TEXT AND/AS IMAGE IN EARLY MODERN POLYGLOT BOOKS

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Abstracts and bios

BROWN, Samantha

"Annotations, by the Translatour": The inclusion of Arabic in the English edition of *Theatrum Orbis Terrarum* (1606)

Widely regarded as the first modern atlas, the *Theatrum Orbis Terrarum* of Abraham Ortelius is a work that embodies material and linguistic transnational exchange. Printed in Antwerp in 1570, by 1641 it existed in 35 editions, and had been translated from its original Latin into six different European languages. The English edition of 1606 was translated and edited by the 'father of Arabic studies in England', William Bedwell, who made some unique linguistic additions: scattered throughout the text are transliterated Arabic words alongside blank space where Arabic-script equivalents could appear. It has been suggested that Bedwell's attempt to include Arabic was a failure, the 'open spaces' reflecting the typographical inadequacy of London's print shops. It is certainly true that useable Arabic type was not available in England until the 1630s, but the critical consensus that this obstacle left English Arabists unable to share their work in print requires reassessment. This paper will argue that Bedwell's contributions to the English *Theatrum* are part of his wider efforts to facilitate Arabic-script print in England, and point towards the adaptability and experimentation of early English Arabists on the printed page.

Samantha Brown is a doctoral researcher at University College London's Centre for Editing Lives and Letters, where her PhD is investigating early modern English engagement with the Arabic language pre-1635. She holds an MA in Early Modern Studies from UCL (2019) and a BA in Arabic and Islamic Studies from SOAS (2010). From 2022-3 she was a Research Assistant for the UCL/Bibliographical Society project 'Book Owners Online'.

CELANI, Simone

The Order of Language: Evolution of Verb Conjugation Patterns in the Plurilingual Grammars Written in Portuguese between the 16th and 17th Centuries

Starting with the models provided by the grammars of both Donato and Priscianus, but also that of Manuel Álvares, different adaptations of the Latin categorisation will be compared. The texts analysed will be the grammars of the Portuguese language by Fernão de Oliveira (1536) and João de Barros (1540), the grammar of the Tupi language by José de Anchieta (1595), the two grammars of the Japanese language by João Rodrigues (1604 and 1620) and the multilingual grammar by Amaro de Roboredo (1619). Specifically, the patterns of verbal conjugation and their graphic representation will be analysed, from a linguistic and cultural perspective.

Simone Celani is Full Professor of Portuguese and Brazilian Language and Translation at the University of Rome La Sapienza. His main areas of research are related to linguistic historiography, translation, literary linguistics, philology of contemporary works (in particular Fernando Pessoa), Lusophone Africa. He has more than a hundred publications to his credit; among the most recent are *O espólio Pessoa* (INCM, Lisbon, 2020) and, in collaboration, *Culture di lingua portoghese* (Hoepli, Milan, 2023).

DE TROIA, Paolo

The *Xizi Qiji* or "Wonder of the Western Letters": an example of translingual communication in 17th-century China

The focus of my contribution will be on the *Xizi Qiji* 西字奇蹟, also known as "Wonder of the Western Letters", a concise work by the Jesuit missionary Matteo Ricci written in 1605 during his time in China. The *Xizi Qiji* is a remarkable testament to cross-linguistic exchange: it is an early example of Western script interwoven into a Chinese document. The book includes three short biblical anecdotes, presented in both Chinese characters and Latin alphabet romanization. In some of its editions, the *Xizi Qiji* also includes images depicting the biblical translated stories. This work unites the linguistic spheres of China and the West, incorporating Western alphabetic characters within the traditional Chinese textual framework. By harmonizing two linguistic components, Ricci creates a distinctive cultural and cognitive bridge connecting these two mental worlds. The impact of this book on the research of Chinese linguistics and the study of the genesis of contemporary system of Mandarin Chinese pinyin romanization is substantial. While it has been studied from the linguistic point of view, certain aspects of this book have remained overlooked. My contribution aims to provide a comprehensive exploration of this work, trying on the one hand to observe the translation of biblical narratives, analyzing their sources and the translation process through a cross-cultural lens. On the other hand, I will aim to analyze the distinctive nature of this parallel text as a visual artifact, assessing the visual resonance of Latin letters within a Chinese book and examining the inclusion of visual images and their potential emblematic significance. Through this exploration, I aim to offer a more comprehensive understanding of this work, unraveling its multifaceted dimensions and shedding light on its lesser-explored aspects.

