

## I. *Dizionario, Istruzioni and Avvertimenti*

### Quick facts:

- Ardelio Della Bella (1655–1737)
  - ◆ 1655. – born in Foggia (Italy)
  - ◆ 1677. – ordained to be a Jesuit priest
  - ◆ 1688. – absolved theology in *Gregorianum* (Rome)
  - ◆ 1702. – made chancellor of *Collegium Ragusinum*
  - ◆ 1737. – died in Split (Croatia)

- *Dizionario italiano, latino, illirico, cui si permettono alcuni avvertimenti per iscrivere, e con facilità maggiore leggere le voci illiriche, scritte con caratteri italiani, ed anche una breve grammatica per apprendere con proprietà la lingua illirica.*

### ■ Editions:

- ◆ *Dizionario*: 1728<sup>1</sup>, 1785<sup>2</sup>
- ◆ *Avvertimenti and Istruzioni* (separate editions): 1873<sup>3</sup>, 2006<sup>4</sup>

### ■ Timeline:

- ◆ 1649. – Jakov Mikalja: *Blago jezika slovinskoga* (25 000 lemmata).
- ◆ 1728. – Ardelio Della Bella: *Dizionario italiano, latino, illirico* (30 000 lemmata).
- ◆ 1806. – Joakim Stulli: *Rjecsosloxje* (80 000 lemmata).
- ◆ 2002. – Михајло Бојанић: *Рјечник дубровачког говора* (12 000 lemmata).

- Issue: Is the neoacute in Della Bella's dictionary of Čakavian origin?

- ◆ Rešetar's *malleus*: “à Dubrovnik on n'a jamais parlé čakavien et n'y a pas de čakavien”

## DIZIONARIO ITALIANO. LATINO. ILLIRICO.

Cui si permettono alcuni Avvertimenti per iscrivere, e con facilità maggiore leggere le Voci Illiriche, scritte con Caratteri Italiani,

Ed anche una Breve Grammatica per apprendere con proprietà la Lingua Illirica.

Con in fine l'Indice Latino-Italicus.

OPERA

DEL PARDELIO DELLA BELLA

Professore della Compagnia di Gesù.

D E D I C A T A

ALL' ECCELLENZA DEL SIG.

K. CARLO PISANI.



IN VENEZIA, MDCCLXXVIII

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Illustration 1: Frontpage

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## II. Accent marks

- Della Bella had three accent marks on his disposal:
  - ◆ Grave – “Its force comprises the ability to truncate the pitch without changing it or making it higher. In respect to unaccented syllables, it gives a unique kind of stress to accented syllables.”
  - ◆ Acute – “The acute is used to note that the pitch is rising over the marked syllable.”
  - ◆ Circumflex – “The circumflex bends the pitch over the marked syllable and lengthens it”
- Similarities between Kašić and Della Bella:

	Bartol Kašić (1604)	Della Bella (1728)
Grave	<u>Munus vero et vis erit deprimere tonum syllabae ita ut appareat maior gravitas ubi est his accentus, quam ubi nullus est.</u>	<u>La sua forza è deprimere il tono non inflettendolo nè alzandolo, e dare alla sillaba una tal gravità quale non ha la sillaba non segnata con tale accento.</u>
Acute	<u>Munus autem et vis erit attollere tonum syllabae cui superponetur.</u>	<u>Dinota che la sillaba segnata con quest'accento alza il suo tono.</u>
Circumflex	<u>Munus vero et vis erit ostendere attollendum et protrahendum esse tonum.</u>	<u>Il circonflesso inflette il suono della sillaba sù quale è notato e l'allunga.</u>

- Terminology: pitch rises (*attollere* : *alzare*) and falls (*deprimere* : *deprimere*). It is either short (*gravitas* : *gravità*) or long (*protrahere* : *allungare*).
- Reading the marks:

	1.	2.	3.	4.	5.	6.	7.	8.	9.
Modern typography	˘	ˆ	˘	˙	˜	˘̄	˘̄˙	˘̄ˇ	˘̄˙
Della Bella's typography	˘, CC	˙, vv	˘, CC	ˆ	ˆ, vv	˙, vv	˙, vv	˘	˘, CC

- ◆ Examples: 1. <xelùd (A), G. nossa (C)>; 2. <quás (C), noos (C)>; 3. <grobba (B), xivotta (B)>; 4. <kûkogl (A)>; 5. <kgljûc (B), brooj (B)>; 6. <kokót (C), komaad (C)>; 7. <svjeedòkka (B)>; 8. <bodácjà (B)>, 9. <jèzikka (A), nossilaz (A)>. 10. Combination: <gròbba (B)>; 11. Omission: <kogn (B), mrak (C)>.

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### III. The System

- Neoštokavian prosodic system in Dubrovnik 1883.–2008.

