

International Journal of Euro-Mediterranean Studies

VOLUME 11 | 2018 | NUMBER 2 | SPECIAL ISSUE

Intercultural Encounters in Euro-Mediterranean Journeys

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International Journal of Euro-Mediterranean Studies

ISSN 1855-3362 (printed)

ISSN 2232-6022 (online)

The aim of the International Journal of Euro-Mediterranean Studies is to promote intercultural dialogue and exchanges between societies, develop human resources, and to assure greater mutual understanding in the Euro-Mediterranean region.

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The International Journal of Euro-Mediterranean Studies (IJEMS) is indexed in Scopus, International Bibliography of the Social Sciences, Directory of Open Access Journals, Index Islamicus, OCLC, and Summon by Serial Solutions.

INFORMATION FOR AUTHORS
Manuscripts should be submitted electronically via e-mail ijems@emuni.si. Manuscripts are accepted on the understanding that they are original and not under simultaneous consideration by any other publication. Submitted manuscripts are subject to anti-plagiarism control.

All manuscripts are double-blind peer reviewed.
For detailed instructions about the style and content of papers, please see our author guidelines at www.ijems.emuni.si.

The International Journal of Euro-Mediterranean Studies is published in English with abstracts in Slovenian, French and Arabic language. The journal is free of charge.

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PUBLISHED BY
Euro-Mediterranean University
Kidričevo nabrežje 2
SI-6330 Piran, Slovenia
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Fax +386 59 25 00 54
www.ijems.emuni.si
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Print run: 200
Printed by Demat d. o. o., Ljubljana

This publication is co-funded by



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INTRODUCTION

This special issue contains selected papers presented at *the Borders and Crossings International and Multidisciplinary Conference on Travel Writing*, which was held in Pula and on the Brijuni Islands in September 2018 (<https://www.unipu.hr/borders2018>). The conference, organized by the Juraj Dobrila University of Pula, was a special occasion to celebrate the 20th anniversary of the 'Borders and Crossings' conference, the regular meeting of all scholars interested in the issues of travel, travel writing and tourism in a unique historic environment of Pula and the Brijuni Islands National Park. Among almost 150 papers presented at the conference by the scholars and researchers from 120 universities, institutes, research centres and libraries from all around the world there were different topics related to transnational mobility in the historical and global perspective. The conference panels (as well as this selection) covered a broad range of topics: narratives of journeys, border crossings, cultural encounters and exchanges, construction of (trans)national identities, migratory movements and diasporic identities but also the history of travel, cultural and literary tourism. Reflecting thematic, disciplinary and geographical diversity of presented research, this selection includes four papers, dealing with transnational mobility through time and space, from historical trade routes to recent tourism and migrations, and analyzing the Euro-Mediterranean area as a space of intensive intercultural encounters and exchange.

Ancient travel routes and discoveries are in the focus of the first paper *Serendipity: The Roman discovery of Taprobane*. The author, associate professor Melinda Székely, Head of the Department of Ancient History at the Faculty of Humanities and Social Sciences, University of Szeged (Hungary), presented the integration of the Island of Taprobane (modern Sri Lanka) into Ancient Roman economy and its role in the Empire's long-distance trade, after its accidental discovery by Romans described by Pliny the Elder in his *Naturalis historia*. The research was based on written sources (Greek and Roman) and the study of physical remains of the ancient culture and society discovered by archaeologists.



4 | Dr. Ana Mihaljević from the Department of Classical Philology, Faculty of Humanities at the Juraj Dobrila University of Pula in her paper *The Concept of Travel In Croatian Trilingual Heritage (Latin, Croatian Church Slavonic and Croatian)* showed that the continuity of journeys along the Adriatic coast, from the prehistory, Greek and Roman times, to medieval pilgrimages and modern international and intercontinental mobility could be analysed from a semantic, sociolinguistic and cultural point of view. Her paper analyses the semantic field and family of words related to the concept of 'travel', and the collocations involving these words, in Croatian, Latin and Croatian Church Slavonic, the languages closely connected to Croatian culture and literacy. The data is obtained from major modern dictionaries and corpora of the three languages. The author's research showed that in all three languages, traveling was often conceived as something annoying, tiring, and exhausting. In Latin, it is mostly connected with war and army, in Croatian Church Slavonic and Christian Latin it is mostly connected with Church and pilgrimage, and in modern Croatian it is mostly connected with either business or pleasure. Travel today becomes more international and intercontinental and the number of means of transportation increases, so there are more words connected to the organization of travel. This shows that traveling became a profitable business, concluded the author.

The process of development of modern tourism in Europe and in the Mediterranean was analysed in the panel *Italian Journeys*, which was devoted to the most popular Grand Tour destination – Italy, and especially Naples, the end point of the 18th century educational aristocratic trips in search of art, culture and the roots of Western civilization. Maria Luce Aroldo from the Suor Orsola Benincasa University of Naples elaborated traveling to Naples and the nearby buried cities of Herculaneum and Pompeii, as well as to Portici, a pleasant place on the Vesuvian coast, in her paper *The Story of the City: Portici in the Travel Literature between the 18th and 19th centuries*. Following famous travelers, among whom are prestigious names such as the Abbè de Saint-Not, Johann Joachim Winckelmann, Johann Wolfgang Goethe and Stendhal, but also first modern guidebooks (the

German Baedeker and the English Murray and Cook), the author showed how Naples and its surroundings became a favourite destination for travelers and artists of various nationalities, that left many iconographic and even more literary evidences, first in manuscript notebooks and then in printed editions.

In her paper *Intercultural Discourse in Dušan Šarotar's Travel Book "Panorama"* Vesna Mikolič from the Science and Research Centre of Koper and University of Trieste introduced the concept of intercultural literature, that is born in the area of different cultures and literatures and defined by linguistic interculturality and intercultural themes which include meeting the 'Other', the different, the outside; from the biographical interculturality of the author's personal story to collective interculturality as a common experience of a whole group. In Šarotar's novel the narrator starts his journey at the extreme western edge of Europe, in Ireland, trying to find peace and quiet to finish a manuscript. Later, he finds himself in Belgium, and finally, the story ends in Bosnia, in Sarajevo and Mostar. The main research question was how much this novel fits into the definition of a travel book on the one hand and, on the other, how much the narrator's story is a description of his own exile as the only place from which one can achieve peace or perspective. However, during his travels, the narrator has many possibilities for encountering the 'Other' and for the construction of meanings through confrontation with differences. This special issue ends with this interesting transnational journey and intercultural panorama, reflecting in the best way the richness of topics and theoretical approaches presented at the conference.

All the papers submitted were peer reviewed from the experts in the field. The guest editor would like to express the great appreciation to all the authors who contributed to the success of the Brijuni conference as well as to the International Journal of Euro-Mediterranean Studies for this initiative. We all hope that the fruitful cooperation that began at the Brijuni conference will continue on joint projects and future networking.

Pula, 15th March 2019

Nataša Urošević



Intercultural Discourse in Dušan Šarotar's Travel Book "Panorama"

VESNA MIKOLIČ

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The aim of this article is to present the novel "Panorama", by the Slovenian writer Dušan Šarotar, as a special form of intercultural literature. Esselborn (2009) described intercultural literature as literature that is born in the area of different cultures and literatures. He determined several criteria that can be useful when listing a literary work among intercultural literature; from linguistic interculturality to intercultural themes, which include meeting the 'other', the different, the outsider, and from the biographical interculturality of the author's personal story to collective interculturality as a common experience of a whole group. In Šarotar's novel, the narrator starts his journey at the extreme western edge of Europe, in Ireland, trying to find peace and quiet to finish a manuscript. Later, he finds himself in Belgium, and finally, the story ends in Bosnia, in Sarajevo and Mostar. Our first research question was how much this novel fits into the definition of a travel book on the one hand and, on the other, how much the narrator's story is a description of his own exile as the only place from which one can achieve peace or perspective. However, during his travels, the narrator has many possibilities for encountering the 'other' and for the construction of meanings through confrontation with differences. Therefore, we were mainly interested in the role this intercultural discourse has within the narrator's condition of exile, and how much it brings Šarotar's travel book into the framework of intercultural literature.

Key words: Evaluation, Language intensity, Intercultural discourse, Intercultural literature, Literary pragmatics, Travel book

INTRODUCTION

Sociolinguistics, with its interest in language in relationship to society, culture, and identity, brings us on the one hand to the connection between language and literature, which is an important part of culture (Mikolič 2014), while on the other hand it gives us a means of dealing with tourism, which represents an interesting area of cultures and languages in contact (Mikolič 2013; 2017; 2018). Travel writing somehow connects all of these interests, so in this paper an analysis of a modern Slovenian novel will be presented in terms of the elements which define it as a travel book and/or intercultural literature.

The first aim of the paper was to determine how much the novel "Panorama", by the Slovenian writer Dušan Šarotar, fits into the definition of a travel book, and how much the narrator's story is a description of his own exile as the only place from which one can achieve peace or perspective. Actually, during his journey the narrator of the novel has many possibilities for encountering the 'other' and constructing meanings through confrontation with differences. Therefore, the second research aim was to discover the role of this intercultural discourse, and how much it brings Šarotar's travel book into the framework of intercultural literature. Before the presentation of the analysis, we will discuss some theoretical insights.

SOME THEORETICAL INSIGHTS

A travel book is hard to precisely define, because it is a hybrid genre that contains elements of many categories and disciplines. In Borm's definition, the non-fiction dominant and the first person narrative is prevalent: "Any narrative characterized by a non-fiction dominant that relates, (almost always) in the first person, a journey or journeys that readers suppose to have taken place in reality, while assuming or presupposing that the author, narrator, and principal character are but one or identical," (Borm 2004, 17).

There are many more criteria to be determined when listing a literary work among intercultural literature, which is becoming an important literary concept in a globalized society (see Kovač



2016). In this regard we should mention Karl Esselborn, one of the founders of intercultural German studies. He described intercultural literature as literature that is born in the area of different cultures and literatures in contact with each other, which can vary from linguistic interculturality to intercultural topics which include meeting the 'other', the different, the outsider, and in the area from the biographical interculturality of the author's personal story to collective interculturality as a common experience of a whole group (Esselborn 2009).

In linguistic analysis of literary texts, the approach of literary pragmatics has been applied. This focuses on literature as a kind of communication between the author and the addressee. Van Dijk (1985) talks about the poetics of literary communication, while Levin (1976) sees the literary text as a performative speech act which contains the acts of imagining (I imagine myself in a world in which...) and inviting (I invite you to join me).

As with all human communication, literary discourse includes referential and evaluative meaning (Toporišič 2004, 491–533). Narrative, whether it is oral or written, fiction or non-fiction, novel or travel book, clearly contains the referential meaning necessary to understand the events being recounted, but only evaluative devices give the reader or listener the information that explains why the narrator is telling the story, why the events are so important to them and, therefore, why they are worth listening to; and, hence, invite the listener to share the set of values and attitudes the narrator is disclosing (Romano 2014, 367). Martin and White (2005, 5) claim that the linguistic and pragmatic devices chosen by narrators to share their emotions create a community of shared feelings. With regard to emotional narratives, the category in which both travel writing and literature can be listed, Redeker's functional-cognitive model of discourse markers (2006) is appropriate to explain the narratives' internal structure, which is also one of the evaluation tools. It shows how to distinguish the internal segmental structure of the narratives, and the most salient relationships between those segments. Redeker differentiates paratactic and hypotactic transitions, or linear structure and broken, non-linear structure.



Furthermore, the evaluation can be modified in terms of graduation or language intensity. In fact, Bowers claims that language intensity is a quality of language that "indicates the degree to which the speaker's attitude toward a concept deviates from neutrality," (Bowers 1963). The devices of language intensity (intensifiers and mitigators) not only express the writer's relationship towards the text content, they are also the expressive tools of strategies of politeness or impoliteness. Brown-Levinson's politeness theory highlights that mitigation means more possibilities for the listener to react and express his own opinion (Brown and Levinson 1987). The metatextual means of the evaluation in general help the addressee to appropriately adapt the proposition to the addressee (Pisanski Peterlin 2007, 7)

METHODOLOGY AND SOURCE DESCRIPTION

Semantic and discourse analyses of Šarotar's novel or travel book "Panorama" have been carried out according to the explained theoretical approaches. The language analysis of the novel and its translation was carried out in two phases. From the Word versions of both texts, we first created a working corpus, lemmatized and appropriately marked (using tools and methods developed by Erjavec et al. 2005 and Vičič et al. 2014). On this basis, an automatic word extraction was carried out and the frequency sheets for individual lexemes (lemma) were produced, thus establishing the diversity of vocabulary and the presence of intensity modifiers among the most commonly used words. In the second phase, we manually marked and analyzed examples of the most typical language tools with which Šarotar (and his translator) strengthened the power of individual words and the novel's message as a whole.

Who is the author of the novel? Dušan Šarotar is well-known Slovenian writer, poet, screenwriter and photographer. He has published many novels, short stories, poetry and essay collections; the novel "Panorama" (2014) is his first work to be translated into foreign languages. It was translated into English by Rawley Grau in 2016. The book and its translations have received many nominations and awards.

Dušan Šarotar comes from Prekmurje, the north-eastern region of Slovenia on the border with Hungary, where Hungarian and Roma minorities live. This was also the place where the Jewish community lived before the Second World War, but during the War they tragically disappeared. Šarotar, who has Jewish roots – in fact, his grandfather was a member of the disappeared community – was the first writer to describe the tragic destiny of this community in one of his previous novels, “Billiards at the Hotel Dobray”.

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The novel “Panorama” also deals with the Jewish question, but that is not its only focus; it includes representatives of various minority, migrant, and refugee communities. A writer, probably the author’s alter ego, looks for peace and inspiration as he travels slowly along the rainy, foggy coast of Ireland. From there he goes to Belgium and then, by way of Ljubljana, to Sarajevo. He travels using many different means of transport, including taxi, tram, speedboat, high speed train, bike, car, plane, and also on foot. He prefers to travel slowly, since for the most part his journey leads him ever deeper into the landscapes of his own inner world. The 1st person narrative takes the form of an associative stream of consciousness in which different times, places, and events overlap to create an unusual story with many narrative voices. Although the connections between them may not be immediately obvious, it is not entirely accidental that they find themselves sharing a common story. Standing out among these narrators without a country are: Gjini, an Albanian driver and occasional tour guide; Jane, an Irish-American woman, Gjini’s friend; a historical figure, Maura Ostry, a travelling Benedictine and founder of the Irish monastery of Kylemore Abbey; Spomenka, an immigrant professor of literature from former Yugoslavia; Caroline, a writer from Brussels with a migrant background, a random audience member at a literary event in Brussels; and a poet from Sarajevo, among others. Their diverse narratives create a panoramic view of the search for something they might call home.



Picture 1: Šarotar's novel "Panorama" and its translation (translated by Rawley Grau)



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Source: Mikolič (2018).

EVALUATIVE STRATEGIES AND DEVICES

Discursive Level

The inner structure observed at the discursive level is closely connected to the high level of spontaneity and emotionality of the spoken language of various narrative voices reported by the author. So the main structural features are:

- a. The narrative is highly fragmented. The main story and the sub-stories are continuously interrupted by the introduction of new stories and the resumption of other stories left behind earlier. The beginnings and closings of all these narratives are quite vague, since the sentences are very long, sometimes even more than a page, and the narrators may change several times even within one sentence. Yet, sometimes a new paragraph or sentence means a change in the narrative voice:

Slo.: "Po tem sporočilu se pred mojim odhodom ni več oglasil, tako da **nisem vedel** [*narrator is speaking in the 1st person*], kako se je odločil.

Nisem verjel [*Gjini is speaking in the 1st person*], da se bova z Jane spet videla, ne takrat, bil sem poln misli in skrbi, prvič sem za hip okleval in premišljal, ali bom vse skupaj zmožel, moral sem zaključiti ali opraviti še nekaj zamujenih obveznosti na fakulteti pred vpisom v zadnji letnik, zmanjkovalo mi je časa za vse, bil sem brez denarja, ki sem ga porabil za potovanje v Albanijo, preostale prihranke pa sem pustil doma, saj veš, je rekel Gjini, vedno imaš nekoga, ki te potrebuje” (Šarotar 2014, 111–112).

Eng.: “After this message he didn’t write to me again before I left, so **I didn’t know** [*narrator is speaking in the 1st person*] what he had decided.

I didn’t believe [*Gjini is speaking in the 1st person*] Jane and I would ever see each other again, not at that time; I was filled with doubt and worry, and at first, for a moment, I was hesitating, wondering if I’d be able to manage it all; I still had a few things overdue that I had to finish or pass at college before I could register for the final year, and I was running out of time; I had no money left – I had used it for my trip to Albania and left the remainder of my savings with my family at home; you know how it is, Gjini said, there’s always somebody who depends on you” (Šarotar 2016, 108).

Alternatively, the author sometimes puts a semicolon before introducing a new narrator, reported by another book character, as in the example below, where Gjini is speaking, reporting two of Jane’s narrations:

Slo.: “Zdela se **mi** je drugačna [*Gjini is speaking*], ne samo na videz spremenjena, sicer z daljšimi lasmi, se mi je zdelo, ko sem se v hipu skušal zbrati, da me ne bi ujela, da je ne bi prizadel; [*Jane’s narration in the 1st person is included*] sladkor, **je rekla**, kot bi mi brala misli, diabetes so **mi** odkrili, zdravnik mi je predpisal inzulin-sko terapijo, ne skrbi, to imamo v družini, že obvladam, **je rekla Jane, je rekel Gjini, želel sem** [*Jane’s narration is concluded, Gjini is speaking in the 1st person again*] samo prikriti svoje presenečenje, kajti minilo je nekaj burnih in dolgih mesecev, skoraj od pomladi, celo poletje je bilo med nama, kar sva se poslovila, pa tudi jaz sem moral biti v njenih očeh opazno spremenjen, saj sem bil še vedno poležan in pomečkan od ozke postelje v moji nekdanji domovini, vendar ji takrat še nisem zmožel pripovedovati, spet pravim, **je rekel Gjini**, tudi jaz sem izvedel veselo novico šele dobra dva meseca kasneje, pričakoval sem namreč otroka, **je rekel**, moral sem jih v kratkem nekako spraviti sem, a nisem še vedel, kako, kljub vsemu

sem bil samo emigrant, pa vendar; [*Jane's narration in the 1st person is included*] **občutek imam, da sem pripravljena**, da bi lahko naredila fotografijo, a čutim, da je zame morebiti že prepozno, **je rekla Jane**" (Šarotar 2014, 112).

Eng.: "She did seem different **to me** [*Gjini is speaking*], changed, and not only in appearance, although her hair was longer, I thought and right away tried to compose myself so she wouldn't catch me out, so I didn't hurt her feelings; [*Jane's narration in the 1st person is included*] it's the sugar, **she said**, as if reading my thoughts; they discovered I have diabetes, and the doctor put me on insulin; don't worry, it runs in the family, I've got it under control, **Jane said, Gjini said; I was only trying** [*Jane's narration is concluded, Gjini is speaking in the 1st person again*] to hide my surprise, since it had been a few long and turbulent months, almost since the spring – there was a whole summer between us since we'd said goodbye – and I must have looked different in her eyes, too, since I was still contorted and crumpled from the narrow bed in my former homeland, but, I'll say it again, at the time I still wasn't able to tell her, **Gjini said**; I myself only learned the happy news two months later, that I was expecting a child, **he said**; I was going to have to find a way to bring them here soon, but I still didn't know how – despite everything, I was just an immigrant, but even so; **I feel like I'm ready** to do photography now, but I think it might be too late for me, **Jane said**" (Šarotar 2016, 108–109).

In the English translation there is a semicolon where Gjini is beginning again to narrate his own story in the 1st person, while in the original there is only a comma there. The English translator generally used more semicolons within one sentence than the original, not only in the case of a change of narrator. However our analysis had no intention of analyzing the translation, so here we quote the translated text only to aid understanding.

