

THE LEXICAL IMPACT OF ITALIAN UPON THE STANDARD
RUSSIAN LANGUAGE
FROM
PETER THE GREAT UNTIL THE PRESENT

A thesis
submitted to the Faculty of Graduate Studies and
Research in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy



by
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Department of Russian and Slavic Studies
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October 1979

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DEDICATION

This work is dedicated to
DANIEL HRABAL,
a talented and ambitious student of
Philosophy and Social Sciences,
and a very promising figure of the future intellectual World
of Canada.

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Dissertation submitted for the degree
DOCTOR OF PHILOSOPHY

Abstract

This study, based on data derived from sources published in Russian, Italian, English, French, German, Polish, Czech, Slovak, Spanish and Ukrainian, is an attempt to present a comprehensive picture of the Italian lexical influence on Russian in a wide setting of several European languages. Some two hundred borrowings from the Petrine period, classified by their semantic affinities, are subjected to thorough linguistic analyses in a Lexicon of Chapter II. References on another four hundred loan-words from pre-Petrine times to the present are found throughout the entire work. An individual entry of each borrowed word in the Lexicon provides foreign equivalents, definition, numerical evaluation of meaning(s), sources of documentation, etymology, dates of borrowing, routes of entrance, present usages, and other relevant information on the loan-word, together with clarifications of obscurities, reported by lexicologists. The Italian borrowings are analysed in subsequent chapters from socio-cultural, lexical, phonetical, morphological and semantic standpoints. The adopted approach is not only diachronic, but also critical, comparative and theoretical. The monograph may serve as a reference work for linguists and historians in Russian and other languages.

Department of Russian and Slavic Studies
McGill University
October 1979

IMPACT LEXICAL DE L'ITALIEN SUR LA LANGUE RUSSE STANDARD
DE PIERRE LE GRAND A NOS JOURS

par

Karen Zdenka von Kunes

Thèse présentée pour l'obtention du grade de
DOCTEUR EN PHILOSOPHIE

Résumé

Cette étude se fonde sur des données obtenues de sources publiées en russe, italien, anglais, français, allemand, polonais, tchèque, slovaque, espagnol et ukrainien. Elle constitue une tentative de présentation d'un tableau compréhensif de l'influence de la langue italienne sur la langue russe; et ce, dans le cadre de plusieurs langues européennes. Quelques deux cents emprunts de l'époque de Pierre 1^{er}, classés par leurs affinités sémantiques, sont groupés en un Lexique et sont soumis à une analyse détaillée du point de vue linguistique. Des informations sur quatre cents autres mots empruntés à des périodes avant Pierre le Grand jusqu'à aujourd'hui se trouvent à travers l'étude. Suivant chaque mot inclus individuellement dans le Lexique, l'on trouve les équivalents en langues étrangères, une définition, une évaluation numérale de sa signification, des sources de documentation, son étymologie, l'époque de l'emprunt, des voies d'entrée, l'usage actuel, et toute autre information pertinente sur le mot emprunté, de même que des clarifications des ambiguïtés, qui ont été rapportés par des lexicologues. Dans les chapitres qui suivent, l'emprunt italien est analysé à partir des points de vue socio-culturel, lexical, phonétique, morphologique et sémantique. L'approche

adoptée est tout à la fois diachronique, critique, comparative et théorique. Cette étude peut servir de travail de référence pour linguistes et historiens de la langue russe et des autres langues évoquées à travers l'ouvrage.

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BIOGRAPHICAL SKETCH

The author was born on March 21, 1949 in Prague, Czechoslovakia. She received her primary and secondary education at Prague institutions, where she began her study of Russian and French.

As an undergraduate, Miss von Kunes attended French and English establishments in Montreal, Canada. From 1969 until 1971, she was enrolled in the Faculty of Education (Pedagogy, Psychology, Philosophy, Statistics) and of Modern Languages (German, Italian, Russian) at the Université de Montréal, and from 1972 she continued her undergraduate instruction in the Department of Russian and Slavic Studies at McGill University. In 1974 she received her Bachelor of Arts Degree in Russian with First Class Honours from McGill. From 1974 until 1979, she was enrolled as a Ph.D. candidate in the Department of Russian and Slavic Studies at McGill University. Her graduate training in Montreal was combined with a one-semester residence at the School of Languages and Linguistics at Georgetown University in Washington, D.C.

During her academic career at McGill University, Miss von Kunes was awarded the following fellowships and grants: McGill University Scholarship (1973-74), Québec Doctoral Fellowship (1974-79), McGill University Summer Research Fellowship (1975), Canada Council Doctoral Fellowship (1975-78), J.W. McConnell Memorial Fellowship (1976, declined), and Social Sciences and Humanities Research Council of Canada Grant (1978).

To collect material for the Ph.D. dissertation, she worked in the Library of Congress and Georgetown University in Washington, D.C., Widener Library at Harvard University, Bodleian Library at Oxford, University of Oxford, The British Museum, London School of Slavonic Studies, Lenin Library in Moscow, and Moscow State University. Her article "Pronikání anglických slov do češtiny," dealing with English influences on Czech, was published in Proměny in 1977 (vol. 4, no. 14). In the summer of 1979, she was a Lecturer in Russian at the McGill Centre for Continuing Education.

From January 1980, Miss von Kunes has been awarded a Post-doctoral Fellowship at the Université de Montréal to study the assimilation of immigrants of Slavic origin in the Province of Québec from the socio-linguistic point of view.

PREFACE

In the present study, the era of Peter the Great has been chosen as the point of departure, because of an intensive process of Westernization initiated by the Emperor. In order to present as complete a picture as possible of the lexical impact of Italian upon Russian, frequent references are made to earlier times. The "Outline of Italo-Russian Cultural Relations" covers all periods with the emphasis on Ivan III, Peter the Great, and the Empresses Anna Ioanovna, Elizabeth Petrovna and Catherine II. Here, the inclusion of the pre-Petrine period is important for a better understanding of cultural events between the two countries in the following centuries. Pre-Petrine lexical material has been excluded from the Lexicon, but is partly treated in the "Addenda to the Lexicon."

The system of transliteration employed in this work is System III of The Transliteration of Modern Russian for English-Language Publications by J. Thomas Shaw (Madison: The Wisconsin University Press, 1967). The only exceptions are Russian names already known in conventional English spelling (e.g. Catherine the Great).

The Russian stress accent, indicated by an acute accent mark, is found only in words, which are stressed in the source of documentation (e.g. láva in recent dictionaries, but lava in reference to 18th

century lexicographical sources). The letter ə, bearing the accent mark in transliteration, is indicated by a dot under the letter, if stressed (e.g. infljuènca). The Italian stress is indicated by the acute accent, and by the grave accent on open o's and e's, in accordance with modern Italian dictionary practice (particularly F. Palazzi's Novissimo dizionario della lingua italiana, Milan, 1953). In the Lexicon the stress is indicated on Italian words in the 1st column only. The Italian affricate [dz] is marked by a dot under the letter z (e.g. mezzatinta) also in the 1st column.

A word underlined in any quotation is to accentuate the borrowing under discussion. The italics do not appear in original texts, except for quotations from M. Praz's article "The Italian Element in English," and T.E. Hope's Lexical Borrowing in the Romance Languages.

The term Avtoreferat refers to the published abstract of 20-30 pages, compulsory in the Soviet Union for any Kandidat and Doctoral dissertation. A Kandidat thesis is required for the degree of Kandidat filologičeskix nauk, which is considered to be higher than the North American M.A. degree, but lower than the Ph.D.

Abbreviations used in this study are listed in two separate sections: "Abbreviations in the Lexicon" and "General Abbreviations." The section of the Lexicon Abbreviations includes a short title of sources, number of volumes, place and date of publishing. A complete title, publisher and editions (if known) are given in the "Bibliography."

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It is my pleasure to acknowledge with gratitude several institutions and scholars, without whose help this thesis would not have been completed. I am particularly indebted to the Social Sciences and Humanities Research Council of Canada, the Government of the Province of Québec, and the Faculty of Graduate Studies and Research at McGill University for providing me with financial assistance in the form of fellowships and travel stipends during my doctoral studies. My special thanks go to the Ministry of Higher Education of the Soviet Union for financing my six-week research stay in Moscow and Leningrad. In addition, I would like to extend my thanks to the authorities of the Lenin Library in Moscow, The British Museum, London School of Slavonic Studies, University of Oxford, and Harvard University for granting me full access to their facilities. I express here my sincere gratitude to the staff of the Library of Congress in Washington, D.C., where, during my sixteen months of research, I was provided with special facilities due to my constant consultation of many old voluminous and rare dictionaries.

This work was begun and partly carried out under the direction of Dr. J.G. Nicholson, formerly Professor in Russian linguistics at McGill University. I wish to express my deepest gratitude to him, not only for his counsel, but also for his encouragement and contribution in developing my interest in comparative linguistics. In the summer of

1978 I discussed my thesis with Professor N.M.

Šanskij of the Faculty of the Russian Language at Moscow State University, whom I would like to thank for numerous useful suggestions. I am greatly indebted to Professor V.I. Grebenschikov of the Department of Russian at Carleton University, under whose wise guidance and constructive criticism this work has received its present form. It gives me pleasure to acknowledge Professor P.M. Austin of the Department of Russian and Slavic Studies at McGill University, to whom I am most grateful for his invaluable critical comments, numerous helpful suggestions, and for bringing several valuable sources to my attention. I owe a special word of thanks to Professor S.M. Gilardino of the Department of Italian at the same institution for his suggestions on the phonetical aspect of Italian borrowing in Russian. I extend my sincere thanks to Professor A.E. Pennington of the Faculty of Mediaeval and Modern Languages at the University of Oxford for her helpful advice. I also wish to thank Professor A.V. Fodor, Chairman of the Department of Russian and Slavic Studies at McGill University, for offering me a teaching position during the summer of 1979.

Finally, I would like to express my acknowledgements of profound indebtedness to all my professors in the Department of Russian and Slavic Studies at McGill University for their contribution to my intellectual development.

ABBREVIATIONS OF THE LEXICON

- ACCAD Reale Accademia d'Italia. Vocabolario della lingua italiana. Vol. 1. Milan, 1941.
- ALUN Alunno da Ferrara, M.F. Le ricchezze della lingua volgare sopra il Boccaccio. Vinegia, 1557.
- Americana The Encyclopedia Americana. 30 vols. New York, 1972.
- ANS AN SSSR. Slovar' sovremennogo russkogo literaturnogo jazyka. 17 vols. Moscow-Leningrad, 1950-65.
- Apel Apel, W. Harvard Dictionary of Music. Cambridge, Mass. 1947.
- Arends Arends, H. Archeologische Encyclopedie. Zeist, 1962.
- Aristov Aristov, N. Promyšlennost' drevnej Rusi. St. Petersburg, 1886.
- Arkad'eva Arkad'eva, E.V. "Semantičeskoe osvoenie russkim jazykom terminov izobrazitel'nogo i prikladnogo iskusstva, arhitektury i muzyki ital'janskogo proisxoždenija." Unpublished Kandidat Thesis, MGU, 1974.
- Arnaudov Arnaudov, G.D. Terminologia Medica Polyglotta. Sofia, 1964.
- Baker Baker, Th. A Dictionary of Musical Terms. New York, 1923.
- BATT Battaglia, S. Grande Dizionario della lingua italiana. 10 vols. Turin, 1961-78.
- BATT-ALES Battisti, C. and Alessio, G. Dizionario etimologico italiano. 5 vols. Florence, 1950-57.
- Bernardoni Bernardoni, G. Elenco di alcune parole, oggidì frequentemente in uso. Milan, 1812.

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Vol. 1. Heidelberg, 1924.
- Bidoli Bidoli, E. and Cosciani, G. Dizionario italiano-
tedesco, tedesco-italiano. 2 vols. Turin, 1970.
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Očerki po istoričeskoj leksikologii russkogo jazyka.
Jazykovye kontakty i zaimstvovanija. Leningrad, 1972.
- Bloch Bloch, O. and von Wartburg, W. Dictionnaire étymolo-
gique de la langue française. Paris, 1964, 1968, 1975.
- BME Bol'saja medicinskaja ènciklopedija. Bakulev, A.N., ed.
36 vols. Moscow, 1956-71.
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the Petrine Period. Bern-Frankfurt/M., 1974.
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italiano, italiano-inglese. Novara, 1974.
- Bosc Bosc, E. Dictionnaire raisonné d'Architecture. Vol. 1.
Paris, 1910.
- Bottarelli Bottarelli, F. and Polidori, G. The new Italian, English
and French Pocket Dictionary. 3 vols. London, 1820.
- BRK-EFR Brokgauz, F.A. and Efron, I.A. Ènciklopedičeskij slovar'.
41 vols. St. Petersburg, 1890-1904.
- BROG Broglia, E. Novo vocabolario della lingua italiana.
4 vols. Rome, 1870-97.
- Brückner Brückner, A. Słownik etymologiczny języka polskiego.
Warsaw, 1957.
- Bruslons Savary des Bruslons. Slovar' kommerčeskij, soderžaščij
poznanie o tovarax vsej stran. 6 vols. Moscow, 1787-91.
- BSE Bol'saja sovetskaja ènciklopedija. Vavilov, S.I., ed.
51 vols. Moscow, 1949-58.
- Bulaxovskij Bulaxovskij, L.A. Kurs russkogo literaturnogo jazyka.
2 vols. Kiev, 1952-53.

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- BUR-MIX Burdon, I.F. and Mixel'son, A.D. Slovotolkovatel' 30,000 inostrannyx slov, vošedšix v sostav russkago jazyka s označením ix kornej. Moscow, 1866. Also editions of 1866 and 1880 (see pp. 14-5).
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- Cappuccini Cappuccini, G. Vocabolario della lingua italiana. Turin, 1965.
- Carena Carena, G. Vocabolario d'arti e mestieri. Naples, 1858.
- Cassell Cassell's English Dictionary. London, 1971.
- Chamber's (Enc.) Chambers's Encyclopaedia. 15 vols. London, 1966.
- Christiani Christiani, W.A. Über das Eindringen von Fremdwörter in die russische Schriftsprache des 17. und 18. Jahrhunderts. Berlin, 1906.
- Corazzini Corazzini di Bulciano, F. Vocabolario nautico italiano. 7 vols. Turin-Bologna, 1900-07.
- Corominas Corominas, J. Diccionario crítico etimológico de la lengua castellana. 4 vols. Bern, 1954.
- Cozens Cozens, W. and Goodsall, R.H. Short Dictionary of Archeology. New York, 1967.
- CRUS Vocabolario degli Accademici della Crusca. Different editions (see pp. 17-8).
- Čsl. Akademie Česká akademie věd a umění. Průruční slovník jazyka českého. 8 vols. Prague, 1935-57. Also Československá akademie věd. Slovník spisovného jazyka českého. 4 vols. Prague, 1965-66.
- ČUD Čudinov, A.N., ed. Slovar' inostrannyx slov. St. Petersburg, 1894.
- Cyganenko Cyganenko, G. Etimologičeskij slovar' russkogo jazyka. Kiev, 1970.

- DAL Tolkovyj slovar' živago velikorusskago jazyka Vladimira Dalja. 4 vols. St. Petersburg, 1903-09.
- Dauzat Dauzat, A., Dubois, J. and Mitterand, H. Nouveau dictionnaire étymologique et historique. Paris, 1964, 1971.
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- de Broses de Broses, Ch. Lettres familières sur l'Italie. Paris, 1739.
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- Diez Diez, F. Wörterbuch der romanischen Sprachen. Bonn, 1887.
- Doria Doria, M. Parole moderne difficili o rare. Trieste, 1969.
- DUB Dubrovskij, N. Polnyj tolkovyj slovar' vsech obščepotrebitel'nyx inostrannyx slov. Moscow, 1879, 1905.
- Duden Das große Wörterbuch der deutschen Sprache. 4 vols. Mannheim, 1976-78.
- Dupaty Dupaty, C. Putesestvie v Italiju v 1785 g. St. Petersburg, 1800.
- Edler Edler, F. Glossary of Medieval Terms of Business. Cambridge, Mass., 1934.
- Ènc(ikl). leks. Ènciklopedičeskij leksikon. 17 vols. St. Petersburg, 1835-41.
- FANF Fanfani, P. Vocabolario della lingua italiana. Florence, 1879.
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- Ferguson Ferguson, V. A Dictionary of Russian Military and Naval Terms. London, 1906.
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- Gardiner Gardiner, S.C. German Loanwords in Russian, 1550-1690. Oxford, 1965.
- Gatto Lo Gatto, E. Russi in Italia. Rome, 1971.
- GEJ Gejze. Polnyj slovar' inostrannyx slov. St. Petersburg, 1861.
- GELT Geltergof, F., ed. Rossijskij cellarius. Moscow, 1771.
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- Grimm Grimm, J. and W. Deutsches Wörterbuch. 15 vols. Leipzig, 1854-1913.
- GRZ Dizionario Garzanti della lingua italiana. Milan, 1965.
- Guédy Guédy, H. Dictionnaire d'architecture. Paris, 1902.
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- JAN Novyj slovotolkovatel'. Janovskij, ed. 3 vols. St. Petersburg, 1803-06.
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- Kluge Kluge, F. Etymologisches Wörterbuch der deutschen Sprache. Berlin, 1957, 1967.
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- Kurganov Kurganov, N.G. Pis'movnik, soderžasčij v sebe Nauku Rossijskago jazyka. 2 vols. St. Petersburg, 1796.
- Kušelev Voennyj moreplavatel'. Translated from French by G. Kušelev. St. Petersburg, 1788.
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- Leksikon Vocab. novym "Leksikon vocabulam novym po alfavitu." SORJAS. 2 (1910), vol. 88, pp. 361-382.
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- MTZ See Matzenauer
- Nordstet Rossijskij s nemeckim i francuzskim perevodom slovar' sočinennyj Ivanom Nordstetom. St. Petersburg, 1780-82.
- Obuxov Obuxov, G.G. Kratkij slovar' terminov izobrazitel'nogo iskusstva. Moscow, 1961.
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- Ogienko Ogienko, I.I. Inozemnye èlementy v russkom jazyke. Kiev, 1915.
- Olivieri Olivieri, D. Dizionario etimologico italiano. Milan, 1953, 1961.
- OXF The Oxford Dictionary of English Etymology. Onions, C.T., ed. Oxford, 1974.
- OŽG Ožegov, S.I., ed. Slovar' russkogo jazyka. Moscow, 1973, 1975.
- Palazzi Palazzi, F. Novissimo dizionario della lingua italiana. Milan, 1953.
- PANL Panlessico italiano. 6 vols. Venice, 1839.
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GENERAL ABBREVIATIONS

Alban.	Albanian
Ar(ab).	Arabic
Bulg.	Bulgarian
Byeloruss.	Byelorussian
Celt.	Celtic
cent.	century
Cz.	Czech
Dan.	Danish
Eng.	English
fem.	feminine
Finn.	Finnish
Fr.	French
Ger.	German
Gr.	Greek
Hebr.	Hebrew
Hung.	Hungarian
It(al).	Italian
IORJAS	Izvestija Otdelenija russkago jazyka i slovesnosti Imperatorskoj Akademii Nauk
Lat.	Latin
LGU	Leningradskij Gosudarstvennyj Universitet
liter.	literally
Lith.	Lithuanian
masc.	masculine
Med. Lat.	Mediaeval Latin
MGU	Moskovskij Gosudarstvennyj Universitet
Mod.	Modern
O.	Old
OSP	Oxford Slavonic Papers
Pers.	Persian
Pol.	Polish
Port.	Portuguese
Ref.	References
RJAVS	Russkij jazyk v škole
RLJ	Russian Language Journal
Rum.	Rumanian

Russ.	Russian
Serbocr.	Serbocroatian
Slov.	Slovak
Sloven.	Slovenian
SORJAS	Sbornik Otdelenija russkago jazyka i slovesnosti Imperatorskoj Akademii Nauk
Sp.	Spanish
Swed.	Swedish
Syr.	Syriac
Tur.	Turkish
Ukr.	Ukrainian
UZ	Učenyje zapiski
VJA	Voprosy jazykoznanija

Writing is a long, exhaustive battle.
Writing in a language, which one does not master,
is an endless struggle of hope and despair of a crippled child;
it is a painful cry for one's unknown identity and,
a hollow yearning for recognition in the world of competition.
Writing in a language, which one has never been taught,
is an accomplishment... And a sparkling light
for the future, arduous fight!

Karen von Kunes

INTRODUCTION

a) Topic of Italian Loan-words in Russian

A comprehensive study of the Italian lexical impact on Russian has been long overdue in the field of comparative lexicology. Beginning with the Middle Ages, at any phase of her arduous history, Russia had effective cultural contacts with Italy, which have obviously been reflected in the lexical sphere. Although it is a well known fact among specialists of Russian linguistics and philology, that the field of loan-words has been little investigated, it is still surprising that the domain of Italianisms has been virtually ignored by both Slavic and Western scholars.¹

It has been generally claimed by a number of investigators of foreign influences (Ogienko, Šanskij, Christiani, Leeming, and others) that Italian words, as a rule, were disseminated into Russian through intermediaries of other languages, particularly Polish and French. The importance of Poland in transmitting Italian words, both orally and through translations, during the 16-17th centuries, should certainly not be denied, but neither should it be exaggerated. Poland herself, strongly influenced by Italian culture from the 14th until the 19th centuries, and displaying a high degree of Italo-Polish bilingualism under Sigismund I (1506-48), adopted many Italian words into the vo-

cabulary. Acting as a mediator between Western Europe and Russia, she partially diffused Italian lexical material into Russian. However, at the same time, through direct contacts of the Russian population with Italian traders, architects, seamen, and other specialists, whose activities were significant in Russia even before Peter the Great, Italian words penetrated into the spoken language. Furthermore, a number of them occurred in ambassadorial reports from Italy. French was unquestionably the most notable source through which Russian borrowed many Italianisms, particularly in the second part of the 18th and throughout the 19th centuries. Having very intensive contacts with Italy at all levels of culture from early ages, France saturated the vocabulary with a large number of Italian elements, which were later disseminated into many countries, including the Russian Empire. A certain role in transmitting the Italian lexical component into Russian was played by German, especially in the Petrine era, while the participation of other languages (Dutch, English, Spanish) was minimal.

Notwithstanding the importance of international mediators,² it should be emphasized that from the 14th century onward Italian has always exerted a direct, though irregular, influence on the Russian vocabulary. A careful study of Italo-Russian cultural history discloses such a strong Italian impact on the industrial and artistic life of Russia,³ that the assertion of the non-existence of an immediate lexical influx on Russian would be contradictory to historical facts. It is rather the international framework of Italian borrowings which is con-

fusing in the present topic. Our research indicates that a high number of Italianisms, found in Russian, is current in other languages. Many loan-words entered Russian directly from Italian, and (simultaneously) through other European languages. For instance, the borrowing grot was documented in the early 18th century in the Italian form gròtta, as well as in the French and Dutch variants grot. The surviving form grot is probably a Gallicism, rather than a Dutch loan, since French exerted on Russian such a great force during the so-called 'Gallomania', that a number of Italian borrowings, previously established in Russian, were Gallicized.⁴ In some instances it is very difficult to discern the real source of a borrowed word, despite a careful examination of its graphical, phonetical and semantic structure. Words like bóra, gábbro, impressário exist in many languages in the model Italian form; hence, they can be easily taken for a borrowing from French, German, English, or any other tongue, which has previously adopted it.

These examples show that for a number of Italian loans in Russian, there is no straightforward solution; however, to conclude categorically that Russian adopted Italian lexical elements through intermediaries of other languages, is an erroneous answer to the problem. As a matter of fact, during the past thirty years, some scholars (Margarjan, Val'-kova, Hüttl-Worth) have raised their voices against this proposition, and called for a re-examination of the borrowings, considered up to the present indirect Italian loan-words.

b) Previous Investigations

The topic of the lexical impact of Italian upon Russian has been treated so far in two studies. One of them is a ten-page article, printed in the Slavonic Section of the Annali (IX, 1966). Its author, Professor H. Leeming, while researching on Polish-Latin borrowings in pre-Petrine Russian, came across some Italian loan-words, observations on which he published as a separate topic. His monograph "Italian words in prepetrine sources" is unfortunately limited to an older period with the emphasis on the introduction of Italian loans into Russian through Polish translations. His very fine piece of work, clarifying some obscure points of the treated subject, is critically analyzed in the part "Italianisms in Russian before Peter the Great" of Chapter III.

The second study is a recent unpublished Kandidat dissertation "Semantičeskoe osvoenie russkim jazykom terminov izobrazitel'nogo i prikladnogo iskusstva, arxitektury i muzyki ital'janskogo proisxoždenija" (Moscow State University, 1974), written by a Soviet student È. V. Arkad'eva. This work, recognized by Professor N.M. Šanskiĭ as one of the best theses submitted to his department,⁵ again deals with our topic only partly; the concentration is on a semantic aspect of a specific group of Italian words of both direct and indirect entrance. The thesis is valuable because of material, partly collected from the mass-media (radio, T.V., journals), and, at instances, yet unrecorded in lexicographical sources. It is, however, regrettable that the topic is situated in a narrow context (no reference is made to par-

allel phenomena in other languages), and that scholarly works, published outside the Soviet Union, is poorly represented.

A modest amount of information on Italian borrowings is scattered in different publications. We divide them into the following:

1) General works, dealing with foreign words in Russian and other Slavonic languages. This category includes two noteworthy publications, which appeared early in the present century: W.A. Christiani's dissertation Über das Eindringen von Fremdwörtern in die russische Schriftsprache des 17. und 18. Jahrhunderts (1906), and N.A. Smirnov's "Zapadnoe vlijanie na russkij jazyk v petrovskuju èpoxu" (SORJAS, 1910).

Christiani's list of Italian loan-words, with the emphasis on Polish and Dutch intermediaries, comprises some twenty items, treated in our study as direct or indirect borrowings. Smirnov's work, presented in a dictionary form with a twenty-page preface, includes almost three thousand foreign words, collected from twenty nine sources. Shortly after its print, the study was criticized by Sobolevski, Ogienko, Christiani (see "Bibliography") and others for its inclusion of loan-words, dating from much earlier periods than indicated in its title, as well as for frequent erroneous indications of sources of borrowings. Many Italianisms in Smirnov, often treated as loans through Polish, are the so-called Kurakinisms (see Chapter I, p.44), which remain confined to his work. The value of these two general publications, along with F. Miklosich's "Die Fremdwörter in den slavischen Sprachen"

(1867), A. Matzenauer's Cizí slova ve slovanských řečech (1870), and A.I. Sobolevskij's manuscript "Russkija zaimstvovannye slova" (1891), has been drastically reduced because of the appearance of more recent studies and etymological dictionaries, giving a solution to a number of problems in previous works.

Among modern publications the most significant are: L. Gal'di's Slova romanskogo proisxoždenija v rusckom jazyke (1958), G. Hüttl-Worth's Foreign Words in Russian (1963), and E.É. Biržakova, L.A. Vojnova and L.L. Kutina's Očerki po istoričeskoj leksikologii rusckogo jazyka XVIII veka (1972). One would expect a great deal from Slova romanskogo proisxoždenija v rusckom jazyke, written by the Hungarian scholar László Gáldi, but the book of some eighty pages is disappointing in the sense that Italianisms are treated as second-rate borrowings. References to them are very scarce, while the emphasis is on Gallicisms in Lermontov's, Gogol''s and Dostoevskij's writings. Hüttl-Worth's study of universal recognition unfortunately concerns loan-words, which occurred in selected sources between the second half of the 16th and the end of the 18th centuries. Her aim is to comment, clarify and correct data of Vasmer's Russisches etymologisches Wörterbuch (1953-58), and to furnish information, omitted by him. Her list of foreign words comprises several direct and indirect Italianisms, studied in the present manuscript. Both Gáldi and Hüttl-Worth urge the need of producing comprehensive and competent works for borrowings from Italian and other languages. The most comprehensive work, so far

published on foreign words in Russian, belongs to three authors Biržakova, Vojnova and Kutina. This study, supplying new information, particularly concerning dating and sources of borrowing, supersedes previously established data of other publications. It has a fairly exhaustive summary of socio-historical, cultural and linguistic contacts (with many substantial details on translations) of Russia with foreign countries in the 18th century, a semantically compiled dictionary, plus an alphabetical lexicon with references to semantic classification. Separate chapters analyse the borrowed vocabulary from phonetical, morphological and semantic standpoints. The alphabetical lexicon, which includes a number of our Italian loans, does not, unfortunately, supply any other information, except for dates and languages of borrowing. This book deals again with a given period of time (the 18th century) and, thus, a comprehensive work of this caliber for other periods is still in the future.

2) Works dealing with: a) specific borrowings in Russian; b) Italian loan-words in languages other than Russian. A number of these sources were consulted, but only the most relevant to our topic are included in the "Bibliography." From the a) section noteworthy are S.C. Gardiner's German Loanwords in Russian, 1550-1690 (1965), and A. Bond's German Loanwords in the Russian Language of the Petrine Period (1974). Both works are useful for supplementing our data, and for a critical revision of some Italian loans, considered by the authors to be German borrowings. From the b) section B.H. Wind's

Les mots italiens introduits en français au XVI^e siècle (1926), a pioneering monograph on the subject, which has received much positive criticism in the field of comparative Romance linguistics, and T.E. Hope's Lexical Borrowing in the Romance Languages: A Critical Study of Italianisms in French and Gallicisms in Italian from 1100 to 1900 (1971) should be noted. Hope's work, an example of meticulous scholarship, human industry and patience, is probably the best study written on the subject of foreign borrowings. Presenting a comprehensive picture of the lexical movement between Italy and France in the context of historico-cultural events, Professor Hope treats in detail some three thousand loan-words. His part on Italian elements in French is fruitful for our historical investigation on Italian words before their entrance in Russian; because of the consultation of his work, we are able to reveal some data, which have not reached Soviet scholarship yet. Hope's work overshadowed the previously praised monograph of Wind, to which nevertheless frequent references are made in the present study.

3) Various dictionaries. Many Russian, Italian, French, English, Czech and other dictionaries were examined. Here we mention only the most significant under the following classification: a) Russian dictionaries of foreign words; b) etymological dictionaries of Russian and Italian; c) standard (general) Russian and Italian dictionaries.

The best of the a) section of Russian dictionaries of foreign words is the 1964 edition of F.N. Petrov, I.V. Lëxin and S.M. Lokšina's

Slovar' inostrannyx slov. Unfortunately, it does not include several current Italian loans (konféta, pomidór and others), and the useful short survey "Grammatika inostrannyx slov", found in its earlier editions.

From the sub-group of the b) section of etymological dictionaries of Russian, N.V. Gorjaev's and A.G. Preobraženskij's works are considered inadequate. Both authors are uncritical, and propose either unsubstantiated etymologies (Gorjaev), or leave the choice among several proposed alternatives (Preobraženskij).⁶ The Russisches etymologisches Wörterbuch (1953-58, and Russian edition 1964-73) of M. Vasmer, who ranks among the most prominent scholars of Indo-European and Slavic linguistics,⁷ has reached incomparably higher standards than Gorjaev's and Preobraženskij's dictionaries.⁸ Vasmer's work has received numerous reviews, of which noteworthy are Jakobson's, Kiparskij's and Hüttl-Worth's commentaries, corrections and additions.⁹ As concerns Italian borrowings, Vasmer has the tendency to attribute them to German, French and Polish. In this respect we find Ètimologičeskij slovar' russkogo jazyka (1963-), edited by N.M. Šanskij, and so far printed in two volumes (or six installments) including the words beginning with the letter z, far more superior.¹⁰ Not only does it include Italianisms, which have never been recorded in any other previous etymological dictionary of Russian, but, for the first time, it also pays attention to Italian as a source of the loan-words in question. G. Cyganenko's Ètimologičeskij slovar' russkogo jazyka (1970) of about six hundred

pages has somewhat the same level as N.M. Šanskij, V.V. Ivanov and T.V. Šanskaja's Kratkij ètimologičeskij slovar' russkogo jazyka (1971).¹¹ They both provide some relevant information to our topic, but, unfortunately, do not treat many words of our "Lexicon".

As regards the sub-group, dealing with etymological sources of Italian, the interpretations of F. Zambaldi's Vocabolario etimologico italiano (1889), O. Pianigiani's Vocabolario etimologico della lingua italiana in two volumes (1907), and E. Levi's Vocabolario etimologico della lingua italiana (1914), frequently open to question, are seldom reflected in our work. Instead, regular references are made to the five volumes of C. Battisti and G. Alessio's Dizionario etimologico italiano (1950-57), very rich in scientific and technical terms, to one of the latest editions of A. Prati's Vocabolario etimologico italiano (1970), as well as to less complete B. Migliorini and A. Duro's Prontuario etimologico della lingua italiana (1970)¹² and G. Devoto's Avviamento alla etimologia italiana. Dizionario etimologico (1966, 1967). All these are found competent, but less convenient is D. Olivieri's Dizionario etimologico italiano, concordato coi dialetti, le lingue straniere e la toponomastica (1953, 1961) because of the arrangement of words by roots, and of its large number of place and personal names.

Our c) section of standard dictionaries¹³ of Russian and Italian contain many sources, most of which are recorded with appropriate etymon in the 4th and 5th columns of each word entry in the "Lexicon". Different editions of the Slovar' Akademii Rossijskoj, and of the Crusca

have been consulted.¹⁴ The third, revised and substantially supplemented edition of Tolkovyj slovar' živogo velikoruskago jazyka Vladimira Dalja in four volumes (1903-09) of a straightforward alphabetical order has been found preferable to the previous editions of etymological grouping. D.N. Ušakov's (ed.) Tolkovyj slovar' russkogo jazyka in four volumes (1935-40), based on the spoken Russian of the educated class and on the literary language, includes more Italian loan-words than Dal''s dictionary. A word of scholarly respect goes to excellent S. Battaglia's Grande Dizionario della lingua italiana (1961-in progress)¹⁵ which goes in many respects far beyond the Crusca, and N. Tommaseo and B. Bellini's Dizionario della lingua italiana (1858-79).