	Only Syllable	First Syllable	Middle Syllable	Last Syllable
“	+	+	-	-
˘	+	+	-	-
˘˘	-	+	+	-
˘˘˘	-	+	+	-

- ◆ Examples: *māk*, *svèkar*; *dòm*, G. *mrâva*; g. *crvā*, G. *živóta*; *kúkolí*, g. *gradóvā*.
- ◆ Additional synchronic transformations that eliminate ˘˘˘:
  - a)  $\cdot v \cdot \grave{v} \cdot \grave{\check{v}}(\dots) \rightarrow \cdot v \cdot \check{\check{v}} \cdot \check{\check{v}}(\dots)$
  - b)  $\cdot \grave{v} \cdot \check{\check{v}}(\dots) \rightarrow \cdot \acute{v} \cdot \check{\check{v}}(\dots)$  (Budmani)

- Prosodic system in Della Bella's *Dizionario* (1728.)

	Only Syllable	First Syllable	Middle Syllable	Last Syllable
“	+	+	+	+
˘	+	+	+	-
˘˘	-	+	+	-
˘˘˘	-	+	+	-
˘˘˘˘	+	+	+	+

- ◆ Examples: /*māk*, *svèkar*, G. *jezika*, *unük*; *dòm*, G. *mrâva*, *Dubrôvnik*; *crvā*, G. *živóta*; *kúkolj*, g. *gradóvā*; *brõj*, *dãbar*, (neut. *zlaměnje*), *rukāv/*.

- Mesoštokavian prosodic system as described by Ivić (1958.)

	Only Syllable	First Syllable	Middle Syllable	Last Syllable
˘	+	+	+	-
ˆ	+	+	+	+
˙	-	+	+	-
˚	-	+	+	-

- P. Ivić (1958) and D. Brozović (2005) use 16 positions to describe the transition from palaeoštokavian to neoštokavian. Form to the left of the slash is palaeoštokavian, form to the right is neoštokavian. Bold forms represent mesoštokavian as described by Ivić. Underlined forms are the ones found in Della Bella.

sestrà/ <u>sèstra</u>	glāvà / <u>gláva</u>
jezìk/ <u>jèzik</u>	nāròd/ <u>národ</u>
<b>lopàta</b> /lòpata	<b>pìtala</b> /pítala
<b>sestrê</b> / <u>sèstrē</u>	<b>glāvê</b> / <u>glávē</u>
<b>junâk</b> /jùnāk	<b>glāvôm</b> / <u>glávôm</u>
<b>pozlâcen</b> /pòzlâcen	<b>jūrîmo</b> /júrîmo
dobrotà/ <b>dobròta</b>	olūjà/ <b>olúja</b>
<b>dobrotê</b> / <u>dobrotē</u>	<b>olūjê</b> / <u>olújē</u>

- ◆ Keeping the score: 6/16 (Ivić) vs. 11/16 (Della Bella) in favor of neoštokavian.

- A step further:

Ivić 1958	Mikalja 1649.	Della Bella 1728.	Stulli 1806.	AR 1880-1976.	Бојанић 2002.
sestra	<i>sestra</i>	<i>sèstra</i>	<i>sestra</i>	<i>sèstra</i>	/
jezik	<i>jazik</i>	<i>jezìk</i>	<i>jezik</i>	<i>jèzik</i>	<i>jèзук</i>
lopata	<i>lopata</i>	<i>lopatta</i>	<i>lopatta</i>	<i>lòpata</i>	/
sestre	<i>*sestre</i>	<i>sèstree</i>	<i>sestre</i>	<i>sèstrê</i>	/
junak	<i>junák</i>	<i>junâk</i>	<i>junāh</i>	<i>jùnāk</i>	/
pozlaćen	<i>pozlachjen</i>	<i>pozlaachjen</i>	<i>pozlātjen</i>	<i>pòzlâćen</i>	/
dobrota	<i>dobrota</i>	<i>dobrotta</i>	<i>dobròta</i>	<i>dobròta</i>	/
dobrote	<i>*dobrote</i>	<i>dobrottee</i>	<i>dobròte</i>	<i>dobròtê</i>	/

glava	<i>glava</i>	<i>glâva</i>	<i>glāva</i>	<i>gláva</i>	<i>гáлва</i>
narod	<i>narod</i>	<i>nârod</i>	<i>naròd</i>	<i>národ</i>	/
pitala	/	<i>*pitalla</i>	<i>*pitalla</i>	<i>pítala</i>	<i>*núтала</i>
glave	<i>*glave</i>	<i>glâvee</i>	<i>glāve</i>	<i>glávê</i>	<i>гáлве</i>
glavom	<i>*glavom</i>	<i>*glâvom</i>	<i>*glāvom</i>	<i>glávôm</i>	<i>*гáлōт</i>
jurimo	/	/	/	<i>júrīmo</i>	/
oluja	/	/	/	<i>olúja</i>	/
oluje	/	/	/	<i>olújê</i>	/

