

**O**f Joseph Whene ye gettes Lucis. So hi be kepte in p'sone  
p' he had turned offete thn  
Bope Weye

And al manged  
pei sent  
Bope my  
And ope  
Whene  
Allo  
But  
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SLJN

# NEWSLETTER

no. 32

March 2003

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All materials to be published (reports, reviews, short articles etc.) should be sent to the above address.

## A brief foreword

*This issue is a little richer and more articulated than the previous one, thanks to some associate friends' sensitive response. I confide that this is a promising sign of a renewed concern for the shared interests in historical linguistic studies. In this sad time of tragedy and war, of unilateral imperialist hegemonies and disrespect to international institutions let me trust that this might be seen as a counterbalancing, though incomparably tinier, evidence of solidarity in intellectual undertakings.*

N. P.

## 1. SLIN Conferences and Seminars

**11<sup>th</sup> National Conference of SLIN on Historical linguistic studies of spoken English.** Will be held at **Pisa University** on **5 to 7 June, 2003**. The inaugural session (Thursday afternoon) will take place at The 2 keynote lectures and the 17 papers are provisionally arranged in the following time table:



## Thursday, 5<sup>th</sup> June

(Aula Magna Stella, Palazzo della Sapienza,  
Via Curtatone e Montanara)

15.00 Opening of conference; notices

### Dialects

15.30 David Britain (Essex University)  
*The dying dialects of England?*

16.30 Giovanna Marotta & Ilaria Violante (Università di Pisa)  
*Stop Lenition in the Liverpool English Accent (Skouse)*

17.00 Susan Kermas (Università di Lecce)  
*Cockney: a Reappraisal*  
*Coffee break*

### Spoken Discourse Markers

18.00 Marcella Bertuccelli & Patrizia Pesola (Università di Pisa)  
*The development of I see - You see as Discourse Markers: grammaticalization as lexical complexification?*

18.30 Virginia Pulcini (Università di Torino)  
*A corpus-based study of the discourse marker okay*



## Friday, 6<sup>th</sup> June

(Aula Magna, Facoltà di Economia, via Ridolfi 10)

### Phonological change

9.30 Katarzyna Dziubalska-Kofaczyk  
(Adam Mickiewicz University, Poznan)  
*Phonotactics of consonant clusters in the history of English*

10.30 Rolando Bacchielli (Università di Urbino)  
*Features of the spoken language that have marked the physiognomy and physiology of English*

### Coffee break

11.30 Paola Tornaghi (Università di Milano-Bicocca)  
*Surfing Old English vowels*

12.00 Stefania Maria Maci (Università de L'Aquila)  
*When was Mary Magdalene set 'on feyer'? The phonetic representation of ME  $\bar{i}$  in some Norfolk works of the late 15<sup>th</sup> c*

12.30 Laura Pinnavaia (Università Cattolica, Milano)  
*Phonological adaptations of Italian, French, Dutch and German borrowings in English: a semantic concern.*

### Lunch

- 15.00 Maria Luisa Maggioni (Università Cattolica, Milano)  
*'roghlych rurd rowned in his ere' prosodic traits in Patience (MS Cotton Nero A x). A lexical and pragmatic analysis*

### Writers on English Sounds

- 15.30 Giuliana Russo (Università di Catania)  
*Thomas Tonkis' De Analogia Anglicani Sermonis Liber Grammaticus (1612): early records of connected speech features*
- 16.00 Alessandra Vicentini (Università di Milano)  
*'Similitudes are the common Field wherein Error is sown and does most thrive': pronunciation changes and homophones in some 17<sup>th</sup> and 18<sup>th</sup>-century English grammars*
- 16.30 Massimo Sturiale (Università di Catania)  
*Eighteenth-century 'Proper' and 'Correct' English: Anne Fisher's and William Perry's Descriptions of 'True Pronunciation'*

Coffee break

- 17.00 Elisabetta Lonati (Università di Milano)  
*Spelling vs. Pronunciation Debate in Eighteenth-Century English Encyclopaedias*



Saturday, 7<sup>th</sup> June

(Aula Magna, Facoltà di Economia, via Ridolfi 10)

