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Specialised Tourist Discourse: Translating Schott's *Itinerarii* in Early Modern England

Abstract

This article aims at analysing the English translation of one of the most important early travel guidebooks in the European Renaissance panorama, Frans Schott's *Itinerarii Italiae rerumque Romanarum libri tres*. Its first (and possibly last) English edition by Edmund Warcupp was published in London in 1660 with the astonishing title *Italy, in its Original Glory, Ruine and Revival*, probably using an Italian version of the text, printed in Padua in 1654, as source text. The first part of the article is dedicated to an overview of English for Special/Specific Purposes (ESP) in the Renaissance, an introduction to Warcupp's text and the translational aspects linked to his 1660 edition of Schott's guidebook. The last two sections draw upon tools offered by corpus linguistics: a multilingual parallel corpus of the Latin (1600), Italian (1654), and English (1660) versions of *Itinerarii* is presented and in particular Warcupp's edition is analysed in order to study its author's translation style and contextualise *Italy* in the early modern English linguistic panorama which was dominated by "an ease with variation" (Hope 2010, 135).

1. The rise of English as a source language for specific purposes

It is a truth universally acknowledged that up to the early seventeenth century, Latin was considered the European lingua franca, a medium through which traders and merchants could communicate with each other on a common ground.[1] In this regard, Sarah Knight and Stefan Tilg, co-editors of *The Oxford Handbook of Neo-Latin*, offer a synthetic but useful overview of the first decades of the 1600s linguistic and educational panorama:

[1] The role of Latin as a lingua franca started to fade during the seventeenth century, much to the benefit of national languages (see, for instance, Ostler 2010 for an outline of this topic).

> In *As You Like It* (c. 1599), Shakespeare includes "the whining school-boy with his satchel" as the second of his seven ages of humanity; we tend to forget that for Shakespeare – as for Rabelais, Lope de Vega, Milton, Camões, Cervantes, Kepler, Newton, and all other educated boys in early modern Europe – "school" meant immersion in Latin. Many writers went on to abandon that schoolroom language along with their satchels, opting instead to articulate their ideas in their native tongues, but just as many continued to write in Latin throughout their lives. To name just two seventeenth-century English examples, the best-known poet and the best-known scientist, Milton and Newton, always worked bilingually. (2016, online, https://blog.oup.com/2016/03/latin-renaissance-world-language/)

Just to give an example about the status of Latin in the early-seventeenth century, in his *Ludus Literarius or the Grammar Schoole* (1612), the English schoolmaster John Brinsley recommends that pupils study Latin for business communication among European nations and advises his colleagues to encourage word-by-word translation exercises from English into Latin, thus putting forward a translation exercise which differs from the widespread literary translation practice of adapting/rewriting source texts. However, Brinsley's book describes a clear framework of the early-seventeenth century linguistic status in England, a country where translating LSP[2] – or, generally, dealing with microlanguage – basically meant understanding Latin.[3] As Richard Grassby briefly but efficaciously puts it, "Latin was still used by scholars, scientists, lawyers, apothecaries and clerks of towns, guilds and the Custom; some businessmen cited tags, read the classics and indulged in occasional compositions" (1995, 181). Translating LSP hence implied translating *from* Latin (exactly as poets like George Chapman or John Dryden were doing with Juvenal, Virgil, etc.) but also *into* Latin for commercial reasons.

[2] In this article, with the acronym LSP (Language for Special/Specific Purposes and the more restricted label ESP, English for Special/Specific Purposes) I mean those "sub-languages which are assumed to exist within the general language in response to specific professional needs" and whose study "in a more organized form" (Gunnarsson 1997, 105) dates to the late 1970s and early 1980s with the first European symposium on LSP (1977), the publication of the LSP journals *Fachsprache* in Germany (1979) and *The ESP Journal* in the US (1980).

[3] Nevertheless, one cannot ignore the use of French, Dutch or Italian as the other languages used in trades either, although this seemed to be a more local phenomenon spread in specific, restricted geographical areas of Europe.

According to Leo Carruthers (2018, 35-6), the seventeenth century can be considered a period of transition from English as a target language for SP to a source language for specialised texts imbued with scientific microlanguage,[4] a period in which "translation took on a new role, as it began to be seen as a means for the development, and in many cases improvement, of languages which were now considered as ones which could in time carry their own weight and authority, even as Latin continued to be widely used in scientific and cultural circles" (Plescia 2019). Carruthers demonstrates his stance by showing Isaac Newton's transition from mathematical publications in Latin (e.g. *Philosophiae Naturalis Principia Mathematica*, 1687) to scientific essays written directly in English (e.g. *Opticks: Or, A Treatise of the Reflections, Refractions, Inflections and Colours of Light*, 1704), thus affirming that the British scientist's works prove that in the course of the seventeenth century the English language became prestigious enough to cover all the meanings of scientific fields:[5] "Newton's decision to publish his *Optiks* in English, in 1704, marks a turning point in the history of both Latin and English, leading the way for English itself to become an LSP" (Carruthers 2018, 47). Nevertheless, even before Newton's contribution in his mother tongue, other scientists contributing to *Philosophic Transactions of the Royal Society of London* (published for the first time in 1665 and considered the first journal about sciences ever published in Europe) had been using English to write their scientific articles, despite lamenting sometimes the inadequacy of everyday English language and wishing for "a different scientific language, quite different from the ordinary speech" (Gotti 2003, 65), namely an English for Special/Specialised Purposes.