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## IV. Typology

### ■ a. p. A types

Type 1.	N. ·v̇·; ·v̇· G. ·v̇C(C)a	<i>mràz, bràt</i> = /mràz, bràt/ <i>mràza, bratta</i> = /mràza, bràta/
Type 2.	N. ·v̇·v̇· G. ·v̇·v̇·a	<i>djèver, sjèver</i> = /djèver, sjèver/ <i>djèvera, sjèvera</i> = /djèvera, sjèvera/
Type 3.	N. ·v̇·v̇· G. ·v̇·v̇CCa	<i>oràh, unùk</i> = /oràh, unùk/ <i>orahha, unukka</i> = /oràha, unùka/
Type 4.	N. ·v̇·v̇· G. ·v̇·v̇·a	<i>nârod, nâcin</i> = /národ, nácin/ <i>nâroda, nâcina</i> = /národa, nâcina/
Type 5.	N. ·v̇·ž̇· G. ·v̇·a	<i>vjètar, svèkar</i> = /vjètar, svèkar/ <i>vjètra, svèkra</i> = /vjètra, svèkra/

### ■ a. p. B types

Type 6.	N. ·v̇·; ·vv̇· G. ·v̇·a	<i>krâgl, hraast</i> = /krâlj, hrâst/ <i>krâgla, hrâsta</i> = /krâlja, hrâsta/
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Type 7.	N. ·v̇·, ·v̇· G. ·v̇C(C)a	<i>bòb, kogn</i> = /bòb, kònj/ <i>bòba, kogna</i> = /bòba, kònja/
Type 8.	N. ·vv̇· G. ·v̇·a, ·vCCa	<i>stool, stoogh</i> = /stòl, stòg/ <i>stòla, stogga</i> = /stòla, stòga/
Type 9.	N. ·v̇·v̇·, ·v̇·v̇· G. ·v̇·vCCa	<i>xìvot, svjedòk</i> = /žìvot, svjedok/ <i>xìvotta, svjedokka</i> = /žìvòta, svjedòka/
Type 10.	N. ·v̇·v̇·, ·v̇·vv̇· G. ·v̇·v̇·a	<i>junâk, bunaar</i> = /junãk, bunãr/ <i>junâk, bunâra</i> = /junáka, bunára/
Type 11.	N. ·v̇·ǰ·, ·vCCǰ· G. ·vCCa, ·v̇·a	<i>òtaz, kossaz</i> = /òtac, kòsac/ <i>ozza, kòsza</i> = /òca, kòsca/

■ a. p. C types

Type 12.	N. ·v̇·, ·vv̇· G. ·v̇·a, ·vv̇·a	<i>knéz, glaas</i> = /knêz, glâs/ <i>knéza, glaasa</i> = /knêza, glâsa/
Type 13.	N. ·vv̇· G. ·vCCa	<i>boogh, meed</i> = /bòg, mèd/ <i>bogga, medda</i> = /bòga, mèda/
Type 14.	N. ·v̇·v̇· G. ·v̇·v̇·a	<i>súmpor, tábor</i> = /sûmpor, tâbor/ <i>súmpora, tábor</i> = /sûmpora, tâbor/
Type 15.	N. ·v̇·v̇· G. ·v̇·v̇·a	<i>golúb, kokót</i> = /gòlùb, kòkòt/ <i>gòluba, kòkota</i> = /gòluba, kòkota/
Type 16.	N. ·v̇·ǰ· G. ·v̇·a	<i>búbagn, pédagl</i> = /bûbanj, bûbnja/ <i>búbgna, pédgla</i> = /pêdalj, pêdlja/

■ Homography:

- ◆ Types 1. & 7. – *bìc, bìccja*, A or B?
- ◆ Types 3. & 9. – *svjedòk, svjedòkka*, A or B?
- ◆ Types 5. & 11. – *ògagn, òghgna*, A or B?
- ◆ Types 8. & 13. – *book, bokka*, B or C?

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## V. The Four Paradigmata

### ■ Reconstructed declension of a. p. A (Types 1. & 3.)

N.	m'āk	m'āci	kož'ùh	kož'ùsi
G.	m'āka	m'ākā	kož'ùha	kož'ùhā
D.	m'āku	m'ākom	kož'ùhu	kož'ùhom
A.	m'āk	m'āke	kož'ùh	kož'ùhe
V.	m'āče	m'āci	kož'ùše	kož'ùsi
L.	m'āku	m'ācīh	kož'ùhu	kož'ùsīh
I.	m'ākom	m'āci(mi)	kož'ùhom	kož'ùsi(mi)

- ◆ Phonetic words: *o maku*, cf. *lopàta*; *na māk*, cf. *ježik*; *od mākā*, cf. *pozlâcen*. By the end of neoštokavian process: *ò maku*, *nà mak*, *òd mākā*.
- ◆ Type 3. not yet barytonized.