### Face-to-Face Interaction

- 9.30 Gabriella Del Lungo Camiciotti (Università di Firenze)  
*Adam Smith's Lectures on Jurisprudence*
- 10.00 Elena Armida Olivari (Università Cattolica, Brescia)  
*A Treatise on the Astrolabe: Brede and Milke for childeren. An analysis of linguistic strategies of face-to-face interaction*
- 10.30 Roberta Mullini (Università di Urbino)  
*'Avaunt, caitiff! Dost thou "thou" me?': Dialogue as Mirror of Face-to-face Interaction in Early English Drama*
- 11.00 Nicholas Brownlees (Università di Firenze)  
*'By your favour Sir': politeness, rudeness, and sociopolitical indexing in the trial of Charles I*

Coffee break

- 11.45 SLIN Workshop





## 2. HEL and other (English) linguistics conferences and seminars

### *Reminders and datings*

§ ICEHD 1 (First International Conference on English Historical Dialectology), University of Bergamo (Italy), 4-6 September, 2003

The aim of the Conference is to bring together scholars working on geo-historical variation in English. To this end, invited lectures, workshops and panels will be organized in such a way that change in the development of varieties may be discussed from different perspectives simultaneously: not only diachronic and diatopic, but also diastratic (that is, how variation in time and place was in fact also influenced by the social milieu of speakers/writers and their interlocutors). Methodological issues are also expected to be highlighted and may include those developed for the study of historical vernaculars other than English. Our aim is to have a focused programme, albeit relatively small (approx. 25 papers). This will also allow us to set up a schedule that grants individual presentations a slightly longer time than the 20 minutes normally allotted, with plenty of time for debate. Keynote Speakers: Professors Roger Lass (Cape Town) and Michael Benskin (Oslo).

International Scientific Committee: Michael Benskin, Markku Filppula, Margaret Laing, Anneli Meurman-Solin, Keith Williamson, Maurizio Gotti, Richard Dury and Marina Dossena.

Organizing Committee: Maurizio Gotti, Richard Dury and Marina Dossena.

A provisional programme along with details concerning travel, accommodation, social programme and registration are also available in the conference website <http://www.unibg.it/anglistica/slin/ehd1-home.html>

There is no conference fee but participants are expected to return the registration form obtainable from the website by **15<sup>th</sup> June, 2003**

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### *New entries*

§ 16<sup>th</sup> International Conference of Historical Linguistics (16ICHL), to be held in **Copenhagen, August 10-15, 2003**. Information on the site [www.hum.ku.dk/ich12003/](http://www.hum.ku.dk/ich12003/)

The Conference will include a section on **Historical Pragmatics** organized by **Maj-Britt Mosegaard Hansen**, University of Copenhagen ([maj@hum.ku.dk](mailto:maj@hum.ku.dk)), and **Corinne Rossari**, University of Geneva ([corinne.rossari@lettres.unige.ch](mailto:corinne.rossari@lettres.unige.ch)). The invited plenary speaker is Diane Vincent, Université de Laval. This section will accept papers on all aspects of Historical pragmatics to be submitted in the format of 200-word abstracts via the Conference site, given above. (*Linguist List*: Vol-14-560, through M. Dossena).

§§ 13<sup>th</sup> International Conference on English Historical Linguistics (13ICEHL) will take place in Vienna between **Tuesday, August 24<sup>th</sup>** and **Sunday, August 29<sup>th</sup>, 2004**. Further information will be provided by the organizers led by Niki Ritt ([nikolaus.ritt@univie.ac.at](mailto:nikolaus.ritt@univie.ac.at)).

§§§ 36<sup>th</sup> International Meeting of the Societas Linguistica Europaea on *Linguistics and data: types of data and language comparison* will be held in **Lyon, France on September 4-7, 2003**. 30-minute papers, including discussion, are invited dealing with topics such as quantitative analyses, prosodic analyses, image processing, sign languages, child lan-

guage, typological studies etc.

500-maximum-word abstracts should reach the organizers before **March 31<sup>st</sup> 2003** by e-mail only as an attached file (in RTF) at the following address: [Sle2003@ens-lsh.fr](mailto:Sle2003@ens-lsh.fr).

The general registration fee to be paid before June 15<sup>th</sup>, 2003 is 120 Euros (60 for students and participants from Eastern Europe) which includes registration and all lunches.

(*Linguist List*: Vol-14-508, via M. Dossena).