Professore Associato, Ph.D. in East Asian Cultures and Civilization, **Paolo De Troia** works at Sapienza Università di Roma. His research focuses on Chinese language and literature (Contemporary Chinese media language; Ming and Qing fiction; History of Sino-European cultural and scientific contacts, and History of Chinese Lexicon). He focused on the contacts between China and Europe through geographical material and translated the 17th century's Atlas of Giulio Aleni (published 2009), outlining western sources and his reception in the Chinese geographical world. He is currently engaged in the English translation and related research of the "Treatise on Falcons" by Ludovico Buglio, one of the books which first introduced Western zoology into China. He is a member of the European Association of Chinese Studies, the Italian Association of Chinese Studies, European Association of Chinese Linguistics.

DUPUIGRENET DESROUSSILLES, François

From Holy Polyglossia to Holy Monoglossia: the London Polyglot Bible (1655-1657)

If the Bibles of the English Reformation were a potent instrument of monoglossia in the British Isles – God stopped speaking Latin but he only spoke English, neither Scots nor Gaelic –Biblical polyglossia sparked a last firework with the London Polyglot of 1655-1657. In this showcase for British typographical autonomy nine series of oriental type were all designed and cut in England and its virtuoso *mise-en-page* allowed to consult them all side by side on double pages. Its ultimate aim was to complement the Hebrew and Greek texts to reach a *ne varietur* understanding of the message of the Scripture. This in turn would allow the establishment of a definitive English text that would forever substitute the King James Bible. Polyglossia, in short, was to be but a transitional phase towards monoglossia. Additionally, the London Polyglot offered a sharp contrast to the total absence of illustration, considered papist, in English Bibles after the Authorized version of 1611, as it is

enriched with full-page engravings especially designed by Bohemian artist Wenceslaus Hollar (1607–1677).

François Dupuigrenet Desroussilles was professor of medieval and early modern Christianity in the department of Religion at Florida State University and visiting professor in the history of the Italian book at the University of Italian Switzerland. He is now an independent scholar. His main book, *Dieu en son royaume. La Bible dans la France d'autrefois (13e-18e siècle)* (1991), presently under major revision, emphasizes the constant metamorphosis of biblical texts and images that shaped French culture and society between the time of Saint Louis and the French revolution. He also prepares for Palgrave-Macmillan a book called *Book of Kings, King of Books: English and French Sovereigns and the Bible (16ᵗʰ-17ᵗʰ c.)*

LACROIX, Mylène

Giving polyglossia shape and sound: An examination of the materiality of Jacques Bellot's bilingual textbooks for the teaching of English as a foreign language

The language tutor Jacques Bellot, a Huguenot refugee from Normandy, published several textbooks for the instruction of both English people and London's French population, thus targeting various communities of language learners during his career as well as creating a number of virtual meeting places for people belonging to distinct communities. The aim of this paper will be to focus on the materiality of Bellot's mutlilingual textbooks in order to interrogate how their specific layout, as well as giving polyglossia a visual form on the page, informs and is informed by his teaching practices, whose evolution shall be closely examined. Special attention shall be paid to the dynamic relationship that is created between the two languages involved thanks to the visual form on each manual's page. In the case of the *Familiar dialogues* (1586), for example, the French language is evidently given centre stage in various different ways. Last but not least, I shall examine the extreme care that Bellot takes with the phonetic transcription of his English text and how this materializes on the page in both textbooks.

Mylène Lacroix is Senior Lecturer of English Literature at the University of Lille. She is the author of a doctoral thesis on foreign words in Shakespeare's drama (2016) and she has published several articles and book chapters on *Henry V*, *The Merry Wives of Windor*, *The Winter's Tale*, as well as Shakespearean translation and the question of heterolingualism and wordplay in the playwright's works.

MONTINI, Donatella

Teaching Latin in Boxes, Columns and Rows: Joseph Webbe's *Children's Talk* (1627)

'Early modern print cultures are cultures of translation' (Armstrong 2015:78); and early modern cultures of translation are cultures of teaching; and early modern cultures of teaching are visual cultures. This deductive sequence of statements, in its obvious lack of complexity, reproduces linguistic and cultural phenomena of early modern Europe far more faithfully than one might think. Interlanguage transfer was in fact very often codified and amplified through the informational design of the book, especially the didactic book, translated. The polyglot conversation manuals were often arranged in columns to show the learner the two language performances at a glance. Different critical fields offer ways of approaching the functions of the forms of the early modern translated book, like multimodal studies, functionalist theories in translation studies, and textual studies, which focus on mise-en-page as a key to the skopos of the text. The aim of my paper is to explore these possibilities by investigating the information design of Joseph Webbe's *Children's Talk* (1627), a Latin-English

grammar for children and a particular specimen of visual presentation. Conversations and syntactic rules are framed within boxes, columns and rows that form the physical and visual structure of the page, and have their own didactic aim. Finally, the bilingual and comparative approach will be further explored through Webbe's use of translation from a perspective that rejects the idea of equivalence.