The reporting verb *say* (past *said* – Slov. *je rekel*) is very frequent throughout the whole narration, both in the original and in the translation; it functions as a pragmatic marker which expresses the beginning or the end of the narrator's speech.

- b. There are many other pragmatic markers (*you know, you see, I mean* – Slov. *veš, saj veš; yes* – Slov. *ja; then* – *torej* etc.),

repetitions (*Pavel said* – Slov. *je rekel Pavel*; *I don't know* – Slov. *ne vem*) and interruptions (*the passengers, /.../, that is to say, all of us, /.../, were standing up* – Slov. *so se potniki, /.../, torej, vsi so, /.../, vstali*) which show the confusion and spontaneity of the narrators.

Slo.: “**Veš, je rekel Pavel, ko** se je hitri vlak že ustavljal, **ko** je vztrajno zaviral in **so se potniki**, predvsem uslužbenci z veliki poslovnimi torbami, ki so že odvrgli papirnate lončke s kavo in pomečkane časopise v koš, ter študenti z nahrbtniki in tablicami v rokah, **torej, vsi so**, še preden je vlak dokončno zavrl, **vstali** in se pognali proti vratom, takrat **je Pavel rekel, veš**, čutim, da tako ne bo več šlo, nekega jutra se bodo morali preprosto upreti, odločno vstati in zasesti ulice, trge in parke ter zahtevati spoštovanje dostojanstva, strah me je samo tega, da **ne vem**, kje in kdaj se bo to končalo, **ne vem**, kaj naj jim odgovorim, svojim študentom, saj vedo, da sem na njihovi strani, vendar tudi jaz nimam odgovora, vsi se še vedno vrtimo okoli vprašanja, kaj so dovoljena sredstva in kaj je pravzaprav cilj, zdaj nič in nihče nikogar več ne opravičuje, vsaka izbira je že vnaprej izbrana ali izsiljena, **je rekel Pavel**. Naj se branimo ali napademo, smo obsojenci ali bomo sodili, tudi o tem te bodo danes spraševali študenti, **saj veš**, vse bi radi vedeli, vsaj to me pomirja, **je rekel Pavel**, ko sva se prerinila med prvimi skozi gnečo in stekla po ozkem železniškem podhodu na svetlo in široko ulico” (Šarotar 2014, 96–97).

Eng.: “**You know, Pavel said**, when the express train was stopping, as it insistently put on its brakes and **the passengers**, especially the office workers with their big briefcases, who had already tossed their paper cups and crumpled newspapers into the wastepaper bins, and the students with their backpacks and tablets in their hands, **that is to say, all of us**, even before the train had fully stopped, **were standing up** and starting towards the doors – that was when **Pavel said, you know**, I feel that something is going to have to change, that one morning people will simply have to object, will once and for all have to stand up and occupy the streets and squares and parks and demand that their dignity be respected; my only fear is that **I don't know** when and where it will end; **I don't know** what to tell them, my students, **I mean**; they know that I'm on their side, but I don't have any answers either, we're all still dancing around questions like what means are permissible and what is really the goal; now nothing and no one can excuse anyone any more, and every choice has already been made in advance or

imposed on us, **Pavel said**. Should we defend ourselves, or should we attack? Are we the ones on trial, or the ones who pass judgement? – this, too, is something students are asking today, because, **you know**, they all want to know, and, if nothing else, that gives me comfort, **Pavel said** after we'd pushed our way to the front of the crowd and run through the train station's narrow underpass on to the bright, broad street" (Šarotar 2016, 94–95).

- c. A recurrent strategy particularly used by the main narrator, the writer's alter ego, is a profusion of imagery and details. The details perform different functions: setting the scene of the events, providing clarity and a sense of credibility, and involving the reader in the emotional images of foreign countries and places, as well as the appropriate self-image of the narrator.

Slo.: "Mesto se nenehoma širi, meščanska in delavska okrožja tako rekoč čez noč izginjajo v globokih gradbenih jamah, ki jih kopljejo finančni špekulanti in brezimni investitorji, vse to v navezi z lokalno politiko in pod pritiski multinacionalnk, kar nezadržno uničuje podobo krajine; tukaj, na ruševinah, v prahu in blatu, ki sta izbrisala nekdanje ulice, trge, dvorišča, ter predvsem na nepreglednih in brezimnih odlagališčih gradbenega materiala, kamor vozijo **dotrajano pohištvo, polomljena okna, zapuščene igrače, prežgano emajlirano posodo, dotrajan parket, prešite odeje in poležane vzglavnike, brezzobe glavnike in krtače za nezaposlene gospe, hišne pomočnice in njihove zdrave otroke, rožaste tapete, strgane platnice mehko vezanih knjig, poččkane šolske zvezke za matematiko in tuje jezike za nižje razrede državnih šol, kopije poročnih in rojstnih listov in cenene barvne reprodukcije platen starih holandskih mojstrov, ki visijo v zastraženih in klimatiziranih muzejih in galerijah, kamor verjetno nekdanji izseljeni stanovalci nikdar niso vstopili**; torej tukaj, je rekel Pavel, se rojeva nov jezik, narejen iz eksplozivne mešanice pozabljenih in prevedenih jezikov, iz snovi, kot so zapuščena smetišča in velike investicije" (Šarotar 2014, 91–92).

Eng.: "The city is constantly expanding; middle-class and working-class districts disappear overnight, so to speak, in deep construction pits excavated by financial speculators and anonymous investors, all of it in collusion with local politicians and under pressure

from the multinationals, and it's obliterating the image of the landscape, relentlessly, and here on the ruins, in the dust and mud that have blotted out the former streets and squares and courtyards, and especially in the endless, nameless construction dumps, where they haul **worn-out furniture, broken windows, abandoned toys, scorched enamel pots, shabby wooden flooring, quilted blankets and flattened pillows, toothless combs and hairbrushes for unemployed housewives and housekeepers and their healthy children, floral wallpaper, the torn-off covers of paperback books, scribbled-over maths and foreign-language workbooks for the lower levels of state schools, copies of marriage licences and birth certificates, and cheap colour reproductions of Dutch Old Master paintings, which hang in guarded, climatized museums and galleries where the evicted former residents probably never set foot** – here, then, Pavel said, a new language is being born, forged from an explosive mix of forgotten and translated tongues, from such material as abandoned rubbish heaps and big investments” (Šarotar 2016, 89).

Semantic Level

The word frequency analysis showed that the most frequently used words among the first 100 words of the novel in its original version relate to:

- a. Human senses, such as thinking and feeling verbs: *reči* (to say), *vedeti* (to know), *vieti* (to see), *pomisliti* (to think), *pisati* (to write), *slišati* (to hear),
- b. Nature or the urban environment, such as these nouns: *morje* (sea), *cesta* (street), *mesto* (town), *pot* (way), *postaja* (station),
- c. Temporal and spatial relationships, such as these adverbs: *tukaj* (here), *vedno* (always), *zdaj* (now), *daleč* (far), *spet* (again), *potem* (then), *počasi* (slowly), *takrat* (at that time), *tam* (there), *nikoli* (never), *pozno* (late), *kmalu* (soon), *nekoč* (once); adjectives: *dolg* (long), *velik* (big), *star* (old), *visok* (tall), *zadnji* (last); and nouns: *dan* (day), *leto* (year), *čas* (time), *hip* (moment).

Furthermore, the following function words are also among the first 100 words: numerous prepositions and conjunctions, and particles such as: *tudi* (also), *samo/le* (only), *kar* (quite), and the following content words:



- Pronouns: *jaz (I), on (he), svoj (myself), nekaj (something), that (tisti), moj (mine), drug (other), ti (you)*;
- An adverb: *več (more)*;
- Nouns: *morje (sea), roka (hand), jezik (language), gospa (lady)*;
- Adjectives: *ves (all), sam (alone), črn (black)*;
- Verbs and verbal expressions: *biti (be), lahko (may), morati (must), stati (stand), moči (can)*.

It can be concluded from the results of the word frequency analysis that there are some semantic fields which are highlighted in the novel, such as nature, the urban environment, time, travel, the sea, and language. A comparison of the vocabulary of this novel with the reference corpus of the Slovenian language, Fidaplust, shows that the frequency of occurrence of certain words from the semantic fields of the sea, rain, moisture, darkness and light is statistically much higher in Šarotar's novel than in other Slovenian texts. Thus, among the 100 words with the highest statistical relevance the following can be found: *vzvalovan (rugged), zastrt (stiffened), zarošen (worn), premočen (overhanging), jambornik (mast), obsijan (sunlit), kopališki (swimming), svetilnik (lighthouse), gliser (boat), klif (cliff), porumenel (yellowish), sinje (blue), temneč (dark), rumenkast (yellowish), svetilniški (lightening), poltema (half-lit)*.

The word frequency analysis shows that there are also many intensity modifiers, both intensifiers such as *vedno (always), nikoli (never), ves (all), tudi (also), več (more), samo/le (only)*, and mitigators such as *nekaj (something), kar (quite), lahko (may)*; the former appear when the narrator is very excited and would like to involve the reader in the emotional plot, while the latter represent a recurrent strategy to express insecurity and confusion, or openness and broadness. The whole inner structure at the discursive level, as described above, represents a similar kind of intensity modification. In particular, the reporting verb *je rekel (said)* functions not only as a pragmatic marker and an element of repetition, but also as a kind of intensity modifier, an intensifier and a mitigator at the same time: an intensifier for its referencing function, and a mitigator because it expresses only the subjective aspect of the person who is speaking. Using intensity

modifiers in such a way means that all the narrative voices are graduated in one or the other direction, so the whole narrative seems to be somehow special, very emotional and mysterious.

Metaphorical Level

In the novel there are many metaphorical uses of words and phrases, from metaphorical adjectives and comparisons to metaphorical expressions allocated to whole semantic fields, such as nature, rain, the sea, light, time, travel, tourism, bus and train stations, emigration, and language. Moreover, various semantic fields are often connected, such as in the case of tourism, where the author sees modern tourism as a form of the religious travels and festivities of the past, so the category of time does not exist, it is only the eternal travel that counts:

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Slo.: “/.../ okrog Grand Placea, ki sem ga ta dan nekajkrat prehodil, navdajal me je tesnoben občutek, vsakič ko sem s katerekoli strani stopil nanj, je bil poln turistov v pohodnih čevljih, oblečenih v dolge pelerine in pokritih s kapucami ali širokimi platnenimi klobučki, v rokah so nosili nakupovalne torbe, težke fotoaparate in plastenke z vodo, kot bi se ustavil čas, me je spreletelo, morebiti se je samo zavrtel nazaj v obdobje srednjeveških romarskih pohodov v svete kraje, karnevalov in prazničnih procesij; skozi prostočasno in vodeno dopoldansko turistično turo se v sprevrnjeni formi vrača duh izgubljene pobožnosti in iskanja smisla, sem pomislil, dolga samotna romanja ponižanih, lačnih, bolnih in pobožnih so na videz nadomestili popularni, atraktivni in cenovno dostopni turistični aranžmaji, ki v nas znova utelešajo vznemirjenje, hrepenenje in skrivnost, saj v varnem, lagodnem in hitrem potovanju sitih in brezskrbnih turistov, ki počasi in po malem že utrujeni in naveličani družbe, čevljev in jezikov hodimo skozi stara pitoreskna mestna jedra, veliko fotografiramo, si ogledujemo cerkvice in katedrale, muzeje in restavracije, saj v tem je tudi nekaj lepega in obljubljenega, tukaj iščem mir, pisal bom, sem pomislil; čas ne obstaja, to je zgolj miselna kategorija, s katero opisujemo in razmejujemo nespremenljivi prostor /.../” (Šarotar 2014, 133)

Eng.: “/.../ around Grand Place, the square I had passed through several times that day and which had made me feel anxious – each time, from whatever side I entered it, it had been full of tourists wearing hiking boots and long ponchos, their heads covered by



hoods or wide-brimmed linen hats, with shopping bags, heavy cameras and plastic water bottles in their hands; as if time has stopped, the thought came to me, or maybe it simply wound itself back to the age of medieval pilgrimages, carnivals and feast-day processions; in the morning guided sightseeing tour we see the spirit of our lost piety, our quest for meaning, returning in perverted form, I thought; the long and lonely pilgrimages of the lowly, the hungry, the sick and the devout are now, it appears, replaced by popular, attractive and affordable tourist packages, which embody within us once more a sense of excitement, longing and mystery; for even in the safe and comfortable, quick journey of tourists with full bellies and no worries, who, having slowly grown tired and bored, little by little, with their companions, their shoes and the different languages, now traipse through the picturesque historic centres of cities, taking photo after photo, looking at little churches and big cathedrals, museums and restaurants – even here there is something beautiful and promised; here I seek peace – that's what I will write, I thought; time does not exist, it is merely a cognitive category by which we describe and partition unchangeable space, /.../" (Šarotar 2016, 130)

Nature and cities pass into a persons' soul and people are constantly open towards nature; at the same time every individual recognizes themselves in contact with the 'other', with another person, with the other environment. For example, when Gjini thinks that he cannot feel such a connection to nature on a foreign sea, the narrator whispers that there he is maybe even more aware of himself:

Slo.: “/.../ to, kar gledava, vsa ta lepota v dežju, nevihta se je namreč spet razbesnela, to ni najino morje, tukaj ne gospoduje najina blažena, mila in opojna mediteranska trojica – morje, rožmarin in črno vino, kajti tukaj še nikoli nisem pomislil, je rekel, da smo pravzaprav iz takšne snovi kot poletje, ali pa morebiti toliko bolj, sem zašepetal, zamomljal pri sebi /.../" (Šarotar 2014, 64)

Eng.: “/.../ what we are looking at, all this beauty in the rain (the storm was raging again), this is not the sea that you and I know, this is not the domain of our blessed, sweet and intoxicating Mediterranean trinity of sea, rosemary and red wine – here I have never once imagined, he said, that we were truly made of the same stuff as the summer; maybe so much the better, I whispered, mumbled under my breath /.../" (Šarotar 2016, 61).

As throughout the novel, so also in this passage various narrative voices are intertwined and mixed with the story of the main narrator, the writer's alter ego. So, the whole world is connected, people recognize themselves in the face of others, everyone is striving for acceptance, security, home, even though everyone knows that they are always on the road, that everything is changing all the time, like at the bus station:

Slo.: "Saj veš, kako pravijo, saj veš, moj Gjini, da človeka najbolje spoznaš na postaji, ko odhaja ali se vrača, nikoli nisi enak, ko se vrneš, še manj ko odhajaš, za vsakega bi vedel, če je koga zapustil, ali ga bo kdo čakal, pogrešal, saj veš, tukaj smo ljudje narejeni iz take snovi, kot so slovesa: dokončne, trajne in trpke." (Šarotar 2014, 109)

Eng.: "You know what they say, Gjini my friend: you really know a person when you see them at a bus station, when they're leaving or returning; they're never the same when they come back, even less so when they're leaving; you can always tell if a person is leaving someone behind, or if there's someone waiting for them, missing them, because you know, people are made out of things like goodbyes – final, permanent, painful goodbyes." (Šarotar 2016, 105–106)

It is not surprising that the last sentence of the novel is also connected to a station:

"I rode on to Antwerp station." (202). Indeed, if life is a journey, then the station is our real home.

CONCLUSION

Based on the results of the analysis of evaluative strategies and devices at the discursive and semantic levels, we can now try to answer our research questions. Firstly, is "Panorama" a travel book or not? We can answer this question both affirmatively and negatively. We can classify the book as a travel book, due to following features: it talks about travelling, and the spatial and temporal relationships are one of the most important semantic fields in the novel. Moreover, it has non-fiction elements; it consists of first-person narratives and personal experience. Last but not least, there are many descriptions of the natural and urban environment, full of detail. Hence, the book cannot be



classified as a travel book due to its metaphorical style, which suggests that the whole journey described in the novel is only a symbol of our interior lives.

Here we come to the second question: in what relationship is the individual to the 'other' – the other cultures on this journey, on this path of life, and how much does the 'other' help us to construct our own sense of the world? So, is "Panorama" a special form of intercultural literature? We can say with certainty that it has all the characteristics of intercultural literature. Firstly, a biographical interculturality of the author's personal experience can be seen, as he lives in a multicultural environment with his own Jewish roots. Secondly, the novel is full of intercultural topics that include meeting the 'other', the different, outsiders. The evaluative strategies and devices used show that the novel has an open structure at the discursive and semantic level. The mood of people merges with the state of nature and vice versa, people cross borders and bump into each other, and all these intercultural encounters leave impressions on both sides. The intercultural discourse also constructs the sense of the narrator's condition of exile. Although the emphasis is on the individual, as is indicated by the frequency of singular personal pronouns, precisely because of the self-evidence and intensity of this interpersonal contact we can also speak of collective interculturality as a common experience. People feel also the importance of language for their own identity in these intercultural contacts.

Since this is a story about a journey, this is of course a travel book, but it is certainly not a typical travelogue. Travel is only an outward expression of the human interior, people's eternal search. That journey, that search, is also the only true and lasting source of the writer's inspiration. This is also another reason why language is also one of the important semantic fields of this special travelogue, which is provided by the language. Not only a verbal one; the story of the writer's alter ego is also accompanied by black and white photographs, and these pictures are not just informative, they are an additional means of expressing the mood. The writer, Dušan Šarotar, tries to open to the reader the depth behind the surface images of both language and photography.



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THE CONCEPT OF TRAVEL IN CROATIAN TRILINGUAL HERITAGE (LATIN, CROATIAN CHURCH SLAVONIC, AND CROATIAN)

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In this paper, the author analyzes the semantic field and family of Croatian words connected with the concept of travel (*put*, *putovati*, *putovanje*, *putnik*, *putopis*, etc.) as well as their equivalents in Latin and Croatian Church Slavonic. These three languages are important for Croatian literacy, literature, and culture. The aim of the paper is to analyze the most frequent and most representative (search by frequency and score in the Sketch Engine corpus tool and by regular expressions) collocations of these words as well as their definitions in representative dictionaries (e.g. *Rječnik hrvatskoga ili srpskoga jezika*, *Latin dictionary* by Lewis and Short, *Rječnik crkvenoslavenskoga jezika hrvatske redakcije*) and computer portals (e.g. *Metanet*, *Hrvatski jezični portal*) of the three languages. The paper is based on two computer corpora (*hrWaC Croatian Web Corpus*, *LatinISE corpus*) and on the corpus for the Croatian Church Slavonic dictionary of the Old Church Slavonic Institute in Zagreb (as there is as yet no web corpus of Croatian Church Slavonic). The results obtained for all three languages will be compared and analyzed from a sociolinguistic and cultural point of view.

Key words: Travel, Croatian, Latin, Croatian Church Slavonic



INTRODUCTION

This paper analyzes the concept of travel in the three languages that have been the most prominent in Croatian history. These are not the only languages that had an important place in Croatian history. German, Hungarian, Italian, and, in recent decades, English had (and some still have) a strong influence on Croatian language and culture. The three languages that the focus of this study were important especially in the early period, namely in the Middle Ages. The concept of travel is analyzed in these languages in general, and not only at a specific period.

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Croatian is a south Slavonic language that has been the official language in Croatia since 1847. Latin had an important role in Croatian history and it was the official language in Croatia until 1847 – the latest of all European countries. Croatian Church Slavonic is a literary language used in Croatia from the 11th/12th to the 17th century; it was written in the Glagolitic script and mostly used in liturgy. Croatian Church Slavonic language had a higher style within the Medieval Croatian diasystem, which consists of Croatian and Croatian Church Slavonic diglossia (Gadžijeva et al. 2014). It developed from the Old Church Slavonic language, created by Saints Cyril and Methodius for translating biblical and liturgical texts, literary texts, and law and administrative texts (Gadžijeva et al. 2014). It was under the strong influence of Greek and Latin (Mihaljević 2018, Matejka 1968) because most texts were translated from these two languages.

