ('Beni Culturali') give small sums to journals 'of elevated cultural value'. The drawback is that I have to present applications with a lot of useless paper and declarations, many of them certified by a notary. All this *severely disturbs my nervous system and also my scholarly life*. And I am far from being sure that I will be successful in my applications.

Similarly, the Ministry of Education could subscribe for a number of copies to be sent to secondary schools, where they would be available in the library. I have presented an application, but I believe (and be assured that this is a firm belief) that *the sufferer will be my nervous system, again*.⁸ Immanuel Kant was right, after all, when he wrote that „was ist wahr in der Theorie, ist nicht in der Praxis“.

I have consulted some 'institutions' (let me call them so) as well, but I have received no answer at all from their directors (colleagues with political connections, although not necessarily exceptionally well-qualified for their books). The libraries of these institutions, which boast in their directories of receiving a number of journals (etc.), needless to say, have not subscribed to our journal.

Furthermore, there are (only in Italy, of course) many, too many, 'Cultural Foundations', which spend the taxpayers' money to celebrate the 'glory' of dead politicians, political parties and lobbies. Everyone celebrates himself and makes his own idols and saints for the whole world!

I have inquired at the 'Foundations' of some banks ('Sparkassen'), but I have found the same picture everywhere. They finance bulletins of parishes, trade unions, little journals of political parties, and so on. The art of surviving is as old as humankind. "Blessed are the poor in spirit, for theirs is the kingdom of heaven!"

It must be clear that I will never knock at the door of 'Foundations', which are too far from my ideals. These consist of a new kind of humanism, in the belief that it is our duty to work for the advancement of civilisation. This belief certainly excludes identifying the journal with any political party.

Nevertheless, I have had to realise that politicians are very influential in the European system today, where the economy is largely under state control. Especially in my country, they are all-mighty. Therefore, I fear that I will have to content myself with asking the help of the few, very few indeed, who are not too distant from the ideals in which I believe. I wish to avoid this, but fulfilment of my hope depends on the help of European colleagues and universities.

As for myself, I can assure you that I will continue to finance and to publish two yearly issues of the journal for as long as I live. But without a number of

subscriptions, or help of any kind on the part of institutions, I will not be able to publish more pages and, eventually, more yearly issues.

Apart from this, to bring a journal to success, there is the fundamental problem of the publisher. Before starting I consulted a number of good publishers, both in Northern Europe and in Italy, but I had no luck. They have the right, of course, to believe that I am simply a dreamer (one of many) and to think that the journal will be ignored by readers and will not survive long.



MARCUS TULLIUS CICERO
Capitoline Museums, Rome

I wish to refer, in particular, to the Club of the 'five' publishers (one in Rome, one in Munich, one in Madrid, one in Paris and one in Oxford), who tell their countrymen in newspapers that they are *European* because, under the editorship of a well-known and fashionable French historian, they publish a book and translate it into the five principal European languages. From a purely cultural point of view, this is absurd, nonsensical.



PETRARCH

After printing the first issues, I have experienced how difficult it is to convince a distributor to submit the journal to the principal bookshops. Also in this field (again, only in Italy), political lobbies are too influential, and you realise that you are in a 'vicious circle'.

Nevertheless, talented European colleagues encourage me and support my efforts. This makes me believe that what I am doing is not in vain.

This is probably the time to find a publisher whose catalogue reaches scholars in the fields of history and linguistics.⁹ This would give more 'credibility' to my endeavour. Since the editor is based in Rome, to render the journal more 'European', the publisher should be based in the North of Europe.

As for the format of the journal, it was inevitable to use the one I have chosen. The journal must be readable and at the same time comprehensible.

Literary journals and newspapers offer useful information from the world of learning and publishing, which helps to sell books. For the most part, they review books containing 'curiosities' and 'anecdotes' as a way of attracting the interest of readers. But our journal should be somewhere *between* an academic journal and a 'literary' journal. As for the contents, it should publish essays endowed with historical validity concerning 'European' history. There should also be a section giving information on the activities of European universities. As you can see from the first issues, we find space for colleagues to inform us of forthcoming events. And there could be some pages on 'European' activities. This will be possible only if we are able to expand the journal by publishing more pages.

I also wish to say a few words concerning 'the difficulties of editing a *European journal*'. These go far beyond editing any other kind of journal and involve the collaboration of a team of scholars. Decisions to publish an essay ultimately must be left to those members of the editorial board who are responsible for the language in which the essay appears. Before and after the final decision, as you can imagine, there is a lot of work on the part of the editor.

This certainly costs ten times more fatigue than editing a journal in one's own mother tongue. Last but not least, one must consider the occurrence of misspellings as indicated by computer spelling programs, which do not necessarily respond as they should. Footnotes, and even margins of illustrations, are often deleted. Entering corrections in five European languages in the computer is a real nightmare. I can assure you that I have suffered painful experiences in this respect.

What to say then? Before starting, experienced colleagues warned me against embarking on this endeavour. They assumed it would not be successful.

David Hume wrote to Hugh Blair¹⁰ in regard to Adam Ferguson's *Essay on the History of Civil Society*, a book of which he disapproved, severely criticised, and whose publication he tried to prevent, "We shall see, by the Duration of its Fame, whether or not I am mistaken". Time will say if I have been right or wrong in descending into the arena with this little journal.

Vincenzo Merolle University of Rome 'La Sapienza'

¹ This paper was delivered at the 3rd International Symposium on EuroLinguistics held in Mannheim, Germany, with the title 'On Latin as a European Language and the difficulties of founding a European journal'; now in P. Sture Ureland, ed., *Studies in EuroLinguistics*, vol.2, *Integration of European Language Research - EuroLinguistics North and EuroLinguistics South*, Logos Verlag (Berlin 2005), pp. 53-62.

² Peter Salway, for example, makes the point by observing, in the preface to the last edition

of his *Roman Britain* (Oxford, 2001), that this period of British history has often not been duly considered by historians.

³ See particularly chap. VI, §118, 126, 127-130. In §141 he writes that those who use words of Latin origin are 'undemocratic' because they will not be understood "by anybody that has not had a classical education". In *Otto Jespersen, Facets of his Life and Work* (1989), we read that he "loathed the idea of compulsory Latin", and, as a student, he demanded its abolition on 12 November 1884. But the study of Latin remained compulsory until 1901, when, "as a professor, he was able to influence the decision".