The above-mentioned considerations have helped demonstrate that it was only in the second half of the seventeenth century that English established itself as an 'independent' source language for specific purposes, a language that was not only capable of covering literary and everyday meanings,

[4] Something that Plescia has attributed also to the birth of the Royal Society in 1660 (2019).

[5] Halliday acknowledged the contribution that Newton's treatise had given to the development of scientific English (1993, 57-62).

but also able to convey scientific, economic, or legislative connotations (see also Banks 2008). This was also due to "an ease with variation" (Hope 2010, 135) that early modern English had, an inclination to rich multilingual environments which Michael Saenger has defined as *interlinguicity* (2014), the capacity that early modern English had to relate positively with other languages. As will be seen shortly, this is particularly evident in Warcupp's *Italy*, a text which can be considered as having a double source text, a Latin one and an Italian one (see Parks 1968, 353). Both these languages dramatically influenced seventeenth-century (sectoral) English.[6]

Nonetheless, the need to translate what today is known as LSP into English and treating it as a target language for specific purposes, dates to much earlier, at least to the mid-sixteenth century, when dictionaries of difficult (scientific) lexemes (so-called 'hard words') began to appear in Britain as a consequence of both the expansion of education and literacy which resulted in an increase in the number of people who could read English (especially from the lower classes), and a massive entrance of Latin borrowings in scientific English.

The most famous Renaissance ESP translations from Latin into English undoubtedly dealt with scientific language and contributed to shaping the morphosyntactic characteristics that are peculiar of scientific English – nominalization, pre-modification, the use of the passive voice and more (Halliday 1999/2004; Gotti 2003). As Sietske Fransen has pointed out, "translation was at the core of scientific exchange in this period", not neglecting, though, that "early modern science in Europe could not have existed without several translation movements during the middle ages" (Fransen, Hodson, Enenkel 2017, 3). Moreover, as Iolanda Plescia has highlighted, "early modern practices of translation, and the linguistic development that went along with

[6] The importance of Latin as a source language for specific purposes has already been highlighted in this article. As for the influence of Italian on the spread of a specialised discourse in seventeenth-century English, Plescia writes that "[m]any of these fields of enquiry [meaning 'scientific' domains] entailed importing knowledge from the Continent and in particular from Italy, and thus also creating specialized vocabularies" (2019).

them, cannot be wholly understood if technical and scientific texts are ignored" (2019).

One should expect the object of the present study (Warcupp's English version of Schott's *Itinerarii*) to be an extremely target-oriented adaptation/rewriting more than a source-oriented translation.[7] As the analysis conducted on the Latin-Italian-English parallel corpus will demonstrate, Warcupp seems to keenly experiment with language, trying to improve it and stretch its potentials by using that "inter- and […] intra-linguistic variation" that Jonathan Hope has defined as "inevitable" and "intrinsic" to English (2010, 124), following Aristotelian positions on language in early modern English. Considering also Hope's above-mentioned labelling of early modern English as a language which presented "an ease with variation" (2010, 135) – a phenomenon which concerned the language as a whole – in this essay I consider early modern English variation both in terms of synonymic *variatio* (e.g. Warcupp's alternation of such lexemes as 'column' and 'pillar' to translate the Latin *columna* and the Italian *colonna*) and multilingual code switching (e.g. his seemingly arbitrary switching from the Italian *san* or *santo* to the English 'saint' even when describing the same church, district, etc.).

2. Schott's Itinerarii: *From Latin (1600) …to English (1660). Which source text?*

The history of the publication of Franz Schott's *Itinerarii Italiae rerumque romanarum libri tres* is quite a curious and interesting one, whose distinctive characteristics need to be delineated here in order to better understand some of Warcupp's translation choices.[8] The first version of Schott's Italian guidebook was written in Latin and published in Antwerp by the printer Joannes Moretus in his Plantin Press (now the location of the Plantin-Moretus

[7] In this article, I am adopting Toury's well-known distinction between source- and target-oriented translations (*In Search of a Theory of Translation*, 1980) which seems to be more philologically-driven and less ideological than other translational theories such as Venuti's considerations about domesticating and foreignizing translations (*The Translator's Invisibility*, 1995).

[8] For more detailed information about the editorial story of Schott's *Itinerarii* see de Beer 1942.

Museum, one of Antwerp's World Heritage sites, since 2005). The book, inspired both by Schott's direct experience in Italy and by other accounts of journeys to Italy and/or descriptions of its historical heritage,[9] was reprinted thirty times in a century and a half after its first edition. In 1601 the book was reissued in Latin and amplified with some notes by the Dominican friar Girolamo Giovannini da Capugnano in Vicenza, Italy, by Francesco Bolzetta and Pietro Bertelli with the new and more sumptuous title *Itinerarium nobiliorum Italiae regionum, urbium, oppidorum et locorum nunc serio auctum et tabellis chorographicis et topographicis locupletatum*. In 1610, Bertelli reprinted the Latin version in Vicenza again, while Bolzetta published the first Italian version with the title *Itinerario o vero nova descrittione de' Viaggi principali d'Italia, Nella quale si hà piena notitia di tutte le cose più notabili, e degne d'esser vedute*. In both the Latin and Italian editions that followed the first version however, in the years 1601, 1610, 1622, 1629, 1638, 1642, 1649, the author is indicated as Andreas Schott ("Andrea Scoto" in Italian), Franz's Jesuit brother, who was more famous than him at that time for being an eminent theologist and Humanist. It is not known when the author's name was changed into Franz Schott once and for all,[10] but the variability of the numerous editions and the uncertainty of its author's name are bound to have influenced Warcupp's translation, whose frontispiece bears the 'neutral' subtitle "Translated out of the Originals", to avoid any standpoint about the acknowledged original version and its author's name.