Finally, a few words on sources dealing with historical and cultural relations of Italy and Russia. The eminent specialist is Ettore Lo Gatto, who has published an extensive range of literature on the subject. His daughter A. Maver and others (E. Damiani, the Russian scholars I.M. Grevs and A.N. Veselovskij) are specialists in comparative Italian and Russian literatures. Giuseppe Berti, an expert in comparative history of both countries, contributed significantly to scholarship with his Russia e stati italiani nel Risorgimento (Turin, 1957).¹⁶ S.M. Solov'ev's Istorija Rossii s drevnejšix vremën (1962-66), V.O. Ključevskij's Istorija Rossii, published in both Russian and English (the latter in 1960), and other general books on history contain some pertinent data on mutual historical events of Italy and Russia. For our short study of Italo-Russian cultural relations, after a careful

selection, we have given a preference to works of Lo Gatto, Florinsky, Platonov, Clarkson, Mooser (an expert on Italian music in Russia) and several others (see Bibliography, part Books, b) General Sources).

c) Methods applied and Originality

Our loan-word material has been collected from many different sources. The latest editions of F.N. Petrov's Slovar' inostrannyx slov (1954, 1955, 1964), which include current vocabulary, have proven to be the most useful. Technical dictionaries (Obuxov, Zubkova, Riman, Markov and many others), and general sources on Russian lexicology and on foreign words (Vinogradov, Šanskij, Sobolevskij, Ogienko, Gal'di, Hüttl-Worth and others) have also been of a great help. The initial list of direct and indirect Italian loan-words in Russian was about one thousand words. After establishing the criteria of selection (see the part "Lexical Observations" in the Chapter IV), more than three hundred loans have been analyzed in the Chapters II and III, "Lexicon of Direct Italianisms in Russian" and "Addenda to the Lexicon" respectively, and frequent references to many others have been made in further chapters, which deal with cultural, lexical, phonetical, morphological and semantic aspects of borrowed material.

The main body of the dissertation, the Lexicon, is divided into a series of groups, determined by their semantic affinities. Each word entry of the "Lexicon" (sometimes also referred to as the word-list) contains seven columns, furnished with the following information:

1st column: The present-day form of the Italian borrowing in Russian, transliterated and followed in parentheses by its Italian equivalent (i.e., its model).

2nd column: French, English, German, Polish and Czech translation equivalents respectively, set off by slashes. If omitted, the accurate equivalent has not been identified. Frequently other foreign counterparts are also given, and placed after the last equivalent of their linguistic group (cf. French, Spanish, English, German, Dutch, Polish, Czech, Ukrainian, Bulgarian, Serbocroatian). These data are helpful in evaluating the position of the borrowing on the scale of international loan-word material.

3rd column: A definition of the loan-word, followed by one of the first five arabic numerals enclosed in parentheses. The numeral indicates the correspondence between the semantic content of the word in Italian and Russian:

- (1) The meaning(s) of the word is (are) almost identical in Italian and Russian
- (2) The meaning(s) of the word in Italian and Russian is (are) very close, but not identical
- (3) The meanings of the word cover a larger semantic field in Italian than in Russian
- (4) The word contains fewer meanings in Italian than in Russian
- (5) The meaning(s) of the word differ(s) in Italian and Russian

4th column: Abbreviations of Russian lexicographical sources, in which the borrowing is found. These are listed in a chronological order, but if a source consists of several volumes, published over an extended period of time, or if several different editions of the same dictionary have been consulted, the sequential order is distorted (cf. KIR: 1845-46; BUR-MIX1:1866; BUR-MIX2:1880; BUR-MIX3:1903; DUB1:1879; DUB2:1905; ČUD:1894; and so on). An arabic numeral immediately following certain abbreviations is to indicate the edition (cf. PET1 = Petrov's Slovar' inostrannyx slov, 1937; PET5 = same dictionary, published in 1955). These numerals do not necessarily correspond to the real editions of the given source; they represent editions in a chronological order, available to our research. If the loan-word is found without any modification in all editions, the abbreviation is printed without a numeral (cf. BUR-MIX, DUB). Each abbreviation records a source of borrowing, if given in a dictionary under discussion (cf. BUR-MIX:It; DUB1:Fr<Lat; DUB2:Fr; but ČUD).

The 4th column is divided into three groupings, each separated from the other by a period. The individual lexicographical sources within each grouping are separated by a semicolon. The groupings are the following:

a) Russian dictionaries of foreign words:

KIR: Kirilov, Nikolaj. Karmannyj slovar' inostrannyx slov. 2 vols. St. Petersburg, 1845-46.

BUR-MIX1: Burdon, I.F. and Mixel'son, A.D. Slovo-tolkovatel' 30,000 inostrannyx slov, vo-

šedšix v sostav russkago jazyka s ozna-
čeniem ix kornej. Moscow, 1866.

- BUR-MIX2: Burdon, I.F. and Mixel'son, A.D. Ob'jas-
nitel'nyj slovar' 60,000 inostrannyx slov.
St. Petersburg, Moscow, 1880.
- BUR-MIX3: Burdon, I.F. and Mixel'son, A.D. Polnyj
slovar' inostrannyx slov. Moscow, 1903.
- DUB1: Dubrovskij, N. Polnyj tolkovyj slovar'
vsex obšče-upotrebitel'nyx inostrannyx slov,
vošedšix v russkij jazyk ukazaniem /sic/ ix
kornej. Moscow, 1879.
- DUB2: Ibid., 1905
- ČUD: Čudinov, A.N., ed. Slovar' inostrannyx slov,
vošedšix v sostav russkago jazyka. St. Peter-
sburg, 1894.
- KAP: Kapel'zon, T.M., ed. Slovar' inostrannyx slov,
vošedšix v russkij jazyk. Moscow, 1933.
- PET1: Petrov, F.N., chief ed. Slovar' inostrannyx
slov. Moscow, 1937.
- PET2: Ibid., 1942.
- PET3: Ibid., 1949.
- PET4: Ibid., 1954.
- PET5: Ibid., 1955.
- PET6: Ibid., 1964.

b) Standard dictionaries of the Russian language:

- SAR1: Slovar' Akademii Rossijskoj. 7 vols. St.
Petersburg, 1789-94.

- SAR2: Slovar' Akademii Rossijskoj, po azbučnomu porjadku raspoložennyj. 7 vols. St. Petersburg, 1806-22.
- SRJ1: Slovar' russkago jazyka, sostavlennyj Vtorym Otdeleniem Imperatorskoj Akademii Nauk. 8 vols. (A - Ne). St. Petersburg, 1891-1929 (not all volumes of this incomplete edition were available for research).
- SRJ2: Ibid., 15 vols. (A - O), 1932-36 (not all volumes of this incomplete edition were available for research).
- DAL: Tolkovyj slovar' živago velikoruskago jazyka Vladimira Dalja. 4 vols. St. Petersburg - Moscow, 1903-09 (3rd edition).
- UŠK: Ušakov, D.N., chief ed. Tolkovyj slovar' russkago jazyka. 4 vols. Moscow, 1935-40.
- ANS: Akademiya Nauk SSSR. Slovar' sovremennogo russkogo literaturnogo jazyka. 17 vols. Moscow - Leningrad, 1950-65.
- OŽG: Ožegov, S.I. Slovar' russkago jazyka. Moscow, 1973, 1975 (10th and 11th editions).

c) Other Russian lexicographical sources:

- LEKS: Leksikon rossijskij i francuzskij, v kotorom naxodjatsja počti vse slova Rossijskago alfavita. St. Petersburg, 1762.
- GELT: Rossijskij cellarius ili Ètimologičeskij rossijskij leksikon, izd. M.F. Geltergofom. Moscow, 1771.

- JAN: Novyj slovotolkovatel', raspoložennyj po alfavitu, izd. Janovskago. 3 vols. St. Petersburg, 1803-06.
- REJ: Rejf, F. Russko-francuzskij slovar', v kotorom russkija slova raspoloženy po proisxoždeniju; ili ètimologičeskij leksikon russkago jazyka. 2 vols. St. Petersburg, 1835-36.
- BRK-EFR: Brokgauz, F.A. and Efron, I.A. Ènciklopedičeskij slovar'. 41 vols. St. Petersburg, 1890-1904.

5th column: Italian lexicographical sources (with the exception of Florio's dictionary, written in English but dealing with both Italian and English) in the respective order (an arabic numeral, following an abbreviation, is to indicate editions):

- ALUN: Alunno da Ferrara, M.F. Le ricchezze della lingua volgare sopra il Boccaccio. Vinegia, 1557.
- FLOR: Florio, J. A Worlde of Wordes, Or most copious, and exact Dictionarie in Italian and English. London, 1598.
- CRUS1: Vocabolario degli Accademici della Crusca. Venice, 1612 (1st edition).
- CRUS2: Ibid., 1623 (2nd edition).
- CRUS3: Ibid., 3 vols. Florence, 1691 (3rd edition).
- CRUS4: Ibid., 6 vols. Florence, 1729-38 (4th edition).
- CRUS5: Ibid., 10 vols. (A - Mut, incomplete). Florence, 1843-1910 (5th edition).
- CRUSVeron: Ibid., 7 vols. Verona, 1806 (this dictionary is not a continuation of the above editions and, hence, is placed the last regardless its date of printing).

- DIZ: Dizionario della lingua italiana. 7 vols.
Padova, 1827-30.
- PANL: Panlessico italiano, ossia Dizionario universale della Lingua italiana, lavoro compilato da una società di filoglotti e diretto da Marco Bognolo.
6 vols. Venice, 1839.
- FANF: Fanfani, P. Vocabolario della lingua italiana.
Florence, 1879.
- BROG: Broglio, E. Novo vocabolario della lingua italiana. 4 vols. Rome, 1870-97.
- TOMM: Tommaseo, N. Dizionario della lingua italiana.
2 vols. Turin, 1916-18.
- ACCAD: Reale Accademia d'Italia. Vocabolario della lingua italiana. 1 vol. (A - C, incomplete).
Rome - Milan, 1941.
- BATT: Battaglia, S. Grande Dizionario della lingua italiana. 10 vols. (A - Mot, in progress).
Turin, 1961-.
- GRZ: Dizionario Garzanti della lingua italiana. Milan, 1965 (1st edition).

6th column: a) Material dealing with foreign influences on the Slavic and Romance vocabularies. Abbreviations consist of the last name of the authors, followed in parentheses by a page number which gives information on the borrowing. First is listed material concerning general and specific foreign words in the Slavonic languages, second are sources, dealing with the Italian influence on the Romance tongues. The order is chronological, separately for the Slavic and Romance parts:

- a1) Miklosich: Miklosich, F. "Die Fremdwörter in den slavischen Sprachen." Denkschriften der Kaiserlichen Akademie der Wissenschaften, Philosoph.-Historische Classe. XV (Vienna, 1867), pp. 73-140.
- Matzenauer: Matzenauer, A. Cizí slova ve slovanských řečech. Brno, 1870.
- Christiani: Christiani, W.A. Über das Eindringen von Fremdwörtern in die russische Schriftsprache des 17. und 18. Jahrhunderts. Berlin, 1906.
- Smirnov: Smirnov, N.A. "Zapadnoe vlijanie na russkij jazyk v petrovskuju èpoxu." SORJAS, 88 (1910).
- Hüttl-Worth: Hüttl-Worth, G. Foreign Words in Russian. A Historical Sketch, 1550-1880. Berkeley and Los Angeles, 1963.
- Gardiner: Gardiner, S.C. German Loanwords in Russian, 1550-1690. Oxford, 1965.
- Kochman: Kochman, S. Polsko -rosyjskie kontakty językowe w zakresie słownictwa w XVII wieku. Warsaw, 1967.
- Biržakova: Biržakova, E.È., Vojnova, L.A. and Kutina, L.L. Očerki po istoričeskoj leksikologii russkogo jazyka XVIII veka. Jazykovye kontakty i zaimstvovanija. Leningrad, 1972.
- Arkad'eva: Arkad'eva, È.V. "Semantičeskoe osvoenie russkim jazykom terminov izobrazitel'nogo i prikladnogo iskusstva, arxitektury i muzyki ital'janskogo proisxoždenija." Unpublished Kandidat Diss., Moscow State University, 1974.
- Bond: Bond, A. German Loanwords in the Russian Language of the Petrine Period. Bern-Frankfurt/M., 1974.

- a2) Sarauw: Sarauw, Ch. Die Italianismen in der französischen Sprache des 16. Jahrhunderts. Leipzig, 1920.
- Wind: Wind, B.H. Les mots italiens introduits en français au XVI^e siècle. Deventer, 1926 (offset reprint: Utrecht, 1973).
- Hope: Hope, T.E. Lexical Borrowing in the Romance Languages. A Critical Study of Italianisms in French and Gallicisms in Italian from 1100 to 1900. 2 vols. Oxford, 1971.

b) This part of the 6th column, separated from the sub-division a) by a period, reports any other material pertinent to the loan-word under review. It lists without any particular order additional lexicographical material (GEJ, Rambelli), technical sources (dictionaries of architecture, of military and naval terms, medical dictionaries and so on), and general works (Oglenko, Gal'di, Karamzin) printed, and dealing with the given borrowing, in any language. All abbreviations of this sub-division are listed in the "Abbreviations of the Lexicon" (pp.vii-xix).

If the columns 4,5 and 6 do not report some of the above sources, it means that the loan-word is unrecorded in the missing dictionaries. Very specific and relatively new borrowings may, for instance, be reported in as little as two or three sources of the total of more than one hundred works, in which our loan material has been verified (cf. tor, férmi.j, mal'sékko).

7th column: This last column summarizes and appraises the information gathered. Many additional sources have been consulted, in partic-

ular etymological and general dictionaries of Russian, Italian, English, French, German, Polish, Czech, Slovak, Spanish and Ukrainian. The column begins with data on the word in Italian, frequently reporting its ultimate origin, date of attestation, and graphical, semantic, dialectal, and other peculiarities, pertinent to its historical development. Further is reported information on the borrowing in other languages, except Russian. Finally, the loan-word evaluation is given in Russian (first attestations and lexicographical documentations, route and time of penetration, graphical, phonetical, morphological, semantic features, interrelations with other languages and so forth). The column ends with references to the most valuable sources, relevant to its content.

In spite of consulting so many sources, a number of problems have arisen. Lexicographers (especially of the past) frequently draw information from previous dictionaries, regardless the risk of perpetuating mistakes.¹⁷ In this respect, the 4th column is significant; we may observe not only misleading etymology, but also a variety of alternatives, reported in dictionaries. The time of penetration is difficult to establish; but sometimes we have been able to give dates as much earlier as a century than given by authorities of Russian lexicography (ANS, Šanskiĭ and others).¹⁸ The routes of penetration constitute one of the most complex problem to resolve. Fortunately, our comparative approach of situating the topic in a wide context of the Romance, Germanic and Slavonic lan-

guages has been extremely helpful in resolving a number of these obscurities.¹⁹

d) Adopted Linguistic Terminology

Theoretical analyses of the lexical impact of one language on another have been of special attention to a number of eminent linguists of the synchronic approach (Einar Haugen, Uriel Weinreich, Leonard Bloomfield, Charles Hockett, R.W. Weiman, Hans Vogt, E. Richter, André Martinet, Louis Deroy, Antoine Meillet, Vittore Pisani, V.V. Akulenko and others).

Earlier attempts were to term the linguistic phenomenon of borrowing a mixture. This word, introduced from popular speech into linguistics by Hermann Paul, was regularly employed by W.D. Whitney and H. Schuchardt.²⁰ Mixture, however, is an inexact term since it "implies the creation of an entirely new entity and the disappearance of both constituents."²¹ Neither has received wide usage among linguists the anthropological term diffusion (and acculturation), suggesting the spread of the language itself rather than of its elements.²² The term adoption would seem to be more precise, since the speaker does adopt elements from a foreign language into his own, but this word, convenient for the process itself, is not suitable for the adopted word (an adoptee?).²³ Another term interference, initiated by the Prague School of structural linguistics, entered American usage with Weinreich. His interference phenomena, implying "the rearrangement of patterns that

result from the introduction of foreign elements into the more highly structured domains of language, such as the bulk of the phonemic system, a large part of the morphology and syntax, and some areas of the vocabulary (kinship, color, weather, etc.)"²⁴ is more specific than our present approach of lexical influence, for which we have adopted the term borrowing, defined by Haugen as "the attempted reproduction in one language of patterns previously found in another."²⁵ However, the term borrowing, largely accepted in the linguistic usage, must be taken with some caution; it suggests that 'the borrowed' will be paid back, while the process of borrowing "takes place without the lender's consent or even awareness, and the borrower is under no obligation to repay the loan."²⁶

According to Bloomfield's distinction of borrowing into dialect, cultural and intimate, our topic of Italianisms in Russian deals strictly with the cultural borrowing; that is, the borrowed features come from a foreign language. Some of the terminology of borrowing, defined precisely by Haugen in his article "The Analysis of Linguistic Borrowing" has been applied to our subject. Basing primarily on the relationship between morphemic and phonemic substitution, Haugen sets up three classes of loans: a) loan-words (imported without morphemic substitution); b) loanblends (imported with partial morphemic substitution); c) loanshifts (show complete morphemic substitution). The present study deals mostly with the class of loan-words, which underwent phonemic substitution, either partial (cf. báshnja from the model

bastía), or none (cf. a bene placito).²⁷

The degree of phonemic substitution of loan-words depends on many factors. It has been generally assumed that early loans are 'the most distorted word' and, hence, show the highest degree of substitution. This principle is basically sound, but needs certain additions. Haugen offers further criteria, which he sums up in a nut-shell: a) a bilingual speaker introduces a new loanword in a phonetic form as near that of the model language as he can; b) if he has occasion to repeat it, or if other speakers also take to using it, a further substitution of native elements will take place; c) if monolinguals learn it, a total or practically total substitution will be made.²⁸ Haugen's statement is applicable to Italian loan-words in Russian of a high frequency only.²⁹ In other words, a number of Italian words are limited to their specific usage (music, architecture, physics), and despite their long existence in Russian, and despite being frequently repeated in specific circles by either bilinguals or monolinguals, they do preserve their original forms (cf. libréttto, tessitúra, rotónda), or show little of substitution (cf. picčikáto, rečitatív, brékčija).

Loanblends, the second division of Haugen's loan-classes, are not largely represented in our topic. In this category, there is perhaps as little as batýrščik (model battitore), teredórščik (model tiratore), zabastóvka (model basta), marinísta in the sense of 'a marine painter' (model marína), bolónka in the sense of 'a small dog' (model the city of Bologna) and several others, and then, of course, some blended derivatives

of the type grandióznyj (model grandíoso) and ópernyj (model òpera). Russian lexicologists (Šanskij and others) consider loanblends to be words of native Russian origin, since they emerged in Russian itself, despite the fact that they are derived from foreign stems.³⁰ As concerns loanshifts, Gal'di mentions an indirect Italian loan translation (calque) neposredstvennost', taken through German Unmittelbarkeit (model immedia-tézza). Loan translations in Russian, however, are common from French rather than Italian (cf. ballet terminology: vo vtorój or vtoraja po-zícija based on the model à la seconde; tánc šestí based on the model pas de six, and so forth).

The traditional classification of borrowed material upon the degree of assimilation into Lehnwörter ('denizens', or 'emprunts proprement dits') and Fremdwörter ('aliens', or 'pérégrinismes ou xénismes')³¹ initiated by a German School in 1859, may be easily applied to our Italian loan-words, which, fundamentally, either are naturalized elements in Russian (cf. buffonáda, butafor, komediant, maljaríja, kanál'-ja), or stay as aliens (cf. brútto, alla príma, accúro, buón frésko, ostináto, sénza réplica).

In our work further attention is paid to Italian loan-words from the viewpoint of international vocabulary. The topic of international elements has been studied in detail by Slavic lexicologists, in particular Soviet (V.V. Akulenko, A.A. Beleckij, M.M. Makovskij, O.B. Šaxraj) and Czech (Vilém Fried, Otokar Vočadlo, R. Vavřich). The most comprehensive study of this concept is given by Akulenko in his Voprosy

internacionalizacii slovarnogo sostava jazyka (Xar'kov, 1972). According to him, internationalisms are either borrowed or native elements (morphemes, words, phrases), which exist in different languages of the globe (at least in three European languages of international standing of different Indo-European sub-divisions, such as in German, French and Russian), and have identical or near-identical meaning, graphical and phonetical structures. International words can be pure borrowings (cf. Ger. Faschismus, Fr. fascisme, Russ. fašizm, all from Ital. fascismo), derivatives from Greek and Latin stems (cf. Eng. television, Fr. télévision, Russ. televiziija, Cz. televize) or native elements (cf. Ger. Bolschewik, Fr. bolchéviste, Russ. bol'shevík, all from Russ.). Soviet linguists also label this type of words evropejskie internacionalizmy or meždunarodnye evropeizmy, while some Western scholars (Haugen, Deroy) employ the term Internationalisms, and others suggest Europeanisms (E. Peruzzi) or Panuropeanisms (Schiaffini). Here, the term Europeanism has no geographical connotations; it implies also languages of the non-European continent. Throughout our work, both terms Internationalisms and Europeanisms are used identically.

International Italian borrowings can be easily identified by reading the Romance, Germanic and Slavic counterparts of each loan-word in the 2nd column of our "Lexicon." Further information may be found in the 7th column, and the theoretical premises are drawn up in the "Lexical Observations" of the Chapter IV.

FOOTNOTES

¹ The neglect of the topic of borrowing is partially due to research, which presents many difficulties of a scholarly and technical nature. For instance, the determination of the original source of words against the background of previous misleading information is a very complex task, requiring a constant consultation of many dictionaries, itself not only an extremely time-consuming process, but also a monotonous mechanical course little inspiring the creative mind. If these unpleasant formalities are discouraging for potential investigators, it must be pointed out that at the advanced stages of research, when the gathered information is analyzed, combined with cultural aspects and compared with similar phenomena in other languages, this scholarly involvement becomes fascinating and rewarding for the previous painstaking labour.

² By 'international mediators' we understand Western European languages, which, in our study, represent the so-called 'international vocabulary'.

³ Russia is much indebted to Italy for the foundation of her shipbuilding industry and the introduction of many spheres of arts.

⁴ A parallel trend may be observed in other languages (cf. the Italian loan grotto and the French variant grot in contemporary English).

⁵ This statement was made by Professor Šanskiĭ in person during the writer's study visit at Moscow State University in the summer of 1978.

⁶ Boris O. Unbegaun, A Bibliographical Guide to the Russian Language (Oxford: The Clarendon Press, 1953), pp. 49 and 50.

⁷ Nicholas Poppe, Jr., Studies of Turkic Loan Words in Russian (Wiesbaden: Otto Harrassowitz, 1971), p. 43.

⁸ Roman Jakobson, "Max Vasmer, Russisches etymologisches Wörterbuch," Word, VII, 2 (1951), p. 188.

⁹ See Jakobson, op. cit., pp. 187-91; Valentin Kiparskij's review of Russisches etymologisches Wörterbuch by Max Vasmer in Voprosy jazykoznanija, V (1956), pp. 130-38; and Gerta Hüttl-Worth's Foreign Words in Russian: A Historical Sketch, 1550-1800, Berkeley and Los Angeles: University of California Press, 1963.

¹⁰ This dictionary is almost complete, but its printing is delayed because of slow bureaucratic procedures in the Soviet Union.

¹¹ Kratkij ètimologičeskij slovar' russkogo jazyka, first published in 1961, was intended as a handbook for teachers. Its appearance, which provoked sharp criticism, was reported in Voprosy jazykoznanija as a fiasco. The preparation of a new detailed dictionary by Šanskij, with the assistance of a competent staff, is a result of the previous failure (taken from Poppe, op. cit., pp. 49-50).

¹² In his study Etymological Dictionaries (Chicago and London: The University of Chicago Press, 1976, p. 11), Yakov Malkiel calls an etymological prontuario a "'compendium' or 'guide', which generally denotes and connotes a less energetic commitment or stakes out a more modest claim to originality."

¹³ Unbegaun and other linguists term this type of dictionaries 'general' (see Unbegaun, op. cit., p. 124 and ff.). We retain in our study the term 'standard'.

¹⁴ These dictionaries, subjects to numerous critical reviews by specialists in Slavic and Romance lexicography, need little to be commented here.

¹⁵ After the death of S. Battaglia in the early 1970's, the chief editor of the dictionary has been appointed Giorgio B. Squarotti.

¹⁶ The work appeared in the Russian translation Rossija i ital'janskije gosudarstva v period Risordžimento (Moscow: Izdatel'stvo inostranoj literatury) in 1959.

¹⁷ T.E. Hope, Lexical Borrowing in the Romance languages: A Critical Study of Italianisms in French and Gallicisms in Italian from 1100 to 1900. Vol. I (Oxford, Basil Blackwell, 1971), p. 6.

¹⁸ We do not necessarily point out all these differences, since the aim of our work is different from a critical review of inaccurately established lexicographical data.

¹⁹ If we know, for instance, that German Kamee is a 19th century Gallicism, we may hardly agree with Ogienko's view that kaméj, documented in Russian since the 18th century, is a German loan.

²⁰ Einar Haugen, "The Analysis of Linguistic Borrowing," Language, 26 (1950), p. 210.

²¹ Ibid., p. 211.

²² Ibid.

²³ Ibid.

²⁴ Uriel Weinreich, Languages in Contact. Findings and Problems (The Hague: Mouton, 1973), p. 1.

²⁵ Haugen, op. cit., p. 212.

²⁶ Ibid., p. 211.

²⁷ Complete phonemic substitution, which results in a new, almost completely unrecognizable to the speaker of the model language, form has been very seldom observed in our studied material. Perhaps some Italian loans of the type želdak, entering Russian through a transmitter-language, can be classified into this category of substitution.

²⁹ Many Italian loans, even of a high frequency (fábrica, gazéta, ópera), show a low degree of substitution. This is due to their relatively easy phonetical and morphological adaptation in Russian.

²⁸ Haugen, op. cit., p. 216.

³⁰ See N.M. Shanskii, Russian Lexicology New York: Pergamon Press, 1969), pp. 61-2.

³¹ The English terms are used by T.E. Hope, op. cit., vol. 2, p. 577, and the French terminology is suggested by Louis Deroy in his L'Emprunt linguistique (Paris: Les Belles Lettres, 1956), p. 224.

CHAPTER I

OUTLINE OF ITALO-RUSSIAN CULTURAL RELATIONS

(From Early Times to the Present)

The cultural contacts between Italians and Russians have existed for centuries. Italians were among the first foreigners to 'discover' Russians while seeking routes to the Orient. According to Lo Gatto's investigations, early in the 11th century Emperor Enrico II received a notice from an Italian missionary Bruno about the existence of the Russian lands.¹ In the following centuries, the territory inhabited by the Russian tribes was explored by the brothers Niccolò and Matteo Polo, Giovanni da Pian del Carpine, and other Italians.²

After assuming the prestige of Venice in naval and commercial affairs and becoming the most powerful maritime force in Europe, Genoa established colonies in the Crimea.³ Her settlement on the Black Sea rapidly attained prosperity and wealth; there Italians built houses, churches, roads and fortresses. Genoese traders offered to the neighbouring Tatars and Russians merchandise from the Orient and Occident. By the middle of the 14th century when Novgorod was trading with German, Swedish, Norwegian and other Western merchants, Moscow established commercial ties with the Italian tradesmen from the Crimea. Muscovy received from them food products, silks, precious stones, silver and golden articles, and other items in exchange for furs, fish or wax.⁴

This was the initial period during which Russians heard Italian words in the sphere of trade, nautical and domestic affairs.

The Library of San Marco in Venice preserves a significant manuscript of the 15th century written by two Venetian diplomats, Barbaro and Contarini, about their journeys in Old Russia and Persia. Giuseppe Barbaro spent sixteen years (1436-52) in the Venetian colonial town Tana of the Azov region as a merchant. In his memoirs, Viaggio del magnifico messer Ipsaphat Barbaro, ambasciatore della illustrissima repubblica di Venetia alla Tana,⁵ the author gives some details on relations of Tana's population with Muscovy. Ambrogio Contarini, travelling back from Persia to Italy through the Russian lands, stopped with a group of Russian and Tatar tradesmen in Moscow in 1476. He left interesting observations on Italians and other foreign nationals living in Moscow, or coming there to purchase furs and other articles.⁶

The exposure of Russians to Italian culture until the third quarter of the 15th century was, however, sporadic and left very little in the domain of language. It was only Ivan III who, with his marriage in 1472 to the Greek princess educated in Rome, Sophia Paleologus, niece of the last Byzantine Emperor, opened the doors of Muscovy to Italian brains, talents, skills and experience. In his desire to strengthen the position of Muscovite Russia, Ivan III began to engage in regular diplomatic relations with the Italian courts, the Teutonic and Livonian Orders of Knights, Sweden and other states of Western Europe. As a result of his continuous effort to modernize the

Muscovy State, foreign masters of 'every craft' flowed into the country to teach Russians their methods of work. Among the foreign craftsmen were Italian architects, builders, painters, musicians, doctors; German merchants, miners, mercenaries; Hungarian engineers and technicians, and others. The influx of foreigners into Muscovy during the reign of Ivan III laid the foundations for Moscow's foreign colony, the so-called nemeckaja sloboda,⁷ and prepared the soil for Peter the Great's period of Westernization.

Since Russians lacked the knowledge in building massive complexes, Ivan's interest was to invite skilful architects to Muscovy. He turned with his request to Italy which had the greatest reputation in architecture during the Middle Ages. Italian architects, builders and craftsmen were engaged by many European nations to beautify their cities with the magnificence of the Italian Renaissance. Ivan's invitation was accepted by an architect of renown in Bologna, Fieravanti degli Uberti, later nicknamed 'Aristotle' by admiring Russians. Upon his arrival in Moscow in 1475, Fieravanti was entrusted with building of the Cathedral of the Assumption (Uspenskiĭ sobor) within the Kremlin. Built upon model of the Vladimir Cathedral in the Byzantine style, Fieravanti's structure, decorating Moscow until the present day, was a creation of his own talent, and his Italian spirit and genre. Aside from this significant cathedral, Fieravanti erected other churches, was involved with the production of artillery material and with minting of coins,⁸ and instructed Russian builders in making bricks and mortar.⁹ His presence

in the Muscovite State initiated the architectural activities of Italians in the country; many of them were brought to Moscow in 1490 by the brother of Sofia Paleologus.

In the following decades Italian architects participated in rebuilding the Kremlin walls, towers and gates. The Spasskaja bašnja was raised in 1491 by a talented Italian, Pietro Antonio Solario, a builder of Milan. The tower bears to the present an inscription of its creator.¹⁰ Another Italian, Antonio, nicknamed 'Frjazin', initiated the reconstruction of the heavy brick walls of the Kremlin. The walls, originally erected at the orders of Dmitrij Donskoj, were partly ruined at the time of Ivan III, and hence could no longer serve as an efficient defence against the attacks from Tatars, and other foes of Russians. Antonio was joined in his building by other Italians, and they finally extended the Kremlin territory by a third of its initial size. The Granovitaja palata was built between 1487 and 1491 by Solario in collaboration with Marco Ruffo. Its geometrical shape, resembling the diamond pattern, reflects the spirit of Italian palaces, such as the Palazzo dei diamanti in Ferrara.¹¹ The Cathedral of the Archangel Michael (Arxangel'skij sobor), a burial area of the rulers and princes from Ivan Kalita to Peter the Great, was reconstructed between 1505 and 1509 by a Venetian master Alevisio, called 'Novyj'. The base of the Cathedral was built in Byzantine style, but its delicate details, such as the ornaments, show the Italian influence. An Italian architect, Marco Bono, completed in the Kremlin a bell-tower with a chapel inside.

Until recent times his work was wrongly attributed to a Russian master of Boris Godunov's reign. Another Italian, Petrok il Piccolo, had already supplied in the 1530's Bono's tower with a famous bell, which eventually came to sound the beginning of the Bolschevik Revolution.¹² Piccolo's name has been also associated with the Kitaigorod, a massive stone wall fortress near the Kremlin.

These are just a few names and details to underline the significance of Italian art in Russia during the Middle Ages. Naturally, Russian architects and builders working together with Italian masters became acquainted with foreign terminology. It may be suspected that some of the Italian architectural terms in contemporary Russian go back as far as the times of Ivan III but, unfortunately, they were seldom recorded in written form and, therefore, as a rule are attributed to a much later period.

If written evidence of Italian words in Russian has been lacking from the mediaeval period, the 16th and 17th centuries diplomatic reports and translations from Poland reveal a certain number of Italian loans. Poland-Lithuania played a special role in transmitting foreign words into Russian because of her location between the West and Russia. She had herself been strongly influenced by the Germans from Silesia and East Prussia region,¹³ and by Italians since the Middle Ages. The Italian influence in Poland became particularly strong after the marriage of King Sigismund I to Bona Sforza, a descendant of the Milanese Ducal house, in 1518.¹⁴ Italianisms like arkebúza, fábrika, špága entered Russian

through Polish intermediary during this period. Some of these Italian words were subjected to the influence of both Polish and German.

The geographical position of Poland-Lithuania was a physical barrier for Russia's fruitful contacts with Western progress and enlightened ideas.¹⁵ S.C. Gardiner observed that:

The only Russians to come into direct contact with the west were the ambassadors who were sent to England, Austria, Germany, Spain and Italy during the second half of the 16th and throughout the 17th century. But these ambassadors were intellectually and culturally so unprepared for their stay abroad, while they did not know any foreign languages, that they did not react at all, even passively, to their new surroundings, and this in spite of the fact that, unlike the Russians who kept foreign ambassadors in strict confinement, the west Europeans were willing to introduce the Russians to all their activities. The only things for which the Russians showed any interest or understanding were relics of saints and other things of religious interest, to which they seem to have had free access. They did not go so far to try to find a way of giving linguistic form to their impressions, because they were impressed only by what they actually perceived.¹⁶

Despite regular diplomatic visits to the West, and the presence of Italian, French, German, Dutch, Danish, English and other foreign specialists in Muscovy, Russians continued to be cut off technically, ideologically and linguistically from the Western world until the reign of Peter.¹⁷ With Peter the Great's 'opening a window on Europe', a stream of Western knowledge began to pour into Russia to destroy the barriers of her mediaeval seclusion sustained for centuries. Peter called in

hundreds of skilled foreign workers and specialists whose task was to transmit to Russians their learning in the spheres of technology, industry, science, government, administration, education, art and ethics.