⁴ For example, in Professor's Stevenson class of Logic, in which prize essays were entered from 1737 to 1751, about half were written in Latin, and the other half in English. Latin survived longest in the Faculty of Medicine, where theses were composed solely in that language until 1833: see Horn (1967): 47.

⁵ E.g., alder, *L. alnus*; amid, *amidships*, *Gr. meta*; any, anyone, *L. unicus*; anger, *angry*, *L. angere*.

⁶ Otto Jespersen, for example, the laudator of the "virile qualities of English" (op. cit., §14), writes that "we have in the English vocabulary about one in four or five of all the words found in the Latin lexicon under A. There is no reason to suppose that this proportion would not hold for the whole alphabet" (ibid. §118).

⁷ Therefore, I have proposed that a committee for preliminary studies towards the solution of this problem should be set up in Mannheim. As for myself, what I can do, and what I would do, is to put the *Journal 2000* at the service of this endeavour. In conjunction with this committee, I would publish everything necessary and interesting for the aim proposed.

⁸ I should tell colleagues that to 'register' the journal at the Tribunal of Rome, to get 'permission' to publish it, took three months in civil service offices to get documents, which often were in legal formats. After three months, a judge signed 'permission' to start publication. This procedure is outrageous and needs no comment at all. The question is whether a judge should have authority to give or deny such 'permission'. In today's Europe, this is simply inconceivable. I will write a letter of protest to the President of European Parliament and to the President of European Commission, Signor Prodi, asking them to condemn the Italian Government for this absurd law, which goes back to 1948 and should be changed immediately.

⁹ Mr Gangemi, the present publisher of the journal, is certainly an excellent publisher, with his family business, but his catalogue contains mostly books on archaeology and town-planning and has only small section of historical books.

¹⁰ Hume to Blair, 1 of April 1767, in *The Letters of David Hume*, vol. II, p. 133, letter 383.

De l'Onirisme Gothique à la Réalité

Voyages avec Ann Radcliffe

Addison, Swift, Defoe, Fielding, Boswell, Johnson, Sterne et Smollett, les grands prosateurs du XVIII^e siècle, ont tous écrit des récits de voyage. «Fictional writing and travel writing issue from the same pen.»¹ Le voyage est bien un *topos* récurrent de la littérature du XVIII^e siècle. A ce titre, il n'est guère surprenant que le roman gothique en fasse aussi un usage immodéré et que l'une de ses plus célèbres représentantes, Ann Radcliffe, ait sacrifié à la muse péripatétique, à la fois dans ses romans et dans son récit de voyage publié en 1795. Ce récit de voyage suit la même progression que ses romans: de la même façon que ses héroïnes trouvent refuge dans un monde pastoral idyllique, l'auteur se retire de l'enfer allemand pour retourner au décor sublime et non troublé du Lake District, et au paradis d'un monde de liberté béni par les acquis de la Glorieuse Révolution.² Le voyage des Radcliffe est terminé de façon abrupte par la mauvaise volonté d'un lieutenant autrichien qui, à Fribourg, arrête leur progression vers la Suisse en refusant de reconnaître la validité de leurs passeports. Ils trouvent là leur scélérot gothique «of maligning disposition» et, telle une héroïne gothique, voient leur désir frustré par une figure paternelle hostile et autocratique.

D'autres romanciers gothiques tels Walpole et Beckford sont également de grands voyageurs. Des échos de leurs périples résonnent inévitablement dans les romans: «de 1764 à 1824 la plupart des romans *gothiques* utilisent le voyage comme élément moteur de leurs noires intrigues.»³ Voyage réel mais surtout voyage imaginaire, onirique, parcours initiatique entraînant personnage et lecteur au cœur du labyrinthe. «From the *Mayflower* to *Pilgrim's Progress* but also to *Tom Jones*, travelling is, literally as well as metaphorically, a central motif in Christian humanistic values and art, and is traditionally thought to give man the occasion for a journey of self-improvement and moral growth.»⁴ Chez Radcliffe, les descriptions de la nature se présentent sous trois formes, comme le souligne Havens⁵: d'abord les notes prises sur le terrain pour son seul plaisir, incluses dans les *Memoirs*; ensuite celles prises en cours de voyage dans un but de publication ultérieure puis revues avant impression, celles de son *Journey* (1795); enfin les passages de ses romans, décrivant des pays qu'elle n'a pas vus.⁶ En fait, cette attirance pour le voyage n'est que le reflet du dynamisme vital, l'alternance entre mouvement et stase rythmant toute vie. Le dynamisme géographique est rythmé par des pauses, des étapes, voire des arrêts au sens judiciaire du terme, lorsque héros et héroïnes sont jetés en prison ou qu'Ann et William Radcliffe se voient refuser le passage de la frontière.

Héritière d'une tradition esthétique typiquement anglaise de réceptivité aux beautés de la nature et pourvue d'une sensibilité personnelle, Ann Radcliffe est la représentante incontestée de cette école esthétique du paysage qui, à la suite de Burke et de Gilpin, admirant Le Lorrain, Poussin et Rosa, traduit cette émotion et ce frémissement dans tous ses écrits. Il est donc loisible de s'interroger sur l'objectivité de ses descriptions, et sur le rôle que ces dernières peuvent jouer dans le cadre diégétique de ses romans.

Dynamisme / stase

Techniquement, le voyage est composé de phases actives et de phases d'immobilité. Surtout au XVIII^e siècle où les conditions de transport rudimentaires rendent les voyages éreintants, voire périlleux,⁷ l'étape est un moment privilégié et nécessaire. La progression géographique ou le cheminement existentiel des héros se trouvent donc rythmés par des pauses, des arrêts, quand ils sont jetés en prison, interrompus dans leur élan, dans leur fuite ou dans leur progression naturelle. L'étape constitue un mouvement arrêté puis repris. Les moments de stase s'accompagnent généralement de poésie et de musique, souvent au clair de lune, dans des décors à la Claude Lorrain. Ainsi, lors de sa première nuit en Italie, Emily fait étape dans une auberge à Susa (*MU* 168). Plus tard, à Venise, un moment privilégié de repos, au milieu du tourbillon de fêtes, invite Emily à la méditation et l'amène à l'enthousiasme (*MU* 184). Les pauses diurnes bienvenues, haltes bucoliques et pastorales, sont autant d'occasions pour les pères de pourvoir à l'enrichissement culturel et esthétique de leurs pupilles (*RF* 296; *MU* 29; *MU* 602).