The work is composed of three sections, corresponding to the description of Central-Northern Italy, Rome and the journey between Rome and Naples and it was published on the occasion of the 1600 Jubilee, as a tourist

[9] Surely, the book Schott drew upon the most when he wrote his *Itinerarii* was Stephanus Winandus Pighius's *Hercules Procidus*, a well-known account of Pighius's journey in Italy from 1573 to 1575. Some chorographic publications such as *Italia illustrata* by Flavio Biondo (not published until 1747) and *Descrittione di tutta l'Italia* by the Dominican friar Leandro Alberti (1550) also influenced parts of Schott's work.

[10] The name Francisco Schotto [*sic.*] appeared for the first time in the Latin edition published by Andreas Schott on the occasion of 1625 Jubilee, after Franz's death; however, in a later Latin edition printed by Jodocus Jansson in Amsterdam in 1655, the authorship mistake reappeared. In Italian, the name Francesco Scoto first appeared in the Roman edition of 1650.

vademecum for European pilgrims who were planning to travel to Rome that year. As may be inferred by its title and its Jubilar publication, the volume may be inserted in the long-standing tradition of medieval *itineraria*, fictional accounts of journeys to the main religious European and extra-European destinations – Rome, Santiago de Compostela or Jerusalem and the Holy Land amongst them. During the sixteenth century, these *itineraria* evolved into more accurate guides for broader purposes and became known as 'postal guides'. These books were intended to help travellers find accommodation, good food, and other useful information about the most famous landmarks, and they predominantly assisted young aristocrats who ventured in their Grand Tour. Schott's *Itinerarii* draws upon both the medieval tradition of religious guidebooks and on Renaissance postal guides, combining characteristics of both – that is, religious and more general information about the Italian territory.[11]

As far as the textual genre of Schott's *Itinerarii* is concerned, Giuseppina Valente classifies it as a particular piece of travel writing, namely an out-and-out guidebook, aimed at orienting readers – and especially pilgrims – through the Italian peninsula from Venice to Naples (then enriched with more Southern regions and the islands), different from a mere travel literature book (2009, iv-v). Therefore, it is not preposterous to affirm that the English translation which is under scrutiny here is shaping up to be the first specialised tourist guidebook in English.

[11] Schott's *Itinerarii*, despite its uniqueness and peculiarities, was obviously not the only piece of travel writing or proto-guidebook dealing with the *Bel Paese* and its territory. Just to mention another seventeenth-century similar translational attempt (this time from Dutch to English), it is worth considering John Morrison's 1683 translation of Jan Janszoon Struys's *Reysen* (en: *Travels*. Complete title: *Drie aanmerkelijke en seer rampspoedige reysen : door Italien, Griekenlandt, Lijflandt, Moscovien, Tartarijen, Meden, Persien, Oost-Indien, Japan, en verscheyden andere gewesten ... : aangevangen anno 1647, en voor de derde, of laatste reys t'huys gekomen 1673, begrijpende soo in alles den tijdt van 26 jaren ... : uytgestaan by D. Butler, door hem selfs geschreven uyt Ispahan : met verscheydene curieuse koopere platen, door den auteur selfs na het leven geteekent verçiert*). Given the focus of this article on matters concerning Warcupp's translation specifically, see, among others, Giosuè 2003 and Hendrix 2014 for a thorough overview of travel accounts about sixteenth- and seventeenth-century Italy.

As for the source text adopted, it is clear that Warcupp had numerous editions, both in Latin and Italian,[12] that he could have translated from. George Parks is firmly convinced that Warcupp's source text was the 1654 Italian edition by Mattio Cadorini (1968, 353), but the scholar does not provide any evidence for his statement, nor is it possible to obtain this information from the lawyer's epistolary correspondence with his son John Moyre, his cousin Sir John Lenthall, or his friend Samuel Baldwyn. Given the corpus analysis I am about to introduce, the 1654 Paduan Italian edition of Schott's *Itinerarii* has been chosen as the Italian source text, in addition to the 1600 Latin version, since it is strongly believed that some morphosyntactic and lexical structures also mirror the Italian version of the book.

Before dealing with methodological considerations, a brief analysis of Warcupp's dedicatory letter to his English readership will be presented, in order understand the reasons which led the Oxonian magistrate to complete such a laborious initiative. *A preface to the reader* follows the typical early-modern *captatio* represented by the book dedication to a nobleman/woman, in this case Lord William Lenthall, Warcupp's uncle and speaker of the House of Commons during the Interregnum. In the preface, Warcupp states that a translation from the (Latin/)Italian source text[13] was necessary because young aristocrats who wanted to travel to Rome seldom had the "opportunity to arrive to any perfection in that speech, till they [were] ready for departure, nor do many of them long retain[ed] it" (1660, unnumbered page).