Technical innovations introduced under the Tsar received their expression in a new lexical material. Around 1700 the technical language as well as everyday speech were saturated by a wave of foreign words frequently denoting entirely new concepts to a Russian man. The language abounded with German military and administrative words, Dutch and English maritime terms, and some French words of a general character. As regards Italian terminology in Russian of this period, naval and architectural words predominated. Explaining the introduction of Italian maritime terms, B.L. Bogorodskij in his work "Staršaja sistema morskoi terminologii v èpoxu Petra I" suggests the theory that Peter's initial interest was centered around the Black Sea rather than in the Baltic region, and thus Italian naval words were introduced into Russian before the great influx of Dutch and English terms.¹⁸ Indeed, the Italianisms dealing with the art of navigation and the shipbuilding industry were abundant, but many of them were doomed to disappear from the language soon after the death of the Emperor. Among those words which have survived are the names of ships (feljúga, fregát, galéra) and of winds (bóra, maèstro, levánt, punént). Some of these Italian naval words were known in Russia long before Peter I.

The ties between Venice and Russia were quite intensive in the

Petrine era. After the capture of Azov in 1696 from the Turks by the Tsar's new regular army, Peter sent young courtiers abroad to study navigation and other maritime subjects. The majority went to Venice while the others received instruction in Holland and England. At the same time, Peter the Great employed Venetian ship-craftsmen at the new established shipyard in Voronež. The Arxiv Morskago Ministerstva of St. Petersburg preserves for the year 1699 some details about the construction of "velikago gallasa, jaxty i korablej"¹⁹ by Venetian masters in Voronež. A.M. Haupt states that Venetian craftsmen and ship-building terms were not unfamiliar in Voronež in the Petrine period since Russians made acquaintance with Venetian sailors early in the 16th century, and possibly learned from them "a good deal about galleys and oar-propelled vessels."²⁰

During the reign of Peter I many foreign maritime documents were translated into Russian. The translations were not solely from Dutch, English and Danish, but also from Italian. For instance, the instructions for the galley navy established in the Baltic Sea under the command of an Italian officer, Count I. Bocis, were translated from Italian and printed in 1714 in St. Petersburg under the title General'nye signaly, kotorye čineny budut vo flote ego carskago veličestva vserossijskago Petra I.²¹ Furthermore, a Russian manuscript of 1706 describing different types of Venetian ships and customs of Venetian sailors was translated from the Italian original, and accompanied by water-colour paintings of the ships in question to facilitate the comprehension of the matter for readers.²² Since the Russian language lacked its own technical words,

these translations were full of Italian terminology; names of ships and their detailed parts were left in the original, written in the Latin script or in Russian letters. Only in some instances did the Russian translators give a short explanation, such as "marner, ili soldat."²³

In number of translations, Italian ranked fourth after Latin, German and French until the 1770's.²⁴ Aside from the nautical field, translations of the Petrine period from Italian were significant in the realm of architecture. Barocci de Vignola's text on the principles of architecture translated into Russian as Pravilo o pjati činax arhitektury served as a manual for Russian students, and in Peter's era alone

was published three times (in 1709, 1712 and 1722).²⁵ A number of the terms used in these early editions of Barocci de Vignola's translation gradually disappeared from Russian usage (cf. abako as 'verxnjaja čast' kapiteli u stolpa' < It. àbaco, arketi as 'malen'kaja arka' < It. archétto, imposkapo as 'nižnjaja čast' kolonny' < It. imposcapo, kolarino as 'pojas kapiteli' < It. collaríno, voluta as 'ukrašenie na kapiteli' < It. volúta). Many terms in these translations were subjected to various spellings (cf. cokolo and cokol', arko and arka, and so on). Nevertheless, as it acquired a more stable shape in Russian through its written medium, Italian terminology became a significant active component of the language of Russian specialists in architecture and its related subjects.

In spite of a growing number of translations from Western European

tongues in the Petrine age, some Italian, Dutch, English, Swedish and German text-books of the Naval Academy and of other newly established institutions were available to Russian pupils only in the original languages. Obviously, neither students nor professors, who frequently were foreigners themselves, sought for Russian equivalents and, therefore, foreign terms were easily accepted as a part of the Russian technical vocabulary.

The tradition of inviting Italian architects and builders to Muscovy was carried on by Peter the Great. In 1703 an Italian architect, Domenico Trezzini, working at the time for the King of Denmark, arrived upon Tsar's invitation to design and build in the deserted region at the mouth of the Neva river a glorious capital of Emperor's dreams, St. Petersburg. During his thirty years spent in the new city, Trezzini constructed so many buildings that his successors would hardly reach the number in a hundred years.²⁶ Among his greatest works were the Fortress and Cathedral of St. Peter and Paul, which has remained a symbol of today's Leningrad, the Twelve Colleges, an edifice of the first University in St. Petersburg, the imposing Third Winter Palace later transformed into the Hermitage Museum, and many others.

Trezzini was followed in St. Petersburg by a number of Italian and other Western European architects of note. For instance, two prominent architects, the Italian Giovanni Maria Fontana and the German Gottfried Schädel, worked together on Mensikov's Palaces in St. Petersburg and at Oranienbaum. Nicolò Michetti, an Italian with a special

gift as a decorator, was named the chief architect of the new capital after the death of the Frenchman Jean Leblond in 1719. Michetti's talented hands tastefully decorated many private rooms of Peter's residences, but his major works were the Strel'nyj Palace, reconstructed twice during the 18th and 19th centuries, and the Gardens of the Peterhof complex. Other Italian architects like Jacopo Gaspari, Galeazzo Quadro, Carlo Ferrara, Domenico Ruta, Gaetano Chiaveri or Pietro Trezzini (a son of the distinguished Domenico Trezzini) were perhaps less known, but they nevertheless contributed to the beauty and elegance of St. Petersburg.

As concerned the arts of sculpture and decoration, the Tsar sent envoys all over Italy in search of statues and other artistic objects. The Summer Gardens were adorned by spirits of Baratta, Cabianca, Bonazza, Gropelli, Tagliapietra, Zorzoni and of other renowned Italian, in particular Venetian, masters of sculpture. One of the most talented Italian sculptors who worked at Emperor's court was Carlo Rastrelli, the father of the famous architect Bartolomeo Rastrelli. Italian painters were not a preference of Peter's. He liked very much Dutch and Flemish painters, especially those who excelled in naval topics and, therefore, acquired many paintings of these two schools, but few from Italy.

It became customary under Peter to send talented Russians abroad for training in various European languages and the highly developed arts and sciences of the West. Aside from the mentioned group of young gentlemen studying naval subjects in Venice and other European cities,

in 1716 Peter the Great sent eight Russian architects to Italy, France and Holland. The knowledge and experience of these young artists in foreign educational systems later facilitated the foundation of regular architectural schools in Russia.²⁷ Among the first Russian students of painting to receive their education in Italy was Ivan Nikitin. Nikitin's training in the Italian schools left its traces in some appealing portraits of the Emperor.²⁸

Russians who travelled abroad in the Petrine time were attentive observers of foreign cultures and progress. Some of them kept diaries (dnevniki) in which they noted their impressions of everyday life of the countries visited. Their memoirs narrated in emotional, animated and colourful tones differed greatly from the cumbersome, lifeless, official descriptions of previous visitors, travelling as a rule in the capacity of diplomatic missionaries, and writing reports of necessary facts. The courtier Petr A. Tolstoj, Prince Boris Kurakin and the Boyar Boris ^xSeremetev were the leading figures who visited Italy during Peter's reign and left valuable recollections from their sojourns.

P.A. Tolstoj undertook a trip to Western Europe with the intention of studying military and naval affairs. Tolstoj's visit to Italy between 1697 and 1699 was mainly stimulated by his knowledge of the Italian language.²⁹ In his diary the courtier vividly described his contacts with Italian people, nature, musical, theatrical and academic life, and no less attention paid to architectural structures of Venice, Naples, Rome and other cities. Frequently, in naïve astonishment, Tolstoj compared

the remarkable stone palaces of the Italian Renaissance with the rudimentary wooden buildings of Muscovy. In addition, the courtier made some observations of a psychological nature; they usually concerned Italian women whom he found tall, attractive and intelligent but timid.³⁰ His memoirs have been of great importance to investigators of Russian history, culture and historical lexicology. In his descriptions, P.A. Tolstoj had recourse to a number of Italian words, many of which are still in contemporary Russian usage. The Putesestvie stol'nika P.A. Tolstago v Italiju v 1697-1699 gg. is one of the first documents in which some surviving Italianisms have been attested.

If Tolstoj used Italian words moderately, the Emperor's brother-in-law, B.I. Kurakin, employed them too superfluously. Prince Kurakin, whose purpose of travel was learning the art of navigation, was more preoccupied by amusement than studies. His letters from Italy, containing information on balls, carnivals, dinners and other types of diversion, were written in a morphological and lexical mixture of many European languages with an abundance of Italian words and expressions. Kurakin's following sentence, comprising seven Italianisms spelled in both the Russian and Latin scripts, has been frequently quoted as a classical example of redundancy of foreign words in Russian:

V tu svoju bytnost' byl inamorat (v) slavnuju xorošestvom odnoju čitadinku (gorožanku), nazyvalasja Signora Francesca Rota, i tak byl inamorato, čto ne mog ni času bez nee byti, i rasstalsja s velikoju plač'ju i pečal'ju, až do six por iz serdca moego tot amor ne mozet vydati i, čaju, ne vydet, i vzjal na memoriju ee personu i obeščal k nej opjat' vozvratit'sja.³¹

The phenomenon of Kurakin's excessive usage of foreign words has been termed Kurakinism by the Hungarian philologist M. Fogarasi.³² Many of Kurakin's expressions were incomprehensible to a Russian reader, and they entered neither special nor common usage. A number of Italianisms recorded in Smirnov's Zapadnoe vlijanie na russkij jazyk v Petrovskuju èpoxu are precisely Kurakinisms and, thus, cannot be considered loans in the real sense of word (cf. arma, armata, disperat, domestika, kambiatura, malkontent, mizura, vesta di kamera).

The diary of the Boyar Šeremetev is rather of a formal nature since he visited Italy and Malta in the function of the Russian ambassador, though he admitted that he also travelled "po svoej oxote."³³ Nevertheless, his recollections are important documents on Italo-Russian relations of the time.

It was chiefly through Russian travellers and missionaries that the knowledge of cultural events of the West penetrated into the Russian court in the form of new concepts and lexical material. Italian opera, which in the 17th century invaded Madrid, Paris, Salzburg, Vienna, Prague, and enjoyed great prestige in most of Western Europe, was still an unknown entertainment in Peter's Russia. The Tsar himself was not attracted by music, except for church singing and performances on the drum.³⁴ Musicians engaged for his service were mainly Germans, not Italians.³⁵ In spite of Peter's little interest in music, Russia did not lose her contacts with the Italian musical life of the time. P.A. Tolstoj, who reached Venice when she blossomed in the resplendence of

talented composers, opera singers and rich theatrical decors, sent to St. Petersburg letters of admiration for Italian opera and theatre. The Russian court also received enthusiastic reports on the performances of Italian opera in Amsterdam, Paris and other European cities from B.I. Kurakin. But it was only in 1730 with the accession to the throne of Anna Ioanovna, a niece of Peter the Great, that Italian music conquered the Russian Empire as well as Russian hearts, and sustained the privileged position until 1764 when French Comic opera appeared on the Moscow stage.

The seeds of Italian culture were sown by Ivan III and watered by Peter the Great, but its fruits were gathered by the three Empresses, Anna Ioanovna, Elizabeth and Catherine II. Gerald Seaman gives this brief account on the post-Petrine epoch:

From the point of view of cultural development, the eighteenth century may well be regarded as the most remarkable in the whole of Russia's pre-Revolutionary history. In less than a hundred years, resulting from the measures inaugurated by Peter the Great (1682-1725), Russia was transformed in the hands of the Empresses Anna (1730-40), Elizabeth (1741-62), and Catherine II (1762-96) from an underdeveloped feudal power into a highly civilized state, complete with universities, an Academy of Arts (founded in St. Petersburg in 1757), theatres and concert halls. The Petersburg Court (particularly in the time of Catherine the Great) became the meeting point of some of Europe's most illustrious artists, sculptors, architects, composers and performers, and was famous throughout the West for its brilliance, opulence, and splendour. For much of the eighteenth century Russia was indebted to West-European (especially Italian) culture.³⁶

By Russia's 18th century debt to Italy, G. Seaman has in mind music in particular. If Peter attached to musical and theatrical entertainment merely utilitarian importance (the function of both music and theatre was to improve the social conduct of Russian nobility), for his female successors this type of art "became indispensable to the life of the Court - an embellishment and distraction."³⁷ Since the Empresses wanted their court to equal the grandeur of sovereigns' residences of the West, they indulged themselves in the imported luxury of music, ballet, theatre, games, and other kinds of social pleasure.

The Russian society of Anna Ioanovna began to savour and appreciate the genius of Italian music and theatre. In 1730 at the occasion of celebration of Empress' coronation, the King of Poland and Saxony, Augustus II, sent to Moscow a company of Italian and French players, dancers and singers headed by Tommaso Ristori.³⁸ Its repertoire consisted of minor operas, intermezzi, and elements of the Commedia dell'arte. Through Ristori's troupe the court became acquainted with Arlecchino, Pantalone, Dottore, Colombina, Valerio, Scaramuccio and other masks of the Italian Comedy. Two years later, Johann Hübner, an excellent German horn-player and violinist-conductor who arrived in Russia under Peter, brought from Venice three remarkable violinists - Pietro Miro and the brothers Madonis. He also hired an Italian troupe which performed in St. Petersburg comedies and intermezzi translated into Russian and, for foreign personages at the court

into German. At the departure of the troupe, the Empress turned to Italy with the idea of establishing a permanent theatrical company in St. Petersburg.

In the summer of 1735 Miro recruited for Anna Ioanovna a group of highly gifted Italian performers under the direction of Francesco Araia, a Neapolitan maestro and composer who attained significant recognition in Florence. Among Araia's company members were, for example, the actor Carlo Bertinazzi (called 'Carlin') who, after leaving Russia, became the most famous Arlequin of the Commedia dell'arte in France; the prima ballerina Zanetta Casanova, mother of the renowned adventurer Giacomo Casanova; the decorator-painter Girolamo Bono who adorned theatrical scenes in such a manner that all Russian spectators were astounded; or the violinist and composer of note, Domenico dell'Oglio.

The year 1736, the debut of Araia's performances in St. Petersburg, is memorable in the history of music in Russia; it was the year of the inauguration of a permanent scene, and of the appearance of opera seria.³⁹ Araia opened the artistic activities with his own opera La forza dell'amore e dell'odio performed in Italian, but its printed libretto was translated by the poet Trediakovsky into Russian. During his twenty five years of residence in Russia, Araia produced about fifteen operas and ballets in the Italian style.⁴⁰ His opera Cefal i Prokris was composed to a Russian libretto by Sumarokov and produced with a cast of Russian singers.

In the early 1740's Araia imported to Russia an additional troupe of Italian talent, including Lorenzo Saletti, one of the best sopranos of the epoch much appreciated in Rome, Venice and at the Spanish court.⁴¹ These gifted artists added to the luxury of the court dinners, balls, masquerades and diverse celebrations during which musical and theatrical performances were now a part of the Russian etiquette.

The reign of Anna Ioanovna witnessed in 1738 the foundation of the first choreographic institution, ancestor of the Peterburg Theatrical School established forty five years later. Its opening has been accredited to a French ballet-master, Jean-Baptiste Landé, who was invited with a group of dancers by the Empress to take charge of the development of the ballet in Russia. Landé maintained his prestige at the court despite the presence of the prominent Italian choreographer Antonio Rinaldi. When Landé died in 1745, the directorship of the ballet school was transferred to an Italian, Antonio Fusano, but after his departure in 1750 the position was held again by Frenchmen.

During the 18th and 19th centuries the ballet in Russia remained under an exclusive influence of French masters. Consequently, the Russian ballet terminology is primarily of French origin. French ballet terms entered Russian usage in three waves - in the late 1730's when the ballet was introduced by Landé, in the 1830's when the Russian ballet was affected by the romantic movement flourishing at the time in French choreography, and finally during the 1860-70's when a number of French terms which had previously penetrated into Russian, underwent

a process of phonetical and grammatical assimilation.⁴² Due to the consistent usage of French among the upper classes from the 1760's, many French ballet expressions were accepted in their original forms until the present century.⁴³

The 1750's mark the beginning of the so-called 'Italianomania' lasting among the Russian aristocracy, according to Mooser, for almost a half of a century.⁴⁴ Elizabeth Petrovna, herself a lover of music and ballet, was a genuine patroness of Italian opera, and a devoted admirer of French comedy. Her interests in ballet were divided between Landé's serious pieces and Rinaldo's dancing exhibitions of a grotesque nature.⁴⁵ In the late fifties her court ballet encountered competition from the Italian impresario Giovanni Locatelli, who imported talented dancers and also hired several brilliant Russian artists, such as Timofeeva.⁴⁶ At the same time Locatelli introduced to the Russians his troupe opera buffa consisting of the best Italian musicians, actors, singers and dancers, whom he had collected during his successful tournées in Europe, particularly in Leipzig, Dresden and Prague. Despite Locatelli's triumphs in St. Petersburg and Moscow, the impresario went bankrupt within three years and left the troupe.⁴⁷

The cultural life of Russia under Catherine II attained the impressive level of the great European nations. Notwithstanding the fact that Catherine's society yielded to the language, etiquette, and intellectual and spiritual mind of France, the musical 'Italianomania' continued to reign over the Empire. Music became a great

passion in the court circles; many affluent aristocrats possessed their own orchestras and theatres. The focus of the musical universe was on the Italian opera subsidized by sovereign's generous funds. Inspired by her desire for the cultural prestige of the Empire, as well as by her lovers who were often experts in music,⁴⁸ Catherine the Great again and again invited the most prominent Italian composers, instrumentalists, singers, dancers and other artists of her epoch. Among the best known Italians who accepted her invitation were the composer of operas-buffa, Baldassare Galupi; the composer of the popular opera Il Barbiere di Siviglia, Giovanni Paisiello; a conductor and composer of operas and church music, Giuseppe Sarti; or one of the finest masters of Italian comic opera, Domenico Cimarosa.

The extensive activities of the Italian musical world in 18th century Russia left their marks in the terminology of music. Many of musical terms were recorded in the specialized journals appearing in the last quarter of the century, such as Muzykal'nye uveselenija, Magazin muzikal'nyx uveselenij, Muzykal'nyj vestnik, or in publications of general interest like Moskovskie vedomosti. Russians adopted Italian names of musical instruments (čelěsta, mándola, okarína, vióla da gamba),⁴⁹ of voices (al't, baritón, bas, kontrál'to, mécco-sopráno, sopráno, ténor), of works (árija, kantáta, ópera, operétta, oratórija, sonáta, tarantélla), of groups (duět, kvertét, trío), of performers (balerína, maestro, primadónna, solíst, virtuóz) and so forth. A number of terms were simultaneously influenced by French and German (cf. al'to - al't, basso -

bas, violončelo - violončel'- fiolončel'). Musical terms of the Italian source introduced into Russian prior to Peter through Polish intermediary were now subjected to Italian and other Western European variations (cf. kifara - citara - gitara, kimval - cimbal - čembalo).

Music and theatre were not the only Italian luxury accessible to the Russian court during the 18th century. In addition, the Empresses benefited from the services of the Italian architectural elite of the era. Rastrelli, Rinaldi, Quarenghi and other illustrious architects displayed their genius in St. Petersburg, Moscow, Kiev, Tula and so on. Carlo Rastrelli became the favourite architect of Elizabeth, and the leading figure of the Russian Baroque. His style was a combination of typical characteristics of Western Baroque with traditional Russian architectural peculiarities. In St. Petersburg, the greatest buildings of the time were associated with Rastrelli (Smol'nyj Chapel and Convent, Peterhof Residence, Winter Palace). His frivolous rococo was alien to the intellectual taste of Catherine II, and she replaced him with Giacomo Quarenghi, a follower of Palladio's style. The activities of Italian architects ended with Rossi in the first half of the 19th century. The son of an Italian ballerina who was frequently on tournées in St. Petersburg, Carlo Rossi was allegedly fathered by the Emperor Paul I.⁵⁰ In architecture Rossi represented Neo-classicism, termed in Russia 'Alexandrian' after Alexander I.

This sketch of the Italian domination of the artistic life of Russia under the three female rulers suggests an intensive introduction of Ital-

ian linguistic elements into Russian. Indeed, an influx of new terms appeared in daily newspapers, periodicals (Zrelišče prirody i xudožestv, published from 1784), dictionaries (Slovar' Akademii Rossijskoj of 1789-94) and translations. Numerous were translations of dramatical compositions (comedies, operatic libretti); fewer of Italian text dealing with architecture, sculpture, painting and decorative art. The Russian language of the late 18th century was in a process of formation, and translators, searching for the proper equivalents and forms of foreign words, struggled against many difficulties. For instance, Arxip Ivanov was in despair over complications while translating from Italian Ponjatie o soversennom živopisce. He nevertheless completed the translation because of his awarness "skol' mnogo perevod seja knigi možet služit' k pol'ze Rossijskix xudožnikov."⁵¹ Moreover, Italian terminology of this period became assimilated into the active vocabulary of Teplov, Subin and of many other Russian musicians, sculptors, architects, painters, as well as of pupils of the Conservatoire and Academy of Arts, studying in Italy under the direction of highly qualified professors. Upon their return to homeland, their use of specific Italian words furthered the course of diffusion and incorporation of Italianisms into the phonetical and morphological systems of the Russian language.

Under the rule of the enlightened Empress Catherine II the latest literary, social and political thoughts of Italy were imported to Russia. The Empress professed a deep attachment for humanitarian theories of Beccaria, and the principles of his famous study on crime and pun-

ishment Dei delitti e delle pene were, along with Montesquieu's views, embodied in her systematization of existing laws of Russia resulting in the Nakaz of 1766.

Beginning with the late 18th century, new concepts from Italian society were imported to the Russian public in the form of literary works. Denis Fonvizin, the author of Brigadir and other comédies de mœurs, in which he sharply criticized the Russian gentry of his time for its absurd imitation of 'everything' French, introduced to Russian literature the figure of cavalier servente, or so-called cicisbèò, a companion and lover of a married woman in Italy. The gallant cicisbèò in Fonvizin's writings did not naturally represent a positive character - quite the reverse - for the author of Fonvizin's rigorous moral judgement, the cavalier servente was a perfect example of perversion of the high-class Italian circles.

The cultural bonds between Italy and Russia have been maintained throughout the following century until the present. In the early 19th century, the works of Dante, Petrarca, Tasso and Ariosto were published in Russian translations. Newspapers and journals (Vestnik Evropy, Otečestvennye zapiski, Imperatorskij Sankpeterburgskij vestnik) were imbued with information on the Italian language, writers, artists, scientific discoveries, political movements, economic ties between Italy and Russia, and so forth. The scientific activities of Italians in Russia were represented by Ottavio Colecchi, a mathematician and philosopher who was named a corresponding member of the Russian Academy

of Sciences in 1818, by Professor L. Brunetti whose discoveries in anatomy found their applications in Russian science, and by other figures.⁵² In the political field, the progressive ideas of the Carbonari penetrated into the Russian revolutionary groups which organized the putsch of the Decembrists in 1825.

19th century Russia produced her own geniuses in the realms of arts, and hence, Italians, the teachers, were no longer of urgent need to her. She occasionally witnessed arrivals of celebrities, such as the opera singers Giuditta Pasta, Antonio and Salvatore Tamburini, and Adelina Patti, the ballerina Carlotta Grisi, or the actress Adelaide Ristori.⁵³ Italy, the cradle of fine arts, persistently attracted Russian artists and writers. Verses of poets of romantic expression were permeated with nostalgia ('toska po Italii') for the beauty and perfection of Italian art, as well as for the charms of Italian nature. Leading Russian painters (Ge, Serov, Levitan, Repin, Ajvazovskij), sculptors (Antokol'skij, Trubeckoj), architects (Efimov, Burnov), novelists (Gogol', Turgenev), poets (Blok, Pasternak), and many other prominent personalities of artistic mind went to Italy to find inspiration for their work. This came to an abrupt end with the fatal upheaval of 1917.

The traditions of commercial exchange which had originated between the two countries in the Middle Ages, flourished until 1917. Peter the Great concluded a commercial agreement with Venice in 1713, but his closest trading partners were always Holland and England. From the late 18th century, the exchange of products between Italy and Russia

intensified. The Venetian Republic, Genoa, Tuscany, Naples, and other Italian states and cities exported to Russia food products (cheese, rice, salt, vinegar, citrus fruits, dry fruits, chocolate, olive oil, sardines, poultry, spices, wines, liquors), fabrics (wool, silk), musical instruments, and several other items. Italian imports from Russia consisted mainly of caviar, honey, wax, furs, metals (copper, lead) and wood for construction.

For the investigator of lexicology, Russia's trading activities with Italy have been a noteworthy source of importation of Italian words in the spheres of consuming industry and commercial and banking businesses (cf. maréngo, sardína, inkáссо, kámbio, trátta, žíro). These words entered Russian in various periods directly from Italian or through German and other languages (cf. trassát, trassánt, maraskín, marcipán).

Italo-Russian cultural relations of the present century have acquired distinct aspects from the past because of the October Revolution, two World Wars, other political and social events, resulting in a reorganization of the European states, and because of modern technological and industrial inventions (radio, television, film), which have facilitated rapid communication among peoples. The intercourse of Italy with Russia has been active in the field of politics, agriculture, economy, science and sport. However, Italian words which have filtered into Russian in the course of the 20th century have reached only 6% of the total amount of Italianisms in the language. They bear the international character of political, scientific, technological and sport

terminology (cf. fašizm, nejtrínó, avtostráda, èstaféta). A few of them concerning the agriculture industry have been documented only in the Russian language (cf. burát). Needless to say, in our day the supremacy of the spread of specific scientific, technological and also sport nomenclature goes to English.

FOOTNOTES

¹ Ettore Lo Gatto, In Russia (Rome: Società nazionale Dante Alighieri, 1938), p. 16.

² Ibid.

³ The Genoese settlement in the Crimea came into life by the middle of the 13th century.

⁴ N. Aristov, Promyšlennost' drevnej Rusi (St. Petersburg: Tipografija Koroleva, 1866), pp. 90-6.

⁵ Giuseppe (Ipsaphat) Barbaro acquired his title 'ambasciatore' after his mission to Persia. In Tana Barbaro was a tradesman, not a diplomat, since the Venetian Republic did not have any diplomatic representatives in its Azov's colony (for more details, see AN SSSR, Barbaro i Kontarini o Rossii, Leningrad: Nauka, 1971).

⁶ S.F. Platonov, Moscow and the West (Hattiesburg, Miss.: Academic International, 1972), p. 2.

⁷ The German suburb (nemeckaja sloboda) was not exclusively a settlement of the German nationals, but of any foreigners. It came into being in the 16th century, during the reign of Ivan IV, as a reaction to anxiety, caused among the conservative Russian population by a progressive life style of foreigners. This settlement, established on the banks of the river Yauza, and consisting predominantly of Germans and Dutchmen, played a significant role in the process of Westernization of Russia (Anatole Bond, German Loanwords in the Russian Language of the Petrine Period, Bern: Herbert Lang & Co., 1974, p. 14).

⁸ Platonov, op. cit., p. 2.

⁹ S.C. Gardiner, German Loanwords in Russian, 1550-1690 (Oxford: Basil Blackwell, 1965), p. 31.

¹⁰ The Spásskaja bašnja, on which still appears the name of Solario, was reconstructed in the 17th century by an Englishman, Christopher Galloway.

¹¹ Lo Gatto, op. cit., p. 47.

¹² Ibid., p. 48.

¹³ Gardiner, op. cit., p. 42.

¹⁴ The King Sigismund I (1506-48) was a man of an enlightened and progressive mind, who welcomed in his territory foreign intellectual and artistic activities. During his reign, Cracow, the capital of the time, was dominated by the Italian spirit. The city was decorated by the splendour of palaces, built in the Italian Renaissance style. The Polish nobility adopted the refined manners of the Italians, and mastered the Tuscan dialect as perfectly as Polish or Latin. Young noblemen were sent to study at university centres of Padua and Bologna, where many foreign nationals were gathered. This boom of Italian culture in Poland was preceded by no less important influence from Italy during the Middle Ages. The most significant studies on the Italo-Polish mediaeval relations are accredited to K. Morawski and J. Ptasnik, the latter being briefly reviewed by R. Dyboski in The Slavonic Review (II, 1923-24, pp. 191-4). Roman Dyboski gives the following account on Italian influx, as exposed in Professor Ptasnik's Kultura włoska wełkow średnich w Polsce (1922):

With an interest which only a well-told story of adventure could inspire, we trace the doings of Genoese bankers, who help to organise Poland's mining industries and her customs administration in the XIVth and XVth centuries, and we follow the wanderings of Genoese merchants through Poland on their route between Flanders and the Black Sea, and see their wares displayed. Then other figures appear on the scene: clever Italians enter the diplomatic service of Polish kings in the XIVth and XVth centuries, and are particularly active in conducting negotiations with that dominant power in the Near Eastern affairs of the time - the Venetian Republic. The outstanding figure among them, Philip Callimach Buonacorsi, tutor to the royal princes and Polish envoy to Venice, to the Vatican and to the Ottoman Porte in succession, is a renowned early humanist writer and an important precursor of

Machiavelli in the field of political theory. With him the intellectual influence of Italy sets in, after the services rendered in economic organisation and in politics. Intellectual influences are soon to be succeeded by a powerful current of Italian Renaissance art.

During the reign of Stanislas II Auguste Poniatowski (1764-95) Poland succumbed to another major influx of Italian culture in the domain of architecture, sculpture, painting, drama, law, and so forth. Although many of the great Italian men (Canova, Corazzi, Marconi), who glorified the name of Poland of the Illuminismo period, did not have a chance to create in Russia, St. Petersburg occasionally received Italian artists from Cracow (the Commedia dell'arte, and so on).

¹⁵ The backwardness of Russia was due not only to her disadvantageous geographical position, but particularly to her historical development, retarded by the Tatar yoke during the Middle Ages, which enslaved Russians for about two centuries.

¹⁶ Gardiner, op. cit., p. 44.

¹⁷ The liberal-minded Tsar Aleksej Mixajlovič, surrounded by influential boyars oriented toward the West, wanted Russia to reach the standards of the developed European countries in the fields of technology and arts. He made some steps in this direction, but the turning point in the process of Westernization came only with his son, Peter the Great.

¹⁸ L.A. Bulaxovskij, Istoričeskij kommentarij k russkomu literaturnomu jazyku (Kiev: Radjans'ka škola, 1958), pp. 37-8.

¹⁹ Anna Croiset van der Kop, "K voprosu o gollandskix terminax po morskemu delu v russkom jazyke," IORJAS, XV, 4 (1910), p. 60.

²⁰ Alden M. Haupt, "Problems in the Investigation of Dutch Influence on the Russian Vocabulary." Unpublished Doctoral Dissertation: Columbia University, 1954, pp. 44-5.

²¹ van der Kop, op. cit., p. 48.

²² Ibid., p. 55.

²³ Ibid.

²⁴ E.V. Arkad'eva, "Semantičeskoe osvoenie russkim jazykom terminov izobrazitel'nogo i prikladnogo iskusstva, arxitektury i muzyki ital'janskogo proisxoždenija," Unpublished Kandidat Dissertation: Moscow State University, 1974, p. 43.

²⁵ Kathleen Berton, Moscow. An Architectural History (New York: St. Martin's Press, 1977), p. 107.

²⁶ Lo Gatto, op. cit., p. 55.

²⁷ Berton, op. cit., p. 114.

²⁸ Arkad'eva, op. cit., p. 41.

²⁹ P.A. Tolstoj must have been well versed in Italian, since he recognized different levels of dialects.

³⁰ Ettore Lo Gatto, Russi in Italia (Rome: Editori Riuniti, 1971), pp. 29-30.

³¹ V.V. Vinogradov, Očerki po istorii russkogo literaturnogo jazyka XVII-XIX vv. (Lejden: E.I. Brill, 1949), p. 60.

³² Valentin Kiparsky, "Russian Vocabulary Stratification," Oxford Slavonic Papers, IV (1971), p. 9.

³³ Lo Gatto, Russi in Italia, p. 33.

³⁴ After seeing an opera performance of Italian singers in Hanover in 1697, Peter the Great openly admitted that he preferred the sea to music. During receptions at his court, he frequently asked the musicians to stop playing, since he found that music was interfering with discussions of his guests (Gerald R. Seaman, History of Russian Music, Vol. 1, Oxford: Basil Blackwell, pp. 56 and 57).

³⁵ Peter recruited a small wind orchestra from Hamburg, and invited German oboe-players, horn-players, trumpeters, kettle-drummers and other instrumentalists to form his court and army bands.

³⁶ Gerald R. Seaman, History of Russian Music, I (Oxford: Basil Blackwell, 1967), p. 55.

³⁷ Ibid., p. 65.

³⁸ The 'gift' offered to the Empress Anna was a suitable occasion for the King to relieve of his aging artists and to refresh the theatrical personnel by new engagements (R.-Aloys Mooser, Annales de la musique et des musiciens en Russie au XVIII^{me} siècle, Vol. I, Geneva: Mont-Blanc, 1948, p. 44).

³⁹ R.-Aloys Mooser, Annales de la musique et des musiciens en Russie au XVIII^{me} siècle, I (Geneva: Mont-Blanc, 1948), p. 159.

⁴⁰ Ibid., pp. 128-31.

⁴¹ Ibid., p. 199.

⁴² Ju. S. Sorokin, Razvitie slovarnogo sostava russkogo literaturnogo jazyka, 30-90^e gody XIX veka (Moscow-Leningrad: Nauka, 1969), pp. 43-4.

⁴³ For instance, mise en scène, corps de ballet and sur le cou de pied received their Russian counterparts postanovka na scéne, kórpús baleta and na šéjke nógi only relatively recently.

⁴⁴ Here the concept of 'Italianomania' basically means the influx of the Italian musical life on Russia. At the same time, France exerted a very strong influence on Russian etiquette, fashion, language, ballet and other spheres. In the 1770's Russians began to imitate England: "Francuzov smenili angličane; nyne žensčiny i mužčiny vzapuski starajutsja perenimat' čto-nibud' ot angličan," Živopiseč, 1773 (quoted from E.É. Birzakova, L.A. Vojnova, L.L. Kutina, Očerki po istoričeskoj leksikologii russkogo literaturnogo jazyka XVIII veka, Leningrad: Nauka, 1972, p. 45).

⁴⁵ Mooser, op. cit., p. 210.

⁴⁶ Samuel H. Cross, "The Russian Ballet Before Dyagilev," Slavonic and East European Review, XXII (1944), p. 20.