§§§§ The Linguistic Association of Finland is organizing a Symposium on *Syntactic Functions- Focus on the Periphery* to be held in **Helsinki**, Finland, on **November 14-15, 2003**. Papers either addressing theoretical questions or taking a specific viewpoint of one or more particular language(s) are welcome. The deadline for submission of abstracts (max 500 words) is **July 31<sup>st</sup>, 2003**. Any information to be drawn from the website [www.ling.helsinki.fi/sky/tapahtumat/synfunct/synfunct.shtml](http://www.ling.helsinki.fi/sky/tapahtumat/synfunct/synfunct.shtml).

§§§§§ A multidisciplinary conference on *Progress in Colour Studies* will be held in **Glasgow**, U.K., from **30<sup>th</sup> June to 2<sup>nd</sup> July, 2004**. If this announcement is of some interest please send your queries and abstracts to **Carol Biggam** at [C.Biggam@englang.arts.gla.ac.uk](mailto:C.Biggam@englang.arts.gla.ac.uk).

### 3. "The *charivary* as a European cultural isomorphism..." (Rolando Bacchielli)

The following article, amounting, in my opinion, to no mere 'curiosity' as claimed by its author, was offered as an up-to-now unpublished contribution to this Newsletter and was received with gratitude.

**The charivari, "scampanata" in Italian, as a European cultural isomorphism.**

**What the linguist, the historian of literature and of popular culture can learn from folklore and ethnic explorations.**

With this hasty and unpretentious inquiry I do not intend to upset the sleep of ethnologists and folklorists, but simply want to remind diachronists, descriptivists, prescriptivists and all anglophiles and aficionados that ethnic explorations can be salutary and profitable for many fields of research, particularly for the study of the language of the past. It is certainly worth quoting in this respect Owen Barfield's opinion:

"...the historical forms and meanings of words as interpreters both of the past and of the workings of men's minds.... The past history of humanity is spread out in an imperishable map: language, just as the history of the mineral earth lies embedded in the layers of its outer crust. But there is this difference between the record of the rocks and the secrets which are hidden in language: whereas the former can only give us a knowledge of outward, dead things – such as forgotten seas and bodily shapes of prehistoric animals and primitive men – language has preserved for us the inner, living history of man's soul. It reveals the evolution of consciousness" (cp. Hughes in the bibliography, p. 1).

Whenever we scratch the surface of a word we discover a wealth of knowledge. What can the word "charivari" disclose to a contemporary rea-

der or speaker? First things first. The word entered the English language in 1735 and was later adapted to wider meanings. The word itself comes through French from low Latin *caribaria*, variously explained, but probably the adaptation of Greek *karebaria*, "head heaviness". Here is the definition of the O.E.D.:

"A serenade of 'rough music', with kettles, pans, tea-trays, and the like, used in France, in mockery and derision of incongruous or unpopular marriages, and of unpopular persons generally; hence a confused, discordant medley of sounds; a babel of noise". But this definition is disappointing in that this "performance" is not uniquely French, in so far as it is found all over Europe and beyond and its forms of organization and social motivations were often more complex than that. The terms referring to this performance in the European languages are copious: apart from "charivari" used in France and mentioned above, we have in Italian about 33 terms to designate it, but the one most frequently used is "scampanata" or "scampanacciata" with reference to the cattle bells normally used to make the serenade; in Spanish the conventional word is "cencerrada" based on "cencerro", a cowbell; in German the prevailing term is "Katzenmusik" which recalls the miaows, hisses and yowls made in the hullabaloo; in Belgium "pœletage"; in Greece "onobatis"; in Corsica "franghigliuli"; in the Basque region "toberak". In Great Britain there's a variety of terms: coffyl pren (= wooden horse, Wales), donkeying (Yorkshire), cowlstaff-riding (Somerset), riding the stang (Scottish Lowlands), shallals (Cornwall), whilst the terms most commonly used all over England are: skimmington-ride (with its variants skimmerton, skimmity, skimming), rough music and others explained below.

We know very little about the origin of the charivari. Most certainly it originated when traditional Mediterranean customs and rites merged with the customs and rites of the "barbarian" peoples that conquered Europe in the first millennium, that is to say at a time when Europe underwent Christianization, a fact that ultimately gave shape and meaning to these performances. The fact remains that in the Middle Ages it emerged all over Europe in a variety of forms and was applied to a variety of situations, but always with the one intent: the village community wanted to stigmatize the

behaviour of people who had somehow broken the rules of the community: a punishment at the hands of the village people, and, in other words, the implementation of a non-written law.