Nevertheless, *Italy* is not like any other tourist guidebook of the time. It is, indeed, the translation of a volume written in the occasion of the 1600 Catholic Jubilee, and Warcupp seems to be perfectly aware of his hazardous initiative when he affirms that "the most important ceremonies of the

[12] In 1627 and 1628 two French translations were published in Paris, but their circulation was limited.

[13] In the first part of the preface, Warcupp seems to ignore completely that the original text was written in Latin and then translated into Italian. This might corroborate Parks's hypothesis (1968, 353) that the English magistrate had only an Italian edition of *Itinerarii* at disposal to accomplish his translation. However, later in the letter, Warcupp talks about "Latin and Italian stories" (1660, unnumbered page), thus probably hinting at both the 1600 Latin and the 1654 Italian editions.

Roman Church [were] briefly discours'd, and exposed to the different censures of those that read them with scorn" (1660, unnumbered page).[14] Perhaps awareness was not enough, given that, while Schot's Latin version of *Itinerarii* was reprinted some thirty times until the 1750s, no other editions of Warcupp's translation seem to have been published after 1660.

3. Methodological considerations and approaches adopted

According to Giuliana Garzone (2009), guidebooks written in English adopt a more precise technical and specialised phraseology, thus being instructional texts, than guidebooks written in other languages such as Italian, which tend to be more literary, despite being characterised by a certain tendency to popularise their contents for the general public. This statement might also be true for the mid-seventeenth century translation by Warcupp, given the rise of specialised discourse in English during the 1600s that has been outlined in the previous paragraphs.

It is nevertheless quite difficult to label tourist guidebooks and put them in a specific textual category. Following Snell-Hornby's taxonomy (1988; 1995),[15] Warcupp's text could share some characteristics of both special and

[14] It is worth mentioning here that 1660, the year of the monarchic Restoration with Charles II Stuart ascending the English throne after the Civil War and the Interregnum, also represented the return of the Church of England to its Anglican rite, after a parenthesis of Presbyterian line adopted by the Puritans during Cromwell's Protectorate. Charles II was the son of a monarch, Charles I, whose main missteps and consequent debacle had concerned his firm belief in High Anglicanism, a kind of highly obsequious rite which Puritans had declared dangerously similar to Catholicism. Therefore, despite the new monarch's tendency to tolerate the different religious credos in the 1660 England, the new royalist and Anglican Parliament must have been quite cautious when getting to religious issues connected to Catholicism. Indeed, in 1662 it approved the Uniformity Act (one of the four legal statutes which composed the Clarendon Code) which established the obligatoriness of the Anglican *Book of the Common Prayer*, thus reaffirming once and for all that the Church of England followed the Anglican rite.

[15] Snell-Hornby's taxonomy is based on three different kinds of translation (literary, general language, and special language) whose borders are not so neat and it is possible for translators to follow more than one translation style when working on liminal texts such as tourist guidebooks.

general language translations, while being categorised as an in-between work if one takes into consideration Sabatini's distinction between highly binding and moderately binding texts (1990; 1999).[16] On the one hand, this peculiar position of tourist guidebooks within textual typologies makes the analysis of Warcupp's *Italy* more interesting since it is possible to draw upon several approaches to translation; on the other, for the same reasons, many difficulties can arise due to the double nature of tourist language – specialised and generalist. Against this background, the analysis here presented will focus on both specialised lexis and collocational/phraseological patterns by presenting them in English and then drawing back, when necessary, to the original Latin and Italian versions. The aim is that to study lexical aspects linked to Warcupp's translational style.

My analysis will be focused on the second part of Warcupp's translation, which was dedicated to the city of Rome, for the following reasons:

- The description of this city is the most detailed of all, as it occupies the whole of the second book and it provides the most fertile ground for a fully-satisfying analysis of tourist microlanguage;
- According to Schott, Rome is the final destination of the author's intended readers: Jubilar pilgrims. A quick look at the original Latin and English frontispieces (Fig. 1) can therefore provide a clear idea of the importance of the Italian capital within the book.

[16] "According to Sabatini, texts may be classified into three macro-areas based on the degree of binding rigidity imposed by the author on reading interpretation" (Fazio and Bernardo 2011, 184): highly binding (e.g. normative texts such as laws, acts, etc.), moderately binding (e.g. explanatory or information texts) and scarcely binding (e.g. literary texts).

ITINERARI
ITALIAE
RERVMQ. ROMANARVM
LIBRI TRES
A
FRANC. SCHOTTO I. C.
ex antiquis nouiſq; Scriptoribus ijs editi,
qui ROMAM anno Iubilei ſacro viſunt.
AD
ROBERTVM BELLARMINVM
S.R.E. CARD. AMPLISS.
ANTVERPIÆ,
EX OFFICINA PLANTINIANA,
Apud Ioannem Moretum.
ANNO SÆCVLARI SACRO

ITALY,
IN ITS ORIGINAL
GLORY, RUINE and REVIVAL,
Being an Exact SURVEY
Of the Whole
GEOGRAPHY,
AND
HISTORY
Of That FAMOUS
COUNTRY;
With the Adjacent Iſlands of SICILY
MALTA, &c.
And what ever is Remarkable in
ROME
The Miſtreſs of the WORLD) And all
thoſe Towns and Territories, mentioned in Antient
and Modern Authors.
Tranſlated out of the Originals, for General Satisfaction.
By EDMUND WARCUPP, Eſquire.
LONDON,
Printed by S. Griffin, for H. Twyford, Tho. Dring, and I: Place, and are
to be ſold in Vine Court middle Temple, at the George in Fleetſtreet, and at
Furnevals Inne Gate in Holborn, 1660.