⁴⁷ Before having a contract with St. Petersburg, Locatelli's troupe successfully performed in Prague. When the impresario ran into debts in Bohemia, he saw in the Empire of the Tsars an excellent opportunity for a generous artistic, as well as financial appreciation of his talented performers. After his bankruptcy in Russia, Locatelli found no more country, which would welcome his services and, as a result, was condemned to an existence of a cook. Many of his artists were retained by the court, or became teachers to Russian pupils (Mooser, op. cit., pp. 265-7).

⁴⁸ The Empress had a large number of official and unofficial lovers, who exerted a great influence upon both domestic and foreign policies. Since Catherine lacked an interest in music, her preferred lowers were responsible for choosing the musical repertoire.

⁴⁹ A number of names of musical instruments was borrowed from German in the Petrine era (cf. gobój, fagót, trompét).

⁵⁰ Audrey Kennett, The Palaces of Leningrad (London: Thames and Hudson, 1973), p. 278.

⁵¹ V.N. Sergeev, "Terminologija izobrazitel'nogo iskusstva v russkom jazyke XIX-XX vv." Unpublished Kandidat Dissertation: University of Leningrad, 1964, p. 142.

⁵² V.I. Rutenberg, "Kul'turnye i obsčestvennye svjazi Rossii i Italii (XVIII i XIX veka)," Rossija i Italija (Moscow: Nauka, 1968), pp. 22 and 24.

⁵³ Ibid., p. 21.

CHAPTER II

LEXICON OF DIRECT ITALIANISMS IN RUSSIAN

- A. Human Life
- B. Human Society
- C. Arts
- D. Technology
- E. Science
- F. Miscellaneous

CATEGORY A. HUMAN LIFE.

A1 Diseases and Cure.

A1.1 BELLADONNA (It. belladonna)

/Fr. belladone; Sp. belladoña; Eng. belladonna);

Ger. Belladonna; Pol. belladona; Cz. belladonna./

Medical extract of the leaves and roots of the venemous plant Atropa Belladonna (1).

BUR-MIX:It; DUB1:It; DUB2; ČUD:It; KAP:It; PET:It. SRJ:It; DAL; UŠK:It; ANS:It; OŽG. BRK-EFR.

CRUS5; DIZ; PANL; FANF; BROG; TOMM; ACCAD; BATT; GRZ.

Wind (169, 205); Hope (I, 164-5). BME; Jablonski; Ogienko; Skinner; Praz; Annenkov.

Ital. belladonna, referring to the plant and to a cosmetic product herba belladonna used by Venetians since the 16th cent., was attested in 1530. BATT, Bloch, Dauzat, OXF and other scholars are of the opinion that the word belladonna is a combination of bella, fem. of bello ('beautiful') and donna ('a lady'), so called in allusion to the cosmetic product once made from it. Migliorini, Olivieri, Devoto and Gamillscheg hold the opinion that belladonna is a transformation of Gallic bladona, blandona attested in French glossaries. Evidently, the etymology of this term requires more clarification. Initially the Italian word entered a number of languages as a calque (cf. Fr. belle dame, Rum. doamna mare, Ger. schöne Frau, Russ. krasavica). Today, the term appears in many languages in the original Italian form with minor graphemic and phonetic alternations (cf. Fr. belladone, Sp. belladoña, Byeloruss. beladonna, Pol. belladona, Slov. beladona). The word entered Russian as a direct borrowing from Italian in the second half of the 19th cent. According to the Kartoteka ètimologičeskogo slovarja, the form beladona and the French calque bel'-dam were listed in

the Slovar' ručnoj natural'noj istorii of 1788. The contemporary spelling belladonna first appeared in 1836 (Encikl. leksikon).

Ref.: BATT-ALES, Hope, Prati, ANS, Šanskij, BME.

A1.2 INFLJUEŃCA (It. influenza)

/Fr. influenza; Eng. influenza; Ger. Influenza;

Pol. influenca; Cz. chřipka./

Acute contagious epidemic febrile disorder (3).

BUR-MIX:It; DUB1:It; DUB2; ČUD:It; KAP:It; PET:It. DAL:It;
UŠK<It; ANS:It. BRK-EFR:It.

CRUS5; PANL; FANF; BROG; TOMM; BATT; GRZ.

Hope (II, 362). Arnaudov; Jablonski; Jernej; BME; Ogienko;
Pazzini; Vidos (Prestito); Migliorini (Storia).

In Italy, the word influenza with reference to diseases appeared at intervals since the 14th cent. It originally meant 'epidemic' in general, including the plague. The word influenza was, however, until the 17th cent. in popular use only. Pazzini claims that in the 16th cent. Leonardo Fioravanti¹ mentioned the disease influenza catarrhalis, but it had not appeared yet in any medical document. Early opinions were that this disease was due to an unfavourable influence of the stars, and for that reason was called influenza. Recent scholars such as Migliorini, BATT-ALES, Skeat and others are convinced that the word has its origin in Med. Latin influentia ('an influence'). The Ital. term entered French, English, German and Swedish usage after the great epidemic of 1743, which spread from Italy throughout Europe and caused the deaths of hundreds daily. Influenza penetrated into Russian either during the epidemic of 1782, which affected the world from China to Europe and America, or after 1833 when Moscow and Odessa were hit by another wave of this disease. Today, the word is found in many languages (cf. Hung. influenza, Dutch influenza, Serbocr. influenca, Cz. obsolete influenca). Because of the spread of the disease from one country to

another, different popular names were applied to it. In Italy the disease was called 'German disease', in Germany 'Russian pest', in England 'Spanish flu', in Russia 'Chinese disease',² and so on. In modern Russian infljuëncja and its variations infljuëncja, infljuëncija, infljuëncija, all current until the 1930's, are regarded as archaic forms. The French loan gripp, entering Russian usage in the 19th cent., has been employed instead (cf. Cz. chřipka). Ref.: Hope, Prati, OXF, Skinner, Multanovsky, Valach, Vidos (Prestito).

A1.3 MALJARÍJA (It. malària)

/Fr. malaria; Sp. malaria; Eng. malaria; Ger. Ma-
laria; Pol. malaria; Cz. malárie; Bulg. malarija./

Infectious disease accompanied by chills and fever (3).

BUR-MIX2,3:It; DUB:It; ČUD:It; KAP:It; PET1,2:It. SRJ2:It;
USK:It; ANS:It; OŽG. BRK-EFR.

CRUS5; TOMM; BATT; GRZ.

Hope (II, 447). Arnaudov; BME; Jablonski; Jernej; Multanovsky; Migliorini (Storia); Ogienko; Pazzini; Petkanov; Praz; Skinner; Sorokin.

First recorded usage of the Ital. word malaria, describing one of the most ancient infectious diseases known to man, was made by Tatti in 1571. Etymologically malaria is a compound word of mala and aria ('a bad air'). This name was given to it because of the belief that the disease was caused by harmful exhalations from marshy regions. In 1718 F. Torti, an Ital. physician, used the term malaria in an article on the genus cinchona, but as a medical term it was accepted only in the early 19th cent. In England, malaria was first mentioned in 1740 by H. Walpole³ in reference to the disease in Italy in the summer which killed a large number of people. The word was, however, introduced as an Italian loan into English medicine in 1827 only. In French, ma-

laria was attested thirty years later, and in Russian in the second half of the 19th cent. Before the last century, the disease was known under various names related to marshy places, such as marsh miasma, marsh poison in English, fièvres paluées in French, bolótnaja lixorádka in Russian, and so forth. The word maljarija became very easily adapted in the Russian morphological structure. Ref.: BATT-ALES, Devoto, Pazzini, Bloch, OXF, Skinner, Šanskij, Cyganenko, ANS.

A1.4 PELLÁGRA (It. pellàgra)

/Fr. pellagre; Eng. pellagra; Ger. Pellagra; Pol. pelagra; Cz. pelagra; Bulg. pelagra; Serbocr. pelagra./

Endemic skin disease causing nervous disorders (1).

BUR-MIX2:Gr; DUB1:Gr; DUB2; ČUD:Gr; KAP:Lat+Gr; PET1-5:Lat+Gr; PET6:It. ANS:It<Med.Lat. BRK-EFR.

PANL; FANF; GROG; TOMM; GRZ.

Arnaudov; BME; Jablonski; Jernej; Migliorini (Storia); Multanovsky; Pazzini; Praz; Skinner; Valach.

From the viewpoint of etymology, Ital. pellàgra seems to be a hybrid word of Latin pellis ('the skin') and Greek -āgrā ('a seizure, trap'), as treated by a number of authorities (BATT-ALES, Olivieri, Dauzat, Gamillscheg, OXF, PRNT), rather than a compound Ital. word pelle agra ('the rough skin') as suggested by Skinner, ANS and BME. It is difficult to establish for how many centuries pellagra has been known to man. This disease, caused by deficiency of a vitamin B₃ of the B complex group, first mentioned in 1600, was in the middle of the 18th cent. described under the name scorbuto alpino ('an Alpine scurvy') by G.A. Pujati, a scientist from Padua. In 1762 a Spanish physician G. Casal published an article on this disease and called it mal de la rosa ('a rose disease'). The term pellagra is accredited

to a Milanese doctor F. Frapolli, who in 1771 published a comprehensive work Animadversiones in morborum, vulgo pellagram on this infection, and attributed a long existence to the disease after discovering it in medical material of 1578 under the name pellarella. During the 18th cent., scorbuto alpino, mal de la rosa and pellagra were considered to be different diseases, but after their identification early in the 19th cent., the term pellagra was taken up. Many languages derived the term directly from scientific Latin. English, according to OXF and Migliorini (Storia), borrowed it from Italian by 1811. Serbocroatian documents the word as a 19th cent. direct Italianism. Pellágra entered Russian by the mid-19th cent. either directly from Italy, which is considered a 'country of origin' of the disease due to its high prevalence particularly in the rice districts, or indirectly through another European country. Besides Italy, the disease was widespread in Spain, France, the Austro-Hungarian Empire, Bulgaria, Greece and Turkey whence its possible access to Russia. Ref.: Pazzini, Valach.

A1.5 PETEXII (It. petécchie)

/Fr. pétéchie; Port. petequias; Sp. petequias; Eng. petechiae; Ger. Peteschen; Pol. petechia; Cz. petechiae; Ukr. petexii.⁴

Small haemorrhagic spots on the skin accompanying certain diseases and sever fevers (1).

DUB1:Lat; DUB2; ČUD:Lat. JAN:Gr; BRK-EFR<Lat.

CRUS⁴,Veron; DIZ; PANL; FANF; BROG; TOMM; GRZ.

MTZ (275, 402); Hope (II, 364). Arnaudov; BME; Jablonski; Carpovich; Multanovsky; Skinner; Valach.

For the ultimate source of Ital. petecchia, G. Alessio suggests the hypothetical derivative *peticūla from Lat. petīgo ('an eruption') by analogy lenticula from lentīgo ('a lens'),⁵ how-

ever, origin of the word, documented in Italian since the 15th cent., still remains doubtful. This Italianism became an international term in medicine; English and French document it from the 18th cent. Petexí entered Russian medical terminology possibly through Polish during the great epidemic of petechial typhus, which hit first Italy in 1817, then the Russian-Turkish war in 1828, and afterwards spread over Poland, Russia and the Baltic countries, moving throughout Central Europe until 1847. In many languages the term is current in the plural; the Russian singular petexíja is documented in a few sources only (Carpovich, Multanovsky). In Czech and Slovak, the word underwent dialectical variations accompanied by semantic shifts, such as peteče ('the small-pox') in Chodsko, pečet ('a blotch') in Southern Bohemia, or pečetna, pečiarka ('a blister') in Slovakia. Ref.: BATT-ALES, Migliorini, Hope, Gamillscheg, Dauzat, Machek, Matzenauer.

A1.6 SKARLATÍNA (It. scarlattína)

/Fr. scarlatine; Eng. scarlatina; Ger. Scharlach;
Pol. szkarlatyna; Cz. skarlatina./

Contagious childhood disease accompanied by high fever, rash and sorethroat (1).

BUR-MIX:Mod.Lat; DUB1:Lat; DUB2; ČUD:Mod.Lat; KAP:It; PET:It.
DAL; ŮSK<It; ANS:It; ČŽG. BRK-EFR.

DIZ; PANL; FANF; BROG; TOMM; GRZ.

Arnaudov; Carpovich; BME; Jablonski; Multanovsky; Skinner; Valach.

This disease was termed scarlattina by Lancelotti in 1537. He named it so because of the red colour of the skin during the infection. Etymologically Ital. scarlattina, fem. of scarlattino which is a diminutive of scarlatto ('scarlet'), is a derivation from Med. Latin febris scarlatina ('scarlet fever'). As a specific term, it entered Italian medicine in the 18th cent. English and

French took the word directly from Latin. German Scharlach is, according to Kluge, a corruption of Middle High German scharlât, which in turn was derived from Old French escarlate, i.e., écarlate ('a scarlet stuff') in Modern French. The contemporary Czech form skarlatina was borrowed in the last century from French, but the colloquial variation šarlach is of the German source. Skarlatina is documented in Russian since 1847 (Slov. Akad.); easily adapted in the new language, the word is current in speech despite the presence of the Slavic doublet krasnúxa. According to Šanskij, the word skarlatina entered Russian usage from Italian; Vasmer offers both options, from Italian and French. Ref.: Prati, Devoto, BATT-ALES, Olivieri, Dauzat, Gamillscheg, OXF, Machek, Holub, BME, ANS.

A2 Nutrition.

A2.1 KONFÉTA (It. confetto)

/Fr. dragée; Sp. confite; Eng. comfit; Ger. Konfekt;
Pol. konfekt; Cz. konfekt./

Sweet confectionary product (3).

BUR-MIX1,2:It<Lat; DUB:It; ČUD:It<Lat; KAP:Ger. SAR; DAL;
ÚŠK:It; ANS:It, Ger, Med. Lat; OŽG. JAN:Lat; REJ:It<Lat; BRK-
EFR.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; ACCAD; BATT; GRZ.
Smirnov (159):Ger; Hüttl-Worth (79); Bond (139). Bruslons (Slo-
var); GEJ; Gherardini; Kochman (66); Rambelli.

The 14th cent. Ital. word confetto has its ultimate origin in Lat. confectum, past part. of conficere ('to prepare, to put together'), but it entered Ital. use through French confit ('fruit prepared by boiling with sugar'). Russ. konféta was borrowed from Italian during the 19th cent. The word, however, was documented as konfekty in Pamva Berynda's lexicon of 1627

under the key word sladkosti (Šanskiĵ, Ėtimolog. issled.), and in the Russian text translated from the Polish original Dworu cesarza tureckiego of the 17th cent. Smirnov and Vasmer quote konfékta as a German loan-word of the Petrine era. In the modern sense, Czech uses bonbón, which is a Gallicism, but konfekt is also known, and was borrowed from Med. Latin in the sense of 'a pharmaceutical product'. Later it underwent semantic change (cf. Cz. konfekt or konfet in the sense of 'a delicacy or jam'). Ref.: BATT-ALES, Devoto, Cyganenko, Kochman, Bond, Machek.

A2.2 MAKARÓNY (It. maccheróni)

/Fr. macaroni; Eng. macaroni; Ger. Makkaroni;

Pol. makaron(y); Cz. makarony; Ukr. makarony./

Long slender tubes made of fine wheaten flour (3).

BUR-MIX1; BUR-MIX2,3:It; DUB:It; ČUD:It; KAP:It. SRJ2:Fr<It;

DAL; UŠK:It; ANS:It; OŽG. JAN:It; REJ:It; BRK-EFR.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; BATT; GRZ.

Biržakova (376); Arkad'eva (29); Wind (18, 44, 208); Hope

(I, 291). GEJ; Migliorini (Storia); Kochman (Stosunki);

Ogienko; Praz; Rambelli.

The Ital. word maccherone, plur. maccheroni (initially maccaroni), is of Neapolitan origin, and dates from the 14th cent. in the present meaning; as a surname, it was attested as early as 1041. Ultimate origin of the word goes back to Late Greek makaria ('a barley food'), a dish being served at funeral banquets. French macaroni was documented in the 17th cent. as an Italianism, but its wide usage began with the 18th cent. only (in the sense of the dish). In English, the Italian word is documented as macaroon from 1611; the present form macaroni dates from the 18th cent. About 1760 the word macaroni "designated in England a class of young men who had travelled on the Continent and affected continental, chiefly Italian, tastes and fashions (from the Macaroni

Club, probably indicating the preference of the members for foreign cookery)." ^{5a} The Ital. word penetrated into German as Makarone in the 17th cent., and into Russian as makaroni in 1733. The present form makaróny, attested in Russian one year later, entered Russian, according to Šanskij, through French. Kochman, however, offers an alternative of a Polish loan. His statement is based on three premises: a) a number of dishes were borrowed by Russians from Poland; b) makarony were mentioned in a cook-book translated from Polish into Russian in the second half of the 17th cent.; c) final -y of the word in Russian is identical to the Polish plural makarony (Polish borrowed it from Italian in the singular makaron, which later became a collective noun). Hence, it may be concluded that Ital. maccheroni entered directly and indirectly many languages, including Russian. Ref.: Prati, BATT-ALES, Hope, Gamillscheg, Vasmer, Cyganenko, Biržakova.

A2.3 PÁSTA (It. pàsta)

/Fr. pâte; Sp. pasta; Eng. paste; Ger. Teig; Pol. pasta; Bulg. pasti; Serbocr. pašta./

Mixture of flour and water, kneaded and used for pastry (3).

BUR-MIX: It, Fr, Sp, Med. Lat; DUB: Fr; ČUD: It < Lat; KAP: It;

PET: It. UŠK: It; ANS: It. ŌZG.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; GRZ.

Carena; Petkanov; Jernej; Rambelli.

This term as a culinary product is found in many languages, but some of them (French, English) borrowed it directly from Late Lat. pasta ('a paste'). Italian pasta of Latin origin penetrated into the Slavic tongues as a word of cookery (cf. Russ. pásta, Bulg. pasti, Serbocr. pasta), or in a general sense (cf. Cz. pasta) during the 19th cent. In Russian as well as in other languages, the word also applies to various mixtures used in

cosmetics, painting, and so on (cf. Russ. zubnája pasta, Cz. zubní pasta, Ger. Zahnpasta; Russ. tomatpásta, políroval'nye pásty). Due to its simple assimilation into the grammatical system of the Russian language, and to its large semantic field, the word pásta is an Italianism of high occurrence in Russian. Ref.: Berneker, OXF, Vasmer, Šanskiĭ, Machek.

- A2.4 VERMIŠÉL' (It. vermicelli)
 /Fr. vermicelle; Eng. vermicelli; Ger. Fadennudeln;
 Pol. wermiszel; Cz. nudle; Ukr. vermišél'./

Paste prepared in long slender threads (2).

BUR-MIX:It; DUB:It; ČUD:It; KAP:It; PET1,2:It. SRJ:It;
 DAL:It; UŠK:It; ANS:It; OŽG. REJ:It; BRK-EFR.
 FLOR; CRUS; DIZ; PANL; FANF; BRK-EFR.

Matzenauer (366); Arkad'eva (29); Hope (I, 227). Migliorini
 (Storia); Rambelli; Praz.

Ital. vermicelli, plur. of vermicello, which is a diminutive of verme ('a worm'), was attested in the sense of 'a dish' in 1585. The word entered French and English usage during the 17th cent. In Russian, the name of the dish was first documented in 1795 (Slovar' povarenyj) in the Ital. form vermiceli. The surviving Polish variation vermišél' possibly occurred later; its documentation dates from 1835 (Encikl. leksikon). Ref.: Prati, PRNT, Zambaldi, Bloch, OXF, Gorjaev, Šanskiĭ, Vasmer.

CATEGORY B. HUMAN SOCIETY.

B1 Social Status.

- B1.1 ABBÁT (It. ab(b)àte)
 /Fr. abbé; Sp. abate; Eng. abbot; Ger. Abt; Pol.
abat; Cz. abbé; Ukr. abat./

Head of a Catholic monastery (3).

KIR; BUR-MIX:It<Lat; DUB1:It<Lat; DUB2; ČUD:It<Hebr;
KAP:Lat<Syr; PET:Lat<Syr. SRJ:It<Syr; DAL; ŮSK<Syr;
ANS:Lat,Syr; OŽG. LEKS; GELT; JAN; REJ:It<Hebr; BRK-EFR.
ALUN; FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; ACCAD;
BATT; GRZ.

Hüttl-Worth (55); Biržakova (337). Kurakin; Ogienko; Sivkov.
Italian, as other European languages, including Polish and
Ukrainian, derived this word from Lat. abbas, -atis ('an abbot',
liter. 'a father'), which in turn is of the ultimate Syrian
source. Czech abbé was borrowed through French; another form
opat goes back to Old Bavarian appāt (now Abt). In Russian,
the word is documented in a number of variations; the form
obat appeared in Reči posla Cesareva of 1490, apat dates from
1698, the Ital. variation abbate was found in Kurakin in 1707,
avvat was attested in Istoriја o ordinax Andriana Šxonbeka of 1710,
the French form abbé was documented in 1718, avat appeared in
1719, and finally, the contemporary form abbāt dates from 1738.
The above variations indicate that the route of penetration of
the word into Russian and other Slavic languages was very com-
plex (cf. Pol. abat, opat; Cz. abbé, opat). Russian borrowed it
first from Latin, later on through Polish, Italian, French and
other languages. As regards reference from Italy, Kurakin, talk-
ing in his description of the court in Rome about an abbot Me-
renda, employs the form abbate in the Cyrillic; and Zinov'ev,
giving his impressions of the Chapel Sixtine uses the Italianism
in the regular Russian dative plural abbatam. Abbāt in Russian
has a number of derivations, such as abbātskij, abbātstvo, abbā-
tik, abbátovskij (cf. abbatíssa which is, according to Šanskij,
a Med. Latin loan). Ref.: Skeat, Devoto, Brückner, Machek, Holub,
Šanskij, Biržakova, Hüttl-Worth.

B1.2 BARONESSA (It. baronessa)

/Fr. baronne; Sp. baronesa; Eng. baroness; Ger. Baronesse; Pol. baronowa; Cz. baronesa./

Baron's wife or a lady who holds the rank of baron in her own right (1).

BUR-MIX:It; DUB:It; ČUD:It; KAP:Ger. SRJ1:Fr; DAL; UŠK:Fr; ANS; OŽG. LEKS; REJ.

CRUS; DIZ; PANL; FANF; BROG; TOMM; ACCAD; BATT; GRZ. Hüttl-Worth (62); Biržakova (346); Hope (I, 82).

Ital. baronessa was derived in the 14th cent. from barone ('a baron'), which aside from its meaning of 'a member of the lowest rank of nobility', was attested in a basic sense of 'a man, a husband, a worthy man' and so forth. The title of baron was introduced in Russia under Peter I, but the word itself occurred in Russian documents of 1600 in reference to three brothers from Moravia. According to Šanskij, barón is a Gallicism in Russian, while baronessa was borrowed from Italian in the first third of the 18th cent. Biržakova suggests the Italian and German sources; indeed, the presence of the final vowel -a, found in all consulted sources, speaks strongly for Italian and possibly German intermediaries. DAL records the honorifics baronésa ('a baroness holding the title in her own right') and barónša ('a wife of a baron'), the latter being a Russian derivation of barón. After the Revolution of 1917, the honorifics barón and baronessa lost their activities in the Russian vocabulary, and moved into a group of words designating a foreign reality. Ref.: Hope, Hüttl-Worth.

B1.3 DONNA (It. donna)

/Fr. donne; Sp. doña; Eng. donna; Ger. Donna; Pol. pani; Cz. dáma./

Courtesy title of Italian lady (3).

BUR-MIX:Sp; DUB:It; ČUD:Port<Lat; KAP:It; PET1-3:It,Sp;
 PET4-6:It. SRJ1:It<Lat; USK:It. BRK-EFR<It,Sp. JAN.
 ALUN; FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; BATT;
 GRZ.

Hüttl-Worth (71); Wind (77). GEJ:Sp.

The Ital. word donna was documented in Dante in the sense of femmina dell'uomo ('a female of the man'), Boccaccio and Ariosto used it with the meaning 'a spouse, a wife'; the signification 'a maid' was also documented, and until the 14th cent. the word was employed to describe 'a lady' or 'a mistress'. Standing before a personal name, the title donna denotes in Italian a person from a distinguished aristocratic stock, or a wife of a prominent statesman. According to Wind, French donne, attested in 1535, is of the Italian source, but Schmidt and other linguists classify it as a Spanish loan-word. English borrowed donna in the 17th cent. from Italian; it was a title of courtesy for an Italian, Spanish and Portuguese lady. Russian recognizes dón'ja, borrowed from Sp. doña, and documented twice in the Statejnyj spisok P.I. Potemkina of 1667, and dónna taken up from Ital. donna and found first in JAN of 1803 in the form dona. Both Ital. and Sp. words are of Lat. origin domina, fem. of dominus ('a master'). The titles dónna and dón'ja are applied to Italian and Spanish contexts respectively. Madónna, the Ital. name for the Virgin Mary, applied in Russian above all to her artistic representation, dates in Italian from the 13th cent., and is compound of ma (an old unstressed form of mia, i.e., 'my') and donna. In the mediæval epoch, Madónna was also used as a title for a woman equivalent to donna, and similarly, donna applied to the Virgin Mary. This Italianism entered usage of European languages as a honorific title, as a term of the fine arts (cf. Fr. Madone, 1643; Eng. Madonna, 1644; Ger. Madonna; Pol. Madonna). Russian records Madónna in a number of lexicographic sources (BUR-MIX, DUB, ČUD, KAP, PET,

GEJ, UŠK, ANS, OŽG and others) as an Italian borrowing; its first documentation goes back to 1804 (JAN). Ref.: BATT, Prati, Devoto, Hüttl-Worth, GRZ, Ogienko.

B1.4 FAKÍNO (It. facchino)

/Fr. faquin; Eng. porter; Ger. (Päck)träger; Pol. tragarz; Cz. nosič./

Porter who carries heavy items (2).

✓
CUD:It. ANS:It.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; BATT; GRZ.

Wind (4, 18, 38, 83-4, 191, 206, 207); Hope (I, 99-100);

Saraw (52). MIX; Laugieri.

Origin of the Ital. word facchino remains obscure.⁶ As concerns the relation of Ital. facchino to French faquin, some lexicologists (H. Estienne, Bloch, Hope) derive the Ital. word from French, others (Littré, Dauzat, Wind) hold the contrary opinion. Russian is plausibly the only from the Slavonic languages, which borrowed the word. Fakíno is documented in the Ital form in CUD, MIX, ANS and in Gorkij's Skazki ob Italii; the French variation fakin is found in ANS and Herzen's Pis'ma iz Francii i Italii. The first lexicographical documentation of fakíno dates from 1891 (MIX). The word is infrequent in Russian, and usually is associated with an Italian context. Ref.: BATT-ALES, BATT, ANS.

B1.5 GÉTTO (It. ghétto)

/Fr. ghetto; Sp. ghetto; Eng. ghetto; Ger. G(h)etto;

Pol. getto; Cz. ghetto; Ukr. getto; Byeloruss. geta./

Segregated (Jew's, Negro's) quarter in a city (3).

BUR-MIX:It; DUB2:It; ✓CUD:It; KAP:It; PET:It. ANS:It; OŽG. BRK-EFR.

FLOR; CRUS3-5, Veron.; DIZ; PANL; FANF; BROG; TOMM; BATT; GRZ.

Hope (I, 287-8). Migliorini (Storia); Praz.

BATT-ALES states that the Ital. word ghetto (originally Venetian ghèto), attested in 1516 in Martin Sanudo,⁷ is of an uncertain source. Hope, however, resumes that: "After protracted and varied speculation about the origin of ghetto it is now clear that a solution proposed by early dialectologists and supported among others by Nyrop in Linguistique et histoire des mœurs, 1934, pp. 201-2, is the correct one, viz., that Ghetto (literally '(cannon) foundry': 14th cent. in this sense) was the name of an island in Venice to which Venetians of Jewish faith were confined in 1516."⁸ This Italianism was attested in 1690 in French, but until the 19th cent. its usage was limited, since it applied to an exotic reality, belonging to Venice and other parts of Italy; a similar development in usage may be observed in English and other Western European languages. Russian borrowed the word directly from Italian, but relatively late; its first lexicographical documentation dates from 1863 (Toll'). Šanskij treats gétto as an Italianism and, referring to Olivieri, adds that the Venetian word ghèto (initially 'a foundry'), a derivative of ghetàr ('to pour'), was applied to the Jewish quarter because of its location in the vicinity of the foundry in Venice. Though a current word in Russian and other Slavic languages, it is often used to describe the racial discrimination of Jews, Negroes and other coloured races in Western societies, a concept alien to the Eastern European countries, according to their own constitutions. In the Slavonic languages, as well as in the Western European, the word was frequent especially during the Second World War because of the question of Jews.

Ref.: Devoto, Olivieri, ANS.

B1.6 KAMERISTKA (It. camerista)

/Fr. camériste; Sp. camarista; Eng. maid of honour;
Ger. Hofkammerfrau; Pol. kamerystka; Cz. služebná./

Lady-in-waiting in a wealthy household (2).

KIR; BUR-MIX:Sp; DUB:Sp; [✓]CUD:It; KAP:It; PET:It. SRJ:Fr.
ANS:Fr; [✓]OZG. JAN.

CRUS5; PANL; FANF; BROG; TOMM; ACCAD; BATT; GRZ.

The Italians and Frenchmen borrowed this word in the 18th cent. from Sp. camarista, a derivation of cámara ('a room'). In Spain, camarista was a maid of honour of princesses, but in Italy and France the word applied to lady's maid of any wealthy household. Russians borrowed the word from Italian in the late 18th cent. JAN (1804) and KIR (1845) list it in the Ital. form kamerista, and only in the second half of the 19th cent., the word was Russified to kamerístka (cf. Pol. kamerystka). At present, the word is a historicism in both Russian and Polish. Ref.: BATT-ALES, Bloch, Polska Akademia.

B1.7 LACCARÓNI (It. lazzaróne)

/Fr. lazarone; Eng. lazzarone; Ger. Lazarone;
Pol. lazaroni; Cz. lazaron./

Poor Neapolitan whose living depends upon begging (2).

KIR; BUR-MIX:It; DUB:It; [✓]CUD:It; KAP:It; PET:It. SRJ:It;
[✓]USK; ANS:It<Sp. JAN; BRK-EFR.

CRUS5; PANL; FANF; BROG; TOMM; BATT; GRZ.

Hope (II, 362). GEJ:It; Migliorini; Praz.

Ital. lazzarone, lazzarone (the latter variation, according to Hope, was attested in 1612 in Neri) is derived from lazzaro, lazzero ('a person affeted with leprosy' or 'a poor man') of the Spanish source lázaro in the sense of 'poor, ragged' (cf. Lazarus the beggar in the parable of St. Luke, XVI, 20). The word lazzarone (plur. lazzaroni), referring to the lowest class of Naples, is in Italian use since the 17th cent., but its lexicographical documentation dates from the 19th cent. only. In 1665 French documents lazares, in 1739 de Brosse uses the di-

minutive lazarelli in the sense of Ital. lazzarone, in 1781 lazzaron entered French usage, and since 1786 the present French form lazarone is in use. Aside from French, this Italianism penetrated into many languages in which, as a rule, it describes the Neapolitan or Italian poor, although some attempts were made to associate the word with the misérables of other countries (in this respect, Praz mentions Mrs. Charlotte Smith who spoke of 'the lazzaroni of England' in 1792).⁹ The first lexicographical documentation of this Italianism in Russian was found in JAN of 1804. Laccaróni is a depluralized noun in contemporary Russian (cf. Ital. plur. lazzaroni); JAN used it in the Russian plural lazarony, laccarony. Many other variations are documented (cf. lazaroni in ČUD, lazzaroni in BUR-MIX, lacaroni in ČUD and GEJ, ladzaroni in USK and PET, laczaroni in ANS). USK considers ladzaróni more correct than laccaróni since the former variation is closer to the Tuscan pronunciation of lazzaroni. Czech lazaron is applied to an Italian context, and lazar (from the biblical name Lazar) is used in a general sense of 'miserable, powerless, a wretch' in any situation (cf. Russ. lázar' as the poor of Kazan'). Ital. lazzaretto, literally 'a house to receive lazars ('lepers'), the firstplace for quarantine in Venice on the island of Santa Maria di Nazaret in 1423, is from Venetian lazareto. From Italy the word spread into European languages, and reached Russia in the early 18th cent. via Ger. Lazarett, Pol. lazaret, and possibly Fr. lazaret. In present-day Russian, the word lazarét denotes a small military hospital (cf. Cz. lazaret in the same sense; it also implies a pejorative meaning of a place for diseased or the aged, where one is badly treated or condemned to death). Ref.: Prati, BATT-ALES, Hope, ANS. Ref. for lazarét: Hope (I, 205), Biržakova (374), Vasmer, Šanskij, Preobraženskij, Kazanskij (Priklučenie slov).

B1.8 SIN'ÓR (It. signóre)

/Fr. signor; Eng. signor; Ger. Signore; Pol. pan;
Cz. signor(e)./

Italian title of respect, corresponding to the English Mr. or Sir (3).

BUR-MIX:It; DUB:It; ČUD:It; KAP:It; PET:It. USK:It;
ANS:It; OŽG. BRK-EFR:It.

ALUN; FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; GRZ.

The Ital. word signore was documented in the 13th cent. in the sense of 'a man of authority or distinction'; Dante used it in place of padrone ('a boss'), and also with the meaning of 'God' and 'Jesus'. The word is of Latin origin (cf. sin'oríja, B2.5); seniör was employed as a title of respect already in Late Latin, and later was used in reference to the nobility. Contemporary Italian employs signore when addressing to a man, signóra when speaking to a married woman, and signorína is a title of address for a girl. If used with a personal name, the clipped form signor replaces signore. Russian and other foreign languages employ this title when referring to Italians. According to Praz, the English use of Signor before a name was influenced by the corresponding use of French Monsieur; and the "frequent occurrence of the form with elision of the final -e (before a family name) has caused the word to be used in that form abroad also when Italians would say signore."¹⁰ Russian lexicographical sources document sin'ór and sin'óra since the last century; sin'orína appeared in the 1930's. Ref.: Devoto, Prati, ANS.

B2 Political Institutions.B2.1 DOŽ (It. dòge)

/Fr. doge; Eng. doge; Ger. Doge; Pol. doża; Cz. dože;
Ukr. dož./

Chief magistrate of the Republics of Venice and Genoa (3).