The forms that the charivari assumed and the motivations that prompted it were various. They could change from place to place and from epoch to epoch according as society and its laws and institutions evolved, but they always had a highly symbolic value and a markedly ritualised set-up. The features that most often characterized the charivari were:

- a) a discordant noise made by night or by day, both by young and old people with the use of pans, kettles, lids, tins, kitchen and work utensils of various kinds;
- b) the use of masks and droll costumes;
- c) the procession: the participants moved in procession round the house of the offender and then round the village to inform the villagers and involve them in the protest;
- d) the use of effigies representing the persons to be reprimanded, or of the offenders themselves that were forced to take part in the procession and were insulted, mocked at and ridiculed.

The motivations at the basis of a charivari had always to do with the breaking of the moral rules of the community:

- a) an unfaithful husband or wife;
- b) a husband that beat his wife, or a scold that abused her husband;
- c) a widow or widower who had re-married too soon or who had married a much younger person;
- d) illicit love affairs that had become public knowledge;
- e) all forms of sexual violence;
- f) perjury;
- g) homosexuality;
- h) pedophilia.



But if these motivations were "domestic", the charivari soon began to be applied to "public" happenings such as employers (male and female) who abused apprentices, or an unpopular law or regulation which had been passed, etc..

The first reference to and description of a charivari is found in *Le roman de Fauvel*, a French literary work of the end of the Middle Ages. It is a narrative in verse of 3280 lines written between 1310 and 1314 by Gervaise du Bus with some interpolations made in 1316, the longest of which, attributed to Chaillou de Pesstain, contains the description of the charivari. The work contains also four coloured pictures and some "silly songs" with musical notation. It is in practice an early instance of a multimedial text. The pictures are more effective in depicting the charivari than the text itself in so far as they give a vivid visual description of what a charivari was and how it was organized. The highlight of the narrative is "la mesnie de Hellequin" (the gang of Harlequin) with Hellequin, the head of the dead, leading a procession of masks and enacting a charivari against Fauvel, a sort of "king of misrule", who had unwittingly married Vaine Gloire and involved in his folly the King, the Pope and the nobility. Thus the charivari is at the same time both "domestic" and "public". The tools used to make the noise are most varied and there is also in full evidence in one of the pictures a machine purposely devised to make infernal din, an instance of a primitive but ingenious rattle. Besides the horribly masked people in the procession there are also some dead in their coffins. It is the first literary work where we find the charivari associated with apparitions.

What makes this literary work interesting for the study of literature, folklore and language are two facts: first, that Hellequin, later widely and variously treated in medieval literature, will give rise to the Italian mask Arlecchino that the itinerant troupes of "la commedia dell'arte" will make known to all Europe; second, that the theme of the apparition of a dead who has suffered an offence in life, not only will be frequently used in literature (take for instance *Hamlet* with the apparition of the ghost of Hamlet's father and the scene of the "comici dell'arte" much resembling a charivari to the misdeed of Hamlet's mother), but will persist in the popular tradition of various parts of Europe: in central Italy, for instance, if a widowed woman

marries again before two whole years have passed, she will certainly see the apparition of her dead husband. At the beginning of the 15<sup>th</sup> century an anonymous monk of the Cisterian Abbey of Byland in the County of York filled in the empty leaves of an ancient manuscript with twelve stories of apparitions. Apparitions have always fascinated people.

A fact that has never been sufficiently emphasized is that the charivari was a form of street theatre and that it was often associated with ceremonies and festivities such as, for instance, "The King of Misrule", Guy Fawkes' Day and Shrove Tuesday. The charivari in fact had all the ingredients of popular theatrical performances: it was staged on the initiative of some village people who collaborated spontaneously in the conviction of performing a rite for the good and pleasure of the community; it had to have characters (the offenders as protagonists and then devils, priests and symbolic masks of various kinds) and a story (the misdeed accomplished by the offenders); in substance it had to be the dramatization of an event and become a real spectacle in which all the villagers were involved.