Donatella Montini is Full Professor of English Language and Translation at Sapienza University of Rome, Italy, where she teaches history of English and stylistics. She is Editor in Chief of online *Memoria di Shakespeare. A Journal of Shakespearean Studies*. She has published extensively on Queen Elizabeth I's political speeches, early modern English language teaching and translation (with special regard to John Florio). She has recently authored a volume on English contemporary stylistics (*La stilistica inglese contemporanea. Teorie e metodi*, Carocci 2020); she has co-edited a book on Queen Elizabeth I's language and style (*Elizabeth I in Writing. Language, Power and Representation in Early Modern England*, Palgrave 2018), and a book on the use of non standard language in fictional texts (*The Dialects of British English in Fictional Texts*, Routledge 2021). She edited the last issue of *Memoria di Shakespeare*, on Shakespeare's Histories. She is writing *Contemporary Perspectives on John Florio: Biographia Linguistica*, forthcoming from Routledge.

MORRIS, Amy

The typographical imaginary in seventeenth-century English-Algonquin texts

My paper will explore how seventeenth-century English-Algonquin texts used the page as a typographical contact zone, giving printed shape to imagined and actual intercultural encounters. Drawing on scholarship on Renaissance polyglot printing (Armstrong, Coldiron), and recent material text approaches to early American texts (Dippold, Gray), I will examine the conventions borrowed and adapted by Roger Williams, John Eliot, and the printers they worked with, to facilitate the entry of Algonquin into English print. My paper will relate Roger Williams's *Key into the Language of America* (1643) to historical scholarship on early modern multilingualism (Gallagher) and English attitudes to Native American languages (Weiao Xing, Rivett). The dialogue format of Williams' phrasebook dramatises the 'co-presence' of cultures (Stierle, Castillo) and functions as a script that invites readers to step into both the rôle of English traveler and also of Narragansett interlocutor. It performs the possibility of cultural cooperation and co-existence, and yet, in its pedagogical design it also acquires a strange and fragmented form. When read as a broken narrative, Williams's polyglot text conveys an uncertainty and pressure that materialises the challenges of cross-cultural communication.

Amy Morris is University Associate Professor of English at Cambridge. Her research is in in early American literature (1600-1800). She is currently completing a transhistorical chapter that reads the notebooks and poetry of the minister Edward Taylor alongside twentieth-century Assemblage art. With Kathryn Gray (Plymouth) she is co-editing an interdisciplinary collection, *Matoaka/Pocahontas/Rebecca: Atlantic Lives and Afterlives*, for the University of Virginia Press. She has written on the 1640 Bay Psalm Book and other early American print in *Popular Measures: Poetry and Church Order in Colonial Massachusetts* (2005). She is keen to learn how to interpret English-Algonquian print in a broader European context.

NESPOLI, Lorenzo

Dutch Emblems as Didactic Texts in Early Modern Japan

During the Edo period (1603-1868) – Japan's early modern era – many scholars devoted themselves to the study of Dutch knowledge and language. A few recent studies have shown how the poetic genre of emblems, which was very popular in the Dutch-speaking world at the time, was also studied and appreciated by the Japanese. This paper compares the manuscript writings of three Japanese scholars who engaged with this genre in very different manners, and for very different purposes. Shiba Kōkan (1747-1818) tried to replicate it in *Kunmō gakaishū*; Maeno Ryōtaku (1723-1803) tried to make sense of it in *Seiyō gasan yakubun kō*; and Shizuki Tadao (1760-1806) used it in language-learning in *Rangaku seizenfu* and *Shihō shoji taiyaku*. Emblems are didactic books by design, containing moral and ethical indications, often appealing to popular wisdom. A similar function is also played by proverbs, which were often cited in the dictionaries that the Japanese used to learn Dutch. Hence, this paper will also discuss the moral component that leaks through the citations from Dutch utilized as examples of language-use within the Japanese manuscripts.

Lorenzo Nespoli was awarded his PhD at Ca' Foscari, University of Venice and Leiden University in September 2023, doing research on the study of Dutch language in Edo Japan (17th-19th centuries). He is trained in Japanology and Dutch studies and his research mostly focusses on the Early Modern period. He is currently teaching Japanese at the University of Turin, and will teach Dutch at the University of Padua, starting 2024.