KIR; BUR-MIX:It<Lat; DUB:It; ČUD:It<Lat; KAP:Fr<Lat;
PET:It<Lat. SRJ:It<Lat; UŠK:It; ANS:It<Lat; OŽG. JAN;
BRK-EFR:It,Lat.

ALUN; FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; BATT;
GRZ.

Biržakova (360); Hope (I, 284). GEJ:It<Lat; Dupaty; Kurakin; Migliorini (Storia); Praz.

The 13th cent. Ital. word doge comes from Venetian doše (doxe) which in turn is of Latin origin ducem, i.e., the accusative case of dux ('a leader'). During the 14th and 15th cent., Italian documented the word in the forms dugie (Barberino), dogio (Villani, Sercambi) and dugio (Sercambi); dogio is a back-formation on the plural dogi. The Italianism was diffused into many European languages; French and English document it since the 16th cent. According to Biržakova, the Ital. form dože first appeared in Russian in 1728; Kurakin, however, used it in the Latin script in his "Opisanie venecianskoj respubliky" of 1707 (doge veneto). The variation doža of 1728 entered Russian via Polish doža, and the surviving French form dates also from 1728, but its lexicographical documentation is only from 1803 (JAN). Ital. dogaréssa, denoting a wife of the doge, is a 16th cent. word which was borrowed by Russians early in the 19th cent. (used by Puškin in his poem "Noč' svetla"). Dogaresse occurred in French only in 1815, plausibly because of the earlier French equivalent dogesse (cf. French doge dates from 1555). In European languages both loans remain exoticisms and historicisms connected with Venice, though doge was occasionally applied to any leading officer. Ref.: Devoto, BATT-ALES, Vasmer, Biržakova.

B2.2 DUCE (It. duce)

/Fr. duce; Eng. duce; Ger. Duce; Pol. duce./

Official title of Benito Mussolini when leader of the Fascisti (1).

KAP:It; PET:It.

BATT; GRZ.

Ital. duce ('a leader, a master'), of the ultimate Latin source dux (see B2.1), was assumed by B. Mussolini (1883-1945) as his title of the Fascist head in 1922. In reference to Mussolini, duce is employed in different languages. The word entered Russian in the beginning of the 1930's, and was adapted to the phonetical system of Russian. Ref.: Prati, Šanskij.

B2.3 FASIZM (It. fascismo)

/Fr. fascisme; Eng. fascism; Ger. Faschismus; Pol. faszyzm; Cz. fašismus./

Political regime of centralized autocratic government headed by a dictatorial leader (1).

KAP:It; PET:It. UŠK:It<Lat; ANS:It; OŽG.

BATT; GRZ.

Mikitic̣; Krysin; Praz.

Ital. fascista ('a fascist') and fascismo were taken from the name of the Italian anti-bolshevist organization Fascio nazionale di combattimento ('National Fighting Force') formed by Mussolini in 1919; fascio (di verge) ('a bundle of rods') was a symbol of the party (originally, the symbol of autocratic power in the Roman Imperium). This Italianism became an international word by the twenties. In the Russian newspaper Pravda of 1921, the word was recorded as fašizm, fašista; a few years later, Ital. sc- was changed into -š- as pronounced in Italian before -i-. Ref.: BATT, Prati, Olivieri, Mikitič, Krysin.

B2.4 PODESTÁ (It. podestà)

/Fr. podestat; Sp. podesta; Eng. podestá; Ger.

Bürgermeister; Pol. podesta; Cz. podesta./

High magistrate of mediaeval Italian republics (1).

BUR-MIX:It<Lat; DUB:It<Lat; ČUD:It<Lat; KAP:It<Lat;

PET:It<Lat. USK<Lat; ANS:It<Lat. JAN; BRK-EFR:Lat.

ALUN; FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; GRZ.

Wind (199). Migliorini (Storia); Praz; Rambelli.

Ital. podestà was documented in Dante in the sense of 'potere autorevole' ('an authoritative power'). The variations potestà, potestade were equally employed by the poet. The source of these words is Lat. potestātem, potestās ('an authority, power, magistrate'). The Italianism entered English and French usage in the form podestat(e) in the 16th cent. Deržavin and Lomono-
sov used potestat, and JAN recorded podesta in his Novyj slovo-
tolkovatel' of 1806. The noun has no inflexions in Russian, and its stress is either on the ultimate syllable as in Italian (cf. podestá - podestà) or on the penultimate (podésta), which is more natural for a Russian masculine substantive in the singular. In Russian, as well as in other languages, this loan is referred to a historical context of Italy. Ref.: PRNT, Wind, BATT-ALES, Prati, Devoto, OXF, ANS.

B2.5 SIN'ORÍJA (It. signoría)

/Fr. seigneurie; Eng. signory; Ger. Signorie;

Pol. signoria; Cz. signoria./

Governing body of Italian republics during the Middle Ages (3).

PET2-6:It. ANS:It. BRK-EFR.

ALUN; FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; GRZ.

Migliorini (Storia); Praz.

Ital. signoria, earlier segnoria, is attested since the 13th cent. The word originally denoted a man of authority and power, but influenced by Sp. señoría, it extended its usage (for instance, Ariosto used it for courtesans). Signoria is derived from signore,

(cf. B1.8) of the ultimate Latin source seniōr ('older', hence 'greater'). As a historicism, the term is employed by a number of tongues in reference to Italian history. Undergoing some phonetical changes, sin'oríja easily adapted to the morphological system of Russian (cf. Cz. signoria, pronounced [siňoríja]). Russian documents the word since 1900 (BRK-EFR). Ref.: Prati, BATT-ALES, Migliorini (Storia).

B3 Collective Behaviour.

B3.1 GIBELLÍNY (It. Ghibellíni)

/Fr. Gibelins; Eng. Ghibellines; Ger. Gibellinen;
Pol. Gibellini; Cz. Ghibellini./

One of the anti-papal parties in mediaeval Italian politics (1).
BUR-MIX; DUB; ČUD:It; KAP:It; PET:It. BRK-EFR.
ALUN; CRUS; DIZ; PANL; FANF; BROG; TOMM; BATT; GRZ.
Praz.

This name is derived from German Waiblingen (the Hohenstaufen dukes of Swabia), first resounded as war cries Hye Waiblingen! by adherents of the Hohenstaufen Emperor Conrad III at the battle of Weinsberg in 1140. The name, first documented in the adjectival form ghibellino in 14th cent. Italian sources, entered historical usage of European languages. Czech uses also the adjective ghibellinský; Russian records the noun since 1866 (BUR-MIX) in various spellings (cf. Gibbelíny, Gebbeliny, Gibeliny). Ref.: BATT-ALES, OXF, Chambers' Enc., Americana.

B3.2 GVÉL'FY (It. Guèlfi)

/Fr. Guelfes; Eng. Guelphs; Ger. Guelfen; Pol.
Gwelfy; Cz. Guelfi./

Mediaeval Italian party, supporting the Pope against the Ghibellines (3).¹¹

BUR-MIX; DUB; [✓]CUD; KAP:It<Ger; PET1,2<Ger. surname;
PET3-6:It. BRK-EFR:It.

ALUN; CRUS; DIZ; PANL; FANF; BROG; TOMM; BATT; GRZ.
Praz.

The history of this Italian name is similar to Ghibellini. Used originally as a battle cry Hye Welfs! by partisans of the Welfs family (Dukes of Bavaria) in a war against Ghibellines (see B3.1), the name was applied to a 13th cent. Italian party, the rivals of the Ghibellines. This term entered Russian and other languages along with the word Gibbeliny. Ref.: BATT-ALES, OXF, Chambers' Enc., Americana.

B3.3 IRREDENTA (It. irredenta)

/Fr. irrédentisme; Eng. irredenta; Ger. Irredenta;
Pol. irredenta; Cz. iredenta; Serbocr. iredenta./

Territory historically and ethnically related to Italy, but in the 19th century a subject to Austria (3).

[✓]CUD:It; KAP:It; PET:It. BRK-EFR:It.

BROG; TOMM; BATT; GRZ.

Hope (II, 446). Jernej; Migliorini (Storia); Praz.

This word was ironically used in 1877 by the Austrian press referring to a speech of Matteo R. Imbriani, an Italian politician and writer, who, addressing to delegates from Trieste, spoke of the Italian territory, dominated by Austria, as terre irredente ('unredeemed lands'). The expression soon entered Italian usage as irredenta, irredentismo and irredentista, and in the eighties spread into other languages to describe the political agitation in Italy, as well as in other (Slavic) countries (cf. Russ. irredentisty; Fr. irrédentistes; Eng. irredentists, irredentism; Cz. iredentismus; Serbocr. iredentisti). The first lexicographical documentation of irredentisty in Russian appeared in Mixel'son's Ob"jasnitel'nyj slovar' inostrannyx slov,

vošedsix v upotreblenie v russkij jazyk of 1891. Iredénta, spelled with one -r- was recorded by KAP in 1933. Ref.: GRZ, PRNT, BATT-ALES, Hope, BRK-EFR.

B3.4 KARBONÁRII (It. carbonàri)

/Fr. carbonari; Eng. carbonari; Ger. Karbonari;
Pol. karbonarzy; Cz. karbonáři; Serbocr. karbonari./

Members of a secret republican society, formed in Italy in 1814 (3).

BUR-MIX:It; DUB:It; ČUD:It; KAP:It; PET:It. ANS<It; ŌŽG;
SRJ; BRK-EFR.

CRUS5; PANL; FANF; BROG; TOMM; ACCAD; BATT; GRZ.

Hope (II, 443). GEJ; MIX; Gherardini; Misiano; Migliorini
(Storia); Ogienko; Praz.

This political sect derived its name from carbonaro ('a charcoal-burner') because the movement arose in the mountain regions of Abruzzi and Calabria, where charcoal was burnt (many members practised this occupation). In 1818, the movement spread to France, and already in 1820 Stendhal employed the term carbonaro. The Russian press reported news on the activity of Italian carbonari before 1820. Syn Otečestva published articles of Russians, who were in personal contacts with the Italian movement;¹² hence, the term was well known to the Russian public in the early part of the 19th cent. Russian lexicographical sources report it only since 1864 (Toll'). The word was current in two singular forms (karbonár, karbonárij) and, consequently, in two plural variations (karbonári, karbonárii). The form karbonárij has survived until the present, but the sect itself is frequently referred to in the plural. The meeting place of carbonari was called véndita; the word vendita is in Italian use from 1814. Véndita used to be heard in Russia together with karbonárij, but its lexicographical documentation dates from 1933 (KAP). Véndita is not reported by standard dictionaries of Russian. Ref.: CRUS5, BATT-ALES, Hope, Misiano.

B4 Unlawful Behaviour.

B4.1 BANDA (It. bànda)

/Fr. bande; Sp. banda; Eng. (armed) band; Ger. Bande;
Pol. banda; Cz. banda; Ukr. banda; Serbo-cr. banda./

Gang of outlaws; . killers, and so forth (3).

KIR; BUR-MIX:Fr<Celt; DUB:It; ČUD:Fr<Celt; KAP:Ger; PET:It.
SRJ1:Ger; DAL:Fr, Ger; UŠK:It; ANS:It; OŽG. JAN; BRK-EFR:Ger.
FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; ACCAD; BATT; GRZ.
Biržakova (346); Hope (I, 28). Jernej; Kazanskij; Ogienko;
Migliorini (Storia); Rigras; Kurganov.

According to Hope, BATT-ALES, Dauzat and others, the Middle Ages Italian word banda penetrated into French; Bloch prefers Germanic origin. Ital. banda covers a large semantic field; the word entered European languages in the sense of 'robbers', as well as in other meanings. In the above signification, Russ. banda was probably taken directly from Italian. Šanskij, however, stands apart from this alternative, since he prefers German or French borrowings; Vasmer leaves the choice between German, French and Italian, while Gorjaev is strictly for German intermediary. It may be assumed that banda is a direct as well as indirect Italianism. Since Ger. Bande is, according to Kluge, a 17th cent. Gallicism, the route of penetration, in the case of German intermediary, is the following: Italian - French - German - Russian. Bánda appeared in Russian documents in the first quarter of the 18th cent. Bandít, a gangster, documented in Russian since 1710, was borrowed from Ital. bandíto via Pol. bandyt and Ger. Bandit. Both words show various routes of penetration in other European languages (cf. Pol. banda<Ger.<Fr.; Cz. banda<Ger., but bandita<It; Serbo-cr. banda<Ger.<Fr.<It.). Ref.: Biržakova, Brückner, Holub,

B4.2 BRAVO (It. bràvo)

/Fr. brave; Sp. bravo; Eng. bravo; Ger. Bravo; Pol.

bravo; Cz. bravo./

Hired assassin in 17-18th century Italy (3).

BUR-MIX:It<Lat<Gr; DUB:It; ČUD:It<Lat; KAP:It; PET:It.

BRK-EFR.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; ACCAD; BATT; GRZ.

Wind (184, 206); Hope (I, 30, 167). MIX:It; Praz.

The basic meaning of the Ital. word bravo is 'courageous, proud, haughty'; from the 15th cent. bravo is used to denote a (hired) bandit. French borrowed Ital. bravo in the general sense in the 16th cent.; the meaning 'an assassin, a reckless desperado' was acquired later. For the daring villain, English uses the 16th cent. Italian loan-word bravo; the form brave via French is very rare. In Russian, brávo dates from the 19th cent. BRK-EFR records the word in the plural bravi in 1891. This exotism refers to a historical reality of Italy. Ref.: Bloch, Hope, Praz, BUR-MIX.

B4.3 INKÓGNITO (It. incògnito)

/Fr. incognito; Sp. incógnito; Eng. incognito;

Ger. Incognito; Pol. incognito; Cz. inkognito./

Person acting under an assumed name or character (3).

BUR-MIX:It<Lat; DUB:Lat; ČUD:It,Lat; KAP:Lat; PET:Lat.

DAL<Lat; UŠK:It; ANS:It; ŌŽG. JAN:It.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; BATT; GRZ.

Christiani (53); Smirnov (120); Hüttl-Worth (73); Wind (44);

Hope (I, 202). GEJ:Lat; Gajnulina; Kurakin; MIX; Praz;

Sivkov; Kurganov.

Ital. incognito of the Latin source incognitus ('unknown') dates from the 14th cent. In 1581, the Italianism was attested in French, in 1652 incognito was documented in English, and in the 18th cent. it was acquired to the German vocabulary. Hüttl-Worth suggests that inkógnito was borrowed via French because of its documentation in Karamzin; Kurakin, however,

already mentions katolickaja inkognito in his "Dnevnik i putevye zametki" of 1705, and in 1704, he used the word as a declinable substantive (s Polskim inkognitom, s tem inkognitom). In his Pis'ma i bumagi of 1702, Peter the Great also used this word. Smirnov is for the Polish provenance of inkognito; his opinion is not convincing, since he does not provide any supporting details. Ref.: Devoto, Prati, Bloch, Christiani, Gajnulina.

B4.4 KAMÓRRA (It. camorra)

/Fr. camorra; Sp. camorra; Eng. camorra; Ger. Kamorra; Pol. kamora; Serbocr. kamora./

Secret organization in Southern Italy (2).

ČUD; KAP:It; PET:It. SRJ:It; UŠK:It. BRK-EFR.

BROG; TOMM; ACCAD; BATT; GRZ.

Jernej; Migliorini (Storia); Praz.

The jargon word camorra, attested at Naples in the 18th cent., is of doubtful etymology. The name of this Neapolitan gang of thieves became familiar in many European countries, including Russia, in the 19th cent. In many languages, the word is referred to as a historicism pertaining to Italy; Russians also applied it to their life, calling one of their political parties of 1906 Kamorra národní rasprávy. Ref.: BATT, OXF, SRJ1.

B4.5 KONTRABÁNDÁ (It. contrabbando)

/Fr. contrebande; Sp. contrabanda; Eng. contraband; Ger. Konterbande; Pol. kontrabanda; Cz. kontraband./

Illegal exportation or importation of goods; smuggled merchandise (2).

BUR-MIX1:It,Fr; BUR-MIX2,3:Fr; DUB:Lat; ČUD:It,Fr;

KAP:Fr<Sp,It; PET1-5:Fr<Sp,It; PET6:It. DAL; UŠK:It;

ANS:It; OŽG. JAN:Fr; REJ:It; BRK-EFR.
 FLOR; CRUS3-5,Veron.; DIZ; PANL; FANF; BROG; TOMM;
 ACCAD; BATT; GRZ.
 Smirnov (156); Sarauw (44); Wind (141, 199); Hope (141, 199).
 GEJ:It; Migliorini (Storia); Rigras; Samojlov; Trebbin.
 Ital. contrabbando, compound of contra ('against') and bando
 ('a ban'), is, according to H. Estienne, a Venetian word. At-
 tested since the 16th cent., the word was originally spelled
contrabando, controbando. French documents the Ital. loan-word
contrebande as early as 1512; English had counterbande (influenced
 by French) and contrabanda (an Italianism) before the 17th cent.;
 the present form contraband appeared later, first as an adjective.
 In Russian, kontrabánda is known since Peter the Great; it entered
 Russian directly from Italian, and indirectly via French (Vasmer,
 Smirnov). The French loan kontraband (JAN gives kontrebanda as
 a Gallicism) was documented in a few Russian sources, but was
 current until the turn of this century (cf. Cz. kontraband).
 Furthermore, kontrabánda was possibly borrowed through High Ger-
 man Contrebande, as suggested by Trebbin (the gender of both
 words is identical). The derivations kontrabandír (after Fr.
contrebandier), kontrabandíst and kontrabándnyj are recorded
 in Russian since REJ (1836). Ref.: BATT, BATT-ALES, Bloch,
 Sarauw, Gamillscheg, Holub, ANS.

B4.6 KORSÁR (It. corsàro)

/Fr. corsaire; Sp. corsario; Eng. corsair; Ger.
Korsar; Pol. korsarz; Cz. korzár./

Pirate who robs merchant ships (2).

KIR; BUR-MIX:Fr<Lat; DUB:It; ČUD:It<Lat; KAP:It; PET:It.
 SRJ:It; DAL; ŮSK:It; ANS:It. JAN:Fr; REJ:Fr<It; BRK-EFR.
 ALUN; FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; ACCAD;
 BATT; GRZ.

Smirnov (164); Hüttl-Worth (80); Biržakova (373); Hope (I, 35). Butakov; Guglielmotti; Jal; Kušlev; Laugieri; Praz; Samojlov; Šiškov; Tolstoj; Vidos (Marin.).

The Ital. word corsaro (corsare, corsale) was attested in the 14th cent.; corsarius in this sense existed in 12th cent. Low Latin of Italy. During the Middle Ages, corsaro penetrated from Italy into France in both naval senses (as distinguished by Vidos) 'a pirate' and 'a pirate ship'. The word was diffused into many European tongues; Sp. and Port. corsario, Pol. korsarz, Cz. korzar, Serbocr. kursar are direct Italianisms, Rum. corsaro, Russ. korser of 1710 are indirect Italian loan-words via French, and Russ. korzar of 1728 and korsar of 1760 were borrowed through German. As a direct Italian loan in Russian, the word was found in P.A. Tolstoj's diary of 1698 in the plural kursary. In Russian, English and other languages, the word is a historicism. Ref.: Devoto, BATT-ALES, PRNT, Hope, OXF, Berneker, Holub, Praz, Smirnov, Hüttl-Worth, Biržakova.

B4.7 MAFIJA (It. mafia)

/Fr. maf(f)ia; Eng. mafia; Ger. Mafia; Pol. mafia; Cz. mafie; Serbocr. mafija./

Secret organization among the population of Sicily, committing violent crimes (3).

DUB2; KAP:It; PET:It. BRK-EFR.

BROG; TOMM; BATT; GRZ.

Hope (II, 447). Migliorini (Storia); Jernej; Praz.

The Ital. word mafia, maffia, originally meaning miseria ('misery'), is of obscure origin. In the Sicilian dialect, the word was used in the sense of 'superiority, capability', and this meaning was taken as a name of the private society of strong men, formed in the early part of the 19th cent. in Sicily.¹³

In his work Voci di gerganti, vagabondi e malviventi studiate

nell'origine e nella storia (Pisa, 1940), Prati gives examples of mafia from 1868 and 1875, in which the word was still considered to be a neologism.¹⁴ The word appeared in French in 1875, and about the same time in English. Its documentation in Russian goes back to 1896 (BRK-EFR). In Russia and other countries of the socialist block, the organization is an unknown reality, and hence, the word preserves its nuance as an exotism, used primarily in descriptions of Italy and other Western countries (cf. Eng. mafia as a current word for the organized international body of criminals, active in the U.S.A. and other countries). Ref. Hope, PRNT, OXF.

B4.8 STILÉT (It. stiletto)

/Fr. stylet; Sp. estilete; Eng. stiletto; Ger. Stilett; Pol. sztylet; Cz. stilet./

Murderer's instrument; a short thick-bladed dagger (2).

BUR-MIX:It; DUB:Fr; ČUD:Fr; KAP:Ger<Fr; PET:It. DAL:Fr; USK:It; ANS:It; OŽG.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; GRZ.

Matzenauer (338); Biržakova (216-7); Hope (I, 224); Sarauw (37); Wind (132). Rambelli.

Ital. stiletto, a diminutive of stilo ('a dagger'), was attested in Serdonati.¹⁵ In French, the word was documented as stilet in 1586; in his A Dictionnaire of French and English Tongues of 1611, Cotgrave uses stiletto as "the small, and sharpe-pointed dagger, forbidden in many townes of Italie."¹⁶ In German, Stilett was attested around 1600; in Russian, stilet dates from 1731 (in Weissmann's leksikon). Russian stilét is possibly an Italian loan, borrowed via French; another variation stilét, documented in Vasmer, Hüttl-Worth and Biržakova, was influenced by German Stilett and Polish sztylet. Ref.: Hope, BATT-ALES, Sarauw, Hüttl-Worth, OXF.

B4.9 VENDETTA (It. vendetta)

/Fr. vendetta; Sp. vendetta; Eng. vendetta; Ger. Vendetta; Pol. wendeta; Cz. vendetta./

Blood-feud of injured family on the offender or his family (prevalent in Sicily and Corsica) (3).

BUR-MIX:It<Lat; DUB:It; ČUD:It<Lat; KAP:It; PET:It. USK:It; ANS:It. BRK-EFR.

ALUN; FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; GRZ.

Hope (II, 451). Migliorini (Storia); MIX; Dupaty.

The Ital. word vendetta, attested since the 13th cent., is of the Latin source vindicta ('a vengeance'). Through the Corsican dialects, the word entered French, in which attested as vendette in 1788. The Gallicised form has not survived; it was replaced by vendetta since 1803. In English, the Italianism is documented since 1855. According to Šanskij, Russian borrowed vendetta from Italian in the second half of the 19th cent. This word, however, was already mentioned by Dupaty in his Putešestvie v Italiju v 1785 g., when describing the revengeful character of inhabitants of Genoa, who did not consider this type of murder an illegal or immoral action, but rather a moral justice. The translator, Ivan Martynov, left the word in the Latin script (vendette), but felt he had to explain its meaning to Russian readers. The Italianized form vendetta is recorded by Russian lexicographical sources since 1863 (Toll'); at instances, the word was spelled with one -t- (in DUB1). Ref.: BATT-ALES, Bloch, ANS.

B5 Commerce and Finances.B5.1 AL'PARI (It. al(la) pari)

/Fr. au pair; Eng. at par; Ger. al pari; Pol. al pari; Cz. al pari; Serbocr. al pari./

Face amount of cheques and other certificates of the monetary value (3).

BUR-MIX:It; ^YCUD:It; KAP:It; PET:It. SRJ:It; DAL:It;
 UŠK:It; ANS:It. JAN; BRK-EFR:It.

PANL; FANF; BROG; TOMM.

Edler; Jernej; Šexmejster.

The Ital. adverb al pari ('equally') has a long existence; as a term of commerce, al pari is recorded in Italian lexicographical sources since the 19th cent. (Edler, however, reports that the term existed in the form pari around 1580 in Florence). Russian dictionaries list the expression since 1803. In his Novyj slovo-tolkovatel', JAN gives the spelling alpari, while BUR-MIX and ^YCUD record it in the Latin script al pari; the contemporary spelling al'pári, al'-pári appeared with DAL. This Italianism entered usage of the Slavic languages (cf. Pol. and Cz. al pari, pari; also Bulg. pari in the sense of 'money'), and of German. Some European languages use Lat. pār ('equal') (cf. Eng. at par, Sp. a la par); French employs its own expression au pair, or a partial calque d'égal à égal, based on Ital. al pari. Aside from al pari, Russian also uses pari (as a noun): veksel'noe pari ('a par of exchange'), and so forth. Ref.: BATT-ALES, ANS.

B5.2 AVÍZ(0) (It. avvísó)

/Fr. avis; Sp. aviso; Ger. Avis(0); Pol. awiz;
 Cz. aviso, avizo; Serboocr. aviza; Ukr. avizo./

Formal notice of business transaction (3).

BUR-MIX:Fr; DUB:Fr; ^YCUD:Fr; KAP:It; PET:It. SRJ2; DAL:It;
 ANS<It, Ger, Fr. JAN.

DIZ; PANL; FANF; BROG; TOMM; ACCAD; BATT.

Frisone; Jernej; Kohls; Samojlov; ^YŠexmejster.

According to Prati, avviso in the above sense comes from the Ital. expression a viso (mio), a mio viso ('at my opinion'); he is against the alternative from Old French à vis, as proposed by BATT-ALES, Devoto and others. This Italianism is used by Ger-

man merchants; Frenchmen and Englishmen have their own words, avis and advice respectively. Polish awiz, borrowed from French avis (of the ultimate Latin source), is not an Italianism; Czech aviso (avizo) is an indirect Italian loan via German. Serbocr. aviza is a 19th cent. direct Italianism; the feminine gender was formed by analogy of synonyms, such as opomena, objava (the Ital. form avizo is seldom used). The term, documented in Russian since Peter I, is known in the following variations: aviz (through French; listed in SRJ2, BUR-MIX; DUB; ČUD; DAL; ANS; JAN; Samojlov), adviz (possibly influenced by Eng. advice; recorded by JAN, Enc. leks.), a viso and avizo (both direct Ital. loans, the former found in Šexmejster, the latter in SRJ2, KUZ, PET).¹⁷ The derivations avíznyj and avizírovat' are current in contemporary Russian. Ref.: Kohls.

B5.3 ĀZIO (It. aggio)

/Fr. agio; Sp. agio; Eng. agio; Ger. Agio; Pol. azio;
Cz. ážio; Serbocr. agio/

Difference in exchange rate and real value of currency (3).

BUR-MIX:It; DUB1:It; DUB2; ČUD:It; KAP:Fr<It; PET:It.

SRJ:Fr<It; DAL; ŮSK:It; ANS:It. JAN:It; REJ:It; BRK-EFR:It.

PANL; FANF; BROG; TOMM; ACCAD; BATT; GRZ.

Matzenauer (394); Hope (I, 275). Bumpas; Edler; Bottarelli;

Frisoni; Jernej; Kohls; Migliorini (Storia); Ogienko<It;

Rambelli; Šexmejster.

Ital. aggio (agio) is of unknown origin; it was initially found in Siena in the form asi in 1281, and later, in Florence Medici's Manuscript of 1536 as agio. During the 17-18th cent., aggio entered usage of many languages and, hence, became an international word in commerce (Serbocr. records agio, adžio, azio, ązią relatively late, i.e., in the 19-20th cent.). Āzio and its variation laž entered Russian directly from Italian early in the 18th cent.

(cf. Pol. łaża, Cz. laže);¹⁸ their lexicographical documentation dates from 1803 (JAN). BUR-MIX, DUB and ČUD list ažio-konto. Ažiotáž, a speculation in stocks, was borrowed by Russian from French agiotage, a derivation from agio (cf. Pol. ažiotaż, Cz. ažiotáž, Slov. ážiotáž, Bulg. ažiotáž, Sloven. ažiotaza). Ital. aggiotaggio is a French loan, appearing during the Revolution of 1789, and used in propaganda against financial abuses of the time. Russian ažiotáž had a very frequent occurrence in the 1920's; it belonged among the most current foreign words of the period. Ažiotěr, a speculator or a stockjobber, first appearing in Karamzin's Pis'ma russkago putešestvennika, was taken from French agioteur, another derivation from agio, dating in French since 1710. This French loan entered Italian as aggiotatore, but was not borrowed by the Germanic languages. The verbal form ažitirovat' is a pure Russian derivation from ážio. Dizážio, a deduction made from a gross sum on any account, was acquired from 14th cent. Italian disagio, which is compound of agio and the prefix of negation dis-. Dizážio, absent from JAN, REJ, BUR-MIX, DUB and ČUD was borrowed a century later than ážio; it was first recorded by Berezin in his Enciklopedičeskij slovar' of 1874. According to Kohls' Dictionary of International Economics, disagio is current in French, Spanish, English and German. Polish and Czech phonetically adapted Ital. disagio as dyzažio and disážio respectively. In present-day Russian, ážio and its foreign derivatives are referred to as the terminology, belonging to the economic system of Western societies. Ref.: Edler, BATT-ALES, Hope, Bloch, Hüttl-Worth, Devoto, Matzenauer, Holub, ANS, Šanskij.

B5.4 BRÚTTO (It. brútto)

/Fr. brut; Sp. bruto; Eng. gross; Ger. Brutto; Pol. brutto; Cz. brutto; Slov. brutto; Ukr. brutto; Bulg. bruto; Serbocr. bruto; Sloven. bruto/

Total; without deductions of the charges; gross weight (3).

BUR-MIX:It<Lat; DUB:It; ČUD:It<Lat; KAP:It; PET<It.

SRJ1:It; DAL:It; UŠK:It; ANS:It; OŽG. BRK-EFR:It.

CRUS5; ACCAD; BATT.

Frisoni; Jernej; Lazzioli; Ogienko<It; Samojlov; Šex-mejster; Zozulenko.

Ital. brutto in the general sense of 'brute' is a 13th cent. word, recorded by ALUN and other lexicographical sources.

Brutto, as a term of commerce has been acknowledged by a few Italian dictionaries; it was referred to commerce during the Middle Ages, but was replaced by lordo from the 18th cent.

Ital. brutto entered usage of German and some other languages during the 16th cent. German preserved brutto in the following centuries, and diffused it into the Slavonic tongues (cf. Russ.

brutto, Ukr. brutto, Slov. brutto, Serbocr. bruto). Vasmer, Šanskiĵ, Holub and other Slavic etymologists inaccurately

treat brutto as a direct Italian loan. French brut is of direct Latin origin, and English uses gross derived from Old French

gros. Nétto, free from all deductions (net weigh), was attested as a term of merchants in the form neto at Siena in 1262; Ital.

dictionaries report it since 1691 (CRUS3). Netto entered German along with its antonym brutto; the Slavic languages, including

Russian, acquired this term through German intermediary during the 19th cent. Šanskiĵ considers nétto a direct Italianism,

dating in Russian since the present century; the word is, however, already reported by 19th cent. Russian dictionaries of

foreign words (BUR-MIX, DUB, ČUD and others). Russian frequently uses nétto in compound words (nétto-baláns, nétto-súmma). English

net is a French loan, dating from the 15th cent.; French net was derived directly from Latin nitidus ('clean, clear, neat'). Ref.:

Edler, Samojlov, Devoto, Prati, OXF, Jernej.

B5.5 FIRMA (It. firma)

/Fr. firme; Sp. firma; Eng. firm; Ger. Firma; Pol.
firma; Cz. firma; Slov. firma; Serbocr. firma./

Signature; also partnership of two or more persons carrying on a business (3).

BUR-MIX:It<Lat; DUB:It; ČUD:It<Lat; KAP:Ger<It; PET1,2:Ger<It; PET3-6<It. DAL:Ger<It; UŠK:It; ANS:It; OŽG.
 JAN:Lat; REJ:It; BRK-EFR.

CRUS5; DIZ; PANL; FANF; BROG; TOMM; BATT; GRZ.

Arkad'eva (29). Bumpas; Frisoni; Jernej; Kohls; Lazzioli; MIX; Ragazzini; Šexmejster; Zozulenko.

Ital. firma in the original meaning of 'a signature' entered many languages during the 18th cent. or earlier. Russian lexicographical sources document this sense since JAN (1806). Eng. firm, originally borrowed from Spanish, and later from Italian, developed the meaning of 'a commercial house or business' in the 18th cent.; a similar semantic evolution is seen in German and Dutch. Czech acquired firma as a name of business from German in 1836; the word increased its occurrence since 1845 (frequent examples found in K. Havlíček). Serbocr. firma in the latter sense was also borrowed from German during the 19th cent. French firme, attested since 1877, is a English or German loan. As regards Russian, the meaning of 'a commercial enterprise' is documented since the middle of the 19th cent. Gorjaev and Vasmer, the only authors who included the word into etymological dictionaries of Russian, are for an Italian, Polish, German or English provenance of firma; they do not, however, distinguish between the two meanings. Our present investigations indicate that firma in the sense of 'a signature' is a direct Italianism, while the meaning of 'a commercial house' is accredited to the Germanic languages. Ref.: BATT-ALES, Machek, Holub, OXF, Weekley, Bloch, Dautat, Lyer, Jernej.

B5.6 FRÁNKO (It. frànco)

/Fr. franco; Eng. franco; Ger. franko; Pol. franko;
Cz. franko./

Free from tax; also, privilege to send mail without charge (3).

BUR-MIX:It; DUB:It; ^YUD:It; KAP:It; PET:It. ANS<It.

BRK-EFR:It.

FLOR; CRUS3,4,5,Veron; DIZ; PANL; FANF; BROG; TOMM; BATT;
GRZ.

Hope (II, 361). Bumpas; Frisoni; Kohls; Laugier; Lazzioli;
MIX; Samojlov; ^YSexmejster; Zozulenko.

Edler gives 1403 as the date of attestation of Ital. franco in the sense of 'frank, free from taxes'. According to Hope, French franco is an ellipsis of 17th cent. Ital. porto franco, nowadays current in the forms franco di porto, or simply franco.¹⁹ English uses frank from Old French franc, which in turn is of the Med. Lat. source francus ('free'), as well as Ital. franco, current in business English. Russian documents franko as a direct Ital. loan-word since 1864 (Toll'); the term is used either independently, or in compounds (fránko-valjúta, fránko-vagón). Frankírovat', to prepay (letter, etc.), listed in a number of Russian lexicographical sources, is a Russian derivation from German frankieren (cf. Cz. frankovat). Ref.: BATT-ALES, OXF, ANS, PANL.