From a linguistic point of view no thorough inquiry has ever been made to my knowledge, not even by dialectologists, considering that there are plenty of parish, judicial and public records relating episodes of charivaris all over the British Isles that still wait to be properly examined and studied. The terms and expressions below will suffice to give you an idea of the special language connected with these performances:

skimmington-ride: Grose tells us that "the man rode behind the woman, with his face to the horse's tail. The man held a distaff, and the woman beat him about the jowls with a ladle (a skimming-ladle). As the procession passed a house where the woman was paramount, each gave the threshold a sweep".

cowlstaff-riding or to ride on a cowlstaff (Somerset): "to be set astride a pole and carried in derision about the streets; a rough form of popular punishment inflicted especially on a husband who allowed himself to be beaten or abused by his wife". A "cool-staffing" was staged in London in 1696 against a worker who had accepted to work for lower tariffs. Mention of a cowlstaff is made in *The Merry Wives of Windsor* 3.3.147.



ceffyl pren (Wales): a kind of "public" charivari used mostly in South Wales at the times of the Rebecca Riots in 1843-4 to demonstrate against the erection of turnpike gates and the imposition of tolls. The mob was headed by a tall man dressed as a female going under the name of Rebecca; the riots were enacted like real ceffyl prens;

donkeying (Yorkshire): a walk on the back of a donkey imposed by the silk workers of Yorkshire to both workers and employers who contravened the regulations of the profession. Donkey is used also in the transferred meaning of "a stupid or silly person";

riding the stang (Scottish Lowlands): to be mounted astride of a pole borne on the shoulders of two men, and carried through the streets for the derision of the spectators. In some places in Scotland and the north of England, one who has in certain ways incurred the indignation of his or her fellow-villagers is compelled to "ride the stang" (either personally, in effigy, or by proxy), accompanied by a jeering crowd and sometimes "rough music". There is also a New Year's day custom by which every one met by the mob has either to "ride the stang" or pay a forfeit;

rough music: a general term for charivari or skimmington-ride;

shivaree: a corruption of "charivari" used mostly in the U.S. and Canada, but nowadays referred only to the joyful serenade they usually give to a newly-married couple;

stag-hunt (Devon): a brutal form of charivari in which a young man with stag-horns was chased through the streets by the youths of the village symbolizing the pack of hounds and finally driven to the door of the offender where the goatskin full of ox blood that he carried hidden in his chest was pierced with a knife and the blood poured on the threshold of the offender;

wooset-hunting (Wiltshire and Berkshire): a highly symbolic form of charivari similar to the stag-hunt described above. In some cases instead of stag-horns the head of a horse, fancifully dressed up, was carried in a procession around the village;

branking / branks / the witch's branks / the scold's bit or bridle: an instrument of punishment used in the case of scolds, consisting of a kind of iron

framework to enclose the head, having a sharp metal gag or bit which entered the mouth and restrained the tongue;

ducking-stool: a sort of chair at the end of an oscillating plank, in which disorderly women, scolds, or dishonest tradesmen, were tied and ducked or plunged into water as a punishment;

cucking-stool: an instrument of punishment used for scolds, disorderly women, fraudulent tradespeople, consisting of a chair in which the offender was fastened and exposed to the abusive jeers of the bystanders. The first record of such a punishment dates back to the beginning of the 13<sup>th</sup> century.

How the charivari has been exploited in European literature is certainly an alluring proposition, but we must needs confine ourselves here to a short survey of the English literary works that some way or another made use of the charivari or of some of the themes and practices connected with it.

Shakespeare never formally used a skimmington in his works, but judging from the elements that emerge in *Hamlet* he must have had a knowledge of this popular practice.

A skimmington procession enters the stage in Thomas Heywood's *Witches of Lancashire*.

A skimmington is staged in Richard Brome's *The English-Moor or the Mock Marriage*, act I, scene III, about an old usurer who marries a young girl and is soon cuckolded.

Samuel Butler describes in length the episode of a skimmington in *Hudibras* (1663-4).

Samuel Pepys in his *Diary* deals with a skimmington made to a Constable who was beaten by his wife and a full report of the same episode is given by Andrew Marvel in *The Last Instructions to a Painter*, 373-389.

In *Leland's Collection* I. p. lxxvi (rearranged by Bagford) an ample reference is made to a skimmington.

Jeremy Collier refers to it in *Art Torment*, Concl. (1811) 221.

Walter Scott relates an episode of a skimmington in his *Nigel* xxi.

The most extensive treatment of a skimmington in English literature is found in Thomas Hardy's *Mayor of Casterbridge*, where two whole chapters are devoted to the episode which leads to a tragic ending.

The poet William Barnes and the musician Cecil Sharp with their keen interest in folk culture were deeply attracted by the practice of the skimmington;

Flora Thomson describes a skimmington made against sexual transgressions in *Lark Rise to Candleford*, published in 1954 in the World's Classics, 1954, pp. 145-146

The Australian novelist and children's writer Noel Streatfeild in 1970 put an incident into a book set at the turn of the century where the cruel matron of an orphanage is "rough musicked".