Fig. 1. Schott's and Warcupp's original frontispieces (1600; 1660)

In order to carry out a linguistic analysis of Warcupp's translation style, a corpus-driven quantitative and qualitative analysis has been conducted on a multilingual parallel corpus of about 160,000 tokens, corresponding to the Latin (1600), Paduan Italian (1654) and English (1660) texts of *Itenerarii*. This dataset is analysed in terms of word frequency lists and collocational patterns, and contrasted with a broadly representative reference corpus of early modern English. The corpus at issue here is EEBO-TCP[17] (explored through the

[17] EEBO is the acronym of Early English Books Online. It is a corpus of more than 125,000 books written from 1475 to 1700. TCP stands for Text Creation Partnership, a partnership among the University libraries of Michigan and Oxford, ProQuest, and the

online website https://www.english-corpora.org/eebo/[18]) which has been scrutinised in order to check the occurrences of statistically significant lexemes and collocations in 24,971 early modern English texts from 1470s to 1690s.

Tools offered by corpus linguistics have contributed to my analysis.[19] In particular, the Sketch Engine software[20] was used for the study of specialised lexis within the corpus. The three texts were uploaded and aligned, thus compiling a trilingual parallel corpus in order to better understand Warcupp's translational choices. As mentioned earlier, EEBO has been selected as a reference corpus when uploading the trilingual corpus in order to extract statistically significant keywords. Of course, keyword extraction is particularly useful when considering Warcupp's text in English. In particular, the first 100 most recurring keywords in Warcupp's translation[21] are taken as the starting point for the comparison with the other two sub-corpora, given that I have observed that they can be understood as a representative selection of the specialised lexis considered (see Fig. 2 below). Above all, such specialised

Council on Library and Information Resources (CLIR). It was launched in 1999 and its aim is that of "creat[ing] standardise, accurate XML/SGML encoded electronic text editions of early printed books" (https://www.textcreationpartnership.org/home/). Currently, EEBO-TCP has managed to digitalise almost 60,000 early printed books, 25,000 of which are available to everyone and +35,000 of which are only available to partners.

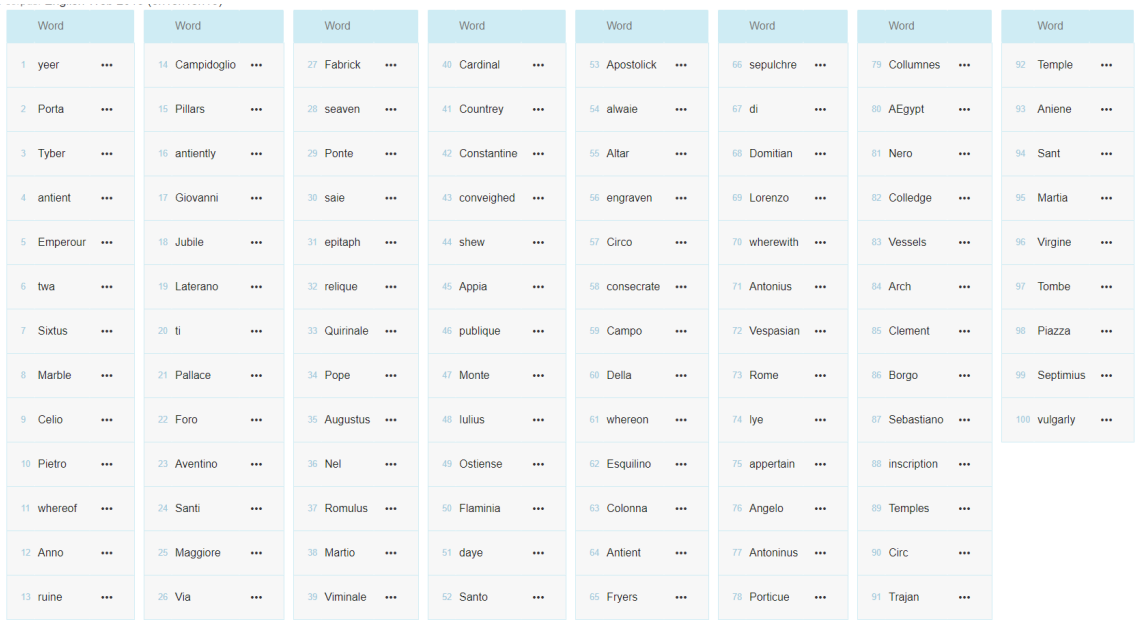
[18] English-corpora is a website created by Mark Davies at BYU (Brigham Young University), Provo (Utah). It gives access to many free corpora (among which EEBO, the COCA – Corpus of Contemporary American English –, the TV Corpus and many others). Amongst other things, it allows users to study the frequency of words and collocations over time, even through charts, create semantic tags and explore the context of specific lexemes. Unlike Sketch Engine, where texts can and have to be uploaded in particular formats (.txt, .rtf, etc.), English-corpora contains texts that have already been digitalised.