B5.7 INKÁSSO (It. incàssò)

/Fr. encaissement; Eng. encashment; Ger. Inkasso;
Pol. inkaso; Cz. inkasso; Serbocr. inkaso./

Cash received for an endorsed cheque (3).

DUB2; KAP:Ger<It; PET:It. ^YUSK:It; ANS:It; BRK-EFR.

CRUS5; BROG; TOMM; BATT; GRZ.

Bernardoni; Frisoni; Jernej; Kohls; Lazzioli; Ragazzini;
^YSexmejster:It; Zozulenko.

Ital. incasso is a 19th cent. derivation from incassare ('to cash,

to collect'). The Italian term entered German banking usage in the 19th cent. The word became a part of the Czech commercial vocabulary through German intermediary. Serbocr. inkaso was borrowed via German during the past century, and the Ital. form incasso was recorded in the 1940's. Polish inkaso and Russian inkasso were taken either directly from Italian, or indirectly through German. Inkáссо, documented in Russian since 1894 (BRK-EFR), became common during the present century. Its loanblends inkassátor (cf. Ital. incassatóre) and inkassírovat' are also current. Ref.: BATT-ALES, Devoto, Holub, ANS, Jernej.

B5.8 KAMBIO (It. càmbio)

/Fr. change; Eng. (ex)change; Ger. Kambio; Pol. kurs; Cz. kurs./

Bill of exchange; also, acknowledgement of debt (in Russian) (3).

BUR-MIX:It<Lat; DUB:It; CUD:It; KAP:It; PET<It. SRJ1:It. JAN:Lat; REJ:Lat.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; ACCAD; BATT; GRZ.

Matzenauer (191):It. Edler; Frisoni; GEJ:It<Lat; Lazzioli; Rambelli.

Ital. cambio, attested in 1209 at Bologna, is derived from cambiare ('to exchange'). It entered the German banking vocabulary, and from German, it spread into Russian. Russ. kámbio is possibly also a direct Italian loan-word; other languages did not borrow this Italianism - they use their own terms (including Sp. and Port. cambio). Kambija, recorded by JAN, REJ and Matzenauer, is a Latinism. Rekámbio ('a re-exchange'), listed in JAN, BRK-EFR, DAL, ANS and dictionaries of foreign words (except PET), is, along with rekambija, obsolete in present-day Russian. The Ital. prefix ri- of ricambio was in some instances documented in Russian during the 19th cent. (cf. Ger. Rikambio); the prefix re-

is somewhat more familiar in Russian due to the influence of French; hence, later, rekámbio. Kambíst, a bill-broker, is from Ital. cambista; this Italianism entered English as cambist, and French as cambiste, but is unknown in German (cf. Ger. Wechsler). All the above terms are first documented in JAN of 1805-6. Ref.: Edler, BATT, BATT-ALES, ANS.

B5.9 KASSA (It. càssa)

/Fr. caisse; Eng. cash; Ger. Kasse; Pol. kasa; Cz. kasa; Serbocr. kasa./

Money box; ready money (3).

KIR; BUR-MIX:It<Lat; DUB:It; ČUD:It<Lat; KAP:It; PET1,2:It. SRJ1:It, Ger; DAL:It<Lat; UŠK:It; ANS:It; OŽG. JAN:Ger; REJ:Ger; BRK-EFR:It.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; ACCAD; BATT; GRZ.

Smirnov (136):Pol; Gardiner (120); Biržakova (368); Bond (110, 113). Gajnullina; GEJ:It; Edler; Jernej; Kohls; Lazzioli; Polikarpov; Rambelli; Šexmejster:It; Zozulenko.

Middle Ages Ital. cassa and French caisse are of Latin origin capsa ('a case'). English cash, dating from the 16th cent., is taken from Italian or French. Polish kasa, according to Polish lexicographical sources, was borrowed directly from Italian. German Kasse (Kassa in Austrian German), an Italianism itself, is the source of Cz. kasa and Serbocr. kasa, and possibly of Russ. kassa. Etymologists of Russian suggest that kassa is of the direct Italian provenance (Vasmer), or of indirect through Polish (Smirnov, Vasmer, Cyganenko) and German (Vasmer, Šanskij, Cyganenko, Biržakova). Kassa is found in Pis'ma i bumagi Petra Velikago under the year 1710; an earlier documentation in the form kassia is in Polikarpov's Leksikon trejazyčnyj of 1704. Bond records kassír from Ger. Kassier (also obsolete kasirer

from Ger. Kassierer), and its derivatives kassírovat', kassírovat'sja, kassírskij and kassírša. Ref.: Prati, Bloch, ANS.

B5.10 KÓNTO(KORRÉNT) (It. cónto /corrènte/)

/Fr. compte (courant); Sp. cuenta (corriente);
Ger. Konto(korrent); Pol. konto (obiegovy, biezacy); Cz. konto(korent); Serbocr. conto
corrente, kontokorent./

Statement of business dealings, as purchases and payments, between the parties to the transaction; record of money in a bank (3).

BUR-MIX:It; DUB2:It; ^YCUD:It; KAP:It; PET:It. ^YŠK:It;
ANS:It.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; ACCAD; BATT;
GRZ.

Edler; Frisoni; GEJ:It; Jernej; Lazzioli; Rambelli; ^YSex-
mejster:It.

Conto was attested in this sense at Florence in 1372 in the form chonto, and at Pisa in 1496 in the present form conto. As a term of banking, conto corrente appeared in 1723. The term entered commercial usage of German and the Slavic languages directly from Italian. Russian documents it since 1866 (BUR-MIX) as the direct Italianism konto-kor(r)ento; this form was in use until the 1930's when its spelling was Russified into kontokorrént. Another form, kontokurent, shows the influence of French (compte) courant. Russian has many compounds of kónto: kónto-lóro, kónto-mío, kónto-nóstro, kónto-méto, kónto-separáto, kónto-suo, a-konto, and so on (^YSexmejster). As a rule, they are direct Italian loan-words written in the Cyrillic alphabet, and their occurrence is relatively low, since they hardly reach the audience outside the business world. On the other hand, diskónt, denoting a deduction made from a gross sum on any account, is quite a current term, recorded in

a number of standard dictionaries of Russian (DAL, ^ŮŠK, ANS and others). It entered Russian from Italian somewhat earlier than kónto; the word is already listed in REJ of 1835. Diskónt has a number of Russian derivations: diskontírovat', diskontírovanie, diskontírovat'sja, diskóntnyj, diskóntskij, diskontěr. Skónto, a synonyme of diskont, appears in Russian since the 1930's (cf. Pol. skonto, Cz. escont). Ref.: Edler, ANS, DAL, ^ŮSexmejster.

B5.11 MÁNKO (It. (a) mànco)

/Fr. manque; Sp. déficit; Eng. deficit; Ger. Manko; Pol. manko; Cz. manko; Serbocr. manko./

Lack of funds to balance accounts; short weight of goods (3).

BUR-MIX:It; ^ŮCUD:It<Lat; PET:It. SRJ1:It, Ger; ^ŮŠK:It; ANS:It.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; BATT; GRZ.

Edler; Jernej; Kohls; Lazzioli; ^ŮSexmejster:It.

Manco is not pointed out in Italian dictionaries as a specific term of commerce; it is given in its general sense of 'a shortage, deficiency, minor quantity, measure or value', and only technical glossaries include manco as a word of commerce. This Italianism, which, according to Edler, was documented in the adverbial form a manco in 1586 as a commercial term, entered French in 1594 as manque, German in 1712 as Manko, and the Slavonic languages in the 19th cent. as manko. The word is documented in Russian lexicographical sources since 1866 (BUR-MIX); it first appeared in the Latin script a manco. In contemporary Russian, mánko is replaced by déficít of Latin origin. A similar trend, due possibly to the influence of Eng. deficit, is observed in another languages (cf. Fr. déficit, Sp. déficit, Ger. Defizit, Cz. deficit). Ref.: GRZ, BATT, Lazzioli.

B5.12 PÓRTO (It. pòrto)

/Fr. port; Sp. porte; Eng. postage; Ger. Porto; Pol.

porto; Cz. porto./

Amount charged for the conveyance of letters and merchandise by post, and paid by the customer (3).

DUB2; CUD; KAP:It; PET:It. USK:It; ANS:It.

FANF; BROG; TOMM; GRZ.

Lazzioli; Ragazzini; Sexmejster:It.

Porto, documented in this sense in Italian dictionaries of the past and present centuries, entered commercial usage of German and the Slavic languages (possibly via German) by the mid-1850's. The first lexicographical documentation of porto in Russian goes back to Berezin's Enc. slovar' of 1878. Ref.: ANS.

B5.13 RESKÓNTRO (It. riscontro)

/Ger. Riskontro./

Book-keeper record of personal accounts (5).

DUB2; KAP:It; PET:It. USK:It; ANS<It. BRK-EFR.

DIZ; GRZ.

Lazzioli; Rambelli; Sexmejster:It; Palazzi; Colombo.

DIZ lists the expression riscontro di cassa in the sense of 'checking the cash amount with the accounting book', GRZ gives a more general meaning of 'a letter of reply, or of receipt', as well as the banking sense of 'an office in charge for dispersment of funds to clients'. The equivalent of this term is not identified in other languages, except German. Serbocroatian skontro, borrowed through German Skontro during the 19th cent., has a larger semantic field than Ital. riscontro. Russian documents reskontro since 1878 (Berezin's Enc. slovar') only in the meaning of 'a book of personal accounts'. In the early 20th cent., the term was also spelled in the Ital. form riskontro. Ref.: ANS. Sexmejster.

B5.14 RIMESSA (It. riméssa)

/Fr. remise; Sp. remesa; Eng. remittance; Ger.

Rimesse; Pol. rymesa; Cz. rimesa./

Transfer of funds from one place to another; act of remitting money, cheques in payment for goods; cash for a cheque (3).

DUB2; ČUD:It; KAP:It; PET:It. DAL:It; UŠK:It. BRK-EFR. CRUS; DIZ; PANL; FANF; BROG; TOMM; GRZ.

Edler; Frisoni; Kohls; Laugieri; Ragazzini; Rambelli; Šexmejster:It.

Ital. rimessa as a term of finances was documented in the form rimesa at Siena as early as 1283; morphologically, rimessa is the past participle in the feminine form of rimettere ('to return, to remit') (cf. Fr. remise, a derivation from remettre). The term entered German and the Slavic languages; Russian borrowed it directly from Italian in the second part of the 19th cent. At instances, the word is spelled in Russian with one -s-. Ref.: Devoto, Edler, DAL.

B5.15 SÁL'DO (It. sàldo)

/Fr. solde; Sp. saldo; Eng. balance; Ger. Saldo; Pol. saldo; Cz. saldo; Serbocr. saldo./

Balance between the credit and debit of an account (3).

BUR-MIX2,3:It<Lat; DUB1:It; DUB2; ČUD:It; KAP:It; PET<It. UŠK:It; ANS:It; OŽG. BRK-EFR<Lat. DIZ; PANL; FANF; BROG; TOMM; GRZ.

Hope (I, 303). Edler; Frisoni; Jernej; Kohls; Laugieri; Lazzioli; Ragazzini; Šexmejster:It; Zozulenko.

Ital. saldo, a derivation from the financial term saldare, attested in Petrarch, is current from the 15th cent., when saldamento, so far replacing saldo, disappeared. This Italianism entered French usage in the 17th cent. as solde (Fr. solde in the sense of 'soldiers' pay' is a different Italian loan, borrowed from soldo during the Middle Ages). German and the Slavic languages document this Italianism somewhat later. Russian

lexicographical sources do not record it before 1880; its derivation sal'dírovat' appeared in the 1890's. Serbocr. saldo was borrowed through German intermediary (of the Austrian region) in the 19th cent. Russian sal'do belongs among undeclined nouns. Ref.: BATT-ALES, Hope, Edler, ANS.

B5.16 TÁRA (It. tàra)

/Fr. tare; Eng. tare; Ger. Tara; Pol. tara;
Cz. tara; Ukr. tara./

Weight of the wrapping of goods (3).

BUR-MIX:Sp,Fr<Arab; DUB1:It; DUB2; ČUD:It,Sp; KAP:It<Arab; PET:It<Arab. SAR; DAL:It,Ger<Arab; UŠK:It<Arab; ANS:It<Arab; OŽG. REJ:It; BRK-EFR.
FLOR; FANF; GRZ.

Miklosich; Matzenauer (343); Hope (I, 51). Beljaev; Bumpas; Edler; Frisoni; Kohls; Laugieri; Lazzioli; Migliorini (Storia); Samojlov; Šexmejster:It; Zozulenko.

Ital. tara, attested in 1332 at Perugia in the sense of 'a reduction in weight', is of the ultimate Arabic source tarha ('a deduction'). During the Middle Ages, Ital. tara entered French in this sense, and in the 15th cent. French developed a new meaning ('a vice, defect, blemish'), which returned to Italian as a 19th cent. semantic loan. English tare in the commercial sense, attested since the 15th cent., was borrowed via French. German Tara is a direct Italian loan-word. The Slavic languages possibly borrowed the term through German intermediary. Russian tára is documented since 1794; its compound úzo-tára, denoting an allowance of the wrapping given in fixed measurements, dates from the present century (KAP, PET). Ref.: BATT-ALES, Hope, OXF, ANS.

B5.17 TRÁTTA (It. tràtta)

/Fr. traite; Eng. draft; Ger. Tratte; Pol. trata;

Cz. trata; Serbocr. trata./

Written order (in a form of cheque) for the payment of money (3).

BUR-MIX3:It; DUB1:It; DUB2; ČUD:It; KAP:It; PET:It.
UŠK:It; ANS:It; BRK-EFR.

CRUS; DIZ; PANL; FANF; BROG; TOMM; GRZ.

Frisoni; Edler; Jernej; Kohls; Lazzioli; Ragazzini;
Rambelli; Samojlov; Šexmejster:It; Zozulenko.

In the 16th cent., Ital. tratta replaced previous lettera di cambio, used in this sense. Morphologically, tratta is the past participle in the feminine form of the verb trarre ('to withdraw'). As a banking term, Ital. tratta entered German (in the 16th cent.) and the Slavic languages (possibly through German intermediary). Trátta appeared in Russian about 1866 to replace earlier perevódnij (trassírovannyj) véksel'. Ref.: Edler, Devoto, ANS.

B5.18 VALJÚTA (It. valúta)

/Fr. valeur monétaire; Sp. valuta; Eng. foreign currency; Ger. Valuta; Pol. waluta; Cz. valuta;
Ukr. valjuta; Bulg. valuta; Serbocr. valuta./

Foreign (Western) currency (3).

BUR-MIX:It<Lat; DUB:It; ČUD:It<Lat; KAP:It; PET:It.

SRJ1:It; UŠK:It; ANS:It; OŽG. JAN; REJ:It; BRK-EFR.

ALUN; FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; GRZ.

Frisoni; Jernej; Kohls; Lazzioli; Ragazzini; Zozulenko.

The 13th cent. Italian word valuta is recorded by Italian dictionaries in the sense of 'a value, price, cost, currency'; the meaning of 'foreign currency' is listed in GRZ. Vasmer and Šanskiĭ consider Russ. valjuta a direct Italian loan-word, while Biržakova is for the German provenance. Valjûta is documented in Russian as early as 1729. J. Lundqvist in his Fremde Wendungen

in der Russischen Geschäftssprache (Helsinki, 1917) gives phraseological expressions of valjuta, based upon the German pattern; hence, the influence of German is evident: valjuta v nas samix (cf. Valuta in uns selbst), valjuta v sčete (cf. Valuta in Rechnung), valjuta 1 oktjabrja (cf. Valuta 1. Oktober), valjuta uravmena (cf. Valuta verglichen), ponizit' valjutu (cf. die Valuta herabsetzen). The meaning of 'a (strong) foreign currency' developed in Russian, Czech, Slovak, and other languages of the Eastern block, during the 1930-50's. Valjŭta and its derivations valjŭtnyj, valjŭtirovanie are frequent in Russian (cf. Cz. valutový, Serbocr. valutaran). BATT-ALES, Prati, PET, Jernej.

B5.19 ŽÍRO (It. giro)

/Fr. endossement; Sp. giro; Eng. endorsement; Ger.

Giro; Pol. żyro; Cz. žiro; Serbocr. žiro./

Name or a note written on the back of a cheque (or a bill of exchange) to transfer it (3).

BUR-MIX:It; DUB:It; KAP:Ger<It; PET:It. SRJ1:It; ŮŠK:It; ANS:It.

GRUS5; TOMM; BATT; GRZ.

Frisoni; GEJ:Fr; Jernej; Kohls; Lazzioli; Šexmejster:It; Zozulenko.

The Ital. word giro in the basic sense of 'a circle, turn' dates from the 14th cent.; as a term of banking, giro is recorded by 19-20th cent. Italian dictionaries with the meaning 'a circulation of money; transferring an account'. German Giro (pronounced [žiro]) is a direct Italianism; the term entered Russian and other Slavic languages in the 19th cent., possibly through German (cf. Serbocr. žiro, žirant were orally transmitted via German). Today, English, French, Finnish, Swedish and other languages of Western Europe use giro to denote an (inter)national

system for making payments directly into an account (usually through the post office). Furthermore, Russian has the Italianisms žiránt ('the person who marks the name of endorsee'), žirát ('the person in whose favor an endorsement is made'), both borrowed through Ger. Girant, Girat (cf. Cz. žirant, žirát), and the verb žirírovat' formed upon Ger. girieren (cf. Pol. żyrować, Serbo-cr. žirirati). Ref.: CRUS5, TOMM, BATT, BATT-ALES, PET, Jernej, Čsl. Akademie.

B6 Leisure and Play.

B6.1 ALLEGRI (It. lotteria)

/Fr. loterie; Eng. lottery; Ger. Lotterie; Pol. (błyskawiczna) loteria; Cz. loterie./

Masquerade lottery in which the winner is known immediately after the purchase of the ticket (5).

BUR-MIX:It; DUB:It; ČUD:It; KAP:It; PET:It. SRJ:It; DAL:It; UŠK<It; ANS<It.

Ogienko.

Ital. allegri is the imperative in the polite form of the verb allegrare ('to cheer, to gladden'). According to Russian sources, the word allégri (for a lottery) is taken from the slogan allegri! ('cheer up!'), printed on the blank lottery ticket in Italy. Italians, however, do not use this word to denote the lottery itself. Allégri, documented in Russian lexicographical sources since 1866, is usually current in the compound loteréja-allégri. The word loteréja entered Russian along with allégri directly from Italian, as well as from French, where loterie is a Dutch loan. Ref.: BUR-MIX, DAL, ANS, PET, Bloch.

B6.2 AMBA (It. ambo)

/Fr. ambe; Eng. ambo; Ger. Ambe; Pol. ambo; Cz. ambo./

Two numbers drawn at a lottery (3).

BUR-MIX3; DUB:Lat; ČUD. SRJ:Lat; DAL:Lat.

PANL; BROG; TOMM; ACCAD; BATT; GRZ.

Hope (II, 355). Šanskij (V mire slov).

Ital. ambo, derived from Lat. ambō, -ae ('both'), entered French usage in the above sense in 1762. Evidently, English, Polish and Czech borrowed this lottery term from Italian, while German Ambe indicates the French source. Russ. ámba is a direct Italianism; its unstressed final -a, according to Šanskij (V mire slov), appeared by analogy with básta, which was introduced into Russian first as a term of games and gambling (cf. básta, F1.1). The term is documented in Russian dictionaries from 1879 (DUB1) in both forms ambo and amba (the latter prevails), but is absent from modern Russian lexicographical sources because of its restricted and unfrequent usage. Ref.: Pianigiani, Hope, Holub.

B6.3 ČICERÓNE (It. ciceróne)

/Fr. cicerone; Eng. cicerone; Ger. Cicerone; Pol. cicerone; Cz. ciceron(e)./

Guide showing and explaining antiquities to tourists (3).

BUR-MIX:It; DUB:It; ČUD:It; KAP:It; PET:It. USK:It<Lat; ANS:It<Lat. BRK-EFR.

CRUS5; DIZ; PANL; FANF; BROG; TOMM; ACCAD; BATT; GRZ.

Hope (II, 358); Wind (208). MIX:It; Vasiljevskaja (300).

Cicerone, the name of a guide to ancient monuments, was drawn in the 18th cent. from the great Roman orator, Marcus Tullius Cicero, in ironical allusion to the guide's eloquence. In 1739 French attests this Italianism in the plural ciceroni; during the 1750's the word was pronounced as [siserone]. Italian cicerone rapidly entered usage of many European tongues, preserving in most of them the phonetical and graphical features of the model word (cf. Polish and Czech pronunciation [čícérone]).

In Russian, čicerone is a 18th cent. direct Italianism, used by Radišev in his "Zap. puteš. iz Sibiri," and by Karamzin in his Pis'ma russ. putešestvennika in the Italian plural form čiceroni, treated by the author as the singular. During the 19th century, the word was current in the colloquial form čiceron (cf. Cz. ciceron). In modern Russian, the Italianism is replaced by provodník of the Slavic source, and the Gallicism gid (cf. Fr. guide). Ref.: PRNT, Hope, ANS, Vasilevskaja.

B6.4 ČIČISBEJ (It. cicisbèò)

/Fr. sigisbée; Eng. cicisbeo; Ger. Cicisbeo; Pol. galant; Cz. záletník./

Recognized gallant of a married woman in 18th cent. Italy (3).
BUR-MIX:It; DUB:It; ČUD:It; KAP:It; PET:It. UŠK:It; ANS:It.
JAN; BRK-EFR.

CRUS4,5,Veron; DIZ; PANL; FANF; BROG; TOMM; ACCAD; BATT;
GRZ.

Biržakova (403); Hope (II, 365). MIX; Dupaty; Kiparsky;
Migliorini (Storia); Praz; Vasilevskaja.

Ital. cicisbeo, attested in 1761, was formed on the onomatopoeic sound ci, ci, which, in Italian, symbolizes the sound of whispering (i.e., an indication of confidentiality and close companionship). During the 18th cent., the Italianism entered usage of many languages to describe the recognized cavalier servente, an attendant upon a lady. In 18th cent. Italy, it was considered to be of a bad taste that a husband would accompany his wife to a social gathering; the custom (to a certain extent) was accepted by other European cultures. Due to a relatively high frequency of the word, some languages assimilated Ital. cicisbeo into their phonetical and morphological systems (cf. Fr. sigisbée, Sp. chichisbeo, Russ. Čičisbéj). The custom of cicisbeism was popular in Russia of the second part of the 18th cent.; JAN alone reports

the forms čičisbeo (a direct loan from Italian), sičisbej (influenced by French) and čičisbéj (a Russian adaptation) in his dictionary of 1806. The first documentation of čičisbéj in Russian dates from 1784; the variation čičizbej appeared in 1803. Čičisbéj was introduced into Russian literature by Fonvizin, who gave a critical image of the gallant, as well as of Italy in general. On the other hand, in his Putešestvie v Italiju v 1785, Dupaty talks about čičisbeizm with enthusiasm, and with the same respect as people of Genoa showed for the cavalier. Ref.: Devoto, BATT-ALES, Hope, Biržakova, Kiparsky.

B6.5 INKVARTATA (It. inquartata)

/Fr. incartade; Bulg. inkvartata./

Rapid defensive movement in fencing by making a quarter-turn to the right side of adversary (1).

PET3-6:It.

TOMM; BATT; GRZ.

Hope (I, 289). Petkanov.

Ital. inquartata as a term of sport (fencing) appeared in the 16th cent.; it is derived from quarta ('a quarter', i.e., 'a quarter of turn'). In 1612, the Italianism was attested in French as incartade in the above sense; during the 17th cent., French incartade began to develop a figurative sense of 'thoughtless outburst of temper'. Russian and Bulgarian document inkvartata as a relatively recent Italian loan-word (in Russian the term dates from the 1930's). This loan is not identified in any other language.²⁰ Ref.: BATT, Prati, Hope, Petkanov.

B6.6 KONFETTI (It. confetti)

/Fr. confetti; Eng. confetti; Ger. Konfetti; Pol. konfetti; Cz. konfet(a)./

Small disks of coloured paper, thrown during a carnival (3).

BUR-MIX:It<Lat; DUB1:It<Lat; DUB2:Lat; KAP:It; PET:It.
 DAL:It; UŠK:It; ANS:It; OŽG. BRK-EFR.
 FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; ACCAD; BATT;
 GRZ.

Hope (II, 444). GEJ; Ogienko; Praz.

Ital. confetti is the plural of confetto (see A2.1); the paper disks were named confetti because of the Italian custom of throwing sweets at masquerades, balls, weddings, and other (public) occasions. In France, the word became popularized by the carnival of 1873 at Nice; in Paris, rolls of paper ribbon thrown instead of sugar toffee, were called confetti parisiens. During the 19th cent., Ital. confetti entered usage of English, Russian and other European languages. Russ. konfetti was exposed to depluralization (cf. Ger. Konfetti, Pol. konfetti). Ref.: Hope, Prati, OXF, Vasmer, Cyganenko.

B6.7 OSTERÍJA (It. ostería)

/Fr. hostiere; Eng. hostelry; Ger. Osteria; Pol.
osteria; Cz. osterie./

Inn or a tavern in Italy (2).

BUR-MIX:It; DUB:It; ČUD:It; KAP:It; PET:It. UŠK:It; ANS:It.
 FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; GRZ.
 Smirnov (214); Wind (152); Hope (I, 201). Gal'di; Sivkov;
 Tolstoj.

The 14th cent. Italian word osteria was derived from oste ('an innkeeper'), which in turn is of the Latin source hospitem, nomin. of hospes ('a host'). French documents hostiaire and hostiere in Rabelais (1534); both are derivations from Ital. osteria. English hostelry was borrowed from Old French (h)ostelerie (in modern French, hôtellerie) in the 14th cent., while German Osteria is a direct Italian loan-word. Pol. austerja, documented since 1607, was taken, along with osteria, from Italian and, according to

Gal'di, gave birth to Russ. avsterija. The word is also found in Dnevnik i putevye zametki kn. B.I. Kurakina of 1705 in the form austerija, and in reference to Rotterdam; hence, the provenance from different languages should be considered. Smirnov records osterija from 1704, but P.A. Tolstoj used ostarija already in 1698, when describing his lodging place in an Italian town. Present-day Russian uses osterija primarily in reference to Italy. Ref.: Wind, Prati, BATT-ALES, Brückner, OXF.

- B6.8 PRESTIDIŽITÁTOR (It. prestidigitatore)
 /Fr. prestidigitateur; Eng. prestidigitator;
 Ger. Schwarzkünstler; Pol. prestidigitator;
 Cz. kouzelník/

Conjuror showing tricks, based on fast movements of hands (1).
 BUR-MIX3:Fr; DUB2:Fr; ČUD:Fr+Lat; KAP:It; PET:It. UŠK:Fr;
 ANS:Fr.

FLOR; CRUS4; PANL; BROG; TOMM; GRZ.

Hope (II, 516).

According to Hope, the word prestidigitatore, dating in Italian since 1829, was borrowed from French prestidigitateur, which in turn was formed on the French adjective preste ('quick') of Ital. origin, and Latin digitus ('a finger'). Before this Gallicism was introduced into Italian, prestigiatore, a 17th cent. Ital. word of Latin origin (documented in FLOR, CRUS4 and BROG), was employed instead. English borrowed prestidigitator from French, and also German sometime uses the Gallicism Prestidigitateur. Prestidižitátor, documented in Russian from 1864 (Toll'), is either a Gallicism, or a Polonism, since prestidigitatore is an unfrequent word in Italian, and the Ital. variation prestigiatore has not been attested in Russian. Ref.: Devoto, Bloch, Polska Akademia, Cassell, ANS.

B6.9 SÁL'TO (-MORTÁLE) (It. sàlto /mortàle/)

/Fr. saut (périlleux); Eng. somersault; Ger. Salto (mortale); Pol. salto (mortale); Cz. salto (mortale); Serbocr. salto(mortale)./

Leap in which a person turns head over heels in the air, and lands on feet (2).

BUR-MIX:It,Lat; DUB:It; ČUD:It; KAP:It; PET:It. ŮSK:It; ANS:It.

ALUN; CRUS; DIZ; PANL; FANF; GROG; TOMM; GRZ.

Arkad'eva (13). Jernej; MIX; Petkanov; Rambelli.

Ital. salto in its general meaning of 'a jump' dates from Dante. Salto mortale appeared as a term of sport in 19th cent. Italian dictionaries. This Italianism penetrated into a number of languages (cf. Sp. salto mortal, Bulg. saltomortale), but French and English dictionaries do not record it. Russian borrowed sál'to-mortále as a circus term from Italian in the mid-1850's; some fifty years later, the Italian circus in Sofia introduced the word into Bulgarian. The word, spelled in Russian also sal'tomortále, has a derivation sal'tomortalíst ('a specialist in this particular kind of jump'). Russ. sál'to is an abbreviation of sal'tomortale (not a separate Ital. loan); it is used in the present-day Russian circus terminology instead of sal'to-mortále. Serbocr. saltomortále has frequent figurative usage. Ref.: Prati, BATT-ALES, Petkanov, Šanskiĵ, Arkad'eva, Jernej.

B6.10 TAVÉRNA (It. tavèrna)

/Fr. taverne; Eng. tavern; Ger. Taverne; Pol. tawerna; Cz. taverna./

Place for the sale of drink (2).

BUR-MIX:Fr,Ger,Lat; DUB1:Lat; DUB2:Fr; ČUD:Lat,Fr; KAP:It; PET:It<Lat. ŮSK:It; ANS:It; ŮŽG. JAN:Fr,Eng<Lat.

ALUN; FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMN; GRZ.

Hüttl-Worth (109).

Ital. taverna, dating from the Middle Ages, is of the Latin etymon taberna ('a hut'). The word is frequently employed as a toponymic name (cf. Taverna in Calabria, Taverne, a town near Lugano, also Fr. Tavernes in Provence, Eng. Taverner Bay in Northwest Territories). The Slavic tongues borrowed the word from Italian, while Western European languages derived it, as a rule, directly from Latin (cf. Sp. taberna, Fr. tavern). Eng. tavern was, however, borrowed from Old French in the 13th cent. Russian documents the Ital. form taverna in Karamzin's Pis'ma russkago putešestvennika of 1792. The French variation tavern appeared in JAN of 1806, who also suggests an English provenance. Contemporary Russian uses tavérna in reference to a public place in Italy or other countries. Ref.: Prati, Bloch, Weekley, Hüttl-Worth, BATT-ALES.

B6.11 TERC (It. tèrza)

/Fr. tierce; Eng. tierce; Ger. Terz; Cz. terce./

Sequence of three playing cards (3).

BUR-MIX:It<Lat; ČUD:It<Lat. USK:It; ANS:It. JAN. DAL. TOMM.

Ital. terza in the above sense is found only in TOMM, who refers to it as terza reale; other dictionaries list its basic meaning 'third' (in the femin. form), as well as its specific usage in the field of music, sports (fencing), and so on. Etymologically, Ital. terza goes back, along with Fr. tierce, Eng. tierce and Ger. Terz, to Lat. tertius ('third'). Russian lexicographical sources, recording terc, are for an Italian provenance. This opinion should be carefully reviewed, since Russ. terc dates from 1806 (JAN), while Ital. terza as a term of a cards-game is not recorded in dictionaries before 1918. Furthermore, the omission of the final -a in the Russian equivalent is in favor

of Ger. Terz, rather than of Ital. terza. Czech terce, and less common tercie, are treated by Czech authorities as an Italianism. PRNT, BATT-ALES, Skeat, Čsl. Akademie.

B6.12 TOMBOLÁ (It. tómbola)

/Fr. tombola; Eng. tombola; Ger. Tombola; Pol. tombola; Cz. tombola; Serbocr. tombola./

Game of chance, resembling lotto (2).

BUR-MIX:Sp; DUB1:It Lat; ČUD:It. ANS:It. BRK-EFR:It.

PANL; FANF; BROG; TOMM; GRZ.

Wind (208); Hope (II, 450). MIX; Jernej.

Ital. tombola, a derivation of tombolare ('to turn a somersault, to tumble'), is attested in d'Alberti since 1805. Within a short period of time, the word was brought to France from Italy by soldiers to design a sort of lottery game, in which a winner receives goods. English and German borrowed it directly from Italian, or indirectly through French, during the 19th cent.

In the Slavic languages, tombola is a 19th cent. direct Italian loan-word (Serbocr. took it from Italian and through German). In contemporary Russian usage tombolá is replaced by loto, a 18th cent. Italianism, borrowed possibly through French intermediary.

Czech and Polish tombola is a current word, along with loto.

Ref.: BATT-ALES, Dauzat, Hope, Vasmer, Šanskij, Oxford, Holub, Polska Akademia, Čsl. Akademie, Jernej.

CATEGORY C. ARTS.

C1 Literature.

C1.1 ABBREVIATURA (It. abbreviatura)

/Fr. abréviature; Sp. abreviatura; Eng. abbreviature; Ger. Abbraviatur; Pol. abrewiatura; Cz. abreviatura./

Act of abridging or contracting (2).

KAP:Lat; PET1,2:Lat; PET3-6:It<Lat. SRJ:It<Lat; DAL:Lat;
 USK:Fr; ANS:Lat; OŽG. JAN:Lat; BRK-EFR.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; ACCAD; BATT;
 GRZ.

Ital. abbreviatura, a derivative of abbreviare ('to shorten'), has its origin in Lat. abbreviāre ('to shorten'). This word is found in many languages, but most of them borrowed it directly from Latin (cf. French abréviature, Eng. abbreviation, Ger. Abbr-
 viatur), or in some cases, possibly from Italian as a musical term (cf. Czech abreviatura). Russ. abbreviatura was taken from the Italian musical terminology during the 18th cent., and later applied to other fields, while abbreviácija, documented in JAN of 1803, was derived directly from Latin. Lomonosov used abbreviatura in the sense of 'a shortened form of a written word'; from the early 20th cent. the word is employed with the meaning of 'an acronym'. Ref.: BATT-ALES, PRNT, Prati, Littré, Šanskij, Čsl. Akademie.

C1.2 IMPROVIZÁCIJA (It. improvvisazione)

/Fr. improvisation; Eng. improvisation; Ger. Improvisation; Pol. impro wizacja; Cz. impro-
 vizace./

Literary, musical or other performance without a preparation (3).