But we cannot conclude this survey without a quick reference to *Punch, or the London Charivari* founded in 1841, an illustrated periodical, famous for its satiric humour, caricatures and cartoons, created in imitation of the French daily *Le charivari* founded by the caricaturist Charles Philipon in 1832. Authors like William Thackeray and Thomas Hood and illustrator-cartoonists like John Leech and John Tenniel were among its early members of the staff: in the political and literary milieu the traditional protest and punishment expressed through the charivari could but take the form of lampooning, a handier weapon for intellectuals.

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Henri Rey-Flaud, *Le charivari: les rituels fondamentaux de la sexualité*, Paris, Payot, 1985

Geoffrey Hughes, *Words in Time*, Basil Blackwell, 1988

Jean-Claude Schmitt, *Les revenants. Les vivants et les morts dans la société médiévale*, Gallimard, 1994

David Cressy, *Travesties and Transgressions in Tudor and Stuart England. Tales of Discord and Discussion*, O.U.P., 2000. (Review by R.C. Braddock, *Renaissance Quarterly*, vol. LIV, No. 3, Autumn 2001, pp. 985-986).

#### JOURNALS:

*Lares*. Trimestrale di studi demoetnoantropologici. Diretta da Gian Battista Bronzini. Leo S. Olschki, Firenze

*Archivio trimestrale per la raccolta e lo studio delle tradizioni popolari italiane*. Diretta da R. Corso [Dal 1925 al 1935 portò il titolo *Folklore italiano*]

*Archivio per lo studio delle tradizioni popolari*. Rivista trimestrale diretta da G. Pitré e S. Salomone-Marino

*Folklore*, Folklore Society of London.

Rolando Bacchielli

#### **4. Reviews and bibliographical information**

One more book by the extremely prolific Manfred Görlach is the interesting object of the following review Maria Luisa Maggioni has provided for the readers of this newsletter.

A few late bibliographical references pointed out by Nicholas Brownlees conclude this section.

**Manfred Görlach, *Still More Englishes*, Benjamins, Amsterdam 2002. xii + 240 pps.**

This book is a collection of papers – most of them originally delivered as lectures or presentations at conferences – all dealing with the ‘problematic nature of English as a global language’. As the author’s choice of introducing question marks in five chapter titles out of nine implicitly suggests, the problems faced in this work are both intellectually provocative and historically meaningful, and above all dramatically significant for the (future) history of the English language.

The text begins with a discussion of why Görlach has devoted his studies to this topic for the last twenty-five years or so; the difficulties this investigation involves include the recognition of the varieties that can be considered ‘English’ and the assessment of their institutional status in the nations in which they are spoken.

Chapter 1 – *Global English (?)* – tackles the issue of defining what can be considered as ‘English’ and of establishing the statistics related to the number, status, and competency of the speakers of English the world over.

*The problem of authentic language* (Chapter 2) consists of a discussion of the methodological problems (e.g. the ones regarding orthographic variation, code-mixing, situational and stylistic variation) involved in collecting the linguistic data necessary to define and describe the variety of English spoken by a given community.

The following chapter – *Language and nation: Linguistic identity in the*



*history of English* – considers the relationship between language and the definition of nationhood and presents an overview of the historical reasons of the rise and spread of English from England to the rest of the world, Görlach treats a host of socio-political issues, and does not limit his scope to English in ENL or ESL countries, but also presents convincing parallels with other national and linguistic realities, both in a synchronic and a diachronic perspective (for example when discussing the socio-political role of Russian in the former Soviet Union republics).

The text focuses next on Scots as a 'separate language' (Chapter 4: *Ulster Scots – a language?* and Chapter 5: *Scots – the view from outside*), offering a discussion of what constitutes a language, based on Stewart's well-known "standardization, autonomy, historicity, and vitality" guidelines<sup>2</sup>. Once more, parallels with other languages of similar status – such as Low German or Slovenian – draw the reader's attention to the wider implications of such an issue.

Chapter 6 – *English in Singapore, Malaysia, Hong Kong, Indonesia, the Philippines ... a second or foreign language?* – faces the problem of ranking these Asiatic varieties of English according to the traditional ENL-ESL-EFL classification and takes into account their individual historical and linguistic past.

What links Chapter 7 – *Rhyming slang world-wide: Homegrown or imported?* – to the other sections of the book is its historical perspective and the attempt, on Görlach's part, to trace the presence of this practice in present-day varieties of English.