[19] My special thanks here go to my colleague Dr Valentina Piunno, from the University of Roma Tre (Italy), for her support, her patience and the help she provided with corpus linguistics research methods.

[20] Sketch Engine is an online tool developed by Adam Kilgarriff and Pavel Rychlý, founders and directors at the IT company Lexical Computing CZ s.r.o., a Czech firm based in Brno. Its algorithms have been created to analyse text corpora. Sketch Engine is currently offering potential customer a 30-day free trial or free access to users who log in via their paying institutions.

[21] Warcupp's edition of 1660 is composed of 7,726 types, of which 4,504 are hapaxes, and 623 have more than 10 occurrences in the text.

lexis may provide pivotal information concerning the 'aboutness' of the text and, consequently, it can offer a fertile ground for the study of Warcupp's treatment of tourist jargon (Scott 1999; Xiao and McEnery 2005).[22]



	Word	Word	Word	Word	Word	Word	Word	Word
1	yeer	14 Campidoglio	27 Fabrick	40 Cardinal	53 Apostolick	66 sepulchre	79 Collumnes	92 Temple
2	Porta	15 Pillars	28 seaven	41 Countrey	54 alwaie	67 di	80 AEgypt	93 Aniene
3	Tyber	16 antiently	29 Ponte	42 Constantine	55 Altar	68 Domitian	81 Nero	94 Sant
4	antient	17 Giovanni	30 saie	43 conveighed	56 engraven	69 Lorenzo	82 Colledge	95 Martia
5	Emperour	18 Jubile	31 epitaph	44 shew	57 Circo	70 wherewith	83 Vessels	96 Virgine
6	twa	19 Laterano	32 relique	45 Appia	58 consecrate	71 Antonius	84 Arch	97 Tombe
7	Sixtus	20 ti	33 Quirinale	46 publique	59 Campo	72 Vespasian	85 Clement	98 Piazza
8	Marble	21 Pallace	34 Pope	47 Monte	60 Della	73 Rome	86 Borgo	99 Septimius
9	Celio	22 Foro	35 Augustus	48 Iulius	61 whereon	74 Iye	87 Sebastiano	100 vulgarly
10	Pietro	23 Aventino	36 Nel	49 Ostiense	62 Esquilino	75 appertain	88 inscription	
11	whereof	24 Santi	37 Romulus	50 Flaminia	63 Colonna	76 Angelo	89 Temples	
12	Anno	25 Maggiore	38 Martio	51 daye	64 Antient	77 Antoninus	90 Circ	
13	ruine	26 Via	39 Viminale	52 Santo	65 Fryers	78 Porticue	91 Trajan	

Figure 2. Word list of the first 100 most recurring keywords in Warcupp's Italy *(screenshot from Sketch Engine)*

The study of the first 100 most frequent keywords has allowed me to split my qualitative examination in two broad lexical sets, one concerning religion-related lexemes and the other regarding the semantic sphere of architecture/topography which will now be analysed in turn. The identification of such lexical sets has been expected and hoped for in terms of textual 'aboutness', since Schott's *Itinerarii* was meant to help pilgrims to reach Rome on the occasion of the 1600 Jubilee.

[22] In particular, Scott offers an introduction to keyword analysis and its importance when dealing with 'aboutness' of texts. Xiao and McEnery broaden Scott's research and apply keyword analysis to the study of genres. Results and conclusions drawn in paragraph 4 owe their methodological organisation to the two above-mentioned studies.

4. Lexical sets: a quantitative and qualitative analysis

In order to introduce an accurate analysis of both religion-related and architecture-/topography-related tokens, tables are introduced below which show the different keywords in Warcupp's translation grouped by semantic fields and ordered both by rank and frequency in the text, with their respective hits, since I believe that this can also help me to better show *variatio*.

The analysis of the above-mentioned lexical sets demonstrates that the *variatio* in Warcupp's *Italy* concerns at least three key points:

1) the fluctuating spelling typical of sixteenth- and seventeenth-century language, mainly concerning silent letters and geminate consonants (e.g. *column/columne/collumne*);
2) the tendency of English to employ synonymic variation (e.g. *palace/court*) even when translating single Latin/Italian originals;
3) as a consequence of point 2), the turn to code switching as a form of synonymic variation, especially in multiword units: e.g. *via/street*).

Types[23]	**Occurrences**
PILLARS	43
COLLUMNES	13
PILLAR	11
COLLUMNE	3
COLUMNE	3
COLUMNA	2
COLUMNES	2
COLUMN	1
COLUMNS	1
PILASTER	1

Table 1. Pillar

[23] The lemma *Colonna* has been excluded from this analysis since it only refers to family names in the text.

As far as the first key point is concerned, spelling instability seems to be directly proportional to the entrance of a lemma in the English vocabulary. In other words, the later a lexeme entered the English vocabulary, the more fluctuating its types seem to be.