KIR; BUR-MIX2,3:It; DUB2:Lat; ČUD:It; KAP:It<Lat; PET:
 It<Lat. DAL:It, Ger; USK; ANS:Fr; OŽG.

TOMM; BATT; GRZ.

GEJ; Migliorini (Storia).

The Italian verb improvvisare ('to improvise') in the theatrical use dates from the 16th cent., while its derivative improvvisa-
 zione is documented from the past century only. The Italian verbal form entered French about 1642, German by 1800, and English during

the 19th cent. The Russ. verb improvizírovat' is formed on the Latin stem improvis- and the Russ. suffix -írovat'. Ital. improvvisatore, an 18th cent. word, was borrowed by French about 1765, German around 1787, English by 1795, and Russian at the end of the same century. Improvizácija, documented in Russian lexicographical sources since 1845, is a Polonism; not an Italianism. Ital. improvvisazione, missing in dictionaries until 1916, used to be replaced by earlier all'improvviso. Ref.: BATT, BATT-ALES, Bloch, Dauzat.

C1.3 KANCÓNA (It. canzóna)

/Fr. canzone; Sp. canción; Eng. canzone; Ger. Kanzone; Pol. kancona; Cz. kancona; Serbocr. kancóna./

Mediaeval Italian or Provençal lyric poem (2).

KIR:It; BUR-MIX:It<Lat; DUB:It; ČUD:It<Lat; KAP:It;

PET:It. SRJ:It; USK:It; ANS:It. BRK-EFR<Lat.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; ACCAD; BATT; GRZ.

GEJ; Jernej.

This kind of poetry was produced by 13-14th cent. poets (Dante, Petrarca and others). The word itself, canzone, is of Latin origin cantiōnem, accus. of cantio ('a song'); it entered English (in the 16th cent.) and several other tongues as a term of poetry and music. Spanish canción is a direct Latinism, but canzonetta, dating from 1780, is an Italian loan. The Italian word entered Russian with other musical terminology in the 18th cent.; the literary sense became current in the following century. Kanco-netta in the sense of 'a short light song' is documented in Russian and other languages (cf. Eng. canzonet, Serbocr. kanconeta). Ref.: BATT, BATT-ALES, Bloch, Dauzat, Jernej, Corominas.

C1.4 KVATROČENTO (It. quattrocento)

/Fr. quattrocento; Eng. quattrocento; Ger.
Quattrocento; Cz. quattrocento; Serbocr.
kvatročento./

Distinctive Italian period of literature and art of the 15th cent. (3).

ČUD:It; KAP:It; PET:It.

PANL; FANF; BROG; TOMM; GRZ.

Jernej; Obuxov; Praz.

Ital. quattrocento (literary '400') denotes the 15th cent., i.e., the century beginning with 1400; this particular usage is recorded by 19-20th cent. Italian dictionaries. The method of indicating centuries by omitting mille ('thousand') is common in Italian for the period from the 13th cent. until the present: duecento, trecento and so on (literary '200', '300', etc.). Serbocroatian also records the periods from duečento until novečento, while English and some other European vocabularies adopted only those terms designing the most prominent epoch of the Italian art and culture (cf. Eng. trecento, quattrocento, cinquecento). Russian uses frequently kvatročento and činkvečento (the 15th and 16th centuries). Artists of this periods are called kvatrocentisty and činkvecentisty (cf. Eng. quattrocentist, cinquecentist).⁴⁸ Ref.: BATT-ALES, Obuxov, OXF, Jernej.

C1.5 MOTTO (It. motto)

/Fr. mot; Sp. mote; Eng. motto; Ger. Motto; Pol.
motto; Cz. moto./

Quotation prefixed to a book or a chapter (3).

KIR; BUR-MIX1:Fr<Lat; BUR-MIX2,3:It; DUB:It; ČUD:It;
KAP:It; PET:It. USK:It; ANS:It. BRK-EFR.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; GRZ.

Hope (I, 111).

According to Hope and OXF, Ital. motto, dating from the Middle Ages, goes back to Old Fr. mot ('a word'); it was first attested as mutto in the sense of 'a witty reply'. This term entered English about 1589, German by 1761, and many other languages, including the Slavonic group, directly from Italian (Sp. mote is, however, a Gallicism). Motto, undeclined in Russian, was first recorded by Kirilov in 1846 as a synonym of a previous Greek loan, èpígraf. Ref.: Diez, Prati, BATT-ALES, ANS.

C1.6 NOVÉLLA (It. novèlla)

/Fr. nouvelle; Sp. novela; Eng. novel; Ger. Novelle;
Pol. nowela; Cz. novela./

Shorter fictitious narrative in prose (3).

KIR; BUR-MIX:It<Lat; DUB:It; ČUD:It; KAP:It; PET:It.
USK:It; ANS:It; OŽG.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; GRZ.

Smirnov (205); Biržakova (176, 294, 381); Hope (I, 46).

Ital. novella of the Latin source novellus, a diminutive of novus ('new'), is documented in the sense of 'a short tale' from the Middle Ages (cf. novella, a short story of Boccaccio's Decamerone). Beginning with the 15th cent., the Italianism entered usage of many European tongues. Russian documents it as early as the first quarter of the 18th cent. in Prokopovič's Slova i reči; at the same time, a Gallicised form nuvel was attested. Furthermore, Russian and other tongues use the Italianisms novelétta ('a short novel, usually of a sentimental nature') and novellíst ('the author of novels') (cf. Eng. nov-elette, novelist; Fr. nouvelliste; Cz. noveletta). Ref.: Hope, BATT-ALES, OXF, Weekley, Gamillscheg, Cyganenko, Biržakova.

C1.7 TERCÍNA (It. terzína)

/Fr. tercet; Eng. terza rima; Ger. Terzine; Pol.
tercyna; Cz. tercina./

Italian form of verse of Dante's Divina Commedia (3).

DUB2:It; ^YCUD:It<Lat; KAP:It; PET:It. ^YUSK:It; ANS:It; ^YOŽG.
FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; GRZ.

Ital. tercina was documented in Varchi²¹ in the 16th cent.; this type of verse was also named terzetto, ternario, and colloquially terza rima (cf. Eng. terza rima). French borrowed the Italian word in the form tercet early in the 16th cent.; it soon entered English usage as tercet. Russian and other Slavic languages became familiar with Ital. terzina through the translations of Dante's works. The term tercína was known in Russia in the early part of the 19th cent.; its lexicographical documentation dates from 1864 (Toll'). Ref.: Prati, Bloch, ANS.

C2 Theatre.

C2.1 BUFFONÁDA (It. buffonàta)

/Fr. bouffonnerie; Eng. buffoonery; Ger. Narrenstreich; Pol. bufonada; Cz. bufonáda./

Comic theatrical show (2).

BUR-MIX:It; DUB1; DUB2:It; ^YCUD:It; PET1-5:Fr<It; PET6:It.
SRJ; ^YUSK:Fr; ANS:It,Fr; ^YOŽG.

CRUS5; PANL; FANF; BROG; TOMM; ACCAD; BATT; GRZ.

Arkad'eva (40). Bulaxovskij; Sivkov; Praz; Sorokin.

Ital. buffonata dates only from the 19th cent., while buffone ('a buffoon') is attested since the 13th cent. Ital. buffone entered usage of several European languages, including the Slavonic division, with the comic opera: Fr. bouffon, Eng. buffoon, buffo, Russ. buffone, buffo, buffon (via French, 1738), bufon, and so forth. ^YŠanskij and Arkad'eva treat Russ. buffonáda, documented in Karamzin's Pis'ma of 1792, as a direct Italian loan-word. Their statement is inaccurate because Ital. buffonata was not in use at that time; hence, buffonáda is a Rus-

sian derivation from buffón by analogy with kaval'káda (cf. Fr. buffonnerie derived from Fr. buffon of Ital. origin). Other derivations formed in Russian are documented (cf. buffónstvo, buffónit', buffónskij). A Gallicism buf(f) ('comic', 'a comic play' or 'an actor playing a clown') is current in the compounds komédi-ja-buff, ópera-buff, operétta-buff (cf. Fr. opéra-buffe). Ref.: BATT-ALES, Bloch, ANS.

C2.2 BUTAFÓR (It. buttafuòri)

/Fr. avertisseur; Eng. call-boy; Ger. Spielwart;
Pol. rekwizytor; Ukr. butafor; Bulg. butaforčik./

Originally, a boy who called actors on the stage; in modern Russian, a person responsible for the arrangement of a performance (3).

BUR-MIX:Fr; DUB:Fr; ČUD:Fr; KAP:It; PET:It. SRJ:It;
DAL:It; UŠK; ANS:It; OŽG. BRK-EFR:It.

CRUS5; PANL; FANF; BROG; TOMM; ACCAD; BATT; GRZ.
Biržakova (349); Arkad'eva (176-81). Petkanov.

The theatrical sense of buttafuori is documented in 19th cent. Italian lexicographical sources, but the word was in use much earlier. It entered Russian usage with performances of Italian opera and theatre in St. Petersburg and Moscow during the 18th cent. The initial meaning of 'a call-boy' developed in Russian to 'a person, who conducts the affairs of a scene, except the decoration' (cf. Bulg. butaforčik, a late 19th cent. direct Italianism, used in the sense of Fr. arrangeur). Butafórija ('theatrical properties') is considered by KAP, ANS and others an Italian loan-word; it is, however, a loanblend formed in Russian on butafór, along with butafórnaja ('a place for preserving theatrical properties'), butafórskij (an adjective of butafór) and butafórnyj (an adjective of butafórnaja), and replacing previous butafórskie věšči. So far, buttafuori is documented as an Ital.

loan in the East and South Slavonic languages only. Ref.: Prati, Devoto, BATT, Biržakova, Petkanov.

C2.3 FIASKO (It. /far/ fiàsco)

/Fr. fiasco; Eng. fiasco; Ger. Fiasko; Pol. fiasko;
Cz. fiasko; Serbocr. fijasko./

Complete failure (originally in dramatic performances) (3).

BUR-MIX:It; ČUD:It; KAP:It; PET:It. UŠK:It; ANS<It; ŌZG.
CRUS5; DIZ; PANL; FANF; BROG; TOMM; ACCAD; BATT; GRZ.
Wind (84-5); Hope (II, 445). Gherardini; Jernej; Migliorini
(Storia).

Ital. fiasco of Germanic origin is attested in its general sense of 'a bottle' since the Middle Ages. The semantic shift from 'a bottle' to 'a failure' is interpreted differently; for instance, Ital. sources for the most part prefer the anecdote of the 17th cent. harlequin Domenico Biancolelli, who once appeared on the scene with a bottle hanging around his neck. His show was a failure, and was called fiasco (of Biancolelli). The Italian word entered usage of many languages; French documents it since 1841, German from 1837, Russian from the 1850's, Serbocroatian since the end of the 19th cent. and so on. Russ. fiàsko has a bookish (theatrical) nuance; its synonyms neuspěx, neudāča are more current (cf. usage of Cz. fiasko, Eng. fiasco, etc.). Ref.: PRNT, Zambaldi, Hope, ANS.

C2.4 FORA (It. fòra)

/Fr. bis; Eng. encore; Ger. bis; Pol. bis; Cz. bis./

Call for a repetition of a performance (3).

BUR-MIX:It; DUB1:It; ČUD:It; KAP:It; PET:It. DAL:It; UŠK:It;
ANS; ŌZG. REJ:It; BRK-EFR.
CRUS5; BATT.
Petrocchi; Palazzi.

Ital. fora (fuora, fuori) in the theatrical use is documented in a few dictionaries. Russ. fóra, an early 19th cent. Ital. loan-word, is today obsolete, and replaced by bis, a Gallicism of Latin origin, dating in Russian since the 1850's (cf. usage of bis in Italian and other tongues). Ref.: Petrocchi, ANS, Cyganenko.

C2.5 IMPRESARIO (It. impresàrio)

/Fr. imprésario; Eng. impresario; Ger. Impresario;
Pol. impresario; Cz. impresário; Serbocr. impre-
sario./

Projector or manager of theatrical performances and other public entertainment (3).

BUR-MIX:It; DUB:It; ČUD:It; KAP:It; PET:It. UŠK:It;
ANS:It; OŽG. BRK-EFR.

CRUS5; DIZ; PANL; FANF; BROG; TOMM; BATT; GRZ.

Arkad'eva (29, 158-60); Hope (II, 446). GEJ; Jernej; Ogienko;
Migliorini (Storia).

Ital. impresario in the general use of 'an entrepreneur' is a 16th cent. word, while the contemporary meaning dates from the 17th cent. Russian attests the Italian term in the form imprezario in Voroncov's Arxiv of 1757 in reference to Giovanni Locatelli. The variations impressario and impresarij (Russified) appeared later. In German Impresario dates from 1771, in French from Stendhal (1824), in Serbocroatian from the 19th cent., while in Bohemia impresário was known in the early 1750's with Locatelli's troupe. Impresario is an exotism in the Slavic languages, since it denotes a concept alien to their contemporary cultures. Ref.: Hope, Arkad'eva, Ogienko, Jernej.

C2.6 KOMEDIANT (It. commediànte)

/Fr. comédien; Eng. comedian; Ger. Komödiant;

Pol. komediant; Cz. komediant; Serbocr. komedijant./
Actor who plays comic roles (2).

KIR; BUR-MIX1:Fr<Gr; BUR-MIX2,3<Gr; DUB:Fr; CUD:Fr;
KAP:It; PET:It. SAR; DAL; UŠK:It; ANS:It; OŽG. LEKS;
JAN; REJ.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; ACCAD; BATT;
GRZ.

Smirnov (147); Wind (122-23). GEJ; Jernej.

The 16th cent. Italian word comediante is derived from commedia, which, in turn, is from Lat. cōmoedia ('a comedy') of the ultimate Greek source. Fr. comédien is a 16th cent. Italian loan; Eng. comedian is a 17th cent. Gallicism. Russian komediant was documented as early as 1737 in Weissmann's dictionary as an indirect Italianism via German. The word entered Russian possibly under Aleksej Mixajlovič (1645-76), who invited German comedians to Russia. Furthermore, the word entered usage directly from Italian with Italian opera and theatre in St. Petersburg. In Italian, Russian, Czech and other languages, the word is now obsolete, and is mainly used in its figurative meaning of 'a pretender or hypocrite'. Ref.: Bloch, Wind, GRZ, ANS.

C2.7 PAJÁC (It. pagliaccio)

/Fr. paillasse; Sp. payaso; Eng. clown; Ger. Bajazzo;
Pol. pajac; Cz. paňáca./

Theatrical or circus clown (3).

BUR-MIX:It; DUB:It; CUD:It; KAP:It; PET:It. DAL:It; UŠK:It;
ANS<It; OŽG. JAN:It; BRK-EFR.

DIZ; FANF; BROG; TOMM; GRZ.

Matzenaur (182); Biržakova (385); Wind (44).

Pagliaccio, one of the characters of the Commedia dell'arte, acquired his name in the 18th cent. after his grey gown of canvas resembling a straw mattress (in Italian pagliaccio,

pagliericcio). The name of the clown became familiar on the European theatrical stage during the 18th cent. with Italian actors. In 1773-74, Russian used the Italian forms pal'jačio, pajaci(o), and in the 1790's appeared the Gallicisms pal'jas, pajas, as well as pajacco, borrowed through Ger. Pajazzo, Bajazzo. The present form pajác, documented in Russian from the 19th cent., is possibly a Polonism. The word is current in the figurative sense of 'a person who acts as a clown' (cf. Cz. paňáca). Ref.: Prati, Gamillscheg, Gorjaev, Vasmer, Preobraženskij, Šanskij, Biržakova.

- C2.8 POLISINEL' (It. Pulcinèlla)
 /Fr. Polichinelle; Eng. Punch(inello); Ger.
Pulcinell./

Originally, one of the masks of the Commedia dell'arte; later, a character in the popular French, English, German and other puppet-show (2).

BUR-MIX:It,Fr; DUB:It; DUB2:Fr; ČUD:Fr<It; KAP:Fr<It;
 PET:Fr<It. DAL:It,Fr; UŠK:Fr<It; ANS:Fr<It; OŽG.

CRUS⁴,Veron; DIZ; PANL; FANF; BROG; TOMM; GRZ.

Biržakova (387); Hope (I, 299). Praz.

The puppet Pulcinella was invented by Silvio Fiorillo about 1620, i.e., later than other masks of the Commedia dell'arte. Some etymologists (Diez, Galiani) derive the name Pulcinella from the personal name Puccio d'Aniello, a cunning countryman from Acerra, who first played the role of the puppet, but recent investigations indicate that its origin is in Neapolitan Pulcè-cènella, Polecenella from Lat. pullicenus ('a chicken') (the mask has a weak, deficient character); Prati suggests Neapolitan pòlece ('a flea'). France and England know the puppet from the 17th century, Russia from the 1730's. The Italian form Poličinel (Poličinella) was in the Russian theatrical use until 1764, when

French comic opera arrived in Moscow. 19-20th cent. Russian dictionaries (ČUD, KAP, PET) record both forms, Ital. Pul'cinella and French Polišinel'. Several languages document figurative usage (cf. in Italian 'a dull person', in Russian 'a funny person', in English a general appellation for 'a short and thick person', and so on). Ref.: Hope, Dauzat, GRZ, Praz, ANS.

C2.9 SCENÁRIJ (It. scenàrio)

/Fr. scénario; Eng. scenario; Ger. Scenarium;

Pol. scenariusz; Cz. scénario, scénář./

Complete plot of a (theatre, film) play (2).

KAP:Lat<Gr; PET1,2:Lat<Gr; PET3-6:It. ŮSK:It; ANS:It<Lat; ŮZG.

GRUS4, Veron; DIZ; PANL; FANF; BROG; TOMM; GRZ.

Arkad'eva (184); Hope (II, 365). Migliorini (Storia); Praz; Réau.

Ital. scenario, attested in the 17th cent. as 'stage directions for actors', comes from Late Latin scaenarium ('a space where scenes are depicted'); from the 18th cent. it is used in the contemporary meaning. In 1764, Ital. scenario was documented in French in the sense of 'a canvas, a scheme of a theatre play'; English borrowed it around the same time directly from Italian, and Anglicized the form as scenary, which remained in use until the 19th cent. Czech borrowed scénario via English, but scénář, an adaptation to the Czech phonetical system, is more common. German Scenarium and Polish scenariusz are direct loans from Latin. Šanskij considers Russ. scenárj a 20th cent. Italianism; the term, however, penetrated into Russian much earlier. ANS quotes an example from Rimski-Korsakov: "Scenarij opery /Knjaz' Igor'/ byl nabrosan V.V. Stasovym," (Letopis' moej muzyk. žizni). Scenárj, an obsolete Latinism in present-day Russian, is documented in BUR-MIX of 1880 and 1903 as "sbornik pravil o vyxode

akterov na scenu." Scenarist, an author of a movie screenplay, is a loanblend, derived from scenarij (cf. Fr. scénariste). Ref.: Devoto, BATT-ALES, Hope, OXF, Praz, Holub, ANS.

C3 Dance and Ballet.

C3.1 BALERÍNA (It. ballerína)

/Fr. ballerine; Eng. ballerina; Ger. Ballerina;
Pol. baleryna; Cz. balerína; Ukr. balerina;
Serbocr. balerina./

Female ballet dancer (3).

BUR-MIX3; DUB2:Fr; ČUD:Fr; KAP:It; PET:It. SRJ:It; ŮSK:Fr;
ANS<It; OZG. BRK-EFR.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; ACCAD; BATT;
GRZ.

Arkad'eva (157-8); Hope (II, 442). Jernej; Ogienko; Praz.
The Ital. word ballerina, femin. of ballerino ('a dancing-master'), dates in the above meaning from the 15th cent. The Italianism acquired an international standing much later, despite the fact that ballerina was familiar in 17-18th cent. Europe, owing to the popularity of Italian opera. English adopted the word in the 18th cent., French and Russian in the 1850's, and Serbocroatian in the late 19th cent. via German Ballerina, Ballerine. Since women had the leading part in the 18-19th cent. Russian ballet, only the Italian feminine form was adopted (cf. Eng. ballerina, Ger. Ballerina); later, there were attempts to form the masculine gender, such as balerun in popular speech. Before balerína entered Russian usage, balétčica, a derivative from the Gallicism of Ital. origin, balét, and tancórka were common. Príma-balerína is a 20th cent. Italian loan in Russian, referred to a chief balet-dancer of foreign companies. In the Soviet Union, the concept of príma-balerína is denoted by solístka baléta. Ref.: Hope, OXF, Jernej, Kovalevskaja, Arkad'eva.

- C3.2 PASSAKAL'JA (It. passacaglia)
 /Fr. passacaille; Sp. pasacalle; Eng. passacaglia;
 Ger. Passacaglia./

Old dance of Spanish origin (1).

✓CUD:It,Lat; PET3-6:It,Sp. ANS:It. JAN:Sp; BRK-EFR:It,Fr.
 DIZ; FANF; BROG; TOMM; GRZ.

Limenta; Apel; Baker.

Ital. passacaglia is of Spanish origin. Spaniards called the dance pasacalle because of its performance in the streets (initially, pasacalle meant a balloon, which was played with while passing through the streets) (cf. Sp. pasar, 'to pass', and calle, 'a street'). Russians borrowed the dance and its name from Italy during the 18th cent. in the following forms: passakal'o (cf. It. passagaglio, passagallo), passakaliya and passakal'ja. Aside from the dance, passakal'ja denotes an instrumental composition, similar to ciaccona ('chacone'). Prati, GRZ, BATT-ALES, Baker.

- C3.3 ROMANESKA (It. romanésca)
 /Fr. romanesque; Eng. romanesca; Ger. Romanesca./

Old Italian rustic dance (1).

BUR-MIX:It; DUB:It; ✓CUD:It. UŠK:It; ANS:It. BRK-EFR:It.
 TOMM; GRZ.

Apel; Baker; Praz; Cappuccini.

The rustic dance, originally called gagliarda, was so named because coming from Rome. Although dating from the 17th cent., the word romanésca is missing in Italian lexicographical sources until the 1910's. Ital. romanesca, gagliarda as well as bergamasca (a rustic dance, imitating the people of Bergamo) entered the musical terminology of European tongues during the 18th cent. or earlier (cf. 18th cent. Russ. galliarda, bergamaska; 16th cent. Galliard via French; Eng. bergamask in Shakespeare's Midsummer-

Night's Dream). Russian dictionaries record the names of dances relatively late (cf. romanéska in Toll' of 1864).
Ref.: Prati, BATT-ALES, BRK-EFR, Baker, Apel, Praz.

C3.4 TARANTÉLLA (It. tarantèlla)

/Fr. tarantelle; Eng. tarantella; Ger. Tarantella;
Pol. tarantela; Cz. tarantela./

Vivacious Neapolitan folk dance (3).

BUR-MIX:It; DUB:It; [✓]CUD:It; KAP:It; PET:It. [✓]USK:It;
ANS:It; [✓]OZG. BRK-EFR:It.

PANL; FANF; BROG; TOMM; GRZ.

Hope (II, 365). Apel; Baker; Praz.

18th cent. Ital. tarantella is derived from tarantola, a large black spider of South Europe. The dance was so called either because of a popular belief that tarantism, a disease of nervous disorder caused by the spider bite, was curable by this rapid whirling dance, or, because of the movements of the dance, similar to the effects of the malady, characterized by hysterical, violent, irregular convulsions of body. European countries became acquainted with the dance, popular in the South of Italy since the Middle Ages, during the 18-19th cent., as a result of an awakened interest in Italian rustic life.²² Russian dictionaries record tarantèlla from the 1860's. Ref.: Pianigiani, Zambaldi, Prati, Hope, ANS.

C4 Architecture.

C4.1 ÁRKA (It. arco)

/Fr. arc; Sp. arco; Eng. arch; Ger. Bogen; Pol. arka;
Cz. arka; Ukr. arka; Bulg. arka./

Curved overhanging structure, serving as an ornament or a support (3).

KIR; BUR-MIX:Fr<Lat; DUB:Lat; [✓]CUD:Fr<Lat; KAP:It; PET:It.

DAL:Lat; SRJ:It<Lat; UŠK:Lat; ANS:It,Fr<Lat; OŽG.

REJ:Lat; JAN:Lat; BRK-EFR.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; ACCAD; BATT;
GRZ.

Hüttl-Worth (59); Biržakova (343). Pei; Penguin; Réau;
Zboński.

Ital. arco of Latin origin arcus ('a bow') is attested as a term of architecture since G. Villani.²³ Ital. arco is found only in the Slavic languages; the Romance and Germanic tongues derive the word directly from Latin, or use different terminology (cf. Dutch boog, Dan. bue, Ger. Bogen). Russian documents arko, arka in Vignola's translation of architecture of 1709; the Gallicized form ark appeared in 1737. Czech and Polish arka were known earlier through Italian architects, working in Prague and Cracow. Russ. arkáda ('an arched passage') is an 18th cent. Italianism via Fr. arcade (cf. Eng. arcade, Cz. arkáda). Ref.: BATT-ALES, Šanskij, Biržakova, ANS.

C4.2 BALJUSTRÁDA (It. balaustrata)

/Fr. balustrade; Sp. balaustrada; Eng. balustrade;
Ger. Balustrade; Pol. balustrada; Cz. balustrada;
Ukr. baljustrada; Bulg. balustrada; Serbocr.
balustrada./

Range of balusters, supporting a coping or rail, and serving as a protection or ornament (2).

BUR-MIX<It; DUB1:It; ČUD<It; KAP:It; PET:It. SAR; DAL:It;
SRJ:It; UŠK:It; ANS:Pol,Fr<Lat; OŽG. JAN:Fr; REJ:It; BRK-EFR.
CRUS; DIZ; PANL; FANF; BROG; TOMM; ACCAD; BATT; GRZ.

Matzenauer; Christiani (45); Smirnov (55); Hüttl-Worth (62);
Kochman (48); Biržakova (346); Arkad'eva (46); Sarauw (19);
Wind (57); Hope (I, 160). Gnone; Guédy; Jernej; Penguin;
Petkanov; Praz; Rambelli; Réau; Ware.

Ital. balaustrata is derived from 16th cent. balaústro ('a baluster') of the Latin source balaustum ('the grenadine flower'); the pillar was so named because of its similarity to the calyx of the flower. The term entered architectural usage of many European languages (between the 16th and 19th cent.) directly from Italian, or through an intermediary of another tongue (cf. 17th cent. Eng. balustrade via French, 19th cent. Serbo-cr. balustrada via German, and so forth). Early in the 18th cent., Russian documented the Ital. form baljustrata; from the 1760's the word is known as baljustráda (under the influence of French). According to Kochman, who refers to Rozysknye dela o Fedore Šaklovitom i jeho soobščeni-jax (St. Petersburg, 1888), Ital. balaustro was attested in Russian in 1689 in the Polish form balasy (točenyje). Ref.: Prati, PRNT, Hope, Wind, Bloch, Vasmer, Brückner, Šanskij.

04.3 BAROKKO (It. baròcco)

/Fr. baroque; Sp. barroco; Eng. baroque; Ger. Barock; Pol. barok; Cz. barok, barok(k)o; Slov. barok; Ukr. barokko./

Heavy and extravagant style of ornament²⁴ (3).

KIR:It; BUR-MIX:Port; DUB1:Port; ČUD:Port; KAP:It; PET1-3<Port; PET4-6:It. SRJ:Port; DAL:It; USK:It; ANS:It; OŽG. BRK-EFR.

CRUS5; DIZ; PANL; FANF; BROG; TOMM; ACCAD; BATT; GRZ. Wind (58). Bosc; Gnone; Guédy; Obuxov; Pei; Penguin; Rambelli; Réau; Runge; Wallrath; Ware; Zboínski; Žitomirskij.

The etymology of Ital. barocco remains to be investigated.²⁵ According to BATT-ALES, the Italian word entered French in the architectural sense;²⁶ Wind considers French baroque a 16th cent. Spanish loan. The Italianism was brought to Bohemia with the baroque style by Pierroni, Spezza, Marini, and other Italian

architects early in the 17th cent. The style was introduced to Moscow via Poland, Byelorussia and the Ukraine shortly before Peter; the word barótko, however, became current with Rastrelli's building in St. Petersburg under Elizabeth Petrovna. Its lexicographical documentation is known since 1835 (Encikl. leksikon). At present, the Russian colloquial form barók is widespread (cf. Pol. barok, Cz. barok). Ref. Obuxov, Šanskij, ANS, Plicka.

04.4 BAZAMENT (It. basaménto)

/Fr. base; Eng. base; Ger. Sockel; Pol. postawa
piędestalu./

Lower part of a column (in the sense of the fundamental part of a structure, the translation equivalents are: Fr. soubassement; Eng. basement; Ger. Unterbau) (2).

BUR-MIX:It<Ger; DUB1:It; DUB2; ČUD:It<Ger; KAP:It;

PET1,2:It. SRJ:It; ANS:It.

FLOR; CRUS5; DIZ; PANL; FANF; BROG; TOMM; ACCAD; BATT;
GRZ.

Smirnov (52); Arkad'eva (44). Gnone.

Ital. basamento, a derivative of basare ('to base, to found'), is attested as a term of architecture since the 16th cent. Russian first documents it in Vignola's translation of 1709 in the form basamento. The variation bazamento was common during the 18th cent.; bazament appeared in JAN of 1803. A current synonym báza of Latin origin entered Russian as a military term via Italian, French and German base under Peter the Great (cf. Cz. baze, Eng. base). Ref. BATT-ALES, Smirnov, Biržakova.

04.5 BEL'VEDÉR (It. belvédère)

/Fr. belvédère; Eng. belvedere; Ger. Belvedere;
Pol. belweder; Cz. belvedér; Slov. belvedér;

Ukr. bel'veder; Bulg. belveder; Serbocr. belvedere./

Building commanding a view (3).

BUR-MIX:It; DUB:It; ČUD:It; KAP:It; PET:It. SRJ:It;
DAL:It; UŠK:It; ANS:It; OŽG. JAN:It; REJ:It; BRK-EFR:It.
FLOR; CRUS5; DIZ; PANL; FANF; BROG; TOMM; ACCAD; BATT;
GRZ.

Arkad'eva (40); Sarauw (20); Wind (120-21); Hope (I, 164).
Bosc; Gnone; Guédy; Jernej; Pei; Penguin; Réau; Wallrath;
Zboiński; Žitomirskij.

16th cent. Ital. belvedere (liter. 'fair sight') is a compound from bello ('beautiful') and vedere ('to see'). The word entered French before 1512 as a proper name of the Pope's Palace in Rome. Ital. belvedere reached many European languages between the 16th and 19th cent.; Eng. belvedere is a 16th cent. partial Gallicism, Serbocr. belvedere was borrowed in the last century via German. The buildings were known in Old Russia as vyški, čerdaki, teremy. The term bel'vedér was brought to 18th cent. Russian by Italian and French architects with the European style of this construction. Its first documentation is already found in P.A. Tolstoj's diary of 1697-99 in the Italian form bel'vedere. Ref.: BATT-ALES, Hope, Wind, BRK-EFR, Šanskij.

04.6 COKOL' (It. zòccolo)

/Fr. socle; Sp. zocalo; Eng. socle; Ger. Sockel;
Pol. cokoł; Bulg. cokāl./

Plain low block serving as a pedestal for a statue (3).

BUR-MIX:It; DUB:It; ČUD:It; KAP:It; PET:It. SAR; DAL:It,
Ger,Lat; UŠK:It; ANS:It; OŽG. REJ; JAN.
CRUS3,4,Veron; DIZ; BROG; TOMM; ACCAD; GRZ.
Matzenauer (133); Miklosich (142); Smirnov (323); Arkad'eva
(32); Hope (I, 303). Penguin; Petkanov; Rambelli; Réau;
Runge; Zboiński.

14th cent. Ital. zoccolo of the ultimate Latin source became an international term in architecture; it entered German as Zochel in 1423, French as socle in 1639, English as socle through French intermediary in the 18th cent., Bulgarian as cokāl after 1920, and so on. Russian documents the word since 1709 (Vignola's translation) in the forms cokolo and cokol'. In the general sense Ital. zoccolo means rozza calzatura ('a wooden shoe') (cf. Old Slavonic cōkla in the same sense). Ref.: BATT-ALES, Hope, OXF, Smirnov, Gorjaev, Preobraženskij.

04.7 FONTÁN (It. fontàna)

/Fr. fontaine; Sp. fuelle; Eng. fountain; Ger.

Fontane; Pol. fontanna; Cz. fontana; Bulg. fontan./

Decorative structure from which an ornamental jet of water rises (3).

BUR-MIX:Fr<Lat; DUB:Fr; ČUD:Fr<Lat; KAP:Fr<Lat; PET2-6:It. SAR:Fr; DAL:Fr; UŠK:Lat; ANS:It<Lat; OŽG. JAN:Fr; REJ:Pol<Lat; BRK-EFR.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; BATT; GRZ.

Smirnov (311):Pol<Fr; Arkad'eva (29, 47-53). Guédy; Gajnullina; Petkanov; Réau; Sivkov; Tolstoj.

14th cent. Ital. fontana originates in Late Lat. fontāna ('water'). French fontaine is a direct derivation from Latin dating since the Middle Ages; Eng. fountain was borrowed from French as 'a spring of water' in the 15th cent., and as 'an artificially formed jet of water (for decoration)' in the following century. Polish fontana, Cz. fontana and Bulg. fontan are direct Italianisms borrowed as terms of architecture. In Russian first references to the decorative structure are from Italy. P.A. Tolstoj writes in his diary of 1697-99: "...videl izrjadnuju fontanu, kotoraja sdelana iz kremnej i iz rakovin morskix predivnoju rabotoju." Lixačev, who visited Florence in 1658-59, gives a detailed de-

scription of fountains, but does not use the word itself yet. The term soon ceased to be an exotism, since under Peter Italian architects built a number of fountains in Russia. Peter himself records in his Pis'ma i bumagi the forms fontan (1705) and fontanna (1706). The Russko-gollandskij leksikon of 1717 lists fontan with the Russian equivalents ključ, istočnik, rodnik, studenec, but SAR of 1789 records it as an assimilated word in Russian. In the first quarter of the 18th cent., the term was already known as an adjective; Catherine I wrote to Kurakin "dlja otpravlenija fontannogo mastera...". The efforts of the Slavophiles to replace fontan by Russ. vodomet have not been successful. Ref.: Devoto, Prati, OXF, Brückner, Holub, Arkad'eva, Gajnulina, Sivkov, Petkanov.