Chapter 8 – *English in Europe – European English?* – outlines the development of English as a European *lingua franca* and describes the influence of English on the spelling, pronunciation, morpho-syntax, lexis, and even pragmatics of the European languages it is daily in contact with.

The book is aptly concluded by a chapter on the relationship of EWL (English as a World Language) with teaching: *Varieties of English and language teaching*. The identification of a possible target standard, the recognition of regional variations and their status, the awareness of linguistic

diversity and complexity are the issues offered to consideration, with a particular concern for its pedagogical and socio-cultural implications.

Apart from the supporting material provided throughout the text, the book offers a final extensive annotated bibliography including most important publications devoted to varieties of English around the world.

Maria Luisa Maggioni

#### Some lately published books

Berns, J. & J. Van Marle. 2002. *Present-day Dialectology. Problems and Findings*. Berlin: Mouton De Gruyter. (The book contains papers which seek to confront recent phonological, morphologic, syntactic and semantic theory with dialectological data. It also explores the link between dialectology on the one hand and sociolinguistics and the study of language contact on the other.)

Busse, U. 2002. *Linguistic variation in the Shakespeare Corpus. Morpho-syntactic variability of second person pronouns*. Amsterdam: John Benjamins.

Cable, T. 2002. *A Companion to Baugh and Cable's History of the English Language*. London: Routledge. (Each chapter in this workbook corresponds directly to a chapter in the fifth edition of the textbook, and offers exercises, review questions, supplementary examples, additional explanations and a range of sample extracts taken from texts of different periods.)

Jenkins, J. 2003 (April). *World Englishes. A Resource Book for Students*. London: Routledge. (The book covers the major historical and sociopolitical developments in world Englishes, from the reign of Queen Elizabeth I to the present day.)

Kautzsch, A. 2002. *The Historical Evolution of Earlier African American English*. Berlin: Mouton De Gruyter. (Based on a 500,000 word corpus of early sources collected from ex-slave narratives, ex-slave recordings, and

<sup>2</sup> W. Stewart, "A sociolinguistic typology for describing national multilingualism", in Joshua Fishman, ed. *Readings in the sociology of language*. The Hague, Mouton 1968, pp. 531-45.).



interviews with hoodoo priests, this book reconstructs the English spoken by African Americans between 1830 and 1920.)

Michaelson, P.H. 2002. *Speaking Volumes. Women, Reading and Speech in the Age of Austen*. London: Stanford University Press. (An interdisciplinary study of women and language in England in the late eighteenth and early nineteenth centuries.)

Minkova, D. 2003 (March). *Alliteration and Sound Change in Early English*. Cambridge: Cambridge University Press. (The author uses evidence from Early English verse to reconstruct the course of some central phonological changes in the history of the language.)

Winford, D. 2002. *An Introduction to Contact Linguistics*. Oxford: Blackwell.

Nicholas Brownlees

## 5. Research projects

Professor Giovanni Iamartino (University of Milan) wishes to communicate a research project whose both methodological procedures and ultimate results he intends to share with anyone concerned. Here it is.

### Information on AIDA Project

Professor Giovanni Iamartino, Chair of 'History of the English Language' at the Faculty of Arts, University of Milan, has recently launched a research project called *Aida Project* (Anglo-Italian Database and Archive Project). The principal objective is to create an online bibliography that collects information regarding Anglo-Italian relations. The bibliography will list primary and secondary literature references, both past and present, spanning the three domains of language, literature and culture.

Up until December 2002, time was spent creating the conceptual framework for the bibliography, more explicitly defining the three domains into sub-sectors (which are potentially expandable), and to each of these assigning a code. Some data collecting was also started. In the course of the following months, indicatively around April to May 2003, we expect to launch the first version of the bibliography which will allow scholars of Anglo-Italian relations to access the information and to contribute their own information to the database, be it their own publications or those regarding their specific areas of interest.

In order for the project to be successful and for the database to grow, it is therefore necessary to establish a wide network of contacts with scholars of Anglo-Italian relations, whether they be Italian Anglicists or Italianists teaching abroad, in particular within the Anglo-American academic world.

Should you wish to be kept abreast of the Project developments, in particular to be kept informed as to how the bibliography will be made acces-

sible, please contact Professor Iamartino, sending your name, academic position, postal address and e-mail details to the address below. Thank you.

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