Le rôle de l'auberge est primordial dans ce contexte: à la fois havre, lieu de repos et aussi lieu de rencontre qui permet à l'action de rebondir. C'est là que, dans la sérénité nocturne troublée uniquement par la douce musique du luth, l'âme agitée des héroïnes se rassère et que, effectuant un retour sur les événements de la journée, elles peuvent faire le point avec le lecteur et prendre des résolutions. C'est également le lieu et l'occasion de récits insérés, dans *Melmoth the Wanderer* notamment, l'exemple étant donné par Smollett dans son *Ferdinand Count Fathom* (1753). Endroit de rencontres, l'auberge est aussi parfois lieu de *mauvaises* rencontres et, à ce titre, mérite d'être évitée: c'est ainsi que Hippolitus et Julia prennent leurs repas en plein air car «fearful of discovery, Hippolitus had

provided against the necessity of entering many inns» (*SR* 171) et qu'Adeline évite de se renseigner sur son itinéraire auprès des aubergistes (*RF* 235).

De la même façon, le décor naturel et architectural se présente comme une alternance d'immobilité et d'animation, de calme et de déchaînement. La mer est sereine et paisible ou au contraire déchaînée. Dès son premier roman, Radcliffe met en scène un naufrage (*CAD* 76), tableau récurrent dans ses romans suivants puisque Julia et Ferdinand échappent de peu à la noyade en essayant de fuir la Sicile (*SR* 152-53), et qu'Emily et sa suite sont sauvés in extremis d'un péril imminent (*MU* 486).



William Turner. *The Shipwreck*. 1805. Oil on canvas. Tate Gallery, London, UK

La forêt est soit lieu d'asile soit prison dangereuse, repaire d'une faune peu recommandable. Les architectures également sont animées de jeux de lumière et d'ombre. Les châteaux d'Ann Radcliffe, loin d'être statiques, sont dynamiques, étant des articulations de lumière et d'ombre, de convexité et de concavité, d'extérieur et d'intérieur. La description du château d'Udolpho – écriture en prose d'un tableau digne de Rosa – est un exemple typique du gothique radcliffien (*MU* 226-27). Mais, même arrêtés, emprisonnés, les héros ne tardent pas à se remettre en mouvement: leur prison recèle presque toujours une fenêtre sur l'extérieur, ouverture qui offre une ligne de fuite. Tel est le cas d'Osbert, prisonnier de Malcolm (*CAD* 39), d'Emily, quasi prisonnière de Montoni à Udolpho, qui n'a d'autre ressource pour s'échapper de sa terrible solitude que de contempler le paysage sublime qui l'encercle (*MU* 241-42); ou encore d'Ellena, recluse au couvent de San Stefano, qui trouve l'apaisement au sommet de sa tourelle (*I* 90). Même l'immobilité forcée n'est pas suffisante pour empêcher l'héroïne ou le héros de s'envoler vers d'autres horizons, tant il est vrai que l'emprisonnement est aussi affaire de conscience et de perception subjective.

Objectivité / subjectivité

L'on serait tenté d'affirmer que le genre viatique s'inscrit dans la catégorie de l'objectivité tandis que le genre fictionnel se range dans celle de la subjectivité. En fait, les voyageurs sont rarement

des historiens (à part Smollett) ou des géographes professionnels. Ils voient les pays visités sous un angle personnel, sans appliquer une méthode d'observation scientifique. Un paysage en littérature est la représentation non seulement de la nature, mais aussi de l'attitude morale, voire sociale, de l'écrivain et du lecteur. En fait, Radcliffe n'a jamais vu ce qu'elle décrit: le seul voyage qu'elle ait accompli a une destination septentrionale et non méditerranéenne. Comme nombre d'Anglais aisés de leur époque, Ann et William Radcliffe se lancent en 1794 dans un périple sur le continent. La situation chaotique en France les contraint à modifier leurs

projets et ils se dirigent vers la Suisse en passant par la Hollande et par l'Allemagne. L'on pourrait volontiers prêter à Ann Radcliffe les regrets exprimés par Johnson: «A man who has not been in Italy, is always conscious of an inferiority, from his not having seen what is expected a man should see. The grand object of travelling is to

see the shores of the Mediterranean.»⁸ La peinture de l'Italie donnée dans ses romans pourrait se lire comme une compensation nostalgique à ce désir frustré. Comme elle n'a jamais vu les pays où se situe l'action de ses romans, il lui faut se tourner vers les paysagistes. Elle s'inspire de ses lectures ou des toiles qu'elle a admirées dans les collections privées.⁹ Comme le fait très justement remarquer Maurice Lévy,

Tous ces personnages explorés ou mauvais du roman gothique fuient, se poursuivent, souffrent, luttent et s'ébattent dans des décors qui sont des *Paesaggio con Figure* ou des *Veduta Imaginaria*, accrochés aux murs des grandes demeures seigneuriales. Émilie, lorsqu'elle vogue à Venise en compagnie des Quesnel et de Madame Montoni sur le Grand Canal, est en fait en train d'explorer, en *zendaletto*, une toile de Guardi, ou du Canaletto; et la soldatesque qui à un moment donné investit Udolphe, vient de quitter, pour l'occasion, une toile célèbre de Salvator.¹⁰

Cette présence constante de la peinture apparaît clairement dans les remarques d'Ann Radcliffe dans son *Journey* à son retour en Angleterre: voyageant entre Deal et Londres, elle se dit frappée par la différence entre l'Angleterre et l'Allemagne: «English landscape may be

compared to cabinet pictures, delicately beautiful and highly finished; German scenery to paintings for a vestibule, of bold outline and often sublime, but coarse and to be viewed with advantage only from a distance» (*Journey* 371).¹¹ Le portrait de M. Verneuil («he saw with the eye of a painter, and felt with the rapture of a poet» [*RF* 276]) correspond parfaitement à la romancière. «The extended descriptive passages are firmly rooted in an aesthetic theory in which she believed completely.»¹² Si le paysage qui s'offre aux yeux éblouis d'Emily, lors de son arrivée à Venise, est une marine de Claude Le Lorrain (*MU* 174-75), c'est à Salvator Rosa que Radcliffe emprunte les scènes de montagne menaçant l'homme de destruction, comme elle l'avoue elle-même: «This was such a scene as *Salvator* would have chosen, had he then existed, for his canvas» (*MU* 30).