CORPUS

In this research, the corpora of Latin and Croatian that are under Sketch Engine have been used. For Croatian the main source is the Croatian Web Corpus hrWac and for Latin the corpus LatinISE, which covers the time span from the 2nd century BC to the 21st century AD (McGillivray and Kilgarrieff 2013). The two corpora work differently under Sketch Engine; hrWac is completely lemmatized while Latin is not and therefore cannot be analyzed by regular expressions.



Figure 1: Word sketch of the word putovanje

WORD SKETCH	Croatian Web (hrWac 2.2, RFlagger)					
putovanje as noun 112,474x						
kakav?						
studijski	u-s	na-s_X	kroz	prijedlog	n-koga-čega	
studijsko putovanje	na-s	za-s_X	putovanje kroz	tijekom	organizator	
maturalni	kroz-s	sa-s_X	izvan	priklom	organizatora putovanja	
maturalsko putovanje	po-s	o-s_X	putovanje izvan	putovanja u	otkaz	
kružni	sa-s	tijekom-s_X	dijem	tokom putovanja	od otkaza putovanja	
bodova na kružnim putovanjima	do-s	u-s_X	putovanja dijem svijeta	tok	nastavak	
dug	za-s	od-s_X	putovanja po	uoči	nastavak putovanja	
kružan	prema-s	prije-s_X	prema	putovanja u	trošak	
kružnih putovanja	od-s	nakon-s_X	putovanja prema	prije	troškove putovanja	
dalek	iz-s	priklom-s_X	van	putovanja van	dug	
daleka putovanja			putovanja van	širo	za duga putovanja	
kružn			širo	na	planiranje	
					planiranja putovanja	
					Back to the original interface	

Source: hrWac (2018).

For the Croatian Neolatin corpus Croala has been used (Jovanović et al.). For Croatian Church Slavonic the handwritten corpus for the dictionary of Croatian Church Slavonic (*Rječnik crkvenoslavenskoga jezika hrvatske redakcije* 2000) that is being compiled at the Old Church Slavonic Institute in Zagreb has been consulted. The author analyzes the definition of travel-related words in most important contemporary Croatian dictionaries: *Školski rječnik* (Birtić et al. 2012), *Rječnik hrvatskoga jezika* (Šonje 2000), *Hrvatski jezični portal* (HJP), *Veliki rječnik hrvatskoga standardnog jezika* (VRH), *Rječnik hrvatskoga ili srpskoga jezika* (ARj), *Rječnik sinonima* (Šarić and Wittschen 2010) as well as Croatian dictionaries from the earlier periods: Vrančić from 1595 (Vrančić 1971), Kašić from around 1600 (Kašić 1990), Mikalja from 1649 (Gabrić-Bagarić et al. 2011), Habelić from 1670 (Habelić et al. 1989), Della Bella from 1728, Belostenec from 1740 (Belostenec 1973), Jambrešić from 1742 (Jambrešić 1992), Stulli from 1801. Two internet databases have also been consulted: *MetaNet.HR – Croatian Metaphor Repository* (Štrkalj Despot et al. 2015) and *Idiom Database Baza frazema* (Blagus Bartolec et al.). For Latin the following dictionaries have been consulted: *Glossarium mediae et infimae Latinitatis regni Hungariae* (Bartal 1901), *Mediae Latinitatis lexicon minus* (1976), *Glossarium mediae et infimae Latinitatis* (Du Cange 1883-1887), *A Latin Dictionary* (Lewis and Short 1998); *Latinsko-hrvatski rječnik* (Divković 1980), *Lexicon totius latinitatis* (Forcellini 1940), *Whitaker's Words* (Whitaker 1993-2007),

Phraseologia Latina (Meissner 1887), *Lexicon Latinum* (Wagner 1878), *Latinsko-hrvatski enciklopedijski rječnik* (Marević 2000). Since there is no web corpus for Croatian Church Slavonic, the analysis of Croatian Church Slavonic couldn't be as comprehensive as the analysis of the other two languages (Vukoja 2014). For Latin there are more resources than for Church Slavonic, but the analysis is still fragmentary and lacks statistical data which can be given for Croatian, i.e. in the Croatian Web Corpus the word *putovanje* (travel) occurs 112,474 times.

CROATIAN

Most Croatian dictionaries define *travel* as going from one place to the other.

Table 1: Definition of the word *putovanje* in Croatian dictionaries

Definition	Translation
putovanje – odlazak iz mjesta u mjesto s određenom svrhom, kretanje različitim prijevoznim sredstvima izvan mjesta stalnoga boravka, maturalno, maturalac (Školski rječnik)	<i>travel – going from one place to the other with a certain purpose; movement by different vehicles outside of the place of permanent residence, senior trip¹</i>
putovanjeudaljenost s jednim ili više odredišta koja se obuhvaćaju jednim polaskom na put i povratkom s puta [službeno putovanje; turističko putovanje; poći na putovanje; biti na putovanju] (HJP)	<i>travel – distance with one or more destinations with one leaving on a trip and one return from the trip</i>

1 The translations of definitions and examples are mostly word-for-word in order to understand the definition elements as accurately as possible.

putovati (gl. im. putovanje) – ići, odlaziti izvan mjesta boravka do nekog odredišta; <i>brodom, oko svijeta, po svijetu</i> (Šonje)	<i>to travel – to go, to go outside the place of residence to a certain destination</i>
putovanje – radnja kad netko putuje, tj. ide s jednoga mjesta na drugo koje je više ili manje udaljeno (sin. put) (ARj)	<i>travel – action when someone travels, i.e. goes from one place to the other more or less distant place</i>

Source: Školski rječnik (2012), HJP (2018), Šonje (2018), and ARj (2018).

In the first definition it is interesting to note that travel is defined as going somewhere with a purpose. The question is: does one really need to have a purpose to travel? In the corpus, the collocation *besmisleno putovanje* ('meaningless travel') is also attested. The second definition states that the travel is the distance between two places. Travel should not be defined as a distance, but rather as a process of crossing that distance. It is interesting to analyze the examples and collocations following the dictionary definitions. In Školski rječnik the example is appropriate because it is a school dictionary for children and *maturalac* is a trip one takes at the end of high school. In *Croatian language portal* (HJP) the examples are work and tourist travel, as two important types of travel. The only vehicle that is mentioned is a ship/boat. In Šonje's dictionary the example is *travel around the world*.

The words *putovanje* (noun *travel*) and *putovati* (verb *to travel*) have first been attested in the 16th century and they have been recorded in every Croatian dictionary from the first Croatian dictionary dating from the end of the 16th century. Here are some examples from the early Croatian dictionaries.

Table 2. Word travel in older Croatian dictionaries

Author and year of publication	Croatian synonyms	Latin equivalent	Equivalents in other languages	Collocations	Translation
Vrančić (1595)		<i>peregrinatio</i>	pellegrinaggio, Wandlung		
Mikalja (1649)	put	<i>iter; peregrinatio; iter unius diei; peregrinatio perpetua; iter devium</i>	pellegrinaggio, viaggio d'un giorno, pellegrinaggio continuo, viaggio fuor strada,	hođenje po svijetu, putovanje jednoga dne, putovanje svakdanje, putovanje bez puta, van puta	<i>going around the world, one-day trip, everyday trip, continuous journey, trip without/ outside a path</i>
Habdelić (1670)	putovanje, put	<i>iter, peregrinatio</i>			
Della Bella (1728)		<i>Iter, peregrinatio, iter tritum, iter equestre, iter avium, iter breve, iter longum, peregrinationem obire, peregre venire</i>	viaggio, camino, pellegrinaggio, viaggio ordinario, viaggio fatto a cavallo, viaggio fatto fuor di strada, viaggetto, giornata llonga, fare un pellegrinaggio, venir de pellegrinaggio	putovanje općeno, putovanje na konju ili jašući, stranputno, izvan puta putovanje, kratko, dugo stavi se na putovanje, na put, dojt s puta ili s putovanja	<i>ordinary/familiar travel, travel on horseback or riding, travel outside/without a path, short travel, long travel, begin/end a travel</i>

Belostenec (1740)	putovanje	<i>profectio, itinera- tio, peregrinatio, commigratio, iter, romipetagium</i>		putovanje u Rim	<i>travel to Rome</i>
Jambrešić (1742)	putovanje	<i>iter, peregrinatio</i>		po tuđih mjestah hodenje, od svoje hiže odhadjanje	<i>traveling through foreign places, going away from home</i>
Stulli (1801)		<i>iter, peregrinatio</i>	viaggio, pellegrinaggio		

Source: Vrančić (1971), Gabrić-Bagarić, Horvat, Lovrić Jović, and S. Perić Gavrančić (2011), Habdelić (1989), Della Bella (1728), Belostenec (1973), Jambrešić (1992) and Stulli (1801).

Latin equivalents in all dictionaries were *peregrinatio* and *iter*. Most authors of early Croatian dictionaries consider the words *putovanje* and *put* as synonyms. In Mikalja's dictionary, there are a few interesting collocations – *going around the world, one-day trip, everyday trip, continuous journey, trip without/outside a path*. In Della Bella's dictionary travel can be usual/familiar or ordinary, on horseback, without or outside a path, long or short, and the verbs *to begin* and *to end* also appear with the nouns *putovanje* and *put*. Jambrešić gives an explanation that traveling means going to foreign places or going away from home. In ARj, *putovanje* can have other meanings than just going away from home.

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Table 3: Other meanings of the word travel in ARj

Definition	Translation
putovanje je oružani (vojnički) hod (pohod), put	<i>military journey</i>
putovanje znači hodanje, kretanje u neprestanom odmicanju s jednoga mjesta a drugo, kojemu je prirodna posljedica umor, što se redovno i pominje	<i>moving from one place to the other resulting in fatigue, which is often mentioned</i>
na putovanje kreće čovjek po svom vjerskom osjećanju i osvjedočenju, da izvrši nekakvu pokoru i pedepše tijelo	<i>religious motivation for traveling in order to do penitence</i>
putovanje je djelo vjerske pobožnosti zato, da se pohode sveta mjesta; isto što hodočašće za katolike ili sabor za pravoslavne	<i>religious motivation for traveling to visit religious places</i>
u prenesenome smislu, a u skladu s vjerskim naukom, po kojemu je život na ovoj zemlji samo putovanje i pripremanje za drugi novi život iza tjelesne smrti	<i>in accordance to religious teaching this life is only traveling and preparation for a new life</i>
Other meanings: personifikacija smrti; kretanje zvijezda, putopis, konj ide na putovanje	<i>personification of death, movement of stars, the horse goes on a journey</i>

Source: ARj (1880-1976).



It can mean a military journey, moving from one place to another which results in fatigue and which is tiring, and the author states that you often hear that the person is tired and stressed out. It can have a religious meaning and religion can be the cause for travel. It can be a pilgrimage – one can travel in order to visit sacred places. It can have a metaphorical meaning connected to the fact that life is a journey and it is only preparation for a new life. It can also have other meanings such as the personification of death or movement of the stars. An interesting example for the meaning of the verb *to travel* is the sentence *the horse travels*.

Table 4: Meanings of the word *put*

Definition	Translation
1. dug uzak dio tla kojim se prolazi	<i>a long and narrow path through which one passes</i>
2. odlazak iz mjesta u mjesto s određenom svrhom, kretanje različitim prijevoznim sredstvima izvan mjesta stalnoga boravka (ići na) = putovanje	<i>leaving from one place to the other with a purpose, moving with different means of transportation away from the place of one's permanent residence</i>
3. prostor po kojemu se ili kojim se odvija kretanje i javni promet (morski, zračni)	<i>the space on which the movement takes place, public way (sea, air)</i>
4. pren. a. smjer kretanja (ići svojim), b. proces stjecanja čega (do znanja) križni put, biti na dobrome/pravome putu, biti na krivome/pogrešnome putu, biti/stajati na putu komu, čemu, ići/otići/krenuti svojim putom, izvesti koga na pravi, prokrciti komu put, put pod noge, skrenuti s puta, srednji put, stati na pola puta, stati na putu komu, ukloniti se s puta	<p>a. <i>metaphorical the direction one moves in</i></p> <p>b. <i>the process of gaining something (knowledge)</i></p> <p><i>the Way of the Cross, be on the right track, be on the wrong track, stand in one's way, go one's way, lead somebody to the right way, clear somebody's way, go on a trip (an idiomatic phrase in Croatian), deviate from the road, middle way, stop at the middle of the road, block somebody's way, get out from somebody's way (mostly used metaphorically)</i></p>

Source: ARj (1880-1976).



Putovanje is the Croatian word whose meaning is the closest to the English word *travel*, but there are other words that can have the same meaning. One of the most common words meaning travel in addition to the word *putovanje* is the word *put*, which is etymologically connected to the word *putovanje*. It has many meanings – some of which are a road, travel, etc.

The word *put* has rich word-formation and most of the words connected with travel are derived from this word – these are the words connected with travel that have been recorded in the dictionaries. Collocations of these words are also given in the table.

Table 5: Words derived from the word *putovanje*

Word	Collocation	Translation
putnica	svjetska p.	women traveler (world traveler)
putničin		relating to a woman traveler
putnički	brod, vlak	relating to travel; ship, train
putnik	đak, svjetski slijepi	traveler (pupil, world traveler) blind traveler, i.e. an idiom denoting a traveler without a ticket
putokaz		road sign
putopis		travel book (account of one's travels)
putopisac		writer of travel books, author who writes about his travels
putopisni	putopisna proza	relating to travel books, travel literature
putopišćev		belonging to the writer of travel books
putovanje	kretanje čime iz jednoga odredišta u drugo	traveling (moving from one place to another)
putovati	od grada do grada, svijetom, zrakoplovom	to travel (from town to town, the world, by plane)
putovnica		passport

putovođa		<i>travel guide</i>
putovnički		<i>relating to travel</i>
putujući		<i>traveling</i>
putomjer		<i>cyclometer (road measurer)</i>

Source: ARj (1880-1976).

There are some words that denote travel which are not derived from the word *put*. There is a Croatian word for pilgrimage *hodočašće* and many words are derived from it: *hodočasnički, hodočastiti, hodočasnik, hodočasnica ...* – relating to pilgrimage, to go on a pilgrimage, pilgrim, female pilgrim; for a senior excursion trip in high school: *maturalac* – *maturalno putovanje* – excursion (trip) for high school seniors; and two words (with their derivatives) meaning a field trip: *izlet, izletnik, izletnica, izletišni, izletište* (kraće putovanje ili odlazak u prirodu radi odmora ili rekreacije) – excursion, person (man) going on an excursion, relating to an excursion, place of excursion, field trip, (shorter trip or going to nature for relaxation) and a loan-word: *ekskurzija* (excursion), with derivatives *ekskurzist* (person going on an excursion), *ekskurzistica* (woman going on an excursion) – organizirano skupno putovanje sa stručnom, kulturnom, športskom ili zabavnom svrhom (organized group travel with a scientific, cultural, sports or entertainment purpose). An interesting fact is that the word *izlet* is defined as going on a short trip or going to nature, although the native speakers and the corpus attest that we do not have to go to nature in order to go on this kind of a trip. There is also a loan-word: *turizam* with derivatives *turist, turistica, turistički* – tourism, tourist, female tourist, relating to tourist.

The word *put* and words connected to it have a number of meanings, and that is visible from their synonyms. Most synonyms are connected to the meaning *road*:

Table 6: Synonyms of the word put

Synonym	Translation
1. cesta, ulica, drum; pločnik, staza, puteljak, utrenik, utrvenik, kozja staza, kozji put, prečac, povijarac, krčanik, boga, saonik, prtina, zaobilaznica, stranputica, laz, tura	1. road
2. nebeskog tijela: putanja, kretanje, staza, trag	2. movement of planets
3. putovanje	3. traveling
4. način, sredstvo, metoda, postupak	4. way, means, method, procedure

Source: ARj (1880-1976).

The word *putnik* (traveler) has different synonyms depending on the type of journey – *izletnik*, *ekskurzionist*, *turist* (for fun and relaxation), *s vjerskom svrhom* (with a religious purpose) = *hodočasnik*, *romar*, *proštenjar*. The word *putokaz* (road sign) has a lot of metaphorical meanings. Its original meaning is a signpost or a road sign, but it can also mean a guideline or an impulse, and the metaphorical star that is guiding the way: *kormilo*, *zvijezda vodilja*, *smjernica*, *usmjerenje*; *poticaj*, *primjer* – *road sign*, *sign post*, *guideline and impulse*, *example*. The synonyms given for the noun *travel* mostly denote specific types of traveling: *putovanje*: *put, sa stručnom/sportskom/zabavnom svrhom* = *ekskurzija*; *u istraživačke svrhe*: *ekspedicija*; *kraći* – *izlet*, *izlazak u prirodu*; *iz vjerskih pobuda* = *hodočašće*; *maturalno* = *maturalac*; *umjetnika na gostovanju*: *turneja*; *ekspr. putešestvije* – *traveling for work, sports, entertainment, for research purposes, a shorter journey, travel to nature, religious travel, senior trip, artists tour, (expressive) traveling around*. The synonyms of the verb *putovati* (‘to travel’) are mostly verbs of movement: *ići na put*, *biti na putu*, *voziti se*, *letjeti*, *ploviti*, *broditi*, *obilaziti*, *naporno* = *jahati tri dana*, *po svijetu* = *vidjeti svijeta* – *go on a trip*, *be on a trip*, *travel*, *fly*, *travel by boat*, *go around*, *fatiguing* = *ride for three days*, *around the world*, *see the world*. The word *putovnica* (‘passport’) has these synonyms *putna isprava*; rare *putnica* and non-standard: *pasoš*.

These are the most common collocation of the word *putovanje* in the Croatian Web Corpus. The hundred most frequent adjectives which co-occur with the word *travel* are: studijsko, matурalno, kružno, dugo, daleko, službeno, nagradno, apostolsko, bračno, misijsko, astralno, svemirsko, egzotično, romantično, često, papino, naporno, uzbudljivo, kratko, grupno, turističko, višednevno, poslovno, organizirano, životno, apsolvantsko, ugodno, inozemno, svoje, neočekivano, Gulliverovo, dvodnevno, dugačko, epsko, stručno, povratno, prvo, četverodnevno, duhovno, međuzvezdano, preookeansko, trodnevno, jednodnevno, udobno, luksuzno, jedno, glazbeno, zajedničko, planirano, neko, individualno, dvotjedno, gulliverovo, dugotrajno, satno, brojno, skupo, neobično, edukativno, svakodnevno, novogodišnje, zemaljsko, stoto, besplatno, trodnevno, avanturističko, nezaboravno, čudesno, zanimljivo, istraživačko, petodnevno, čarobno, višesatno, jeftino, virtualno, sedmodnevno, iscrpljujuće, desetodnevno, sentimentalno, noćno, fantastično, jubilarno, nevjerojatno, nedavno, cjelodnevno, planirano, pastoralno, hodočasničko, stalno, adventsko, trotjedno, misionarsko, dnevno, opasno, plaćeno, sigurno, vremensko, inspeksijsko, imaginarno, jednosmjerno, svojevrsno (*study, senior trip in high school, circular, long, far, officially, rewarding, apostolic, honeymoon, missionary, astral, in space, exotic, romantic, often, papal, hard, exciting, short, group, auspicious, pleasurable, foreign, your, unexpected, Gulliver, two-day, long, epic, professional, backward, first, four, day, spiritual, interstar, overocean, one, two, three, one, two, three, one, two, three, week, long-lasting, lasting one hour, numerous, expensive, unusual, educative, daily, new year, seven days, exhausting, ten days, sentimental, nightly, fantastic, jubilee, incredible, recently, all-day, planned, pastoral, pilgrim, constant, advent, three-week, missionary, daily, dangerous, paid, safe, time-consuming, inspirational, imaginary, unidirectional, of some kind*). These adjectives can be divided into several categories:

Length: dugo, kratko, višednevno, dvodnevno, dugačko, epsko, četverodnevno, trodnevno, jednodnevno, dvotjedno, dugotrajno, -satno, petodnevno, višesatno, sedmodnevno, desetodnevno, cjelodnevno, trotjedno, dnevno (*long, short, several days, two days, long, epic, four days, three days, one day, two weeks,*

long, one, five days, multiple times, seven days, ten days, all day long, three times a day). The most common adjectives are those meaning long and short. If we look at the number of days – two-day trips are the most common, more common than four-day, three-day, one-day, etc.