The case of the lemmas concerning the ways the Latin *columna* and the Italian *colonna* (which are used as single terms for this referent in *Italy*'s source texts) are translated by Warcupp is extremely interesting also to deal with key point 2. The number of occurrences of *pillar** and *col*umn** in the text show that not only was the lemma *pillar* still the most widespread in the 1660s in spite of the increasing use of *column* in early modern English,[24] but also that while the spelling of *pillar* was almost fixed, the way of writing *column* was quite irregular since it might not yet have been lexicalised (see Table 1). This is probably due to the fact that, according to *The Oxford Dictionary of English Etymology*, the lemma *pillar* entered the English vocabulary in the 1200s from Old French, while *column* started to be used in the mid-1400s both from Old French and Medieval Latin. When it is contextualized and compared with the Latin/Italian source text(s), the alternation of the occurrences of *pillar* and *column* shows that Warcupp deliberately and alternatively chose to translate the Latin lexeme *columna* and its Italian equivalent *colonna* with *pillar* and *column*, which points towards a tendency to synonymic variation. After all, John Florio's 1598/1611 Italian-English dictionary[25] presented the two lemmas as perfectly synonymic: "*Colonna*: any columne, or piller. […] *Pilastro*: any kind of piller, or pilaster". Interestingly enough, Warcupp uses the word *pilaster* just once (there are only 8 occurrences on EEBO in the 1660s, meaning that the word was not so well-known and widespread) but not with the same

[24] This assertion has been verified with the aid of EEBO-TCP. The lemma *pillar* has 1,548 types in the 1650s and 1,100 in the 1660s. On the contrary, *column* shows 155 hits in the 1650s, 390 in the 1660s and 555 in the 1670s.

[25] *A World of Words*, published in 1598, was later expanded and republished in 1611 with the new title *Queen Anna's New World of Words, or Dictionarie of the Italian and English tongues, Collected, and newly much augmented by Iohn Florio, Reader of the Italian vnto the Soueraigne Maiestie of Anna, Crowned Queene of England, Scotland, France and Ireland, &c. And one of the Gentlemen of hir Royall Priuie Chamber. Whereunto are added certaine necessarie rules and short obseruations for the Italian tongue*. Quotations from the 1611 reprinting of the dictionary will be taken from its digital edition at http://www.pbm.com/~lindahl/florio/.

sense of pillar.[26] Instead, he used it to translate the Italian term *base*, namely the base of a statue.

CHURCH	186
TEMPLE[27]	153
CHURCHES	40
TEMPLES	16
BASILICA	2
CHIESA	1
POPE	149
POPES	69
ROMAN BISHOP	7
PAPA	2
PALACE	54
PALLACE	23
COURT	18
PALACES	4
PALLAZZO	4
CORTE	3
PALLACES	1
COURTS	1

Table 2. Church, pope, palace

The same conclusions drawn above about the synonymic variation of the lemmas *pillar* and *column* are true for *church/temple* as translations of the Italian *chiesa* (according to Florio: "*Chiesa*: a church, a temple"), *palace/court* as translations of *palazzo* (for Florio: "*Corte*: a Court or pallace of a Prince") and in part, given the wide disproportion between the occurrences of the two lexemes, for *Pope/Roman bishop* as translations of *Papa* (in Florio's *Dictionary*:

[26] In fact, according to *The Oxford Dictionary of English Etymology*, *pilaster* entered the English vocabulary in the 1570s as a technical term with the sense of "square column". On EEBO, *pilaster* appears to be a hyponym of *pillar*, indicating a particularly shaped pillar (e.g. Edward Phillips's 1658 English *Dictionary* defines it as "a small pillar").

[27] In the text the lemma *temple* is used both as a synonym of *church* (at least in 7/153 occurrences: e.g. "Temple of San Lorenzo in Miranda", 194) and as a co-hyponym of *church* (each time the word indicates a sacred pagan place: e.g. "Temple of Neptune", 212).

"*Papa*: a Pope or chief Bishop"). As far as the pair *palace/pallace* is concerned, this form does not seem to be lexicalised yet, given its fluctuating spelling. While *palace* has 1,806 occurrences on EEBO in the 1660s, 3,066 in the 1670s and 3,657 in the 1680s, the spelling *pallace* was disappearing, having decreased from about 1,300 occurrences when Florio published the two editions of his *Dictionary* in 1598 and 1611 to less than a quarter in the 1660s.

SAN	199
SANTA	146
SAINT	115
S.	75
HOLY	52
ST.	48
SANTO	33
SANTI	26
SAINTS	19
SANT	19
SANT'	8

Table 3. San

Another noteworthy case for a qualitative analysis related to morphosyntactic properties more than semantics, is the determiner used to indicate a person canonised by the Church that in Italian is *San/Sant'/Santa/Sante/Santi/Santo* according to the initial letter of the following name, its gender and number – at times, even the more neutral *S.* or *SS.* Warcupp alternates the use of the original Italian determiners and the English *holy*, *saint*[28] or *st.* for no apparent reason, and he goes as far as not keeping the equivalence with the original determiner as it appears in the

[28] The difference between *holy* and *saint* is worth noting, since both of them seem to show a typically adjectival use, yet having distinct combinatorial properties. *Saint* is always written with a capital 'S' and followed by a proper name in the text, while *holy* can be found in multiword units (e.g. "holy Fathers"), with the sense of sacred (e.g. "holy privilege"), or followed by concrete nouns (e.g. "holy Palace").

source text.[29] The translator therefore employs a complex synonymic variation which can be attributed to the third key point listed above: he imports lexemes from Italian, thus resorting to code switching, as foreign words. The most plausible explanation seems to be the early modern ease with variation emphasized by Hope. Unlike the other lexical sets which present different lexemes, this one introduces a morphological as well as a lexical variation: there are

1) English lexemes (i.e. *saint(s)* and *holy*),
2) loanwords (in their various inflected Italian forms, i.e. *san*, *sant[']*, *santa*, *sante*, *santi*, *santo*) and
3) abbreviated forms, both in Latin/Italian (i.e. *S.*) and in English (i.e. *St.*).