### ■ Reconstructed declension of a. p. B (types 7. & 10.)

N.	pòp'	pòp'i	junāk'	junác'i
G.	pòp'a	póp'ā	junák'a	junák'ā
D.	pòp'u	pòp'om	junák'u	junák'om
A.	pòp'a	pòp'e	junák'a	junák'e
V.	'pòpe	'pòpi	'jùnāče	'jùnāci
L.	pòp'u	pòp'īh	junák'u	junác'īh
I.	pòp'om	pòp'i(mi)	junák'om	junác'i(mi)

- ◆ Neoacute subsequently eliminated from types 6. and 10.
- ◆ Short stemmed monosyllabics begin to change into a. p. C but instead become they petrified somewhere in their middle forming a synchronic a. p. D. Due to homography it's impossible to say whether or not types 8. and 13. stand for a. p. D.

### ■ Reconstructed declension of a. p. C (types 13. & 15)

N.	'rôg	'rôzi	'kòkōt	'kòkoti
G.	'rôga	róg'ā	'kòkota	kokót'ā
D.	'rôgu	'rôgom	'kòkotu	'kòkotom

A.	'rôg	'rôge	'kòkota	'kòkote
V.	'ròže	'ròzi	'kòkotu	'kòkoti
L.	ròg'u	ròz'ih	kokòt'u	kokòt'ih
I.	'rògom	ròz'i(mi)	'kòkotom	kokòt'i(mi)

- ◆ With exception of old case endings, all types are identical to their modern aliases. Proclitics, of course, take initial accent: *nà rôg, òd kokota*.

■ a. p. D (2008.)

N.	'grôm	gròm'i	gròm'ovi
G.	gròm'a	gróm'ā	gromóv'ā
D.	gròm'u	gròm'ima	gromòv'ima
A.	'grôm	gròm'e	gròm'ove
V.	'gròme	'gròmi	'gròmovi
L.	gròm'u	gròm'ima	gromòv'ima
I.	gròm'om	gròm'ima	gromòv'ima

- ◆ 'bôf, 'dôm, 'gnôj, 'grôm, 'grôz, 'môs, 'stôg, 'stô.

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## VI. Conclusions

- Della Bella marks the following suprasegmentals: short falling pitch < ` , CC >, long falling pitch < ' , vv >, short rising pitch < ` , CC >, long rising pitch < ^ >, neoacute < ^ , vv >, shortness – pretonic < ` , CC > and posttonic < ` >, length – pretonic < > and posttonic < ' , vv >.
- The dialect used in the dictionary is mesoštokavian. Neoštokavian retraction was at its last stage at the moment. However it was carried out in an unorderly fashion since the old short falling was kept in the closed ultima although all kinds of perispomena were already eliminated. The course of change is reverse in mesoštokavian as reconstructed by Ivić.
- A bogus exception to the rules of the system: /ježik/ vs. /òtac/. A. p. B nominative has nothing to do with neoštokavian retraction, it's due to analogy with oblique cases (*òca, òcu*) where the accent shifted as expected. The change was then generalized in types 9. and 11.

- Transmutations that eliminate short falling pitch ( $\cdot v \cdot \grave{v} \cdot \check{v}(\dots) \rightarrow \cdot v \cdot \check{v} \cdot \check{v}(\dots)$ ;  $\cdot \grave{v} \cdot \check{v}(\dots) \rightarrow \cdot \acute{v} \cdot \check{v}(\dots)$ ) give the dialect a palaeoštokavian look acting as a substitute for old short falling in the middle syllable and as neoacute.
- Della Bella's dictionary preserves old accent patterns, cf. /bõj (B), brõj (B), dãbar (B), gôst (C), ljêk (B), màk (A), plûg (A), trûd (B)/ vs. today's: bôj (C), brôj (C), dãbar (A), gòst (A), ljêk (C), màk (B), plûg (C), trûd (C) etc. Ostensibly, dialect at the moment shows a propensity for a. p. C. Other than that both the dictionary and the dialect corroborate reconstruction of Proto-Slavic paradigmata to a high degree.
- Della Bella' accent marks are homographic making it at times very hard to tell apart a. p. A from a. p. B and a. p. C from a. p. B. This dilemma is solved by means of Occam's razor: since the dictionary is archaic in other cases, it's less likely to prove itself innovative in this respect.
- Trivia put aside, types 1–2, 4–5, 7–9 and 11–16 behave almost identically to their modern aliases. A. p. D is ostensibly synchronic phenomenon and it has nothing to do with Proto-Slavic a. p. d. Due to homography it's impossible to say whether or not a. p. D exists in Della Bella's dictionary.

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