Time of the year, period of one's life: *maturalno, često, svakodnevno, novogodišnje, stoto, noćno, jubilarno, nedavno, stalno, adventsko, dnevno (senior, often, everyday, New Year, overnight, night, anniversary, recent, constant, adventurous, daily)*.

Destination: *kružno, daleko, egzotično, inozemno, međuzvezdano, preooceansko, zemljasko, virtualno, pastoralno (circular, distant, exotic, overseas, interstellar, transatlantic, land, virtual, pastoral)*.

Purpose, reason: *studijsko, maturalno, službeno, nagradno, apostolsko, bračno, misijsko, romantično, turističko, poslovno, apsolvantsko, stručno, duhovno, glazbeno, edukativno, avanturističko, istraživačko, pastoralno, hodočasničko, misionarsko, inspeksijsko (study, senior, officially, award-winning, apostolic, honeymoon, missionary, romantic, tourist, business, college, professional, spiritual, music, educational, adventure, exploratory, pastoral, pilgrim, missionary, inspection)*.

Manner: *romantično, naporno, uzbudljivo, ugodno, neočekivano, duhovno, udobno, luksuzno, skupo, neobično, besplatno, avanturističko, nezaboravno, čudesno, zanimljivo, čarobno, jeftino, virtualno, iscrpljujuće, sentimentalno, fantastično, pastoralno, hodočasničko, opasno, plaćeno, sigurno, vremensko, imaginarno, svojevrsno (romantic, hard, exciting, comfortable, unexpected, spiritual, comfortable, luxurious, expensive, unusual, free, adventurous, unforgettable, miraculous, interesting, magical, cheap, virtual, exhausting, sentimental, fantastic, pastoral, pilgrim, dangerous, paid, certain, time, imaginary, kind)*.

Prepositions that come before the word denoting travel mostly introduce something that has happened during the trip: *tijekom, prilikom, tokom, uoči, prije, na, za, pri, kraj, o, glede, radi (during, on the occasion of, during, before, on, near, on, about, for)*. Prepositions that come after the word *travel* mostly indicate that someone is traveling through a certain area: *kroz, izvan, diljem, po, prema, širom, van, duž, oko, unutar, k, preko,*



(*through, outside, across, out, towards, out, along, around, inside, towards*).

Most nouns that co-occur with travel are connected with the process of trip organizing: organizator, otkaz, nastavak, trošak, planiranje, pratitelj, ugovaratelj, organizacija, organiziranje, trajanje, ruta, planer, vrijeme, ljubitelj, plan, otkazivanje, rezervacija, program, zabrana, dnevnik, datum, uvjet, vikend, motiv, početak, termin, sat, odredište, udobnost, sudionik, iskustvo, kultura, dan, industrija, opis, cijena, doživljaj, završetak, dužina, cilj, užitak, način, razlog, bolest, svrha, odgoda, umijeće, relacija, prekid, ponuda (*organizer, cancellation, continuation, expense, planning, escort, contractor, organization, organization, duration, route, planner, time, lover, plan, cancellation, booking, program, ban, diary, date, condition, weekend, motif, start, term, hour, destination, comfort, participant, experience, culture, day, industry, description, price, experience, ending, length, goal, pleasure, way, reason, disease, purpose, postponement, artwork, relationship, break, offer*).

The nouns that are most often correlated with the word travel (coordination) are those that also mostly describe different types of traveling: izlet, boravak, odmor, smještaj, turizam, upoznavanje, druženje, avantura, ljetovanje, posjet, susret, izlazak, dnevnicu, nastup, gostovanje, istraživanje, zabava, prijevoz, hodočašće, aranžman, krstarenje, otkriće, turizam, odlazak, kretanje, kupovina, lutanje, otkrivanje, skijanje, pustolovina, poklon, izbivanje, natjecanje, planinarenje, turneja, trening, kontakt, jamčevina, vožnja, sastanak (*excursion, travel, vacation, accommodation, tourism, meeting, meeting, going out, dancing, performance, visiting, exploring, fun, transportation, pilgrimage, arrangement, cruise, discovery, tourism, departure, shopping, wandering, discovering, skiing, adventure, gift, distraction, competition, hiking, tour, training, contact, bail, drive, meeting*).

The verbs occurring with the word *travel* are mostly connected to planning and organization: planirati, nastaviti, nastavljati, otkazati, priuštiti, isplanirati, organizirati, odgoditi, započinjati, uplatiti, skratiti, započeti, poduzimati, rezervirati, opisivati, olakšati, financirati, počinjati, izbjegavati, omogućiti, osvojiti, preživjeti, poduzeti, pokloniti, obožavati,



krenuti, prekinuti, završavati, završiti, opisati, otkazivati, bukirati, voljeti, olakšavati, podnositi, izdržati, osvajati, omogućivati, učiniti, produžiti, iziskivati, platiti, zabraniti, predstojati, plaćati, dokumentirati, omogućavati, trajati, ponoviti, uključivati (*plan, resume, resume, cancel, afford, plan, arrange, postpone, start, pay, shorten, commence, undertake, book, describe, facilitate, finance, start, avoid, enable, win, live through, undertake, give, love, go, end, finish, describe, cancel, book, love, facilitate, bear, endure, conquer, enable, make, extend, require, pay, prohibit, to occur in the future, pay, document, enable, last, repeat, include*).

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There are a few idioms in which the words connected with travel occur (Blagus Bartolec et al.). The most common one is *sljepi putnik* (lat. clandestinus/furtivus viator) literally *blind passenger* meaning traveler without a ticket. This is connected with the story that long ago blind people didn't have to buy a ticket or with the fact that people without a ticket hid in dark places of the ship and when they came into daylight after a long journey they couldn't see properly. The other idiom is *otpratiti /koga/ na posljednji put* (*to follow someone on his last trip*) meaning to go to a funeral.

There are many conceptual metaphors underlining different expressions and phrases connected to travel. These are conceptual metaphors from the Metanet – metaphors repository of the Institute for the Croatian language – the conceptual metaphors with the word travel: *život je putovanje* ('life is a journey'), *radnja je putovanje* ('activities are journeys'), *ljubav je putovanje* ('love is a journey'), *aktivnost je putovanje* ('activities are journeys'), *karijera je putovanje* ('career is a journey'). There are some conceptual metaphors that have the word *put* which can mean both travel and path/road: *način razmišljanja je put* ('a line of reason is a path'), *moralnost je ravan put* ('morality is a straight path'), *kraj djelovanja je kraj puta* ('end of an action is the end of a path'), *način je put* ('means are paths'), *prilika je otvoren put* ('opportunities are open paths'). It is apparent that life, activities, love, and career are conceived as a journey, because they all usually have their ups and downs, beginning and end, and can be tiresome as well as joyful.



LATIN

The most common Latin word denoting travel is the word *iter*. It means 'travel', but it has other meanings as well: mark of the length of the road, walk; the right to pass; road, way; duration; walk, way. This word is unproductive, i.e. it has no word-formation and there are no derivatives and compounds derived from it, so there is no verb etymologically connected to it. In some dictionaries the verb *itinerari* appears, but it is not very common. That is why there are many semantically empty verbs, which are the most common collocations of this word – verbs to have, to do, to go on... A lot of verbs of movement also occur.

The most common verbs are: *facere*, *inire*, *habere*, *conficere*, *ingredi*, *maturare*, *pergere*, *convertere*, *committere se itineri*, *peragere*, *coepisse*, *incipere*, *monstare*, *impedire*, *flectere*, *proficisci*, *properare*, *dirigere*, *tendere*, *festinare*, *ducere*, *agere*, *explorare*, *transire*, *venire*, *accelerare* – (*to do/make, to enter/undertake/begin, to have, to make/complete, to advance/walk, to hurry, to go on, to change/turn around, to engage/begin, to finish, to begin, to show, to prevent from, to turn around, to go, to hurry, to direct, to hurry, to lead, to urge, to search/explore, to come from, to speed up*).

The word *iter* can mean both travel and a way/path similar to the Croatian word *put*. In addition to the verbs that go together with the word *iter* meaning to travel and the verbs of movement, there are many other verbs meaning to begin, to end, or to speed up.

The most common prepositions are used to say from where the person is coming, where is he going to or through which area is he passing: *ab*, *ex*, *in*, *per*, *versus* – *from, in/on, through, towards*.

The nouns which occur in the same context as the word *iter* can be divided into several categories:

People: *dux*, *comes*, *viator*, *Caesar*, *exercitus* – *leader/commander/general, companion/partner, traveler, Caesar/emperor, army*. Nouns connected with the army occur most often.

Time of the day: *nox*, *dies*, *sol*, *lux* – *night, day, sun, light*. Night is often mentioned, probably due to the fact that night travels were especially dangerous in Rome. Most places mentioned are the places through which one travels, and are mostly



generic nouns: *via, ager, urbs, flumen, mare, oppidum, spatium, mons* – *way/road, field, city, river, sea, town, space, mountain*. The cities of Rome and Jerusalem, and Italy are most commonly named places: *Roma, Hierosolyma, Italia*.

There are a lot of words connected to war which show that in ancient times travel was mostly connected to warfare: *equus, legio, fuga, eques, agmen, exercitus* – *horse, legion, fleeing/escape, horse, troop/marching army, army*. Travel is also mostly connected to negative feelings of suffering and distress: *labor, difficultas* – *effort/labor/suffering/distress, difficulty/trouble*. Two means of transportation are mentioned: *equus, navis* – *horse, ship*.

Adjectives mostly express the length of the trip: *biduum, triduum, quadriduum, paucorum dierum, longum, magnum, longinquum, continuum* – *two days, three days, four days, a few days (a couple of days), long, big/large, long-lasting, uninterrupted, lasting*. Most adjectives describe the trip as being either difficult and dangerous, or safe and successful: *asperum, prosperum, terrestre, tranquillum, tutum, rectum, medium, nocturnum, angustum, devium* – *rough/uneven/difficult, prosperous/successful, by land, calm, safe, right/straight, middle, nocturnal, steep/dangerous*.

Another word denoting travel which was used very often especially in late and Christian Latin is the word *peregrinatio*. Unlike the word *iter* it is very productive and there are a lot of words derived from *peregrinatio*: *peregrinatio* – *traveling/staying/living abroad, sojourn abroad; travel; pilgrimage*; *peregrinator*; *peregrinatorie*; *peregrinatorius*, 3, *peregrinatrix*, *peregrinus*, 3 – *foreign, strange, alien; exotic*; *peregrinus*, i, m – *foreigner, stranger, alien; foreign residents (pl.)*; *peregrinari* – *in aliena civitate, tota Asia, orbe, peregrinaturus, peregrinantes* – *travel about, be an alien, sojourn in strange country, go abroad, wander, roam*; *peregrinans, peregrinantis* – *pilgrim; (foreign) traveler; wanderer*.

It has the meaning of going somewhere far away, or to an unknown place. It also has the meaning of pilgrimage. It is interesting to see that a traveler is conceived as someone exotic and strange.

The word *via* typically means 'road', but can also mean travel in different contexts. It has rich word-formation, i.e. many



derivatives all connected with travel: *via* – *exigere viam*, *via perpetua*, *de via languere*, *multorum dierum via progredi*, *taedium viarum ac maris*, *via maris*, *lassus maris atque viarum*, *bidui via*, *longam viam conficere*, *de via fessus*, *viam tridui procedere* – *finish a trip*, *uninterrupted/everlasting trip*, *be tired from the trip*, *trip lasting many days*, *weariness from the trip and the sea*, *sea way*, *tired from the sea and the trip*, *two-day trip*, *to finish a long trip*, *tired from the trip*, *three-day trip*; *viacio*, *onis*, *f*; *viagium*, *viagium*, and *viagum*, *ii*, *n*; *viator* – *v. transitorius*, *v. clandestinus/furtivus*; *viatorius* – *cubilia viatoria* – *traveler's bed*; *viatrix* – *gens viatrix in deserto* – *traveling tribe in the desert*; *viaticum sine v.*, *v. alicui dare*, *quo plus viae rester*, *eo plus viatici quaerere* – *provision for a journey/traveling allowance*; *without an allowance*, *to give someone an allowance*, *the longer I travel*, *the more money I ask for*; *viaticus*, *viatim*, *vialis*, *e*, *vianda*, *ae*, *f*, *viandans*, *vians*, *viantes*, *viare*, *viarius*, *viasus*, *i*, *m*, *viaticari*, *viaticulum*.

In the dictionary entries of the word *via* there are many examples connected to weariness or tiredness from a trip that also imply that in Latin travel is connected with fatigue. There is an interesting example in one of Cicero's works (*Pro Milone* 55) – *non semper viator a latrone, nonnumquam etiam latro a viatore occiditur* – *Because the traveler is not always murdered by the robber; sometimes the robber is killed by the traveler,*² which shows that in Latin traveling is something dangerous and that you could get killed by robbers on a journey. These are other words connected to travel that are not derived from *iter*, *peregrinatio* or *via*: *synodita* – *fellow traveler; companion*; *periegetes*, *periegetae* – *tourist*; *turista* – *tourist*; *periegeticus*, *3* – *describing his trip*; *convector* – *passenger; fellow traveler; he who goes with one*; *aerumnula* – *traveler's stick for carrying a bundle/bundle*.

2 Translation: M. Tullius Cicero. *The Orations of Marcus Tullius Cicero*, translated by C. D. Yonge, B. A. London. George Bell & Sons, York Street, Covent Garden. 1891.

CROATIAN CHURCH SLAVONIC

In Croatian Church Slavonic, the word *putovanie* (traveling) does not occur very often. In the texts, a person usually goes on a pilgrimage. It is sometimes mentioned that someone is tired from a trip or that a trip happened during the night. In most examples, the word *put* is used and it means both travel and way or path. Travel is mostly a metaphorical way of describing life and sometimes the word *put* means Christ or the Christian or religious way of life. These are the typical contexts in which words connected with travel occur:

- *putovanie* – ot putovaniê puta, za volû zeml(è)noga putovaniê veseli se – *from the beginning of the trip; be happy because of the earthly travel*
- *putišastie* – i bo b'liz' os'mi d'ni putišastiê trudan' d'ržaše se – *he was tired after he traveled for 8 days*
- *putovati* – nočna svêtlost' putuûcem' – *during the night*
- *putъnikъ* – mimo hodaie; mimo idoše, putnike na stan priemati, zъl', dobri, daleč'ni – *traveler – passing by, to offer a traveler a place to stay, evil, good, long traveling*
- *hodačъstvo* – i vsego hodačъstva ego drugъ, č(lovê)къ ... othode v hodačъstvo, ki su v hodočъstvi, vъ vrême hodčъstva – *friend on a pilgrimage, man who is going on a pilgrimage, to be on a pilgrimage, during the pilgrimage*
- *pelegrinstvie* – na goru gorgano v to vr(è)me pelegrinstviê radi pošlъ bêše – *at that time they came on the mountain Gargano to do pilgrimage*
- *egda si vidilъ nikogo muža rimlanina pelegrina; i zovet se mêsto ono u s(ve)tihъ pelegrini* – *you have seen a Roman pilgrim; saint pilgrims*
- *put* – i mnozi vel'mi oštarъ b(è)še putъ; i trudan beše ot puta, oslabjujet' na puti, Is(us)ъ že truždъ se ot puti, i prêe put' truda da stvorit se, uzakъ e(st) put' k' životu (sic!); budi putъ ihъ tma, iz'bavi me ot lasti nepr(a)v(e)dne i puta tam'nosti – *the path is steep, he was tired from the trip, he felt weak on the trip, Jesus was tired from the trip, the path to life is narrow, let their path be dark, save me from a dark way*



- egože putъ sь skri se, ne vidi puti k nemu, i paki puti ne znam', mi nismo znali puta, lûdi bes' puta – *the path is hidden, doesn't see the way, we don't know the way, people without a way*
- az' esm' put'; i tu e(st) putъ im'že êv'lû emu sp(a)s(e)nie b(o)žie, od pravoga puti, ot dvoji puti životnago pravoga puti, ni vzmôžeši me ganuti ot puti istin'nago, po puti neporoč'ni, putъ bludečih' – *I am the path, the path of God's salvation, from the right path, right life path, path of the truth, path of the sinless, the path of the sinners*
- v pustinu puti, bêže dľgota pustine toe puti tri d(ь)ni – *travel through the desert*
- prospêšeny put' imel' bim' – *successful trip*

There are many verbs meaning to go, to have, or to make, mostly due to Latin influence as the word *put* occurs as the translation of Latin *iter*. These are some characteristic examples for Croatian Church Slavonic: *ide, pidoše, poslani sutъ, činiti putъ, imuči put', i putъ tvoreče, i pokaza nemu put, i grediše v put' svoi, idu v put, put emu kaže, ugotovaet' put' tvoi, kako možem put' vêdêti, naslêduimo putъ ego, i put naš' ispravi* – *to go, to be sent, to do, to have, to make, to show someone the way, to prepare for the trip, to know the way, to follow someone's path, to correct the way*. In Croatian Church Slavonic the words connected with travel often have a metaphorical meaning connected to Christianity and the proper Christian way of life.

CONCLUSION

In all three languages, traveling is often conceived as something annoying, tiring, and exhausting. In Latin, it is mostly connected with war and army, in Croatian Church Slavonic and Christian Latin it is mostly connected with Church and pilgrimage, and in modern Croatian it is mostly connected with either business or pleasure. In earlier periods, travel is often thought as something that can be dangerous especially during the night and due to the lack of developed means of transportation. In modern Croatian travel becomes more international and intercontinental and the number of means of transportation increases and there are



more words connected to the organization of travel. This shows that traveling became a profitable business.

Table 7: Travel in Croatian, Latin and Croatian Church Slavonic

Croatian	Latin	Croatian Church Slavonic
tiring and exhausting or pleasant depending on the type of the trip	annoying, tiring and exhausting	annoying, tiring and exhausting
business and pleasure	war and religion (pilgrimage)	religion (pilgrimage) metaphorical – following the way of Jesus
international and intercontinental	Italy, Rome, Jerusalem	places of pilgrimage (St. Jacob), desert
different means of transportation	horse, ship	ship
organization	night	night

Source: ARj (1880-1976).

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SERENDIPITY: THE ROMAN DISCOVERY OF TAPROBANE³

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Taprobane (Serendip, Sri Lanka) was accidentally discovered by the Romans when a ship, sailing around Arabia, was swept astray by a storm. The story of the discovery can be found in Pliny the Elder's (1st century author, army officer, statesman) *Natural History*. Based on the analysis of written accounts and physical sources my paper focuses on the island's integration into the Roman economy and long-distance trade from its discovery until the late Roman period.

Key words: Annius Plocamus, Natural History, Pliny the Elder, Roman – Indian Trade, Sri Lanka/Taprobane

Sri Lanka (Ceylon) was known by many names in Antiquity; one of these is the Sanskrit 'Lion Island' (Sihala-dipa, Sielediva, Serendiva, Serendippa), but it was also referred to as the 'Isle of Pearls' or the 'Isle of Gemstones' (*Schwarz 1974 JAH, 21–48*). Greek and Roman authors used the name Taprobane, on the basis of Sanskrit Tamraparni. The first Western accounts about the island come from authors who never visited the area, so the data they provide are remarkably discordant and contain a host of fabulous elements. Pliny is our first Roman *auctor* who, in his *Natural History*, does not only lean on the descriptions by earlier Greek and Roman authors, but also on the accounts provided by the envoys from Taprobane to Rome.