ROME	201
ROMAN[30]	54
ROMANS	25
ROMA	15
VIA	75
STREET	21
PORTA	62
GATE	28
DOOR	7
DOORS	5
PORTE	2
MONTE	59
MOUNT	8
MONTI	3
MOUNTAIN	3

[29] One example is the *variatio* in the translation of the name of the Roman church of San Pietro in Montorio, that in the Italian text is always "San Pietro in Montorio". Warcupp calls it "San Pietro in Montorio" (147) or "Saint Pietro di Montorio" (148). In other parts of the text, Warcupp translates "San Pietro" with the English equivalent "Saint Peter" (27 hits) or "St. Peter" (11 hits).

[30] The Italian adjectives *romano* and *romana* with their 12 occurrences in the text have been excluded from this analysis since they are considered to be proper names (e.g. "Foro Romano", "Piazza Romana").

Table 4. Roma, via, porta, monte

Nevertheless, other noun phrases such as the names of Roman streets, gates, mountains/hills or the ancient Forum, as well as the two occurrences of *basilica,* whose internal structure is $NOUN_{reference}$+$NOUN_{attribute(s)}$, behave differently, following a more accurate logic. Such examples as "Via Nomentana", "Porta Maggiore", "Monte Celio", "Foro Romano" or "Basilica Sessariana" are considered by Warcupp as entire multiword units and this allows him to employ code switching and alternating foreign words and translated words or phrases as a form of synonymic variation. For instance, in the sentence "on the right hand towards the Tyber goes the *Strada* Julia, […] and in the other *street* […] is the house of the Cardinal Sforza" (Warcupp, 1660, 183, my emphasis), the foreign word *strada* is followed by a proper name. However, when referring to another street whose name is not specified the translator uses the general term *street*. Warcupp uses this mechanism throughout the text and he shows that foreign words are adopted and perceived as the head of a multiword unit whenever they indicate specific referents. Unlike phrases such as *Chiesa di San+proper noun*, which are not considered multiword units and therefore show an unpredictable synonymic variation, in the other examples I have just mentioned Warcupp always seems to follow the same technique – he uses the multiword unit *foreign word+proper name* in the case of specific referents, otherwise its English equivalent.

PLACE	84
PIAZZA	22
SQUARE	10
PIAZZAES	3

Table 5. Place

Moreover, lemmas about the way Rome's main squares are indicated are particularly interesting. The only case when the lexeme *place* is used as a synonym of *piazza* is in the sentence "The Piazza or the market place for Fish" (141). Here Warcupp seems to follow Florio's *Dictionary*: "*Piazza*: any marketplace". The lemma *square* in the text simply concerns the shape of something,

so it has nothing to do with the semantic field of *piazza*. According to EEBO, the use of square to indicate "an open, typically four-sided, area surrounded by buildings in a village, town, or city" (*Oxford English Dictionary*) begins to be attested from the 1680s. The lexeme *piazzas* would need more attention, since it is formed by a foreign word to which, probably for reasons of domestication, an irregular plural morpheme has been attached, maybe due to the analogy with the plural of the first declension in Latin.

5. Conclusions

By means of a keyword analysis of *variatio* in Warcupp's *Italy, in its Original Glory, Ruine and Revival* I have tried to demonstrate that the 1660 English edition of Schott's *Itinerarii* represents a noteworthy case study to be inserted in the much broader panorama of early modern translation of non-literary texts. Thanks to the scrutiny of Warcupp's translation style (with particular reference to the keyword analysis conducted), information concerning the 'aboutness' of his text has been gathered and lexical sets of religion- and architecture-/topography-related terms have been examined also taking into account the synonymic variation and code switching typical of early modern English (for this reason, as shown in paragraph 4, the contribution of the reference corpus has been fundamental). Variation in Renaissance tourist ESP, I would argue, can also derive from the hybrid nature of tourist texts which mix features of generalist as well as specialised language. In other words, this hybrid textual genre and the hybrid language in search of its own identity in which *Italy* is written form an explosive binomial where *variatio* can be studied by innumerable perspectives.

Further research is needed in order to better insert Warcupp's text within the tradition of seventeenth-century guidebooks and of non-literary translation, besides conducting a thorough analysis of early modern tourist ESP. On the one hand, the search and exploration of appraisive markers could be an interesting field to examine, following Martin and White's parameters (*The Language of Evaluation. Appraisal in English*, 2005); on the other hand, the corpus considered in this article could be extended and include different

representative texts dealing with tourist jargon in early modern England, in order to study what we may consider as tourist ESP in the period as a whole.

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