Ce qui caractérise le plus immédiatement les paysages d'Ann Radcliffe, c'est une prédilection pour le grandiose, présente aussi bien dans les représentations de paysages réels, celles de son *Journey* (*Journey* 393), que dans les descriptions figurant dans son oeuvre romanesque. Radcliffe favorise les vues panoramiques car la proximité est susceptible d'entraîner la désillusion et donc de décevoir le plaisir esthétique. C'est l'expérience qu'elle relate lors de son arrivée à Cologne (*Journey* 100, 102-03) et c'est ce que ressent Adeline en approchant de Nice (*RF* 281). Le voyage, et ses plaisirs, loin d'être esclaves de la proximité immédiate, exigent la distanciation physique et esthétique, s'inscrivant ainsi dans le jeu dialectique du proche et du lointain.

Ses descriptions sont toujours influencées par son imprégnation des théories esthétiques de Burke et de Gilpin; c'est ainsi qu'à Cologne, «in the cathedral, a figure in the same attitude was rendered more interesting by her situation beneath the broken arches and shattered fretwork of a painted window, through which the rays of the sun scarcely penetrated to break the shade she had chosen» (*Journey* 112). Cette visite est l'inspiration directe de la scène inaugurale de *The Italian*, où un assassin fait les cent pas dans l'ombre du portique de l'église de Santa Maria del Pianto, dont l'intérieur s'apparente davantage à celui de la cathédrale de Cologne que d'une église de Naples (*I* 2). En fait, Ann et William Radcliffe visitent les lieux moins pour eux-mêmes que pour les associations littéraires qu'ils évoquent; Goodesberg leur rappelle la préface du Shakespeare de Johnson (*Journey* 135). Les jardins et le palais de Carlsruhe évoquent le paradis de Milton (*Journey* 264). C'est encore Milton qui leur vient à l'esprit à Derwentwater

(*Journey* 452). A Boppard, le couvent de Carmélites qui jouxte l'abbaye bénédictine lui semble un lieu propice aux superstitions de jadis à cause de son atmosphère digne de l'*Eloisa to Abelard* de Pope (*Journey* 309). Le château de Brougham est, lui aussi, rendu plus intéressant pour avoir été occasionnellement la résidence de Sir Philip Sidney (*Journey* 426).

La dette de Radcliffe ne se limite pas à Thomson et à certains poètes mais s'étend à d'autres auteurs comme Mrs Piozzi, aux théoriciens du beau, du sublime et du pittoresque, tels Burke et Gilpin, et à Smollett. Il y a donc intériorisation littéraire du voyage, prétexte à réminiscences poétiques. Intériorisation qui permet une *assimilation* du paysage, véritable voration esthétique qui néantise les dangers potentiels inhérents à un ailleurs proche ou lointain. Sa description de Nice dans *The Romance of the Forest* (280) emprunte beaucoup aux *Travels through France and Italy* (1766). Smollett (ou plus exactement sa *persona* diégétique) décrit les collines en pente douce qui s'élèvent pour donner des montagnes encerclant la ville tel un amphithéâtre (*TFI* 115),¹³ la petite rivière Paglion, peinte par Radcliffe, les ruines d'un vieux château (116) et précise que "in a clear morning, one can perceive the high lands of Corsica" (119). Il est enchanté par la vue dont il jouit du haut du rempart (*TFI* 118). Radcliffe renchérit encore sur la profusion et sur le parfum délicieux de la végétation, couronnant les collines de cyprès, d'oliviers et de dattiers, alors que Smollett n'y a vu que des oliviers (*TFI* 119). Cette peinture d'un paysage alternant aspects arides et aspects fertiles évoque les descriptions topographiques du XVIII^e siècle. Le contraste mélancolique que note Adeline entre la luxuriance du pays et la mine des habitants, "meagre and discontented" (*RF* 281) est un emprunt au petit peuple de Smollett, "diminutive, meagre, withered, dirty, and half naked" (*TFI* 167).

Sa connaissance insuffisante du pays qu'elle dépeint entraîne des inexactitudes de détail voire des impossibilités physiques mais Radcliffe sait incontestablement manier l'intertexte littéraire ou pictural afin de combler ses lacunes. D'ailleurs, la description des sites visités représente paradoxalement l'aspect le moins authentique des récits de voyage de l'époque, les passages descriptifs étant souvent copiés dans des guides et dans des ouvrages de référence (Viviès 73), fait attesté par Smollett (*TFI* 219).

L'écriture de Radcliffe dans son *Journey* montre la supériorité de la perception visuelle. L'organe sensoriel le plus mis à contribution lors de ses voyages est incontestablement l'œil. Privilégier l'approche visuelle est typique de l'exploration mentale et esthétique du monde au XVIII^e siècle. Ann Radcliffe se plaint de la monotonie des paysages hollandais dont ses yeux sont «fatigued by the long view of level countries» (*Journey* 86), ainsi que de la hauteur du Drachenfels (*Journey* 146), tandis que les routes bordées d'arbres

"allowed the eye and the fancy to repose" (*Journey* 143). De manière symptomatique, les mêmes mots se retrouvent pour décrire les sensations éprouvées par des personnages de roman: "the eye, fatigued with the extension of its powers, was glad to repose on the verdure of woods and pastures" (*MU* 43). Exemples de l'école esthétique de la peinture, ses tableaux de paysage témoignent d'une perception visuelle cultivée et d'une grande justesse d'observation. Ce qui la caractérise, c'est un angle de vue anthropocentrique qui transforme la nature traversée par le voyageur en perspectives agréables d'une variété infinie. Cela signifie que la nature visible est recomposée pour le spectateur de façon à ce que les lignes de fuite convergent vers l'œil de l'observateur et en font l'étymon éidétique. Cet arrangement de la nature en scènes pittoresques centrées sur le sujet n'a rien d'original: de Gray en 1769 jusqu'à Gilpin, les voyageurs ont dépeint les vues de la nature en autant de sites encadrés par une fenêtre ou par un miroir, avec ou sans l'aide de «Claude glasses.» Les Radcliffe – à l'instar des héroïnes d'Ann – voient le pays par la fenêtre de leur voiture, cadre qui met aussi une barrière entre eux et le monde extérieur. Ce cadre que Lévy identifie comme la limite entre réel et irrationnel:

Le fantastique est là: dans cette rêverie qui, d'une certaine manière, figure la sortie du texte et l'entrée dans une image qui le prolonge, ou le double. Franchir le cadre d'un tableau, c'est transgresser une forme d'interdit, c'est refuser les limites évidentes qui séparent radicalement l'ici de l'ailleurs, le moi d'une périlleuse altérité.¹⁴

Rôle diégétique du paysage et du voyage

Les paysages que décrit Radcliffe contribuent si notablement à l'atmosphère de mystère et de terreur qu'il est loisible de les considérer comme de véritables décors de théâtre, des arrière-plans efficaces peints sur commande. En fait, Radcliffe écrit comme elle peindrait, tentant de retrouver avec les mots les effets que le peintre obtient avec le pinceau. Les descriptions de paysages servent souvent de transition, alternant avec les épisodes d'épouvante, le voyage se révélant un puissant opérateur de rebondissements, mais elles reflètent encore les émotions des personnages. Lors de ces déplacements – forcés ou librement consentis – les héroïnes doivent surmonter un certain nombre d'inconvénients, le tout venant du voyage au XVIII^e siècle. L'accent est mis de façon répétée sur les difficultés techniques que présentent ces expéditions (*SR* 89), prétextes à autant de scènes pit-

toresques et sublimes qui ravissent les voyageurs (*MU* 28). Voyager de nuit accroît encore le danger (*SR* 82). Mais le principal péril qui menace tous les voyageurs, bons et méchants, ce sont les bandits qui infestent les routes. Ils se disputent la malheureuse Julia (*SR* 163-64) et le même sort menace Blanche, capturée dans les Pyrénées (*MU* 610-15).

Le paysage comme révélateur des personnages

Le décor des cinq romans de Radcliffe est identique, empruntant beaucoup aux deux sources principales du sublime – l'obscurité et la grandeur –¹⁵ et il a souvent pour fonction d'élever l'esprit de l'observateur. Julia, contemplant la mer au clair de lune, éprouve cette émotion que le XVIII^e siècle définit comme "l'enthousiasme" (*SR* 152). Émotion partagée par



Giovanni Antonio Canale dit Canaletto (1697-1768). Grand Canal: the Rialto Bridge from the South. c. 1727. Oil on canvas. Viscount Coke, Holkman Hall, Norfolk, UK

Madame de Menon, au spectacle «varié et sublime» des montagnes (*SR* 104). Dans *The Romance of the Forest*, les pensées d'un personnage sont, à plusieurs reprises, élevées par le sublime: Adeline assiste, enthousiaste et émerveillée, au lever du soleil et à cette vue une prière lui monte aux lèvres (*RF* 22). Plus tard, c'est la vue des Alpes dans le lointain qui la remplit «d'émotions sublimes» (*RF* 234). Dans *The Mysteries of Udolpho*, l'émotion ressentie par Emily lors de son arrivée à Venise est peinte dans les mêmes termes (*MU* 175).

La nature sert de révélateur à la personnalité: le *villain* (à part de Luovo dans *A Sicilian Romance*) n'est guère ému par le spectacle de la nature. Personnage antisentimental, il est incapable d'effectuer le voyage sentimental, où le sentiment offre un nouvel angle de vue sur les choses et sur les gens. La narration se construit comme une série non pas d'aventures mais de sensations. Le sentimentalisme en arrive à fonctionner comme un autre mode d'exploration qui peut être relié au thème général du voyage. La route devient le lieu d'une initiation temporaire, offrant un apprentissage de la découverte d'autrui et de soi-même avant que le dénouement ne récompense les bons par un retour à l'ordre, à l'harmonie et à la prospérité. Ce que dit Virginia Woolf de Sterne s'applique aisément à Radcliffe: "He was travelling in France indeed, but the road was often through his own mind, and his chief adventures were not with brigands and preci-

pices but with the emotions of his own heart."¹⁶ Le roman gothique est tout d'abord un récit de voyage, *topos* récurrent de la littérature du XVIII^e siècle. De la principauté d'Otrante à l'île des Indiens de *Melmoth*, en passant par les Pyrénées grandioses et les Apennins terrifiants, la magnifique baie de Naples et les ténèbres effrayantes des forêts, le dépaysement est total, conduisant du connu à l'étrange, du rassurant à l'inquiétant, du réel à l'imaginaire. Le voyage gothique, loin d'être déplacement linéaire, s'avère cheminement labyrinthique et catalytique. Ce voyage qui est à la fois prospection et introspection, est un voyage initiatique. «Il se fait en dehors de soi et aussi en soi-même. Surtout en soi-même.»¹⁷

Le voyage onirique, parcours initiatique

«Les localisations étranges, très lointaines dans le temps et l'espace et pourtant si familières, dont nous parlent les contes de fées, nous font penser à un voyage dans les abîmes de notre esprit, au royaume de l'inconscient.»¹⁸ Les paysages terrifiants et sublimes comme les sites pittoresques que sillonnent les héroïnes d'Ann Radcliffe ne pourraient se trouver sur aucune carte authentique ni

dans aucun atlas, même si nombre des noms utilisés sont des emprunts à la géographie. Les repères réels ont été transposés, métamorphosés par la magie du rêve et par le brouillage littéraire. En fin de compte, le voyage d'abord ordinaire vers des lieux connus se mue en un parcours initiatique, une déambulation circulaire et labyrinthique menant vers l'exploration intérieure du moi. Tous les voyageurs gothiques aboutissent inévitablement dans les souterrains de châteaux et d'abbayes en ruine, dans les cavernes dissimulées dans des forêts impénétrables voire dans des tombes enfouies au cœur de cimetières lugubres battus par les ailes des chauves-souris:

En résumé le voyage *gothique* feint de nous conduire en des pays réels pour mieux explorer l'imaginaire, condamner avec horreur l'étranger, pour révéler en fait les fantasmes d'une société apeurée et, sous prétexte d'établir la cartographie des rives lointaines, dresser le portulan de l'intimité psychique. (Fierobe 178)

Les épreuves que subissent les personnages dans les souterrains des châteaux ou des abbayes, dans le labyrinthe des forêts ou dans les méandres de leur propre conscience aboutissent généralement à une régénération. Le déchirement initial est «constitutif d'un rite de passage: d'un état relativement paisible vers un autre état de grande inquiétude.»¹⁹ Au début du ro-

man, les héroïnes de Radcliffe sont symboliquement sur le seuil de la demeure paternelle (*SR* 6). Le seuil est le «chronotope de la *crise*, du *tournant d'une vie*» et en littérature, il est «toujours métaphorique et symbolique, parfois sous une forme explicite, mais plus souvent implicite.»²⁰ Tous les voyages qu'effectuent les héroïnes de Radcliffe ne sont que la représentation de ce parcours initiatique qui fait passer d'un état à un autre, de l'enfance à l'âge adulte, de l'innocence à la connaissance, principe au centre du *Bildungsroman*. «Le voyage qu'[Emily] a accompli en France et en Italie peut se lire comme un voyage spirituel.»²¹

Le symbolisme du labyrinthe est celui du pèlerinage, du vrai voyage vers le centre, qui est un voyage «intérieur.» à la recherche du Soi. Proche du symbole de la caverne, le labyrinthe figure la quête intérieure; en cheminant le long des labyrinthes des églises, les croyants peuvent suivre physiquement le chemin symbolique de leur progression intime. De façon analogue, les héroïnes du roman gothique, par leurs pérégrinations multiples dans les dédales des architectures de pierre ou végétales, vivent symboliquement une évolution mentale et psychologique. Ce motif qui existe depuis des siècles, sous des formes diverses, mais avec toujours la même signification symbolique, représente le long et difficile chemin de l'initiation. Le labyrinthe est la traduction du voyage spirituel que l'homme doit accomplir à l'intérieur de lui-même, à travers les épreuves et tous les pièges qui l'égareront, afin de trouver le centre, c'est-à-dire l'image de son moi profond. Certes, si ce symbole séculaire n'offre rien de bien nouveau, la manière dont il est traité dans le roman gothique est bien moderne et préfigure ce que développe la psychanalyse. Le parcours initiatique suivi par tous les héros de ces romans, matérialisé par leurs déambulations nocturnes et fébriles dans le dédale des souterrains obscurs, indique le cheminement de la naissance à la mort et à la renaissance ou résurrection.

Comme le suggère Butor, les récits de voyage et les récits de fiction mettent en jeu la pérégrination qui fait de chaque lecteur un voyageur et de chaque lecture un déplacement: «J'ai toujours éprouvé l'intense communication qu'il y a entre mes voyages et mon écriture; je voyage pour écrire, et ceci non seulement pour trouver des sujets, matières ou matériaux [...] mais parce que pour moi voyager, [...] c'est écrire (et d'abord parce que c'est lire), et qu'écrire c'est voyager.»²² Il n'est pas original d'affirmer avec Abraham Adams que lire équivaut à voyager, "the travelling I mean is in Books, the only way of travelling by which any Knowledge is to be acquired."²³ La préface du *Sentimental Journey* ne prévient-elle pas aussi le lecteur que voyager avec Yorick lui apprendra beaucoup sur lui-même?²⁴

Elizabeth Durot-Boucé
Université de la Sorbonne
Nouvelle – Paris III

Sixth Eurolinguistic Symposium

A cooperation between ELAMA, Uppsala University, Humboldt Universität/Berlin and "La Sapienza" Rome

The Sixth Eurolinguistic Symposium took place 16-18 September 2005 at the University of Uppsala, Sweden. A cooperative undertaking by ELAMA, Uppsala University, Humboldt University, Berlin, and 'La Sapienza', Rome, its theme was "Migration of European languages and cultures – from the Russian rivers to the North Atlantic".

Uppsala University, Sweden's largest and most important university, was founded in 1477. Uppsala, with its many cafés, parks and cyclists, is a picturesque town with a unique atmosphere. Sweden's fourth largest city, it is nevertheless small enough to make it an ideal location for a conference of this kind.

In an opening round-table discussion on the first evening, in which most of the participating ELAMA members took part, it was decided that Prof. Sture Ureland, hitherto acting chairman of ELAMA, would act as provisional chairman of a new Europe-wide Eurolinguistic Association (*Eurolinguistica.org*), for a period of two years, until the new association has constituted itself with statutes and has elected a management committee.

The Europe-wide scope of Euro-linguistics is the reason for this change of name from the locally restricted ELAMA (*Euro-linguistischer Arbeitskreis Mannheim*) to a much wider denotation. The new title is intended to provide for a multifaceted organisation comprising several European sub-sections, e.g. Eurolinguistics North, South, East, West and Centre. It is to be a roof under which these regional sections share the common aims and guidelines formulated in the *Pushkin Theses*. After this discussion, the main programme of lectures and presentations was started by Prof. Harald Runblom, member of the board of regents of the *Baltic University Programme (BUP)*, who gave an account of this network of some 180 universities and institutions of higher education in the Baltic Sea Region. This cooperation was initiated in 1991 to promote environmental, economic, cultural and democratic development in 14 different countries belonging to the Baltic Sea drainage area. Friday morning saw the official opening ceremony of the two-day symposium with a full schedule of plenary and section meetings. As in the earlier sym-

posia, the participants came from countries all over Europe and were to speak about topics relating to various European regions. They were welcomed by Prof. Sture Ureland, initiator and main organiser of the symposium. He was followed by Prof. Svante Strandberg, Director of the Institute of Nordic Place Names and Dr. Eva Brylla, Institute of Dialectology and Folklore, the symposium's joint Swedish hosts in Uppsala. They outlined the historical background and present-day activities of their institutes which are located in the Uppsala Arkivcentrum, the university building where the symposium took place. After these inaugurating addresses, the participants went for an early lunch to the café of the University Library, *Carolina Rediviva*. There they could view the famous Gothic fourth-century bible, *Codex Ar-*

genteus ("The Silver Bible"), the history of which was given during lunch by Rune Palm (Univ. of Stockholm). Lunch was followed by two more plenary lectures: Bob Quinn from Ireland explained his thesis of the "Dynamic moat round Europe" and Rune Palm

lowed by Prof. Eva Czato (Univ. of Uppsala) on "Migrations of Turkic-speaking groups into Europe". After a short break, Peter Wagener, from Deutsches Spracharchiv, IdS, Mannheim, gave an illustrated introduction to *Gesprochenes Deutsch*, a collection of spoken material from E.