3 This paper was presented at the Borders and Crossings: International and Multidisciplinary Conference on Travel Writing (Pula – Brijuni, 15 September 2018).



“Hactenus a priscis memorata. Nobis diligentior notitia Claudii principatu contigit legatis etiam ex ea insula advectis.⁴ Id accidit hoc modo. Anni Plocami, qui maris Rubri⁵ vectigal a fisco redemerat, libertus circa Arabiam⁶ navigans aquilonibus⁷ raptus praeter Carmaniam,⁸ XV die Hippuros⁹ portum eius invectus, hospitali regis clementia sex mensum tempore inbutus adloquio percunctanti postea narravit Romanos et Caesarem. Mirum in modum in auditis iustitiam ille suspexit, quod pari pondere denarii¹⁰ essent in captiva pecunia, cum diversae imagine indicarent a pluribus factos,¹¹ et hoc maxime sollicitatus ad amicitiam legatos¹² quattuor misit principe eorum Rachia.¹³ Ex iis cognitum, D esse

- 4 Claudius – Roman emperor between AD 41–54. Cf. Solin. 53, 8–9: *In Claudii principatum de Taprobane haec tantum noveramus: tunc enim fortuna patefecit scientiae viam latiore. Nam libertus Anni Plocami, qui tunc Rubri maris vectigal administrabat, Arabiam petens, aquilonibus praeter Carmaniam raptus, quinto decimo demum die adpulsus est ad hoc litus portumque advectus qui Hippuros nominatur. Sex deinde mensibus sermonem perdoctus admissusque ad conloquia regis quae compererat reportavit.*
- 5 Mare Rubrum (Red Sea) – the term was used in a wider sense in the ancient world, as it included the greater part of the Indian Ocean, the Arabian Sea, and the Persian Gulf.
- 6 Arabia – the term here refers to the Arabian peninsula.
- 7 The *aquilo* is a strong, gale-force wind.
- 8 Carmania – present-day Kerman on the northern shore of the Persian Gulf and the Indian Ocean.
- 9 Hippuros – (Gr. *Hippuroi*); cf. Ptol. 7, 1, 83.
- 10 Denarius – Roman silver coin, introduced in the 3rd or 2nd century BC. After Augustus’ currency reform (23 BC) its weight and value remained constant until Nero’s reign. From Augustan times onwards it was worth sixteen as, and its weight equalled 1/84th of the Roman pound.
- 11 Cf. Solin. 53, 9–10: *Stupuisset scilicet regem pecuniam quae capta cum ipso erat, quod tametsi signata disparibus foret vultibus, tamen parem haberet modum ponderis: cuius aequalitatis contemplatione cum Romanam amicitiam flagrantius concupivisset, Rachia principe legatos ad nos usque misit, a quibus cognita sunt universa.*
- 12 Legati (ambassadors) – there are literary references from the Augustan Age to the arrival of Indian envoys (RGDA 31, 1; Suet. Aug. 21, 6), but no other source mentions the mission from Taprobane.
- 13 Rachia – most probably an existing person. It is debated, however, whether it comes from the name of a rank or a proper name. The designation may originate from the words *raja* (king, originally an elected military leader), or Sinhalese *ratija* or *ratika* (district head), or Pali *ratthika* (Skt.



oppida,¹⁴ *portum contra meridiem adpositum oppido Palaesimundo*,¹⁵ *omnium ibi clarissimo ac regio, CC plebis*” (André et Filliozat 1980; Brodersen 1996; Conte 1982; Rackham 1942).

“So much we have learned from the old writers. It has been our lot, however, to obtain a more accurate knowledge of the island, for in the reign of the Emperor Claudius ambassadors came to his court therefrom, and under the following circumstances. A freedman of Annius Plocamus, who had farmed from the treasury the Red Sea revenues, while sailing around Arabia was carried away by gales of wind from the north beyond Carmania. In the course of fifteen days he had been wafted to Hippuri, a port of Taprobane, where he was humanely received and hospitably entertained by the king; and having in six months’ time learned the language, he was able to answer the questions he was asked. The king particularly admired the Romans and their emperor as men possessed of an unheard-of love of justice, when he found that among the money taken from the captive the denarii were all of equal weight, although the different images stamped on them showed that they had been coined in the reigns of several emperors. This influenced him most of all to seek an alliance with the Romans, and he accordingly despatched to Rome four ambassadors, of whom the chief was Rachia. From these it was ascertained that in Taprobane there are 500 towns, and that there is a harbour facing the south, adjacent to the city of

rástrika – governor), or from the proper name *Rakkha* still used on the island (Schwarz 1974, 170; Karttunen 1997, 341; Geiger 1986, 132–133, 138). From a statement in the *Anguttara Nikaya* (3, 76) Schwarz believes that *ratthika* means a person entitled to inherit, that is an heir to the throne, and in his opinion this title may have suited the serious mission of the embassy (Schwarz 1974, 170). However, the possibility that it referred to a proper name cannot be ruled out.

- 14 *D oppida* (500 towns) – this number is obviously an exaggeration, but the noun *ur* was originally also used for smaller settlements, which may explain the misinformation (André – Filliozat 1980, 115).
- 15 *Palaesimundum* – a town and river on the island of Taprobane. In the *Periplus Maris Erythraei* 61 it is the name of the island itself (Casson 1989). Ptolemaios (7, 4, 1) gives Simundu as the old (Gr. *palaios*) name of the island.



Palaesimundus, the most famous city in the island, the king's place of residence and inhabited by a population of 200,000."¹⁶

In connection with the discovery of Taprobane by the Romans, scholars agree that Pliny's account narrates a historically authentic event. However, several aspects are disputed: the role of Annius Plocamus in Roman economic life; the date of his *libertus'* diverted sea journey (1); the role of Taprobane in western long-distance trade, and the beginning and the character of the trade relationships between the Roman Empire and Taprobane (2).

1. The name of Annius Plocamus, a lessee of the Red Sea customs duty, is not mentioned in literary sources other than Pliny; however, some inscriptions show the name with different *praenomens*.¹⁷ In 1936, a Latin–Greek bilingual inscription was found in Wadi Menih, Egypt, containing a note by Lysa(s), a slave of P. Annius Plocamus.¹⁸ Wadi Menih was a resting place used by Western merchants headed towards India along the caravan route connecting Coptus with Berenice (Charlesworth 1925; Avanzini 1994; Casson 1991; Székely 2010, 63–69). The caravan journey took twelve days, and provisions, according to Pliny, were provided at the eight—actually, eleven—stations (Plin. 6, 26, 102–103; De Romanis 1997, 212; Székely 2010, 63–69). Six of these were *hydreuma*, 'watering stations', whereas the others were simple desert stations without water. Wadi Menih is located forty kilometres from the first watering station of the route, where a rock cavity provided a shady resting place for traders.¹⁹ This is indicated by the inscriptions carved in the rock cavity, including the inscription by P. Annius Plocamus' slave.²⁰ The inscription can

16 Translation by J. W. McCrindle (Majumdar 1960, 346).

17 Annius Plocamus, A. Annius Plocamus (CIL XV 798; 7391), P. Annius Plocamus (CIL X 2389). Cf. De Romanis 1997, 188; 214–216.

18 LYSA P. ANNI PLOCAMI VENI ANNO XXXV/III NON. IVL.

19 Because of the heat the traders mostly travelled by night and rested during the day. Cf. Plin. 6, 26, 103.

20 Meredith's translation, published in 1953, was based on a photograph taken of the Latin inscription and on Winkler's handwritten copy of the Greek inscription (Meredith 1953, 38–40). Meredith dated the Greek inscription to 2 July 6 AD according to the Alexandrian variant of the



be dated to AD 6, 2 or 5 July.²¹ Since the inscription found in Wadi Menih is near a road to one of the most important ports on the Red Sea, researchers surmised that Annius Plocamus, mentioned in both the inscription and Pliny, is one and the same person. This led them to the conclusion that the island was not discovered under Claudius, but Augustus; or, alternatively, Annius Plocamus may have been a remarkably long-lived man, as the sources remember him in AD 6 and at least thirty-five years later. Researchers agreed that the *Lysa(s)* of the inscription probably had nothing to do with the *libertus* mentioned by Pliny (Meredith 1953, 38–40; Wheeler 1955, 128; Trautmann 1971, 182; Schwarz 1974, 173–174.).

Schwarz assumes that the *libertus*' sea journey had occurred years before the Taprobane envoys arrived in Rome, but Pliny did not care or did not want to care about the exact description of the *libertus*' journey (Schwarz 1974 JAH, 34). Schwarz, using, among others, the sources of Pauline literature, tried to draw up a chronology as to the arrival of the *libertus* in Taprobane, the beginnings of direct trade between the Western world and the island, and the arrival in Rome of the official Taprobane envoys. He concluded that the *libertus* of Annius Plocamus came to Taprobane at the time of Augustus, at about the same time or somewhat later than King Bhatikabhaya sent some products to the Roman Empire in return for red coral; moreover, at the time of Claudius, an official embassy arrived in Rome from the island (Schwarz 1974, 176; Schwarz 1974 JAH, 38).

De Romanis does not agree with the view that the discovery of Taprobane took place in the age of Augustus. In his

Julian calendar, and the Latin text to 5 July of the same year according to the Roman variant.

- 21 Meredith's explanation for the three-day difference is that, since there was no water in Wadi Menih, *Lysa(s)* went to Wadi Menih el-Heir, where there was a Roman post with water reserves. However, De Romanis thinks this is impossible, because in AD 6 the Roman post had not yet been set up (De Romanis 1997, 213–214.) De Romanis personally visited the site in 1989, and after examining the Greek inscription he concluded that it also records the date of 5 July 6 AD. (De Romanis 1997, 165–172; 202–204.)



opinion, this may have happened during Claudius' reign. He assumes that there was a twelve-month period between the arrival of Annius Plocamus' former slave in the island and Rachia's Roman embassy: a period of six months was spent on language learning, and the embassy had to wait for the north-eastern monsoon to board the ship (De Romanis 1997, 226.). Reading Pliny's description—depicting the King of Taprobane admiring the Romans for their justice, and motivated to seek their friendship—it does not seem likely that he then waited thirty-five or forty years to send his ambassadors to Rome. Accordingly, I agree with De Romanis that the *libertus*' journey did *not* occur at the time of Augustus. I would not, however, limit the period between the arrival of the *libertus* in Taprobane and the embassy to twelve months, as we have no evidence to that effect. Indeed, that could be the earliest possible moment for the embassy to set out, but—given the conditions at the time—the envoys could not be sent out this quickly. Based on the above, the straying voyage of Annius Plocamus' *libertus* occurred either during or shortly before Claudius' reign (André et Filliozat 1980, 113).

Determining the date is a major issue because—although Roman traders had already been familiar with the island of Taprobane and its products through intermediaries—the start of direct and regular trade relationships between the Roman Empire and Taprobane was signalled by the *libertus*' arrival (De Romanis 1997, 173). King Bhatikabhaya's purchase of coral, mentioned by Schwarz, was probably managed by intermediaries, but no far-reaching conclusions may be deduced from this source. The details of the *Vamsatthappakasini* (34, 13–16) are relevant because this is the only source in the ancient literature of India where the word *Romanukharattha*, a reference to the Roman Empire, is found (Schwarz 1974 JAH, 37; Schwarz 1974 Graz, 174–175; De Romanis 1997, 230).²²

The role of Annius Plocamus, a lessee of the Red Sea customs duty, and his *libertus* in contemporary economy is disputed. The

22 This is a compound word, the first part of which, *romanukha*, is the equivalent of the Latin adjective *Romanus*, while the term *rattha* probably means rule, rulership.



occurrence of the name Annius Plocamus, featuring in several inscriptions in the same geographical area for several decades, gives the impression that we are here confronted with several people, families, or several generations of a family who were significant in the area's economy. Their slaves and their *liberti*—who, even after their release, were linked to the business of their former lords—could play a decisive role in the collection of the Red Sea customs duty as well as in the management of the customs stations. The individual journey, economic activity of Annius Plocamus' *libertus* and his name in a literary source, all refer to the growing role and influence of liberated slaves in the Roman Empire of the first century, both in the economic and social spheres (Alföldy 1996; Alföldy 1981, 336–371).

The written records and archaeological finds that have come down to us suggest that the island of Sri Lanka was an important trading centre in ancient times, a kind of hub for a sea route linking Asia with Africa, and thus—indirectly—to Europe (Hermann 1932, 2260–2271; Boisselier 1979; Rosenberger 1996; Boparachchi 1998, 133; Faller 2000; Székely 2004, 57–74; Székely 2011, 81–91).²³ It owed its role in long-distance maritime trade to three important characteristics of the island.

The first was its favourable location: to the south-west of the Indian sub-continent, in the Indian Ocean, the island provided excellent links between Africa and south-west Asia, as well as between south-east Asia and the Far East.

Secondly, the good geographic features of the island are also worth noting. The coast abounds in natural bays, ideal for building ports. The water cascading down from the central mountain slopes widens out in the flat, lush coastal areas into slow, navigable rivers, which allows for the goods arriving by sea to be transported further into the interior of the island.

Thirdly, Sri Lanka, like India, had high-value export items that were sought after in faraway lands, such as pearls (Carswell 1991, 197–203; Gupta – Raman 1994, 167–170; Bellina 2003 285–297; Székely 2006, 32–37), gems, spices, scents, ivory,

23 For the religion and society of early Ceylon, see Szemeka 1969.



turtle shells or elephants, which were recorded to be larger than the ones found in India, and thus more suitable for warfare. According to Megasthenes, Taprobane is richer in gold than India (Schwarz 1976; 233–263). Second-century Ptolemy gives a detailed geographic description of the island, also listing its products: rice, ginger, honey, beryl, sapphire, gold, silver and other ores, as well as tigers and elephants.²⁴ Except for tigers, the list appears to be reliable (Warmington 1974, 118.). Strabo, who lived at the age of Augustus, tells us that Taprobane often sends ivory, turtle shells and other products to the Indian market.²⁵ In Strabo's era, Western merchants purchased Taprobane's goods in the southern Indian markets.²⁶ Ptolemy, however, already reports about Roman merchants who traded directly with the island and even circumnavigated it. The author's enthusiastic prediction that Taprobane would soon become the commercial hub of the Indian Ocean, was only fulfilled later, in the fourth–fifth centuries (Warmington 1974, 120).

There are numerous archaeological excavations in Sri Lankan territory.²⁷ Initially, ancient towns were discovered in the central areas of the island: Anuradhapura, the capital of the island, as well as Sigiriya and Polonnaruwa. At the beginning of the 1980s, Mantai, the most important port of the Mannar peninsula, was discovered (Carswell 1991, 197).²⁸ Mantaka excelled among the other commercial ports due to its close connections with the capital, Anuradhapura. The two cities were connected by the river Aruvi Ari; the straight distance of about 80 kilometres could be covered within two days. Mantai played a similar role in the commercial life of Taprobane's centre to the one Ostia played in Rome's economic life. In the 1990s excavations began in the southern part of the island: the archaeologists

24 Ptol. 7, 4, 1.

25 Strab. 2, 1, 14.

26 From the Tamil and Malabar markets on the Indian shores.

27 Short accounts of the archaeological work on Ceylon are published by the Report on Archaeological Survey of Ceylon.

28 On Taprobane the majority of the pearl shells have been found in the shallow waters of the Gulf of Mannar.



of Harvard University worked at the cities of Ridiyagama and Walawe Ganga (Bopearachchi 1998, 133), whereas the city of Tissamaharama was excavated under a German archaeological project (Weisshaar 2001). In the excavations, large quantities of pottery, as well as glass, stone, ivory, and seashell jewellery, and many precious and semi-precious stones were found. In several places traces of pearl manufacturing sites were unearthed. Among the pearls, reddish brown carnelian and imported blue-green lapis lazuli are quite common. The latter originated from today's Gujarat, a north-western region of India, and from the area of today's Afghanistan.

Due to its geographical location, Sri Lanka established its earliest commercial relations with India, first and foremost with southern India. Southern India was the centre of long-distance trading, which activity became regular in the era of Augustus (Raschke 1978; Dihle 1978; Casson 1991; Begley 1991; Young 2001; Székely 2008). The first Roman merchant ships came to this area primarily for gemstones and pepper; Roman coins also prove the commercial relationships (Turner 1989; Tchernia 1997, 250–276; Székely 2013, 9–15.). Hardly any Roman coins were found on Taprobane from early times: eight denarii from the era of the republic; 14 denarii from the early empire; which, compared with the thousands found in India, show the differences in emphasis in Roman commerce. Moreover, some early Roman coins found on the island may well have been moved there from southern India.

In the fourth century, however, we witness a change: the number of Roman coins considerably increased on Taprobane, indicating that the centre of maritime trade with the Romans gradually moved south, from South India to Sri Lanka. The reasons for this are still a matter of controversy, yet a significant factor may have been the fact that Taprobane, by that time, had seen the end of religious conflicts between the followers of Theravada and Mahayana Buddhism, with the dawn of peace for almost a century and a half (Rahula 1956; Gombrich 1994.). Religious peace and this quiet period favoured economic prosperity and the flourishing of trade. The heyday of commerce between Rome and Sri Lanka came in the fourth–fifth centuries,



and its end was marked by the Arab conquest of Alexandria in the seventh century.

The embassy of Taprobane's king to Rome was also most likely related to the strengthening of commercial relationships in the fourth century. Ammianus Marcellinus reports that Emperor Iulianus received envoys in 362 from the land of the *Serendivi*.²⁹ According to interpretations of this account, the name of the *Serendivi* bears reference to the inhabitants of Sri Lanka as Persians and Arabs called the island *Serendib* or *Serandib*.

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The name of Taprobane in Persian and Arabic—Serendib—is also published in the title of a Venetian publication from 1557: *Peregrinaggio di tre giovani figliuoli del re di Serendippo*, translated by an Armenian from a Persian original to Italian. The Armenian translator thoroughly rewrote the original story and meshed together several Oriental narratives: he wove the Arabic tale of the clever sons of Nizar together with the folk tradition about the Sassanid ruler Bahram V (417–438), famous for his hunting and amorous adventures (Borzsák 2003, 127–128). This Nizar became Giaffer, the legendary king of Serendippo, whose three sons embark on an adventurous journey, and always succeed thanks to their inventiveness, agility, and luck. This adventurous story became popular in English, too, under the title *The Three Princes of Serendip*. Horace Walpole coined the word serendipity as an allusion to this eighteenth-century tale: the three princes in their travels always discovered—by accident or by their cleverness—things they were not looking for (OED 1989).

The discovery of Taprobane by ancient Rome was accomplished by a similarly unexpected, fortunate event: the diversion of the ship of Annius Plocamus' *libertus* and his successful

29 Amm. Marc. 22, 7, 10: *Proinde timore eius adventus per finitimos longeque distantes latius explicato legationes undique solito ocius concurrebant: hinc Transtigritanis pacem obsecrantibus et Armeniis, inde nationibus Indicis certatim cum donis optimates mittentibus ante tempus ab usque Divis et Serendivis, ab australi plaga ad famulandum rei Romanae semet offerentibus Mauris, ab aquilone et regionibus solis, per quas in mare Phasis accipitur, Bosporanis aliisque antehac ignotis legationes vehentibus supplices, ut annua complentes sollemnia intra terrarum genitalium terminos otiose vivere sinerentur.*



landing on the island can be regarded as pure serendipity. The event is also significant from the island's point of view, as its contact with Rome resulted in ancient Sri Lanka's active involvement in early global trade.