PLESCIA, Iolanda

Gentlewomen or unskilful persons: negotiating female language learning in early modern England

This paper will look at written exhortations in favour of and against women learning languages in early modern England, up to the end of the seventeenth century. In particular, two texts will be taken into account, the multilingual *Necessarie, fit, and convenient Education of a yong Gentlewoman*, by Giovanni Michele Bruto, published in London in 1598 in three languages with parallel-text French and Italian versions, which argued against the instruction of women in languages but provided a multilingual environment at the same time (Gallagher 2019); and *Essay to revive the antient education of gentlewomen* (1673) by the polyglot Bathsua Makin, who vigorously argued that women should be encouraged to learn foreign tongues. My contribution will attempt to look at persuasion, rhetorical and argument presentation strategies in connection to prevailing beliefs about the benefits and challenges of learning languages.

Iolanda Plescia teaches history of the English language, stylistics and literary/drama translation at Sapienza University of Rome. She has published work on Shakespeare's language, early modern translation, multilingualism, early modern scientific language, the circulation of Galilei's work in English. She has produced the first Italian edition of Henry VIII's *Letters to Anne Boleyn* (Nutrimenti, 2013) as well as new annotated translations of Shakespeare's *Troilus and Cressida* (Feltrinelli, 2015), *The Taming of the Shrew* (Feltrinelli, 2018), and *Sir Thomas More* (co-edited, Feltrinelli, 2022), and is currently editing the play *Henry VIII*. She is the President of *IASEMS – Italian Association of Shakespeare and Early Modern Studies*.

SOSNOWSKI, Roman

Early Modern learning of specialized content and foreign languages. Bartłomiej Wąsowski's *Callictectonicorum* and its iconographic apparatus

Acquiring specialized knowledge in the Early Modern period required significant effort, including study abroad. Although Latin was the language of academic instruction, vernacular languages, in addition to Latin, were used as a vehicle for specialized knowledge in some areas. It was not uncommon for this to be Italian in the 16th and 17th centuries, for example, in architecture or mechanics. This is the case with B. Wasowski's *Callitectonicorum*, a Latin textbook on architecture for Jesuit schools (1678) that was later translated into Polish (1728). The author included a Latin-Italian-Polish glossary (*Nomenclator architectonicus*) as well as illustrations of various architectural elements. The iconographic apparatus and Italian terminology were critical components of the teaching/learning process. The paper discusses the role of illustrations and the presence of Italian in Wąsowski's textbook in the context of the Early Modern transfer of specialized knowledge from one culture to another.

Roman Sosnowski is a professor of Linguistics at the Jagiellonian University in Kraków. Specialized in Italian linguistics, Italian philology, and Italian Renaissance studies. His main research interests include Italian special languages (diachronic perspective), Italian grammars of the 16th century, Italian manuscripts in the Polish libraries as well as the Italian-Polish contacts in the Early Modern period. He has directed several Polish and European research projects and published a number of books and articles (*Origini della lingua dell'economia in Italia* 2006; *Deissi spaziale nei testi teatrali italiani del XVI secolo* 2010; *Manoscritti italiani della Biblioteca Jagellonica di Cracovia*, 2019 among others). He is a member of the scientific committee for several Italian Studies associations (SILFI (*Società Internazionale di Linguistica e Filologia Italiana*), AIPI (*Associazione Internazionale dei Professori d'Italiano*). Member of ASLI (*Associazione della Storia della Lingua Italiana*)) and in 2023 he was appointed 'Socio corrispondente estero' of the Accademia della Crusca.

TERRENATO, Francesca

A Global Wisdom: Polyglot Encounters in Dutch books of Proverbs and Emblems

Departing from a classic early modern Dutch book (J. Cats, *Spiegel van den ouden ende nieuwen tijdt*, Mirror of the old and new times, 1632), particularly rich in emblematic images and polyglot quotes, this paper will address the early modern idea that human wisdom, as expressed in proverbs, is global, therefore transnational, transcultural, interreligious and 'interclassist'. This is also illustrated by the circulation of learned and popular 'books of wisdom' from India and Arabia in the Netherlands at that time (e.g. Thomas van Erp's translations of Arabic collections of proverbs and fables, 1614 and 1615, and Zacharias Heyns' *Voorbeelsels der oude wyse*, Examples from ancient wisdom, 1623). The visual translation in emblems of proverbs and sayings, stemming from different cultures, is also going to be discussed, together with the peculiar and refined 'mise en page', with etchings and polyglot quotes, of emblematic works.

Francesca Terrenato (PhD) is Associate Professor of Dutch Language and Literature at Sapienza, University of Rome. She is a member of the Academic Board of the PhD Course in Germanic and Slavic Studies at the same university. Her research interests include early modern cultural transfer and translation, gender issues in early modern and contemporary literary works, the Post-memory of the Holocaust, and Afrikaans literature (especially poetry). She has published books and articles on the relationship between literature and visual arts, on Dutch love emblems, on the reception of Machiavelli's writings in the Netherlands, and on Dutch and Afrikaans women poets and authors.