UPPSALA, THE CATHEDRAL

spoke about "Language contact in the Viking Age". After this, the participants had to choose between Eurolinguistics West and Eurolinguistics Centre. So, while Martina Müller (Univ. of Mannheim) gave her description of "The Celtic, regional and minority languages abroad project" - one of seven European-wide projects funded by the European Commission to promote language learning and linguistic diversity - Ludger Kremer (Antwerp) focused on "Neuzeitliche Migration und niederländisch-(nieder)deutscher Sprachkontakt im Nord- und Ostseegebiet". Vincenzo Merolle (ELAMA's correspondent at 'La Sapienza', Rome) spoke about "The difficulties of, and reasons for, compiling a European dictionary".

Other lectures, in a mixed order of Eurolinguistics West, Centre, North and South, included "The influence of Norse on the Orkney Island dialect" (Thomas Rendall, Orkney), "Evidence of Yiddish documented in European societies", (Ulrike Kiefer/Robert Neumann, Lambertheim) and John Stewart's account on "The state of research on Swedish/Scandinavian languages and peoples in North America", which was more a paper on Global Eurolinguistics. Then, two papers by Italian participants were presented: Alessandra Serra "Hot Spots: Encoding English in Italian advertising" and finally Cristiana Pugliese (Univ. of Molise) "Language Minorities in the Molise region, Italy".

Plenary lectures continued on Saturday morning with Jurij Kusmenko (Humboldt Univ., Berlin) on "The Scandinavian languages between the Finno-Ugric Northeast and West Germanic Southwest". This was fol-

lowed by Prof. Eva Czato (Univ. of Uppsala) on "Migrations of Turkic-speaking groups into Europe". After a short break, Peter Wagener, from Deutsches Spracharchiv, IdS, Mannheim, gave an illustrated introduction to *Gesprochenes Deutsch*, a collection of spoken material from E.

In the afternoon, the lecturers were Michael Riessler (Univ. of Leipzig) talking on "Contact-induced language change and the structure of noun phrases in Germanic languages" and Eric De Geer (Univ. of Uppsala) who presented a paper on Euro-linguistics North: "Where do Finnish speakers in Sweden live - a geographical and statistical problem". The only speaker on behalf of Eurolinguistics East this time was Olga Voronkova, Univ. of Heidelberg, who spoke about language death in Baltic languages. Eurolinguistics South-East provided Magdalena Cvetkovic (Univ. of Mannheim) on the migration of Serbs in the past and the present, and Ivanka Steber (Univ. of Mannheim) on her fieldwork in Romania: "Zugewanderte Sprachminderheiten im rumänischen Banat". Lelija Sočanac (Linguistic Institute, Zagreb) concluded this section with some interesting details of her project about "Migration of the Croats to Burgenland, Austria - an ethnolinguistic study".

The largest section of this year's symposium was contributed by Eurolinguistics South. Most of the speakers from this group spoke on Saturday afternoon: Francesca Rosati (Univ. of Teramo), "English in Europe"; Francesca Vaccarelli (Rome "La Sapienza"), "English in Italy",

(continued from page 6)

¹ Jean Viviès, *English Travel Narratives in the Eighteenth Century: Exploring Genres* (Aldershot: Ashgate, 2002) 25.

² Voir sur ce point Ingrid Kuczynski, "Reading a Landscape: Ann Radcliffe's *A Journey Made in the Summer of 1794, through Holland and the Western Frontier of Germany, with a Return Down the Rhine* (1795)," *British Romantics as Readers: Intertextualities, Maps of Misreading, Reinterpretations*, eds. M. Gassenmeier, P. Bridzun, J.M. Gurr and F.E. Pointner (Heidelberg: Universitätsverlag C. Winter, 1998): 241-57.

³ Claude Fierobe, «Le voyage "gothique."» *Trema* 9 (1984): 165.

⁴ Frédéric Ogée, "Channelling Emotions: Travel and Literary Creation in Smollett and Sterne," *Studies on Voltaire and the Eighteenth Century* 292 (1991): 33.

⁵ Raymond D. Havens, "Ann Radcliffe's Nature Descriptions," *MLN* 66 (1951): 251-55.

⁶ L'édition de référence utilisée pour tous les romans d'Ann Radcliffe sera celle publiée par OUP en World's Classics:

Ann Radcliffe, *The Castles of Athlin and Dunbayne*, ed. Alison Milbank (1789; Oxford: OUP, 1995) (*CAD*); *A Sicilian Romance*, ed. Alison Milbank (1790; Oxford: OUP, 1993) (*SR*); *The Romance of the Forest*, ed. Chloe Chard (1791; Oxford: OUP, 1986) (*RF*); *The*

Mysteries of Udolpho, ed. Bonamy Dobrée (1794; Oxford: OUP, 1980) (*MU*); *The Italian*, ed. Frederick Garber (1797; Oxford: OUP, 1992) (*I*).
⁷ Le mot *travel* vient du français «travail» lui-même dérivé du bas latin *trepalium*, instrument de torture.

⁸ James Boswell, *Life of Johnson*, ed. R.W. Chapman (London: OUP, 1965) 742.

⁹ Voir mon article «Mrs Radcliffe et l'art du paysage transculturel européen.» *2000 The European Journal* 2 (2001): 4-6.

¹⁰ Maurice Lévy, préface, in Elizabeth Durot-Boucé, *Le Lierre et la chauve-souris: réveils gothiques. Émergence du roman noir anglais (1764-1824)* (Paris: PSN, 2004) 13-14.