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THE STORY OF THE CITY: PORTICI IN THE TRAVEL LITERATURE BETWEEN THE 18th AND 19th CENTURIES

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Since the end of the 17th century, and throughout the 18th and 19th centuries, Portici, a pleasant place on the Vesuvian coast, characterized by a beautiful coastline and by the looming and suggestive presence of Vesuvius, became a favourite destination for travellers and artists of various nationalities, who left much iconographic evidence and even more literary evidence, first in manuscript notebooks and then in printed editions. Attracting travellers to Portici were the proximity to Naples and the beautiful panorama, which established the reputation of a place of vacation up to the first half of the 20th century. In particular, the noble villas, the Bourbon royal residence built in the 18th century with the Herculaneum Museum, which housed the archaeological finds recovered from the nearby buried cities of Herculaneum and Pompeii recently rediscovered, found more space in the travel literature and gave prestige to the village. The essay therefore illustrates the history of Portici, through analysis and comparison of the most interesting and significant literary evidence, made by local historians, but above all by famous authors and travellers, including for example, the prestigious names of Abbè de Saint-Non, Johann Joachim Winckelmann, Johann Wolfgang von Goethe, Stendhal. In addition to numerous literary descriptions, the evidence offered by travel guides written from the second half of the 19th century, are also examined.

Key words: Grand Tour, Herculaneum Museum, Portici, Royal Palace, Travellers, Vesuvius



*Pour me dépiquer je vais à Portici
et à Capo di-Monte, positions délicieuses,
et telles qu'aucun roi de la terre ne peut
en trouver. Portici est pour Naples ce
que Monte-Cavallo est pour Rome.*
(Stendhal 1817, 117)

INTRODUCTION

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Beginning in 1738, work began in the village of Portici for the construction of a new royal residence, commissioned by King Charles VII of Naples (Alisio 1979; De Seta, Di Mauro and Perone 1980). At the same time, systematic excavation work began to unearth the ancient Herculaneum, followed, approximately ten years later, by the excavation of Pompeii.

The proximity to Naples and to the cities destroyed by lava during the eruption Vesuvius in AD 79, the wonderful panorama, the presence of the Royal Palace and the court, the establishment of the *Herculanense Museum*, make the site one of the most attractive and visited in the surroundings of Naples.

During the eighteenth and nineteenth centuries, Portici represented, in fact, one of the main stages of the *Grand Tour* for intellectuals, artists, architects, poets, aristocrats, ambassadors, musicians and travellers of any geographical origin (De Seta 1992; Mozzillo 1992; De Seta 2014; Cioffi 2015).

The attention of travellers, who leave evidence of their passage, focuses on different aspects.

Some of them praise the peculiarities of the landscape, attracted by the proximity to the picturesque Vesuvius; others mention the village only as the place of the royal residence. Some others describe with great interest and an extreme abundance of detail the findings of the *Herculanense Museum*, founded in 1758 in the Royal Palace.

Portici, therefore, is not only the location of the Royal Palace, but also becomes a centre for development in urban planning, encouraging the construction of villas and aristocratic residences built near the palace and in the neighboring villages (De Seta, Di Mauro and Perone 1980; Amodio 2002), but, above all, it becomes the focus of a remarkable cultural development.



TRAVELLERS AND REPORTS IN THE 18th CENTURY

Picture 1: Veduta di Portici



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Source: Parrino (1700).

One of the first foreign travellers to arrive in Portici was the French writer and magistrate Charles De Brosse (Dijon 1709-Paris 1777) who made the trip to Italy between 1739 and 1740, described in the work *Lettres Familières écrites d'Italie in 1739 et 1740*, published posthumously. The letters, of which only about a dozen were actually written in Italy, represent a very important source on the discovery of Herculaneum and Vesuvius. The French author, while going to Portici during an excursion to Vesuvius, does not pay attention to the village, or to the Royal Palace which at the time was still under construction, however, the presence of the royal residence is attested by the phrase:

“Quand nous arrivâmes, le roi étoit in Portici, petite maison au pied du Vésuve: c’est son Fontainebleau” (De Brosse 1869, 342).

About the residence, De Brosse does not have a positive opinion and affirms that many of the noble villas are superior compared to that of the king:

“Le village de Portici est joli; a des jardins agréables et plusieurs maisons de campagne, dont quelques-unes valent mieux que cella du roi” (De Brosse 1869, 360).

Attracted by the discoveries of Herculaneum, the German art historian and archaeologist Johann Joachim Winckelmann (Stendal 1717-Trieste 1768), visited Portici several times, leaving a trace of his travel in Italy, beginning in 1755, in letters published in a German edition in 1778 and in a French edition between 1781 and 1784. During his first sojourn, in the letter of April 1758 addressed to M. Wille, he says:

66 | “J’ai passé plus d’un mois à Portici, où l’on a déposé les antiquités trouvées à Herculaneum” (Winckelmann 1784, 238).

According to Winckelmann, the site is remarkable only because of the *Museum*. Although he visited Portici and Museum many times, Winckelmann never showed interest in telling the story of Portici or in tracing its characteristics. He always paid attention to the importance of the archaeological findings, to the history of ancient Herculaneum and to the eruptions of Vesuvius, and illustrated more widely visits to Pozzuoli, Baia, Pompeii.

The same can be said for the other German traveller, the poet and writer Johann Wolfgang von Goethe (Frankfurt 1749-Weimar 1832). In 1786 he begins his journey in Italy, where he stayed for about two years, visiting Naples and its surroundings in 1787. Evidence of the Italian stay is the work *Italienische Reise*, which was published in two volumes, between 1816 and 1817.

Goethe, as well as Winckelmann, visited Herculaneum, Pompeii, Paestum, but also Portici on several occasions, attracted by the opportunity to admire the recently discovered finds of classical art. As he writes in the letter of 18 March 1787, he visited Herculaneum and Portici:

“Nun duften wir nicht länger säumen, Herkulaneum und die ausgegrabene Sammlung in Portici zu sehen. Jene alte Stadt, am Fuße des Vesuvs liegend, war vollkommen mit lava bedeckt, die sich durch nachfolgende Ausbrüche erhöhte, so daß die Gebäude jetzt sechzig Fuß unter der Erde liegen. Man entdeckte sie, indem man einen Brunnen grub und auf getäfelte Marmorfußböden traf. Jammerschade, daß die Ausgrabung nicht durch deutsche

Bergleute recht planmäßig geschehen; denn geviß ist bei einem zufällig räuberischen Nachmühlen manches edle Altertum vergcudet worden. Man steigt sechzig Stufen hinunter in eine Gruft, wo man das ehemals unter freiem Himmel stehende Theater bei Fackelschein anstaunt und sich erzählen läßt, was alles da gefunden und hinaufgeschafft worden. In das Museum traten wir wohl empfohlen und wohl empfangen. Doch war auch uns irgend etwas aufzuzeichnen nicht erlaubt. Vielleicht gaben wir nur desto besser acht und versetzten uns desto lebhafter in die verschwundene Zeit, wo alle diese Dinge zu lebendigem Gebrauch und Genuß um die Eigentümer umherstanden.

Jene kleinen Häuser und Zimmer in Pompeji erschienen mir nun zugleich enger und weiter; enger, weil ich sic mir von so viel würdigen Gegenständen vollgedrängt dachte, weiter, weil gerade diese Gegenstände nicht bloß als notdürftig vorhanden, sondern durch bildende Kunst aufs geistreichste und anmutigste verziert und belebt den Sinn erfreuen und erweitern, wie es die größte Hausgeräumigkeit nicht tun könnte. Man sieht z.B. einen herrlich geformten Eimer, oben mit dem zierlichsten Rande, näher beschaut schlägt sich dieser Rand von zwei Seiten in die Höhe, man faßt die verbundenen Halbkreise als Handhabe und trägt das Gefäß auf das bequemste. Die Lampen sind nach Anzahl ihrer Dochte mit Masken und Rankenwerk verziert, so daß jede Flamme ein wirkliches Kunstgebilde erleuchtet. Hohe, schlanke, ehernen Gestelle sind bestimmt, die Lampen zu tragen, aufzuhängende Lampen hingegen mit allerlei geistreich gedachten Figuren behängt, welche die Absicht, zu gefallen und zu ergötzen, sobald sie schaukeln und baumeln, sogar übertreffen. In Hoffnung, wiederzukehren, folgten wir den Vorzeigenden von Zimmer zu Zimmer und haschten, wie es der Moment erlaubte, Ergötzung und Belehrung weg, so gut es sich schicken wollte" (Goethe 1992, 262–263).

Particularly enthusiastic about the *Herculanense Museum*, in his letter dated 1 June 1787, Goethe defines it as the alpha and omega of all collections of antiquities:

“Seit meiner Rückkunft von Pästum abe ich außer den Sthätzen von Portici wenig gesehen, und es bleibt mir manches zurück, um dessentwillen ich nicht den Fuß aufheben mag. Aber jenes Museum ist auch das α und ω aller Antiquitäten-sammlungen; da sieht man recht, was die alte Welt an freudigem Kunstsinn voraus war, wenn sic gleich in strenger Handwerksfertigkeit weit hinter uns zurückblieb” (Goethe 1992, 415).



The English poet Lady Anna Miller (London 1741-Bristol 1781) visited Italy between 1770 and 1771. She sent letters about this visit to friends, published first in 1776 and again the following year. In *Letters from Italy, describing the Manners, Customs, Antiquities, Paintings, & c., Of the Country, in 1770*, the letter XXXVI, dated 9 February 1771, is dedicated to visiting the sites of Portici, Herculaneum and Pompeii. Lady Miller gives a short but positive description of the village and the Royal Palace, offering instead a very detailed description of the *Cabinet*, that is, the *Museum*:

“Since I wrote last, we have seen the cabinet of Portici, or Museum, Pompei and what remains open of Herculaneum. [...] We passed through two villages, one is called *San Giovanni Teduccio*, the other *Pietra Bianca*. The distance from Naples to Portici is six miles, which is a large village, and well built. The palace was erected by Don Carlos. Was there nothing beside the Cabinet of Portici and Pompeia worth seeing in Italy, I think they would greatly overpay the traveller for all the inconveniencies he must have suffered from bad roads, inns, &c. if still more miserable than what we have experienced, and that that supposition was within the limits of possibility. Besides the theatre, little remains open of Herculaneum at present. To save the expense of moving the earth or lava to a distance, when they had made an excavation, and collected whatever they could find that was curious, they opened another quarter, filling up the first with its rubbish, and so on: all these curiosities were deposited as soon as found in the Cabinet of Portici. The Cabinet of Portici, as it is here called, joins on to the palace, and is properly speaking, part of that building. It contains several rooms filled with antiquities. There is a work published by order of government, which is already increased to seven or eight large folio volumes, embellished with engravings representing the various articles in this collection; but it is not yet near completed, on which account no person who visits this cabinet is permitted to take any sketch, note, or memorandum upon the spot; some few things, however, from memory I shall mention in this letter. As to the above voluminous work, I have not time to examine it minutely; but hope when we shall be returned home, and that it is completed, for an opportunity of looking into it at leisure. To give you some idea of this valuable collection, I shall mention what appeared to me most interesting, as they occur to my memory. The palace of Portici cannot boast of beautiful architecture. On

entering the vestibule, the antique equestrian statue of Marcus Nonius Balbus the son is placed on the right, within a great glazed case. Balbus appears by this statue to have been about ten years old; his head is uncovered, and his hair quite short; he is habited in a cuirass, under which appears a thin garment reaching half way down the thighs; his arms are almost naked, though a short kind of mantle fastened to his left shoulder flows downwards, but in such a manner as not to cover them. On his legs are a sort of sandals reaching to the ancles his right arm is raised to his head, and in the left he holds the bridle, which is remarkably short. The horse is without saddle or stirrup; he stands upon three legs, the fourth being raised very high; and though he does not seem sufficiently in movement, yet altogether it is a very fine equestrian statue. The inscription is M. Nonio. M. F. Balbo. P. R. Pro. Cos. Herculansens. Opposite to this is placed another equestrian statue of Marcus Nonius Balbus the father; esteemed as fine an antique as the other, but is not in such high preservation; the head and one of the hands are supplied, the originals not having been recovered from amongst the rubbish. The inscription is as follows: M. Nonio. M. F. Balbo. Patri D. D. These statues were found in the forum at Herculaneum. The cupola of the staircase of this palace is so well painted by one Vincenzo Re, that it deceives the eye; but I shall defer the description of the habitable part of it for the present, and mention only that wing which is the reservoir of the remains of Herculaneum and Pompeia” (Miller 1777, 63–65).

Of great interest is certainly the allusion of the author to the monumental work *Le Antichità di Ercolano Esposte*, eight volumes with the engravings of findings from the excavations of Herculaneum and Pompeii, published between 1757 and 1792.

Unfortunately, it is not possible to include here a complete description of the exhibits in the *Cabinet*; it is, however, essential to consider at least the positive opinion of Miller about one of the most interesting rooms of the entire *Museum*, the library:

“No room in this cabinet is more interesting in its appearance than the library; it contains a vast assemblage of manuscripts; they are pretty thick rolls; most of them quite brown, some black, and had suffered so much by the fire, that it was esteemed impossible to unroll them, had not an ingenious man *Padre Antonio Piaggi*, invented a most curious method of opening them by degrees, so as to be able to arrive at a possibility of reading them. A scholar of

his, *Vicenzio Merli*, is now at work upon them; but the manner is so laborious and tedious, and the encouragement so small, that it is probable the world may wait long for instruction or entertainment from his labours; he is allowed only six ducats a month. The first roll that was opened proved to be a tract of philosophy by Epicurus; the second treated of morality; the third against musick, for which reason I would have it returned a second time to the flames; the subject of the fourth is rhetoric. It is computed that there may be about eight hundred of these volumes or rolls in this library, all which are arranged with great order in glazed repositories; they were found in book-cases, part of the mouldings remain, and are shewn, not unlike many now in use amongst us" (Miller 1777, 77).

Very fascinating for the peculiarity of the contents, is the report of the organist, composer and historian of English music Charles Burney (Shrewsbury 1726-London 1814), author of the work *The Present State of Music in France and Italy*, published in London for the first time in 1771. The volume is a report of the journey between France and Italy, undertaken in 1770, to collect useful material in order to create a general history of music.

Burney visits the Neapolitan surroundings and Vesuvius in the company of Mr. Hamilton, but the visit to the *Museum* of Portici, represents for Burney the most charming experience, being a wonderful opportunity to admire and study the ancient Roman musical instruments, recovered during the excavations:

"*Friday, Nov. 3.* This day I visited his Neapolitan majesty's museum, at Portici, where I had enquiries to make concerning ancient instruments and MSS. which were of real importance to my History. In the third apartment of this curious repository, where the ancient instruments of surgery are placed, I met with the following musical instruments; three *Systrums*, two with four brass bars, and one with three; several *Crotoli* or cymbals; *Tambours de basque*; a *Syringa*, with seven pipes; and a great number of broken bone or ivory *tibiae*. But the most extraordinary of all these instruments is a species of trumpet, found in Pompeii not a year ago; it is injured by time and broken, but not so much so as to render it difficult to conceive the entire form. There are still the remains of seven small bone or ivory pipes, which are inserted in as many of brass, all of the same length and diameter, which surround the great tube, and seem to terminate in one mouth-piece. Several of the small

brazen pipes are broken, by which the ivory ones are laid bare; but it is natural to suppose that they were all blown at once, and that the small pipes were unisons to each other, and octaves to the great one. It used to be flung on the shoulder by a chain, which chain is preserved, and the place where it used to be fastened to the trumpet, is still visible. No such instrument as this has been found before, either in ancient painting or sculpture, which makes me the more minute in speaking of it. This singular species of trumpet was found in the *Corps de Garde*, and seems to be the true military *Clangor Tubarum*. As no person is suffered to use a pencil in the museum, when the company with which I had seen it was arrived at the inn where we dined, Mr. Robertson, an ingenious young artist of the party, was so obliging as to make a drawing of it, from memory, in my tablets; which all the company, consisting of seven, agreed was very exact. In the ninth or tenth room are all the volumes as yet found in Herculaneum, of which only four have been rendered intelligible, these are Greek. One upon the Epicurean philosophy, one upon rhetoric, one upon morality, and one upon music; each volume appears to be only a black cinder. I saw two pages, opened and framed, of the MS. upon music, written by Philodemus; but it is not a poem on music, as Mr. de la Lande says, nor a satire against it, as others say; but a confutation of the system of Aristoxenus, who, being a practical musician, preferred the judgment of the ear to the Pythagorean numbers, or the arithmetical proportions of mere theorists, Ptolemy did the same afterwards. I conversed with Padre Antonio Pioggi about this MS. It was he who opened and explained it; and he is now superintending, at a foundery, the casting of a new set of Greek characters, exactly resembling those in which it was written, and in which it is to be published. Every lover of learning laments the slow manner in which they proceed in opening these volumes. All that have been found hitherto were in Herculaneum. Those of Pompeii are supposed to have been wholly destroyed by fire” (Burney 1773, 342–346).

A complete description of the territory of Portici does not really find space even in one of the most emblematic texts of the eighteenth century, the *Voyage pittoresque ou Description des royaumes de Naples et de Sicile* by the French Jean Claude Richard de Saint-Non (Paris 1727–1791), who visits Italy between the 1760s and 1770s. In this work the great interest for Vesuvius and the excavations of Herculaneum is obvious, while Portici is mentioned only for its proximity to the excavations and as the



seat of the *Museum*. Interesting is the engraving with the view of the ancient lavas near the *Granatello* of Portici, in the coastal area, where it is possible to see the Royal Palace, dominated by the scenographic Vesuvius (Saint-Non 1781, 218).

Picture 2: Vue des laves du Vésuve, prise sur le bord de la Mer près de Portici



Figure 2: Saint-Non (1781).

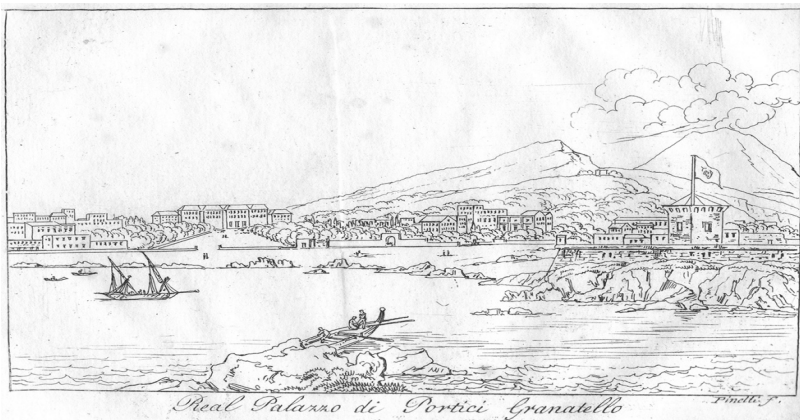
In 1785 the magistrate and erudite Charles Marguerite Jean-Baptiste Mercier Dupaty (La Rochelle 1746–Paris 1788) also visited Italy, leaving his memories the trip in the *Lettres sur l'Italie écrites en 1785*. The letter XCVI is explicitly dedicated to the visit to Portici, that he admires for the privileged position between Herculaneum, the steaming Vesuvius and the sea:

“Il faut voir Portici, non pour le château du roi, qui n’a rien de important, ni en architecture, ni en ornements extérieurs; mais pour sa situation pittoresque. Portici est assis sur Herculaneum, au milieu des gazons et des fleurs, entre le Vésuve, qui, au-dessus de sa tête, fume, et la mer qui à ses pieds, bouillonne. Herculaneum, le Vésuve et la mer menacent tous les trois d’engloutir Portici: le Vésuve, dans ses laves; la mer, dans ses flots; Herculaneum, au milieu de ses ruines. Portici mérite encore d’être vu, pour quelques statues de marbre qui décorent son péristyle; surtout pour les statues équestres des deux Balbus, monuments de la reconnaissance ou de la flatterie, car on a prostitué les statues dans tous les

temps. Ce n'est pas que je sois aussi enthousiaste que beaucoup d'amateurs, de celle du fils; il est placé naturellement à cheval; mais il a une figure ignoble; mais il se tient en paysan; mais le cheval, qui est de marbre, paraît de marbre. Les objets les plus dignes de votre curiosité sont deux cabinets, l'un de peintures antiques, et l'autre de vases, d'instruments et de statues, également antiques. Un volume entier ne décrirait pas tout ce qui intéresse dans le second de ces cabinets. Tout y est, en effet, ou ingénieusement inventé, ou élégamment travaillé, ou formé de matières précieuses et d'ailleurs antique et romain" (Dupaty 1825, 133–135).