¹¹ Ann Radcliffe, *A Journey Made in the Summer of 1794, through Holland and the Western Frontier of Germany with a Return Down the Rhine: To Which Are Added Observations during a Tour to the Lakes of Lancashire, Westmoreland, and Cumberland* (Hildesheim and New York: Georg Olms Verlag, 1975).

¹² Malcolm Ware, *Sublimity in the Novels of Ann Radcliffe: A Study of the Influence upon Her Craft of Edmund Burke's Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* (Uppsala: Lundequistska, 1963) 62.

¹³ Tobias Smollett, *Travels through France and Italy*, ed. Frank Felsenstein (1766; Oxford: OUP, 1981) (*TF*).

¹⁴ Durot-Boucé, *Lierre* 13.

¹⁵ Charles C. Murrh, "Mrs Radcliffe's Landscapes: The Eye and the Fancy," *The University of Windsor Review* 18 (1984): 15: «Mrs Radcliffe has deepened Burkean "obscurity" into the total darkness of a dream world.»

¹⁶ Virginia Woolf, Introduction to Sterne, Laurence. *A Sentimental Journey through France and Italy* (London: OUP, 1935) viii-ix.

¹⁷ Daniel Beresniak, *Le Voyage initiatique* (Paris: Montorgueil, 1991) 19.

¹⁸ Bruno Bettelheim, *Psychanalyse des contes de fées* (1976; Paris: Robert Laffont, 1995) 178.

¹⁹ Serge Soupel, «D'un archétype à l'autre: *The Mysteries of Udolpho* et *Robinson Crusoe*.» *BSEAA XVII-XVIII* 43 (1996): 53.

²⁰ Mikhaïl Bakhtine, *Esthétique et théorie du roman* (Paris: Gallimard, 1978) 389.

²¹ Pierre Arnaud, «Emily ou de l'éducation: *The Mysteries of Udolpho*, Bildungsroman féminin.» *BSEAA XVII-XVIII* 43 (1996): 50.

²² Michel Butor, «Le voyage et l'écriture.» *Répertoire 4* (Paris: Minuit, 1974): 9-10.

²³ Henry Fielding, *Joseph Andrews*, ed. Martin C. Battestin (Oxford: Clarendon, 1967) 182.

²⁴ Laurence Sterne, *A Sentimental Journey through France and Italy by Mr. Yorick*, ed. Gardner D Stout, Jr. (Berkeley: University of California Press, 1967) 83.

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and Francesca D'Alfonso (Univ. of Teramo) on "The case of economics and finances in the Italian lexicon", to name but a few. The official part of the second day of the conference was concluded by Giovanni Agresti (Univ. of Teramo) and his colleagues giving an account of the new *International Center for the Documentation of European Regional Languages (CILTRE)*.

Saturday evening saw a general gathering in the lecture hall of Akademihotellet, the informal meeting place during breaks and in the evenings. Those who were interested were invited to listen to Prof. Henrik Williams' short orientation of the "Samnordisk runtextdatabas", a computerized corpus of runic inscriptions available at the Nordic Seminar of Uppsala University. He gave several concrete examples on how to use the computer in getting access to the runic corpus via the Internet.

After a buffet meal, there was a screening of Bob Quinn's film *Navigatio*, the ELAMA cult film. The highlight of the evening was the introduction to the film by the producer and director, Bob Quinn himself, who

confessed that he had not seen the film himself since its completion some years ago. *Navigatio* demonstrates the similarities between *sean-nós* or old-style Irish singing and the singing in Tatarstan on the Volga, Russia. According to Quinn, these similarities in singing and other cultural phenomena are not accidental but suggest early historical contacts between peoples in the British Isles, Scandinavia and Eastern Europe (Tatarstan) via migrating Vikings. Traces of these historical contacts, he suggested, can be found in the parallel development of language, music and art: cultural convergence!

Sunday was a less formal but also a most interesting day, which took the participants way back into the Viking Age. The historical excursion started in the morning with a very professional and at the same time entertaining tour in the University Park, led by the runologist Rune Palm, who explained the inscriptions on the ancient runestones. The day continued with an excursion to Old Uppsala (*Gamla Uppsala*), located 5 km outside today's modern city. Old Uppsala was once the religious

and political centre of the Svea Kingdom and it was here where the ancient Swedish kings were buried in large barrows. After a short walk in the cold wind around these hills and a visit to the adjacent museum, a delightful Swedish lunch was served at the large but nevertheless cosy Odinsborg Restaurant. Then the group returned to Uppsala for a visit to the Cathedral. From 1140 to 1719, Swedish kings were crowned in this Gothic cathedral and other famous Swedes are buried there. Finally, Sunday evening saw another informal gathering over a

supper buffet in Akademihotellet, just the right place to establish new contacts and to reinforce old ones. Thus ended another most interesting ELAMA symposium, which will once again result in a publication.^[1] A Seventh Eurolinguistics Symposium is being planned for 2006 at Humboldt University, Berlin.

M.M.
S.U.

^[1] Cf. *Eurolinguistics Year Book 2006* (forthc.), Berlin: Logos Verlag.

F. L. van Holthoon

De Revisionis Causa

A Dialogue on the Rewriting
 of A Treatise of Human Nature

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 P.O. Box 3030, 6202 NA, Maastricht
 ISBN 90-423-0265-8
 also available online at <http://www.shaker.nl>

The journal appears twice a year, in June and December. The publisher is the 'Milton School of Languages' srl, Viale Grande Muraglia 301, 00144 ROMA. Cost of each issue € 10, \$ 10, £ 7 The subscription (individuals €25, \$25, £15; institutions and supporting €50, \$50, £35), can be sent to the 'Milton School of Languages', from any post office, in Italy, to our 'conto corrente postale' no. 40792566, with a 'bollettino postale'. From outside Italy it is possible to make direct transfer of money to our postal account IBAN: IT-72-X-07601-03200-000040792566, or to send a cheque to the 'Milton School Publishers' plc. We do not have the capacity to accept credit card payments. Please, take out a subscription to the journal. Help us find a subscriber.

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Reg. Tribunale di Roma
 n. 252 del 2/6/2000