THE 19th CENTURY: FROM THE REPORTS AND TRAVEL NOTES TO THE PRINTED TOURIST GUIDES

Picture 3: Real Palazzo di Portici Granatello



Source: Pinelli (1823).

In the early nineteenth century, one of the most interesting descriptions of the Real Villa is offered by the Irish writer Lady Morgan (Dublin 1776-London 1859). Present in Naples in 1820, she visits Herculaneum, Pompeii, Vesuvius and Portici, of which she leaves an enthusiastic and extremely long and accurate description of the Royal Palace, returned to the Bourbons after the French domination:

“From Naples to Pompeii, the route along the bay includes not only one of the loveliest of the many lovely views of this region, but most of the principal objects for which the naturalist and antiquarian visit this extraordinary region Herculaneum, Portici, Vesuvius. A long suburban line of buildings some shattered and miserable (the abodes of the people), others spacious but deserted (the villas of the nobles), leads to the royal palace of Portici, by the village of Resina the first stage in this journey of wonders, at which taste or curiosity is induced to stop; for the streets of Resina cover the buried ruins of Herculaneum. [...] The high road of Portici runs through the old-fashioned paved court of its royal palace—a heavy, cumbrous fabric, commanding the bay. Though one of the most considerable and finely situated of the royal villas, it must have been a most gloomy and incommodious one, before the elegant improvements made in it by its late active but transitory queen. The old *custode* who shewed us the apartments, had some difficulty in naming his late mistress by the title of *Madama Murat*, instead of “*her majesty*,” and had evidently got up a new vocabulary for the new (or old) regime. On entering, he observed to us that the whole of the very elegant vestibule in which we stood, the broad and double staircase, the spacious corridor, and the beautiful little theatre into which it opens, were all “*fatti da Madama Murat*.” Again, a gallery ornamented with superb, candelabras, and accommodated with elegant ottomans, extorted the laconic “*fatto da Madama Murat*.” In a word, we found that endless suites of apartments, baths, cabinets, book-rooms, green-houses, orangeries, etc. etc. were all either painted, decorated, and furnished, or planned and erected “*da Madama Murat*.” Some of the rooms exhibited a very extraordinary degree of taste in “consulting the genius of the place.” The walls were covered with paintings copied from Pompeii, and the furniture was imitated from objects discovered there, and still preserved in the *Museo* at Naples. The draperies of the richest silk were all of the Neapolitan loom; for “*Madam Murat*” made a complete clearing out of all the old and tawdry furniture of this palace: so that on the return of the royal family, they knew it as little as many other objects of her reformation and improvement; and expressed their surprise and admiration, with a naiveté that still contributes the current coin of anecdote to the circulating medium of ridicule in Naples. The apartments of the ex-queen are models of elegance and feminine taste. The bed-room, dressing-room, boudoir, and library, are eminently so; and have been left precisely as she last occupied them. Her dressing-boxes are on the toilet; a miniature of her nephew, the little Napoleon (hung by a ribbon), decorates the chimney-piece; her *dejeuné*, on an English

tray, stands in the centre of the room; and some pretty *étrennes* (worked and embroidered for her by her ladies a few days before her reverses) are scattered on a sofa. “*Niente cangiato*,” said the cicerone, “except this;” (and he approached her magnificent bed, and pointed to two large black crucifixes, and a pendent vase of holy water, hung at its head) “*Non è quella una moda Francese*.” On the king and his wife sleeping one night at Portici, these sacred images were hung up for the occasion. In the dressing-room, all the necessaries of the toilet, in crystal and silver, still remain; even some silver brushes, lying where the *femme-de-chambre* of the late fair inhabitant had left them. It is said, that Madame Murat carried even to affectation her determination of not removing any thing that belonged to her royal state, and took only what she considered personal and private property. Portici was her favourite residence, and the numerous English and Irish nobility whom she received there, can vouch for the courtesy and hospitality with which she did the honours of her palace. Murat’s apartments join his wife’s: they were equally luxurious, splendid, and commodious, the hangings all silk and satin; the carpets all English and Turkey; the toilet splendid and *recherchée* as that of the vainest petite-maitresse, or royal beauty. Close to his superb sleeping-room is a simple little cabinet, with a small white dimity camp-bed, where his secretary slept. Here, in this little bed of the ex-secretary, sleeps the Royal Bourbon, the legitimate King of Naples, when he makes his visits to Portici. It is said that he walks about the palace in endless amusement, admiring all the elegant finery of which he is become the master; but still adhering to the little dimity bed, and the secretary’s closet, which resembles his own homely bed-room in his palace at Naples, He has added nothing but a large crucifix. In an old lumber-room of this palace, all the portraits of the Murat and Bonaparte family are huddled with broken chairs and mouldering tables; but there is a cicerone to shew them, who expects to be as handsomely remunerated for the exhibition of *the lumber-room*, as for the museum of Portici, which is attached to the palace. This museum, so often described, and so well worth describing, by those who can do justice to its merits, though now despoiled of its ancient bronzes, which are to be seen in the Musée Bourbon at Naples, still contains several hundred paintings, in fresco, taken from the ruins of Herculaneum, Pompeii, and Stabia. Though buried for eighteen hundred years, the colours of these antique paintings are wonderfully fresh. There was one that struck me particularly—it was a *Sappho*, her stilus pressed to her lip, and her tablets lying open before her. It probably decorated the cabinet of some learned lady of Pompeii; for many of the paintings still remaining

on their sites, were evidently appropriate to the rooms they decorated” (Morgan 1821, 96–103).

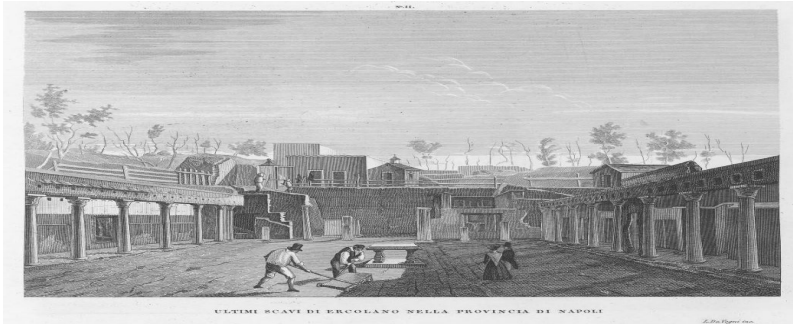
In 1821 was written one of the most interesting and little known descriptions of the Vesuvian town in the work *A tour through the southern provinces of the kingdom of Naples to which is subjoined a sketch of the immediate circumstances attending the late revolution*, by the British intellectual and traveller Richard Keppel Craven (Coombe Abbey 1779-Naples 1851). Following his mother, he moved to Naples and began travelling in the Italian Mezzogiorno, obviously visiting Portici among other Vesuvian places.

Although it's not very positive, the opinion expressed about Portici interrupts the tradition of the travel reports centred mainly on the story of the *Museum* and the Royal Palace. Craven's report, instead, focuses on the picturesque aspects of the place, whose main vocation to the beginning of the 19th century is the *villeggiatura*:

“A mile further is the town of Portici, containing another royal residence, through which the road passes; it was once celebrated for the museum originally established for the reception of all the objects found at Herculaneum and Pompeii: the greatest part of these are now removed to the magnificent national collection in Naples, known under the name of the Studii, or Museo Borbonico. Portici, and several adjoining villages, become, during the autumn, the resort of the rich and fashionable, and at that time present a scene of bustle and gaiety fully equal to those offered by the metropolis, especially on Thursday and Sunday, when the high road is thronged with carriages belonging to the families then resident at Portici, as well as those who come from Naples, distant only three miles. The way there is in fact one continued street, bordered with large well-built houses, misnamed, according to our ideas of country residences, casinos and villas; for they differ in nothing from those of the city, except in the view and the more or less extensive gardens attached to each. Several rich lawyers and merchants also take up their abode here during the *villeggiatura*; and the rigid observance of those ceremonious forms, which still keeps up a distinctive line of separation between these classes and the nobility, is here relaxed, and no doubt this circumstance contributes greatly to add variety and enjoyment to the social parties which seem to

constitute the principal charms of this country residence. Portici can scarcely boast any other; the situation is flat and dusty, the danger from the volcano almost imminent, and the air even painfully sultry during the summer months, owing to its vicinity to Vesuvius, but perhaps more attributable to the black sand upon which the town stands” (Craven 1821, 419–420).

Picture 4: Ultimi scavi di Ercolano nella provincia di Napoli



Source: Zuccagni Orlandini (1845).

Very significant also is the description, between the nineteenth and twentieth centuries, of Arthur Hamilton Norway (Bodmin 1859-Southsea 1938). In the work related to his journey, *Naples past and present*, published for the first time in 1901, the author leaves a surprisingly negative impression of Portici and the deserted Royal Palace, expressing instead more interest in the excavations of Herculaneum:

“The visitor who strolls to-day through the main street of Portici sees nothing but a continuation of the squalid life and poverty of building which have followed him continuously from the eastern quarters of the city. The mean aspect of the town is unexpected. One had not looked for any striving after the dream of classical beauty, once so frequent and so great upon the Campanian shore. But this was the chosen pleasure resort of the Bourbon kings; and some greater dignity might have been expected in the close neighborhood of a palace. The palace is there still. The noisy street runs through its courtyard. Poor deserted palace! It has lost its royalty of aspect, and for all one sees in passing by the discoloured walls and shuttered windows it might be any poverty-stricken crowded palazzo in Naples. But turn in beneath the archway on the right,

and go by the large cool staircase, across the clanking stones, until you emerge into the hot spring sun again. There is a noble semicircular expanse, flanked on either hand by a terrace, adorned with busts and vases, and with stairs descending to the garden, which stretches down to a belt of pine trees, cut away a little in the centre to reveal that band of heavenly blue which is the sea. The young trees standing by the pine are in fresh leaf; the grass is full of poppies; white butterflies are skimming to and fro across it; all is silent and deserted. A bare-armed stable-boy comes out to train a skinny pony round the terrace. The stucco of the walls is peeling off; the long rows of windows are shuttered; the sentry boxes stand empty. It is forty years since any courtier came out to taste the evening freshness on this spot where Sir William Hamilton talked of the wonders of the buried cities so long and eagerly that he forgot to watch the wife and friend whose sins the world forbears to reckon when it remembers the beauty of the one and the valour and wisdom of the other. It is but a little way beyond the palace to the spot where the Prince d'Elboeuf is said, while sinking a well in the year 1709, to have chanced on things of which he did not know the meaning. This is one of the fables which demonstrates the extreme difficulty of speaking the truth, even about important and world-famous matters. Nothing is more certain than that the prince sank his "well" with the hope and intention of drawing up not water, but antiquities. The fact is, that in the year just mentioned he bought a country house, which stood near the site of the present railway station. It was perfectly well known that Herculaneum lay buried underneath Portici or Resina, and the prince began excavating of set purpose. It was mere chance which guided him to the spot where his first shaft came right down on the benches of the theatre, thus letting in to Herculaneum the first gleam of daylight which had entered there for more than sixteen centuries. Not much more than that stray glimmer has enlightened the old academic city even now; for none of the energy and learned patience lavished daily on Pompeii has been expended here" (Norway 1901, 28–31).

In the nineteenth century, to impressions and travel reports are added the convenient and practical information offered to tourists by printed guides, such as the German Baedeker and the English Murray and Cook, which testify to a different way of travelling, which changed also thanks to the birth of the railway, whose first section, Naples-Portici, was opened in 1839 (Gamboni and Neri 1987).

The guide *The handbook for travellers by Karl Baedeker*, so named by the German printers and booksellers who began publishing these guides in 1836, devotes little space in the first edition of 1867 of the volume dedicated to *Southern Italy and Sicily*, to Portici, giving only information about the railway station, the country-residences and the casino of the Prince of Elboeuf of Lorraine, inserting them in the wider and more detailed description of the itinerary of Vesuvius and Herculaneum (Baedeker 1867, 122–127).

At the end of the century, from the 1887 edition of the same handbook, however, Portici is mentioned as:

“A town of 12,500 inhab., is also the station for Resina. It has a small harbor formed by a molo, from the end of which a fine view is obtained of the bay. The high-road from Naples to Salerno traverses the town, and also leads through the court of the palace built by Charles III in 1738. In the somewhat neglected park of the latter is now a school of agriculture” (Baedeker 1887, 115).

Picture 5: Il Palazzo Reale di Portici



Source: Gigante (1854).

Particularly interesting is the information related to the School of Agriculture, housed in the park of the Royal Palace.

The guide *A Handbook for travellers in Southern Italy*, published in London in 1868 by John Murray, offers, instead, a rather detailed description of Portici, focusing briefly on the Royal Palace, but also highlighting the panoramic peculiarity of the place, as the site of *villeggiatura* for Neapolitan middle class:

“Portici is supposed to derive its name from the *Porticus Herculis*, mentioned by Petronius as a portico of a temple of Hercules at the W. end of Herculaneum. The road passes through the courtyard of the *Palace*, built by Charles III. Here were deposited the objects discovered at Pompeii and Herculaneum before their removal to Naples. The palace is only now remarkable for its beautiful situation at the head of the bay, all its furniture and objects of art having been lately removed, and the palace made over to the municipality of Naples. Portici as well as S. Iorio and Barra, during the spring and autumn, are a favourite resort of Neapolitans. From the Fort and Mole of *Granatello* on the seashore there is a fine view of the bay” (Murray 1868, 196).

The guide *Cook’s tourist’s handbook: Southern Italy*, published in 1875, briefly mentions the city in the description of the journey by rail to Pompeii, dwelling on the absence of the art treasures in the Royal Palace:

“The road from Naples to Pompeii runs very near the railway, passing several places of interest as it rounds the foot of Vesuvius. We first reach Portici, with its palace beautifully situated. Its art treasures, etc., have been removed to Naples” (Cook 1875, 261).

From the analysis of Norway’s report, as well as from the guides, it is obvious that, at the end of the nineteenth century, Portici, with the transfer of the *Museum* and with the end of the Bourbon dynasty and the achievement of *Unità d’Italia*, lost those characteristics of originality that attracted travellers, becoming, instead, almost exclusively a place of passage in the route from Naples to Herculaneum and Pompeii.

CONCLUSION

The sources of evidence examined are only a small part of the different and various descriptions concerning the Vesuvian town; however, they are the most important to understand how the place was actually seen and perceived by foreign travellers, giving an image, though in many cases too partial and limited, that is nevertheless fascinating.



Travel reports represent an important instrument of knowledge and contribute, with the works of local historians of the eighteenth century (Parrino 1700; Nocerino 1787; Celano 1792) and nineteenth century (Alvino 1845; Venditti 1880; Jori 1882; Rapolla 1891), to reconstruct a real and complete historical memory of the place.

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ABSTRACTS

INTERCULTURAL DISCOURSE IN DUŠAN ŠAROTAR'S TRAVEL BOOK "PANORAMA"

Vesna Mikolič

The aim of this article is to present the novel "Panorama", by the Slovenian writer Dušan Šarotar, as a special form of intercultural literature. Esselborn (2009) described intercultural literature as literature that is born in the area of different cultures and literatures. He determined several criteria that can be useful when listing a literary work among intercultural literature; from linguistic interculturality to intercultural themes, which include meeting the 'other', the different, the outsider, and from the biographical interculturality of the author's personal story to collective interculturality as a common experience of a whole group. In Šarotar's novel, the narrator starts his journey at the extreme western edge of Europe, in Ireland, trying to find peace and quiet to finish a manuscript. Later, he finds himself in Belgium, and finally, the story ends in Bosnia, in Sarajevo and Mostar. Our first research question was how much this novel fits into the definition of a travel book on the one hand and, on the other, how much the narrator's story is a description of his own exile as the only place from which one can achieve peace or perspective. However, during his travels, the narrator has many possibilities for encountering the 'other' and for the construction of meanings through confrontation with differences. Therefore, we were mainly interested in the role this intercultural discourse has within the narrator's condition of exile, and how much it brings Šarotar's travel book into the framework of intercultural literature.

Key words: Evaluation, Language intensity, Intercultural discourse, Intercultural literature, Literary pragmatics, Travel book
IJEMS 11 (2): 7-24



THE CONCEPT OF TRAVEL IN CROATIAN TRILINGUAL HERITAGE (LATIN, CROATIAN CHURCH SLAVONIC, AND CROATIAN)

Ana Mihaljević

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In this paper, the author analyzes the semantic field and family of Croatian words connected with the concept of travel (put, putovati, putovanje, putnik, putopis, etc.) as well as their equivalents in Latin and Croatian Church Slavonic. These three languages are important for Croatian literacy, literature, and culture. The aim of the paper is to analyze the most frequent and most representative (search by frequency and score in the Sketch Engine corpus tool and by regular expressions) collocations of these words as well as their definitions in representative dictionaries (e.g. Rječnik hrvatskoga ili srpskoga jezika, Latin dictionary by Lewis and Short, Rječnik crkvenoslavenskoga jezika hrvatske redakcije) and computer portals (e.g. Metanet, Hrvatski jezični portal) of the three languages. The paper is based on two computer corpora (hrWaC Croatian Web Corpus, LatinISE corpus) and on the corpus for the Croatian Church Slavonic dictionary of the Old Church Slavonic Institute in Zagreb (as there is as yet no web corpus of Croatian Church Slavonic). The results obtained for all three languages will be compared and analyzed from a sociolinguistic and cultural point of view.

Key words: Travel, Croatian, Latin, Croatian Church Slavonic
IJEMS 11 (2): 25–48

SERENDIPITY: THE ROMAN DISCOVERY OF TAPROBANE

Melinda Székely

Taprobane (Serendip, Sri Lanka) was accidentally discovered by the Romans when a ship, sailing around Arabia, was swept astray by a storm. The story of the discovery can be found in Pliny the Elder's (1st century author, army officer, statesman) Natural History. Based on the analysis of written accounts and physical sources my paper focuses on the island's integration



into the Roman economy and long-distance trade from its discovery until the late Roman period.

Key words: Annius Plocamus, Natural History, Pliny the Elder, Roman – Indian Trade, Sri Lanka/Taprobane
IJEMS 11 (2): 49–62

THE STORY OF THE CITY: PORTICI IN THE TRAVEL
LITERATURE BETWEEN THE 18TH AND 19TH CENTURIES

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Maria Luce Aroldo

Since the end of the 17th century, and throughout the 18th and 19th centuries, Portici, a pleasant place on the Vesuvian coast, characterized by a beautiful coastline and by the looming and suggestive presence of Vesuvius, became a favourite destination for travellers and artists of various nationalities, who left much iconographic evidence and even more literary evidence, first in manuscript notebooks and then in printed editions. Attracting travellers to Portici were the proximity to Naples and the beautiful panorama, which established the reputation of a place of vacation up to the first half of the 20th century. In particular, the noble villas, the Bourbon royal residence built in the 18th century with the Herculaneuse Museum, which housed the archaeological finds recovered from the nearby buried cities of Herculaneum and Pompeii recently rediscovered, found more space in the travel literature and gave prestige to the village. The essay therefore illustrates the history of Portici, through analysis and comparison of the most interesting and significant literary evidence, made by local historians, but above all by famous authors and travellers, including for example, the prestigious names of Abbè de Saint-Non, Johann Joachim Winckelmann, Johann Wolfgang von Goethe, Stendhal. In addition to numerous literary descriptions, the evidence offered by travel guides written from the second half of the 19th century, are also examined.

Key words: Grand Tour, Herculaneuse Museum, Portici, Royal Palace, Travellers, Vesuvius
IJEMS 11 (2): 63–82



RÉSUMÉS

LE DISCOURS INTERCULTUREL DANS LE RÉCIT DE VOYAGE DE DUŠAN ŠAROTAR « PANORAMA »

Vesna Mikolič

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Le but de cet article est de présenter le roman « Panorama », de l'écrivain slovène Dušan Šarotar, comme une forme particulière de littérature interculturelle. Esselborn (2009) a décrit la littérature interculturelle comme une littérature issue de différentes cultures et traditions littéraires. Il a déterminé plusieurs critères qui peuvent permettre de classer une œuvre parmi la littérature interculturelle ; de l'interculturalité linguistique aux thèmes interculturels, y compris la rencontre de l'Autre, du différent, de l'étranger, de l'interculturalité biographique de l'histoire personnelle de l'auteur à l'interculturalité collective comme expérience commune à tout un groupe. Dans le roman de Šarotar, le narrateur commence son voyage à l'extrême ouest de l'Europe, en Irlande, à la recherche de paix et de calme pour terminer un manuscrit. Plus tard, il se retrouve en Belgique, et finalement, l'histoire se termine en Bosnie, à Sarajevo et Mostar. Notre première question de recherche était de savoir dans quelle mesure ce roman correspondait à la définition d'un livre de voyage, d'une part, et d'autre part, dans quelle mesure l'histoire du narrateur était une description de son propre exil comme point de départ pour éventuellement atteindre la paix ou prendre du recul. Cependant, au cours de ses voyages, le narrateur a de nombreuses occasions de rencontrer l'Autre, et de construire du sens en affrontant les différences. Ainsi, nous nous sommes surtout intéressés au rôle de ce discours interculturel dans la condition d'exil du narrateur, et à la place qu'il occupe dans le récit de voyage de Šarotar dans le cadre de la littérature interculturelle.

Mots-clés: Evaluation, intensité de langage, discours interculturel, littérature, pragmatisme littéraire, récit de voyage
IJEMS 11 (2): 7–24



LA NOTION DE VOYAGE DANS LE PATRIMOINE TRILINGUE CROATE (CROATE, LATIN ET VIEUX-SLAVE CROATE)

Ana Mihaljević

Dans cet article, l'auteur analyse le champ sémantique et la généalogie des mots croates liés à la notion de voyage (put, putovati, putovanje, putnik, putopis, etc.) ainsi que leurs équivalents en latin et en vieux-slave de l'Église croate. Ces trois langues sont fondamentales dans l'alphabétisation, la littérature et la culture croates. Le but de l'article est d'analyser les collocations les plus fréquentes et les plus représentatives (recherche par nombre et fréquence dans le corpus de Sketch Engine et par expressions communes) ainsi que leurs définitions dans des dictionnaires représentatifs (par exemple Rječnik hrvatskoga ili srpskoga jezika, le Latin dictionary de Lewis and Short, Rječnik crkvenoslavenskoga jezika hrvatske redakcije) et des portails informatiques (par exemple Metanet, Hrvatski jezični portal) des trois langues. L'article est basé sur deux corpus informatiques (hrWaC Croatian Web Corpus, LatinISE) et sur le dictionnaire de vieux-slave de Croatie de l'Old Church Slavonic Institute à Zagreb (car il n'existe pas encore de corpus informatisé pour le vieux-slave de Croatie). Les résultats obtenus pour les trois langues seront comparés et analysés d'un point de vue sociolinguistique et culturel.

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Mots-clés: Voyage, croate, latin, vieux-slave de Croatie
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SÉRENDIPITÉ: LA DÉCOUVERTE ROMAINE DE TAPROBANE¹

Melinda Székely

88 | Taprobane (Serendip, au Sri Lanka) a été découvert par hasard par les Romains lorsqu'un navire, qui contournait la péninsule arabique, fut emporté par une tempête. L'histoire de cette découverte se trouve dans l'Histoire naturelle de Pline l'Ancien (auteur du 1er siècle, officier de l'armée, homme d'État). Basé sur l'analyse de récits écrits et de sources physiques, mon article se concentre sur l'intégration de l'île dans l'économie romaine et le commerce à longue distance depuis sa découverte jusqu'à la fin de la période romaine.

Mots-clés: Annius Plocamus, Histoire naturelle, Pline l'Ancien, commerce indo-romain, Sri Lanka/Taprobane
IJEMS 11 (2): 49–62

L'HISTOIRE D'UNE VILLE: PORTICI DANS LA LITTÉRATURE DE VOYAGE ENTRE LE XVIIIÈ ET LE XIXE SIÈCLE

Maria Luce Aroldo

A partir de la fin du XVIIe siècle, et tout au long des XVIIIe et XIXe siècles, Portici, site agréable de la côte vésuvienne, caractérisé par une belle côte et par la présence imminente et imposante du Vésuve, devenait une destination privilégiée des voyageurs et artistes de diverses nationalités, qui ont légué de considérables témoignages iconographiques et surtout littéraires, d'abord en carnets manuscrits puis en éditions imprimées. C'est la proximité de Naples et le beau panorama qui attiraient les voyageurs à Portici, et qui en ont fait la réputation d'un lieu de villégiature jusqu'à la première moitié du XXe siècle. Plus particulièrement, les villas de nobles, le palais royal des Bourbons

1 Ce document a été présenté lors de la conférence internationale et multidisciplinaire sur le récit de voyage, « Borders and Crossings » (Pula – Brioni, 15 septembre 2018).



construit au XVIIIe siècle ainsi que le musée Herculanense, qui abritait les trouvailles archéologiques issues des ruines voisines d’Herculanum et de Pompéi récemment redécouvertes, trouvaient leur place dans la littérature de tourisme et offraient du prestige au village. Cet essai illustre donc l’histoire de Portici, à travers l’analyse et la comparaison des témoignages littéraires les plus remarquables et les plus significatifs, réalisés par des historiens locaux, mais surtout par des auteurs et des voyageurs célèbres, dont par exemple, les noms prestigieux de l’abbé de Saint-Non, Johann Joachim Winckelmann, Johann Wolfgang von Goethe et Stendhal. En plus des nombreuses descriptions littéraires, les témoignages de guides de voyage écrits à partir de la seconde moitié du XIXe siècle sont également examinés.

Mots-clés: Grand Tour, musée Herculanense, Portici, palais royal, voyageurs, Vésuve
IJEMS 11 (2): 63–82

POVZETKI

MEDKULTURNI DISKURZ V POTOPISNEM ROMANU »PANORAMA« AVTORJA DUŠANA ŠAROTARJA

Vesna Mikolič

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Namen članka je predstaviti roman "Panorama" slovenskega avtorja Dušana Šarotarja kot posebno obliko medkulturne literature. Esselborn (2009) je medkulturno literaturo opredelil kot literaturo, ki se razvije na območju različnih kultur in literatur. Določil je več kriterijev, ki so lahko koristni pri umeščanju literarnega dela v medkulturno literaturo, ki se razprostirajo od jezikovne medkulturnosti do medkulturnih tem in vključujejo srečanje »drugih«, drugačnih, zunanjih in biografskih medkulturnosti avtorjeve osebne zgodbe s kolektivno medkulturnostjo kot skupno izkušnjo celotne skupine. V Šarotarjevem romanu pripovedovalec začne potovanje na skrajnem zahodnem robu Evrope, na Irskem, s ciljem poiskati mir in tišino za dokončanje rokopisa. Kasneje se znajde v Belgiji in konča v Bosni in Hercegovini, v Sarajevu in Mostarju. Naše raziskovalno vprašanje je bilo sledeče: Koliko se roman ujema z definicijo potopisne knjige in do kolikšne mere zgodba pripovedovalca opisuje njegovo izgnanstvo iz edinega mesta, kjer lahko doseže mir oziroma perspektivo. Toda med potovanjem ima pripovedovalec veliko možnosti za srečanje z »drugim« in za konstrukcijo pomena skozi soočenje z razlikami. Iz tega izvira zanimanje za vlogo, ki jo ima dotičen medkulturni diskurz v pripovedovalčevem stanju izgnanstva, in kakšen doprinos ima Šarotarjeva potopisna knjiga v okviru medkulturne literature.

Ključne besede: vrednotenje, jezikovna intenzivnost, medkulturni diskurz, medkulturna literatura, literarna pragmatičnost, potopis

IJEMS 11 (2): 7–24



KONCEPT POTOVANJA V HRVAŠKO TROJEZIČNO DEDIŠČINO (LATINŠČINA, HRVAŠKA CERKVENA SLOVANŠČINA IN HRVAŠČINA)

Ana Mihaljević

V prispevku avtorica analizira semantično polje in družino hrvaških besed, ki so povezane s konceptom potovanja (put, putovati, putovanje, putnik, putopis, itd.) z njihovimi ekvivalenti v latinščini in hrvaški cerkveni slovanščini. Ti trije jeziki so namreč pomembni za hrvaško pismenost, literaturo in kulturo. Namen prispevka je analizirati najpogostejše in najbolj reprezentativne (iskanje po frekvenci in točkovanju v korpusnem orodju Sketch Engine in s standardnimi izrazi) kolokacije teh besed in njihove definicije v reprezentativnih slovarjih (Slovar hrvaškega ali srbskega jezika, Latinski slovar Lewisa in Shorta, in Slovar cerkvenoslovanskega jezika hrvaške različice) ter na računalniških portalih (Metanet, Hrvaški jezikovni portal) v vseh treh jezikih. Prispevek temelji na dveh računalniških korpusih (hrWaC hrvaški spletni korpus in LatinISE korpus) in na korpusu hrvaškega cerkvenoslovanskega slovarja Inštituta za staro cerkveno slovanščino v Zagrebu, saj še vedno ne obstaja spletni korpus hrvaške cerkvene slovanščine. Rezultate za vse tri jezike bomo primerjali in analizirali s sociolingvističnega in kulturnega vidika.

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Ključne besede: potovanje, Hrvaščina, Latinščina, Hrvaška cerkvena slovanščina.

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SREČNO NAKLJUČJE: RIMSKO ODKRITJE TAPROBANA

Melinda Székely

Taprobane (Serendip, Šri Lanka) so slučajno odkrili Rimljani, ko je ladja, ki je plula okoli Arabije, zaradi nevihte zašla. Zgodbo o odkritju lahko najdemo v knjigi Naravoslovna zgodovina avtorja Plinija starejšega (avtor prvega stoletja, vojaški častnik, državnik). Na podlagi analize pisnih izročil in fizičnih virov se



v prispevku osredotočam na vključevanje otoka v rimsko gospodarstvo in trgovino na daljavo od njegovega odkritja do poznega rimskega obdobja.

Ključne besede: Annius Plocamus, Naravoslovna zgodovina, Plinij starejši, Rimsko–indijsko trgovanje, Šri Lanka/Taprobane
IJEMS 11 (2): 49–62

ZGODBA O MESTU: PORTICI V POTOPISNI LITERATURI MED 18. IN 19. STOLETJEM

Maria Luce Aroldo

V obdobju od konca 17. stoletja in tekom 18. in 19. stoletja je Portici, prijetno mesto na obali Vezuva, ki ga odlikuje čudovita obala in grozljiva in sugestivna prisotnost Vezuva, postala priljubljena destinacija za popotnike in umetnike različnih narodnosti, ki so pustili veliko ikonografskih dokazov in še več literarnih dokazov v obliki rokopisnih zvezkov in kasneje tiskanih izdajah. Privlačnost Porticija za popotnike je predstavljala bližina Neaplja in čudovita panorama, ki je do prve polovice 20. stoletja utrdila predstavo o uglednem počitniškem kraju, samo prestižnost in prostor v potopisni literaturi pa so utemeljile plemiške vile kot je bila kraljeva rezidenca Burbonov zgrajena v 18. stoletju skupaj z muzejem Herculanensem, v katerem so nedavno odkrili arheološke najdbe iz bližnjih porušenih mest Herculaneuma in Pompejev. Pričujoči esej ilustrira zgodovino Porticija s pomočjo primerjalne analize pomembnejših literarnih dokazov lokalnih zgodovinarjev, predvsem pa znanih avtorjev in popotnikov, kot so Abbé de Saint-Non, Johann Joachim Winckelmann, Johann Wolfgang von Goethe, in Stendhal. Poleg številnih literarnih opisov analiziram tudi druge dokaze, ki jih ponujajo potovalni vodniki iz druge polovice 19. stoletja.

Key words: veliko potovanje, muzej Herculanense, Portici, kraljeva palača, popotniki, Vezuv
IJEMS 11 (2): 63–82

الحوار بين الثقافات في كتاب السفر لدوشان شاروتار بانوراما فيسنا ميكوليتش

الهدف من هذا المقال هو تقديم رواية "بانوراما" للكاتب السلوفيني دوشان شاروتار ، كشكل خاص من الأدب المشترك الأدب المتعدد الثقافات بأنه أدب ولد في مجال الثقافات والأدب المختلفة. حدد Esselborn بين الثقافات. وصف (2009) العديد من المعايير التي يمكن أن تكون مفيدة عند سرد العمل الأدبي بين الأدب المشترك بين الثقافات ؛ من بين الثقافات اللغوية إلى الموضوعات متعددة الثقافات ، والتي تشمل مقابلة "الأخر" ، والمختلف ، والغريب ، ومن التداخل بين السيرة يبدأ ، otarotar الذاتية للقصة الشخصية للمؤلف إلى الثقافات الجماعية كتجربة مشتركة لمجموعة كاملة. في رواية الراوي رحلته على الحافة الغربية القصوى لأوروبا ، في أيرلندا ، في محاولة لإيجاد السلام والهدوء لإنهاء مخطوطة. في وقت لاحق ، وجد نفسه في بلجيكا ، وأخيراً ، تنتهي القصة في البوسنة ، في سراييفو وموستار. كان أول سؤال بحثي يتعلق بمدى ملائمة هذه الرواية لتعريف كتاب السفر من ناحية ، ومن ناحية أخرى ، ما هي قصة الراوي وصفاً لمنفيه باعتباره المكان الوحيد الذي يمكن من خلاله تحقيق السلام أو إنطباع. ومع ذلك ، فإن لدى الراوي أثناء سفره العديد من الاحتمالات لمواجهة "الأخر" وبناء المعاني من خلال المواجهة مع الاختلافات. لذلك ، كنا مهتمين بشكل أساسي بالدور في إطار الأدب otarotar الذي يلعبه هذا الخطاب بين الثقافات في حالة الراوي في المنفى ، ومدى إحضار كتاب سفر المشترك بين الثقافات.

الكلمات المفتاحية: التقييم ، شدة اللغة ، الخطاب بين الثقافات ، الأدب بين الثقافات ، البراغماتية الأدبية ، كتاب السفر

مفهوم السفر في التراث الكرواتي الثلاثي (لاتين ، الكنيسة الكرواتية السلافية ، والكرواتية) أنا ميهايليفيتش

، (put ، putovati ، putovanje) في هذه الورقة ، يحلل المؤلف الحقل الدلالي وعائلة الكلمات الكرواتية المرتبطة بمفهوم السفر وكذلك ما يعادلها في اللغة اللاتينية والكرواتية السلافية. هذه اللغات الثلاث مهمة لحو الأمية (وما إلى ذلك ، putnik ، putopis ، البحث حسب التردد والنتيجة في أداء) الكرواتية والأدب والثقافة. الهدف من البحث هو تحليل أكثر الكلمات تكراراً وأكثرها تمثيلاً (مثل Rječnik لهذه الكلمات وكذلك تعريفها في القواميس التمثيلية (والتعبيرات المعتادة Sketch Engine corpus hrvatskoga ili srpskoga jezika و Rječnik crkvenoslavenskoga jezika من تأليف لويس وشورت ، hrvatske redakcije) و Metanet مثل) وبيانات الكمبيوتر (hrWaC Croatian Web Corpus ، و LatiniSE corpus) ، وقاموس مجموعة قاموس الكنيسة السلافية ، وكذلك على جهاز كمبيوتر الكرواتية التابعة لمعهد الكنيسة السلافية القديمة في زغرب (حيث لا يوجد حتى الآن أي محتوى على شبكة الإنترنت للكنيسة الكرواتية السلافية). سيتم مقارنة النتائج التي تم الحصول عليها لجميع اللغات الثلاث وتحليلها من وجهة نظر اجتماعية وثقافية.

الكلمات الرئيسية: السفر ، الكرواتية ، اللاتينية ، الكنيسة الكرواتية السلافية

الصدفة: الاكتشاف الروماني لتابرويان ميليندا سيكلي

تم اكتشاف تابرويان (سيريندي ، سريلانكا) عن طريق الخطأ من قبل الرومان عندما اجتاحت العاصفة سفينة كانت تبحر حول الجزيرة العربية. يمكن العثور على قصة الاكتشاف في كتاب التاريخ الطبيعي "بلييني ذي الدر" (مؤلف القرن الأول ، ضابط الجيش ، رجل دولة). بناءً على تحليل الحسابات المكتوبة والمصادر المادية ، ركزت ورقتي على اندماج الجزيرة في الاقتصاد الروماني ، والتجارة البعيدة المدى منذ اكتشافها وحتى أواخر العصر الروماني

الكلمات المفتاحية: أنيوس بولكاموس ، التاريخ الطبيعي ، بلييني الأكبر ، الرومانية - الهندية ، سريلانكا / تابرويان

قصة المدينة: بورتيشي في خطاب السفر بين القرنين الثامن عشر والتاسع عشر ماريا لوس أروldو

مكاناً لطيفاً على ساحل فيزوف ، ، Portici منذ نهاية القرن السابع عشر ، وخلال القرنين الثامن عشر والتاسع عشر ، أصبح يتميز بساحله الجميل ويوجد فيسوفيويس الذي يلوح في الأفق ، وجهة مفضلة للمسافرين والفنانين من مختلف الجنسيات ، الذين تركوا الكثير من الأدلة الإيقونية وحتى المزيد من الأدلة الأدبية ، أولاً في دفاتر المخطوطات ثم في الطبوعات المطبوعة. كان جذب بالقرب من نابولي والبانوراما الجميلة ، والتي أثبتت سمعة مكان عطلة حتى النصف الأول من القرن Portici السياح إلى العشرين. على وجه الخصوص ، القبائل النيبيلة ، المقر الملكي ليوربون الذي تم بناؤه في القرن الثامن عشر مع متحف هيركولانينسي ، الذي يضم الاكتشافات الأثرية المستخرجة من مدينتي هيركولانيوم وبومبي المدفونتين في الأونة الأخيرة ، وجد مساحة أكبر في أدب السفر القرية. يوضح المقال بالتالي تاريخ بورتيشي ، من خلال تحليل ومقارنة الأدلة الأدبية الأكثر إثارة للاهتمام والأكثر أهمية ، التي قدمها المؤرخون المحليون ، ولكن قبل كل شيء من قبل المؤلفين والمسافرين المشهورين ، بما في ذلك على سبيل المثال الأسماء المرموقة لبي دي سان نون ، يوهان يواكيم وينكلمان ، يوهان فولفغانغ فون غوته ، ستندهل. بالإضافة إلى العديد من الأوصاف الأدبية ، يتم فحص الأدلة المقدمة من أدلة السفر المكتوبة من النصف الثاني من القرن التاسع عشر

الكلمات المفتاحية: جراند تور ، متحف هيركولانينسي ، بورتيشي ، القصر الملكي ، المسافرين ، فيسوفيويس



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