04.8 FUST (It. fústo)

/Fr. fût; Sp. fuste; Eng. fust; Ger. Schaft; Pol. środkowa szęść kolumny./

Shaft of a column (3).

PET4-6:It. BRK-EFR:Lat.

CRUS4,5,Veron; DIZ; PANL; TOMM; BATT; GRZ.

Arkad'eva (44). Gnone; Guédy; Réau; Ware; Zboński.

Ital. fusto ('a trunk, frame') originates in Lat. fustis ('a stick'); as a term of architecture, it is recorded from the 18th cent. French fût is a direct Latinism; Eng. fust is a possible Italian loan. Russian lexicographical sources do not record fust before 1903, but the term is plausibly an earlier loan-word direct from Italian. Fust, infrequent in Russian, is replaced by sterzeń' kolónny and stvol kolónny. Ref.: BATT-ALES.

04.9 GALEREJA (It. gallería)

/Fr. galerie; Sp. galeria; Eng. gallery; Ger.

Galerie; Pol. galeria; Cz. galerie; Ukr. galerija;

Serbocr. galerija./

Colonnade, balcony (theatr.: highest balcony) (3).

KIR; BUR-MIX:Fr; DUB:It; ČUD:Fr; KAP:It; PET1,2:It;
 PET3-6:Fr. SAR:Fr; SRJ; ŮSK:It; ANS:It; OŽG. REJ:It;
 JAN:Fr; BRK-EFR.

CRUS3-5,Veron; DIZ; PANL; FANF; BROG; TOMM; BATT; GRZ.
 Christiani (45); Smirnov (78); Worth (65); Biržakova (352);
 Arkad'eva (47, 75-81); Hope (I, 40). Gnone; Guédy; Obuxov;
 Pei; Penguin; Réau; Žitomirskij; Kovalevskaja (Materialy).
 Ital. galleria, dating since the Middle Ages, is a possible
 borrowing in French.²⁷ Sp. galeria, Ger. Galerie and Eng.
gallery are 16th cent. direct or indirect (via French) Ital-
 ianisms. The word entered Russian usage through several lan-
 guages; P.A. Tolstoj uses galereja in his diary of the late
 17th cent., galerija via French appears in 1708, galdareja
 through Dutch galdery in 1703, and so on. The surviving form
 is possibly a direct Italian loan, which was frequently spel-
 led gallereja during the 18-19th centuries. Serbocr. galerija
 is a 19th cent. Italianism borrowed through German intermediary.
 Ref.: Hope, OXF, Biržakova, Jernej.

04.10 IMPOST (It. impòsta)

/Fr. imposte; Sp. imposta; Eng. impost; Ger. Impost;
 Pol. impost; Cz. impost./

Upper part of a pillar, carrying an arch (3).

DUB2; PET3-6:It. JAN:It; BRK-EFR:It.

FLOR; CRUS5; PANL; FANF; BROG; TOMM; BATT; GRZ.

Smirnov (118); Arkad'eva (44); Sarauw (21); Wind (120-21);
 Hope (I, 202). Gnone; Guédy; Penguin; Rambelli; Réau;
 Runge; Ware; Zboínski.

Ital. imposta, attested in the architectural sense in A. Fi-
 renzuola,²⁸ entered French by 1545, English in the 17th cent.,
 Spanish, and several other languages. Russian documents the word

in Vignola's translation of 1709 as imposta del' arko. The present form impóst is possibly influenced by Fr. imposte or Ger. Impost. Contemporary Russian replaces the Italian term by pjatá árki. Ref.: BATT-ALES, Hope, Wind, Smirnov.

Q4.11 KAMPANÍLA (It. campaníle)

/Fr. campanile; Eng. campanile; Ger. Kampanile;
Pol. kampanila; Cz. kampanila/

Bell-tower, usually detached from a church (3).

PET6:It. BRK-EFR.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; BATT; GRZ.
Hope (I, 149, 173). Bosc; Gnone; Guédy; Penguin; Réau;
Runge; Wallrath; Ware; Zboiński.

14th cent. Ital. campanile is derived from campana ('a bell'). The word entered French architectural usage in the 16th cent., the German vocabulary in the following century, and Slavic building terminology in the 18-19th cent. Russian lexicographical sources document the word since 1895 in the forms kampanula and kampaníla; it was possibly borrowed during the 18th cent. with other Italian terminology of building. Ref.: BATT-ALES, Hope.

Q4.12 KARNÍZ (It. corníce)

/Fr. corniche; Sp. cornisa; Eng. cornice; Ger.
Karnies; Pol. gzyms; Cz. karnýs/

Moulded horizontal projection on a wall, pillar, building (3).

KIR; BUR-MIX1:Fr, Ger, Lat < Gr; BUR-MIX2,3 < Gr; DUB1:Ger;
DUB2; ^YCUD:Ger < Gr; KAP:Ger < Gr. SAR; SRJ; DAL:Ger, Fr, It,
Gr; ^YUSK:Ger, Gr; ANS:Ger < It; ^YOZG. GELT; BRK-EFR.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; ACCAD; BATT;
GRZ.

Smirnov (162):It; Biržakova (367):It, Ger, Fr; Arkad'eva (45-6);
Hope (I, 183); Wind (121, 195). Gnone; Guédy; Penguin;

Réau; Runge; Ware; Zboiński; Kovalevskaja (Materialy).
 14th cent. Ital. cornice of possible Greek origin is attested in G. Villani, and others of his period. The word penetrated into French as corniche in 1528; cornice and cornisse were also documented in the same century. English cornice and cornish were borrowed through French intermediary during the 16th cent. In Russian, the Italian forms korniče, kornice, and the German variant karnis appeared in 1709; the French form korniš is documented since 1737. The present variant karníz is known since Karamzin. Ref.: BATT-ALES, Hope, OXF, Biržakova, Vasmer, Šanskij, Preobraženskij, Kovalevskaja.

C4.13 KOLIZEJ (It. colisèò)

/Fr. colisée; Eng. coliseum, colosseum; Ger. Kolos-seum; Pol. kolizeum; Cz. koloseum/

Amphitheatre built in Rome by Vespasian (3).

KIR:It; BUR-MIX:Lat; ČUD:Lat; KAP:It<Lat; PET:It. JAN;
 REJ:It; BRK-EFR.

FLOR; CRUS5,Veron; DIZ; PANL; FANF; BROG; TOMM; BATT;
 GRZ.

Guédy; GEJ; Réau.

Ital. coliseo, colosseo is the name of the Flavian amphitheatre, built in Rome by the Emperors Vespasian and Titus in the second half of the 1st cent. A.D. The structure acquired this name because of a large statue of Nero, placed at its entrance some fifty years later (cf. Lat. colossēus, 'colossal, gigantic'). The name of the amphitheatre is known in many languages; Russian travellers to Italy referred to it as koloseo, and since 1800 the French form kolizéj, first found in Dupaty's translation Putešestvie v Italiju v 1785, is in use. Ref.: OXF, Americana, Dupaty.

04.14 KÚPOL (It. cúpola)

/Fr. coupole; Sp. cupula; Eng. cupola; Ger. Kuppel;
Pol. kopuła; Cz. kupole; Bulg. kupol(a)./

Small round dome (3).

BUR-MIX<Lat; DUB:Fr<Lat; ČUD:It; KAP:Fr; PET:It. SAR;
DAL:It,Fr,Ger; UŠK:It; ANS:Fr<Lat; OŽG. JAN:It; REJ:It;
BRK-EFR:It.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; ACCAD; BATT;
GRZ.

Biržakova (373); Arkad'eva (45); Hope (I, 282). Bosc; Gnone;
Guédy; Penguin; Rambelli; Petkanov; Réau; Runge; Ware.

14th cent. Ital. cupola of Latin origin cūpula ('a little cask'),
which in turn is a diminutive of cūpa ('a tub'), is documented
as a term of architecture since M. Villani.²⁹ The Italian word
entered Spanish by 1604, French in 1666 (Thévenot's Divers
voyages curieux qui n'ont point esté publiés), English, German,
Polish, Czech, Bulgarian and other tongues (cf. a metathesis
in Pol. kopuła, and in colloquial Czech kopule). Russian documents
the word in Italian, French, German and other variants: kupela,
kupel' (1734), kupula (1739), kupolo (1747), kupola (1748),
kupol (1766). The present form kúpol shows the influence of
French. Ref.: BATT-ALES, Hope, Corominas, Hope, Kluge, Šanskij,
Cyganenko, Vasmer, Machek.

04.15 LÓDŽIJA (It. lòggia)

/Fr. loggia; Eng. loggia; Ger. Loggie; Pol. loggia;
Cz. lodžie; Serbocr. lođa./

Open gallery or arcade along the front of a building (3).

BUR-MIX:It; DUB:It; ČUD:It; KAP:It; PET:It. UŠK:It;
ANS:It; OŽG.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; BATT; GRZ.

Miklosich; Matzenauer; Arkad'eva (26,45); Hope (II, 446-47).

Penguin; Petkanov; Réau; Runge; Wallrath; Ware.

Ital. loggia in the above sense was documented in Boccaccio; in his time, the word was primarily related to ecclesiastical architecture. Loggia is of the Old French source loge ('lodgings'); in the 19th cent., the Ital. term returned to French as a semantic (architectural) loan. Ital. loggia became an international term of architecture (cf. Dutch loggia, Dan. loggia, Turk. lodža, and so on). Eng. loggia is a 17th cent. direct Italianism, Russ. lodžija is an Ital. borrowing, dating possibly from the 18th cent. despite its lexicographical record from 1866, and Serbocr. lođa is a 19th cent. loan. Ref.: Hope, Vidos (Prestito).

C4.16 MEZONÍN (It. mezzanino)

/Fr. mezzanine; Eng. mezzanine; Ger. Mezzanin;
Pol. mezonin; Cz. mezanin; Serbocr. mezanin;
Bulg. mezzanino./

Low storey between two others (3).

BUR-MIX:It; DUB:It; CUD:It; KAP:It; PET:It. DAL:It;
USK:It; ANS:It; OŽG. JAN:It; REJ:It; BRK-EFR.

Matzenauer (322); Biržakova (378); Arkad'eva (45); Hope (I, 292). Guédy; Jernej; Penguin; Petkanov; Runge; Ware; Zboiński; Ogienko.

Ital. mezzanino, a diminutive of mezzano ('middle'), was attested in F. Baldinucci³⁰ in 1681. About the same time, French borrowed the term from Italian, and a century later, English took it through French intermediary. From the early 18th cent. Russian documents the Ital. form medzanin (cf. mezanina in the sense of 'a small window in a low storey' in JAN), and the French variant mezanin. The present form mezonín, dating from the last century, is possibly influenced by Pol. mezonin. Ref.: BATT-ALES, Hope, Biržakova, Vasmer.

C4.17 PALÁCCO (It. palazzo)

/Fr. palais; Sp. palacio; Eng. palace; Ger. Palais;
Pol. pałac; Cz. palác./

Splendid spacious mansion (2).

BUR-MIX:It; DUB:It; ČUD:It<Lat; KAP:It; PET:It. DAL:It;
UŠK:It; ANS:It<Lat; OŽG.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; GRZ.

Christiani (45); Hüttl-Worth (94); Arkad'eva (45). Gnone;
Guédy; Réau; Runge; Migliorini (Storia).

Italian derived palazzo from Late Lat. palātium, which originally was the name of one of the hills at Rome, and then of the abode of Augustus Caesar, erected on the hill. Western European languages borrowed the word directly from Latin, while Polish, Czech and other Slavic languages took it from Italian. In Lavrentij Zizaniij's Leksis sireč' rečeniija of 1556, Russian documented the form palac via Polish. Palac is today obsolete, and used colloquially. The Ital. form palácco, documented in 19th cent. Russian dictionaries, was borrowed as an architectural term possibly in the 18th cent. Ref.: Christiani, Šanskij, Vasmer, Brückner, Hüttl-Worth.

C4.18 PILJÁSTRA (It. pilastro)

/Fr. pilastre; Sp. pilastra; Eng. pilaster;
Ger. Pilaster; Pol. pilaster; Cz. pilastr;
Ukr. pil'astra./

Square column engaged in a wall (3).

BUR-MIX1,2:Fr<Lat; DUB:Fr<It; ČUD:Fr<Lat; KAP:Fr<It;
PET1,2:Fr<Lat; PET3-6:Fr<It. DAL:It,Fr; UŠK:It; ANS:It;
OŽG. JAN:It; REJ:It; BRK-EFR.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; GRZ.

Arkad'eva (45); Sarauw (21); Wind (122); Hope (I, 216).

Guédy; Gnone; Penguin; Réau; Rambelli; Runge; Ware;

Zboński; Matzenauer (402).

14th cent. Ital. pilastr was derived from Lat. pīla ('a pillar'). The word entered French in 1545, and from there it spread into several European languages (cf. Eng. pilaster, 1575; Ger. Pilaster; Sp. pilastra; Pol. pilaster). Czech pilastr is a direct Italian loan-word, as well as Russ. piljast-ra, documented in Kratkoe rukovodstvo k graždanskoj arxitekture of 1789. Early in the 19th cent., Russian documents the French variant pilastr. Ref.: Hope, OXF, Vasmer, Kubišta, UKR.

C4.19 RIZALIT (It. risàlto)

/Fr. avant-corps; Eng. projection; Ger. Risalit;
Pol. ryzalit; Cz. rizalit./

Projecting part of a building (3).

BUR-MIX:It; PET6<It. ANS<It. JAN.

CRUS; DIZ; PANL; FANF; BROG; TOMM; GRZ.

Arkad'eva (45). Borelli; Bottarelli; Rambelli.

Ital. risalto is a derivative from risaltare ('to overlap'), which in turn is composed from the prefix re- and saltare ('to jump'). The Ital. term entered architectural usage of some European languages. Russian borrowed it possibly through Polish or German intermediaries; the feminine form rizalita, documented in JAN of 1806, may be a direct Italianism. Ref.: Devoto, PRNT, BSE, ANS.

C4.20 ROTÓNDA (It. rotónda)

/Fr. rotonde; Sp. rotonda; Eng. rotunda; Ger. Rotunde;
Pol. rotunda; Cz. rotunda./

Circular building with a dome (3).

BUR-MIX:Fr<Lat; DUB:Fr<Lat; CUD:Fr<Lat; KAP:It; PET<It.

DAL:Fr; USK:Lat; ANS:It<Lat; OŽG. BRK-EFR.

DIZ; PANL; FANF; BROG; TOMM; GRZ.

Hüttl-Worth (103); Arkad'eva (41, 45); Sarauw (21); Hope (I, 301). Guédy; Gherardini; Gnone; Penguin; Réau; Runge; Ware; Zboiński.

Ital. rotonda was used as a term of fine arts by B. Cellini³¹ in the 16th cent. The word, corresponding to Roman Ritonna, was originally the propre Ital. name of the Pantheon. English and French document the Italianism since the late 17th cent.; it soon became an international term in the sphere of architecture. Šanskiĵ dates Russ. rotónda from the 19th cent.; the word was borrowed, however, in the 18th cent. directly from Italian. Furthermore, the word entered Russian through French intermediary (a translation from French of Dupaty's Putešestvie v Italiju v 1785, Karamzin's Pis'ma russkago putešestvennika of 1792), but preserved its feminine form rotónda. BATT-ALES, Hope, Bloch, Arkad'eva, Hüttl-Worth.

C4.21 SKAL'ÓLA (It. scagli(u)òla)

/Fr. scagliola; Eng. scagliola; Ger. Scagliola;
Pol. gips; Cz. škajola./

Hard, polished plaster imitating stone (3).

BUR-MIX2,3:It; ČUD:It.

CRUS4,Veron; PANL; FANF; BROG; TOMM; GRZ.

Matzenauer (323). Penguin; Ware; Zboiński.

14th cent. Ital. scagliola, a diminutive of scaglia ('a limestone of the Ital. Alps'), entered the Romance, Germanic and Slavic vocabularies of builders during the 17th and 18th cent. In modern Russian, skal'óla is replaced with the loan gips of the Greek source (cf. Cz. gyps via Ger. Gips). Ref.: BATT-ALES, Matzenauer.

C4.22 SOFFÍT (It. soffitto)

/Fr. soffite; Sp. sofita; Eng. soffit; Ger. Soffitte;
Pol. sufit./

Under-surface of an architrave, arch, balcony, etc. (3).

BUR-MIX1,2:It; KAP:It; PET<It. [✓]USK:It; ANS<It. JAN:It; BRK-EFR.

FLOR; DIZ; PANL; FANF; BROG; TOMM; GRZ.

Matzenaur (411); Arkad'eva (45-6); Hope (I, 303). Carena; Gherardini; Gnone; Guédy; Penguin; Runge; Ware.

Ital. soffitto (soffitta), attested in Scamozzi,³² entered English as soffit in 1613, French as soffite about 1676, and other European tongues. Russian borrowed this building term directly from Italian, and possibly through French, during the 18th cent. Its first lexicographical documentation dates from JAN of 1806 in the form sofit. Ref.: Hope, OED.

C4.23 VÍLLA (It. vílla)

/Fr. villa; Sp. villa; Eng. villa; Ger. Villa;

Pol. willa; Cz. vila; Ukr. villa; Byeloruss. vila./

Splendid suburban house (3).

KIR; BUR-MIX:Lat; DUB1:It; DUB2:Lat; [✓]CUD<Lat; KAP:Lat; PET:Lat. SRJ:It; [✓]USK:It; ANS:Lat; [✓]OŽG. BRK-EFR.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; GRZ.

Arkad'eva (26); Wind (208); Hope (II, 366). Ogienko:It; Migliorini (Storia); Praz.

14th cent. Ital. villa is of Latin origin villa ('a country residence'). The Italianism appeared unchanged in French in 1743, in English in 1755, and in many other languages. Russian dictionaries document the word since 1835 (Encikl. leksikon) as an Italian loan; Vasmer is for German intermediary. Rudnic'kij derives Ukr. villa directly from Latin; Cz. vila is an Italianism. Cz. vila is a widespread word, while Russian uses osobnják in a general sense, and reserves villa for Italian or other foreign residences. Ref.: Hope, Olivieri, Holub, [✓]Sanskij.

C5 Sculpture, Painting and Decorative Arts.

C5.1 (AL') FREŠKO (It. (af) frésko)

/Fr. (à) fresque; Sp. (al) fresco; Eng. (in) fresco; Ger. Fresko; Pol. fresk(o); Cz. freska; Bulg. fresko; Serbocr. (al) fresco, freska./

Painting in water-colour on a wall before the plaster dries (3).

BUR-MIX:It; DUB:It; ČUD:It; KAP:It; PET:It. SRJ:It;

DAL:It; UŠK:It; ANS:It; OŽG. JAN; BRK-EFR.

CRUS; DIZ; PANL; FANF; BROG; TOMM; ACCAD; BATT; GRZ.

Smirnov (124); Biržakova (401); Arkad'eva (44); Hope (I, 287).

Jernej; Migliorini (Storia); Petkanov; Praz; Sergeev; Wolf.

Ital. (af) fresco, (al) fresco, literally 'on the fresh (plaster)',

appeared in 1437 as a term of decorative arts. The method and

name of painting was known in France by 1669; English used the

Ital. term fresco as early as 1548, and German attested a fresco

malen in 1697 (cf. Ger. Freske via French). As a term of arts,

Ital. fresco entered a number of languages (cf. Dutch fresco,

Dan. fresko, Hung. freskó, Bulg. fresko, Serbocr. fresco), but

some languages borrowed it in the basic sense of 'fresh' (cf.

Eng. alfresco, Alban. fresco), others as a nautical term (cf.

Serbocr. of Istria friško). Russian records the word only in

the decorative sense: fresco (1722), in-freška (Kurakin), al'-

fresko (1750), freska (1759), afresko (1776), al' fresko, a

fresko (Obuxov). The antonym a sékko ('painting on dry plaster')

is current in Russian and several other tongues (cf. Eng. secco,

Bulg. alseko). Ref.: OXF, Skeat. Weekley, Vidos, Petkanov, Ho-

pe, Biržakova.

C5.2 ARABÉSK(A) (It. arabésco)

/Fr. arabesque; Sp. arabesco; Eng. arabesque;

Ger. Arabeske; Pol. arabesk; Cz. arabeska;

Slov. arabeska; Ukr. arabeska; Bulg. arabeska;
Serbocr. arabeska./

Surface decoration representing a complexed ornament (3).

KIR; BUR-MIX:It; DUB:Fr; ČUD:It; KAP:Sp; PET1-5:Fr<Sp;
PET6:Fr<It. SRJ1; DAL; UŠK:Fr; ANS:Fr<It; OŽG. BRK-EFR.
CRUS4,5,Veron; DIZ; PANL; FANF; BROG; TOMM; ACCAD; BATT;
GRZ.

Arkad'eva (46); Sarauw (22); Wind (45, 120, 151, 195); Hope
(I, 155). Pei; Penguin; Wolf; Zboiński; Kovalevskaja
(Materialy).

Ital. arabesco in the sense of 'a mural design' (of Arabian style) is attested since Ariosto; arabesco, an adjective pertaining to Arabia, dates from Boccaccio. Florio and the CRUS1-3 list only the adjectival meaning 'Arabic', which also appeared in 16th cent. French, but became obsolete the following century. French arabesque as a term of fine arts is an Italianism, dating from Rabelais; English arabesque was taken in the 18th cent. via French. Russian documents arabésk through French intermediary since Deržavin; the Ital. form arabéska (though Vasmer is for German intermediary) was current in the 19th cent. In contemporary Russian, both variants are accepted, but the plural arabéski is more common. Russian and other European languages extended the meaning of the term to music ('passage or composition, suggesting this kind of decoration') (cf. the first musical arabesques are accredited to Schumann and Debussy), ballet (a special posture), and literature (cf. Arabeski by Gogol'). Ref.: Hope, OXF, Šanskij, Arkad'eva.

C5.3 INTĀRSIJA (It. intarsio)

/Fr. marquetric; Sp. taracea; Eng. intarsia;
Ger. Intarsia; Pol. intarsja; Cz. intarzie./

Mosaic inlaid wood (3).

DUB2:It; ČUD:It; KAP:It; PET:It. ANS:It. BRK-EFR.

CRUS5; FANF; BROG; TOMM; BATT; GRZ.

Arkad'eva (44). Guédy; Gnone; Penguin; Réau; Ware;
Zboński; Obuxov; Doria.

This form of mosaic was popular in 15-16th cent. Italy as a decoration of palaces and churches; the name tarsia of Arabic origin was applied to it until the 19th cent. In France, the craft flourished under Louis XIV, and was termed marqueterie; in English writings of the 17th cent. the process of decoration was frequently mentioned under the name tarsia. The art was known in Old Russia as štučnaja rabota. The term intarsio, which became current in 19th cent. Italian rapidly spread into European tongues (cf. Eng. intarsia, Ger. Intarsia, Cz. intarzie). The Russian form intarsija was possibly influenced by Pol. intarsja. Ref.: BATT-ALES, Praz, BRK-EFR.

C5.4 KARIKATŮRA (It. caricatura)

/Fr. caricature; Sp. caricatura; Eng. caricature;

Ger. Karikatur; Pol. karykatura; Cz. karikatura./

Drawing of grotesqueness (3).

BUR-MIX:It; DUB:It; ČUD:It; KAP:It; PET:It. SRJ:Fr,It;

DAL:Fr; UŠK:It; ANS:It; OŽG. JAN:It; REJ:It; BRK-EFR.

CRUS4,5,Veron; DIZ; PANL; FANF; BROG; TOMM; ACCAD;

BATT; GRZ.

Hüttl-Worth (76); Biržakova (367); Arkad'eva (32, 41, 64-9);

Hope (II, 357). GEJ; Migliorini (Profili); Migliorini

(Storia); Ogienko; Pei; Praz; Réau; Wolf.

Ital. caricatura is a derivative from caricare ('to load, to burden') of Late Lat. origin carricāre ('to load a car'). The name caricatura in the sense of 'a distortion of persons or things by exaggeration of characteristic traits' is attributed to a prominent Bolognese painter of the 17th cent., Annibale

Carracci, who called it so because a satirical picture is exaggerated (i.e., 'overloaded'). The Italian word entered French in 1740, and many other languages. Russian documents it since Karamzin. In his Pis'ma russkago putešestvennika, the author uses karikatura in the present sense, and also with the figurative meaning of 'a man provoking laughter by his physical appearance'. The word is an Italian loan; Vasmer's and Cyganenko's alternative of German borrowing seems unlike, because of the presence of the final -a in Russian, and because of the late documentation of Ger. Karikatur (the end of the 18th cent.). Karikatura is entirely assimilated in Russian; its usage is current in painting, literature, poetry, journalism and other fields.³³ Ref.: BATT-ALES, PRNT, Bloch, Gamillscheg, Diez, Skeat, Arkad'eva.

C5.5 KOLORIT (It. colorito)

/Fr. coloris; Sp. colorido; Eng. colouring; Ger. Kolorit; Dutch koloriet; Pol. koloryt; Cz. kolorit; Bulg. kolorit./

Effect produced by applying and combining colours (2).

KIR; BUR-MIX1:Fr<Lat; BUR-MIX2,3:Lat; DUB1:It,Lat; DUB2:Lat; ČUD:It,Lat; KAP:It; PET:It<Lat. DAL:Fr,Pol<Lat; UŠK<Lat; ANS:It<Lat; OŽG. JAN; BRK-EFR.

CRUS; DIZ; PANL; FANF; BROG; TOMM; ACCAD; BATT; GRZ. Biržakova (370); Arkad'eva (47, 88-93); Hope (I, 281).

GEJ; Margival; Obuxov; Petkanov; Sorokin; Wolf; Réau.

14th cent. Ital. colorito entered French with substitution of the suffix early in the 17th cent. German, Czech and Bulgarian kolorit are direct Italianisms, while Eng. colouring is of the Old French source, and Pol. koloryt, according to Brückner, is a Latinism. Kolorit appeared in Russian as a direct Ital. loan in the 18th cent. V.I. Zinov'ev, a messenger in Venice in 1774,

wrote in his "Vospominaniya" about Correggio's work: "Kolorit ego vo vsekh kartinax ves'ma priyaten; spravedliv li on ili net - ob onom ne xoču sudit'; teni v kartinax ego otmenno xoroši..."³⁴ The variant koloris under the French influence was documented in 1786.³⁵ Ref.: Hope, Biržakova, Arkad'eva, Hüttl-Worth.

C5.6 MARINA (It. marina)

/Fr. marine; Sp. marina; Eng. marina; Ger. Marine;
Pol. marina; Cz. marina./

Picture representing a seascape (3).

DUB2; KAP:It; PET:It; SRJ2:It; UŠK<Lat; ANS:It<Lat.
BRK-EFR:Fr.

CRUS5; PANL; FANF; BROG; TOMM; BATT; GRZ.
Obuxov; Réau; Sergeev.

As a term of arts, Ital. marina was attested in Baldinucci's Notizie dei Professori del Disegno da Cimabue in qua in the 17th cent. The term entered the painting vocabulary of European languages; English documents it since 1805, Russian from the end of the 18th cent. Russ. marinist is a loanblend formed in the early 19th cent.³⁶ Ref.: CRUS5, Obuxov, Sergeev.

C5.7 MECCO-TINTO (It. mezzo-tinto)

/Fr. mezzo-tinto; Eng. mezzotint; Ger. Mezzotinto;
Pol. mezzotinta, mecotinta; Cz. mecotinta./

Manner of engraving a metal plate for printing (3).

BUR-MIX:It; DUB:It; ČUD:It; KAP:It; PET:It. UŠK:It;
ANS<It. JAN:It; BRK-EFR.

DIZ; PANL; FANF; BROG; TOMM; BATT; GRZ.

Arkad'eva (44); Hope (II, 363). Obuxov; Sergeev; Wolf.

Standard Italian dictionaries record mezzo-tinto, mezzatinta from the 1820's; the term, however, was attested as early as

the 17th cent. English has first examples of Ital. mezzotint from 1660, French from 1762. The word entered Russian usage directly from Italian in the 18th cent.; before this date, the process of engraving was called černaja manera.³⁷ JAN of 1805 records the term as mezotinto, Toll' of 1864 as mecco-tinta. Ref.: BATT-ALES, Hope, Obuxov, ANS.

C5.8 MINIATJURA (It. miniatura)

/Fr. miniature; Sp. miniatura; Eng. miniature;

Small-sized painting, especially a portrait on ivory and vellum (2). Ger. Miniatur; Pol. miniatura; Cz. miniatura. / KIR; BUR-MIX:Fr; DUB1:It; DUB2:Fr; ČUD:Fr; KAP:Fr<It; PET1-4:Fr<It; PET5,6:It<Lat. DAL:Lat; USK:Lat; ANS:It, Lat; OŽG. JAN:Lat; REJ:It; BRK-EFR.

CRUS; DIZ; PANL; FANF; BROG; TOMM; GRZ.

Biržakova (165, 176, 380); Arkad'eva (47, 82-6); Hope (I, 292-3). Bruslons; Dupaty; Margival; Migliorini (Storia); Obuxov; Pei; Penguin; Praz; Réau; Wolf; Žitomirskij; Kurganov.

16th cent. Ital. miniatura is of Latin origin minium ('red lead'). Initially the word had no relation to a size; FLOR of 1598 uses it in the sense of "a limning, a painting with vermilion." In 1660, Molière uses the Italianism, spelled mignature by analogy with mignon.³⁸ English documents miniature as early as 1586; Russian borrowed it from Italian at the end of the 17th cent. In some sources of 1713, Weissmann's leksikon of 1731, and Kurganov's Pis'movnik of 1790, the word is spelled miniatura. The form miniatjura, probably influenced by French miniature, prevails from the 1750's. Ref.: Hope, Bloch, Dauzat, Praz, Skeat, OXF, Obuxov, Biržakova, Arkad'eva, Migliorini (Storia).

C5.9 MOZAÍKA (It. mosaico)/Fr. mosaïque; Sp. mosaico; Eng. mosaic; Ger.Mosaik; Pol. mozaika; Cz. mozaika; Bulg. mozaika./

Pattern formed of small coloured pieces of stone, glass and other material (2).

KIR:It; BUR-MIX:It,Fr,Gr; DUB:Gr; ČUD:Gr; KAP:Fr<It;

PET:Fr<It. SAR; DAL:Fr<Gr; UŠK:It; ANS:It; OŽG.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; GRZ.

Matzenauer (260); Biržakova (380); Arkad'eva (47, 60-1);

Wind (117, 195); Hope (I, 44, 149). Gnone; Guédy; Penguin;

Runge; Ware; Zboński; Obuxov.

Ital. mosaico of Med. Latin origin mōsaicus, mūsaicus ('a mosaic work') was documented in G. Villani. In reference to the St. Mark Cathedral in Venice, French has a late 15th cent. example, written musaiq. English became familiar with the Italian word during the 16th cent. Czech mozaika was borrowed through German intermediary, while Bulg. mozaika was introduced directly from Italian by a Society of the mosaic work, founded in Sofia by Pietro Pampuri and other Italians after the First World War. The technique of mosaic work was brought to Kiev in 1083 by Greek merchants, and was called musija. The word mozaika is an Italianism, dating in Russian since Peter the Great. In 1707, Kurakin uses muzaika, since 1752 mozaika is documented in Russian sources. The French variant mozaik appeared frequently in the second part of the 18th cent. The art of mosaic became popular in Russia due to Lomonosov. Ref.: BATT-ALES, Hope, OXF, Holub, Petkanov, Arkad'eva, Aristov.

C5.10 (S)GRAFFITO (It. (s)graffito)/Fr. sgraffite; Sp. esgrafiado; Eng. (s)graffito;Ger. Sgraffito; Pol. sgrafito; Cz. sgrafito./

Decoration by means of drawings or writing scratched on walls (2).

BUR-MIX2,3:It; DUB2:It; ČUD:It; PET:It. BRK-EFR:It.

CRUS5; DIZ; PANL; FANF; BROG; TOMM; BATT; GRZ.

Arkad'eva (44). Obuxov; Rambelli; Doria.

16th cent. Ital. graffito is derived from graffio ('a scratch').

The term entered usage of European languages during the 19th

cent. Russian documents (s)graffito since 1893. The word graf-

fiti (the plural of Ital. graffito) is used by archeologist

to name ancient scribblings in Pompeii, Rome and other parts

of the world. Graffiti is an international archaeological term,

documented in Russian since the 1950's. Ref.: Devoto, BATT,

OXF, Obuxov, BRK-EFR.

C5.11 SKIC (It. schizzo)

/Fr. esquisse; Sp. esquicio; Eng. sketch; Ger. Skizze;

Pol. szkic; Cz. skica; Bulg. skica./

Rough drawing (3).

BUR-MIX:It,Fr,Ger; DUB:Ger; ČUD:It; KUZ:Ger<It; PET:Ger<

Gr. USK<It; ANS<It. JAN:Ger,Fr; REJ:Ger<It.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; GRZ.

Biržakova (217, 394, 404); Sarauw (18); Wind (38, 117);

Hope (I, 192). Margival; Pei; Petkanov; Sergeev.

16th cent. Ital. schizzo of the ultimate Greek source was

attested in 1567 in French as esquiche. The Italian word was

borrowed directly or indirectly by many European languages as

a term of painting. In 1743, Russian documents the word in the

Ital. and Pol. forms skitco, skitc; skic appeared in 1764,

and finally skic in 1798. JAN of 1806 and DUB of 1905 record

the French variants èskiss and èskiz respectively. Contemporary

Russian replaces skic by French èskiz and ètjud, and by Russian

nabrósok. Bulg. skica is a 20th cent. direct Italian loan-word.

Ref.: Hope, ANS, Biržakova, Petkanov.

C5.12 SMÁL'TA (It. smálto)

/Fr. smalt; Sp. esmalte; Eng. smalto; Ger. Smalte;
Pol. smalta; Cz. smalt./

Coloured glass or enamel used in the mosaic work (2).

DUB2; [✓]CUD<Fr; KUZ:Ger<It; PET1-3:Ger<It; PET4-6:It.

DAL:It; [✓]USK:It; ANS:Ger; OŽG. BRK-EFR.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; GRZ.

Arkad'eva (44); Wind (146, 200); Hope (I, 222). Carena;
Guédy; Rambelli; Runge; Praz.

Ital. smalto in this sense was first documented in Dante.

Beginning with the 16th cent., the Ital. word penetrated
into French, English and other European tongues. Russian

borrowed smál'ta directly from Italian in the sense of 'a
glass product' and of 'a deep-blue colour'. The variant

šmal'ta indicates the influence of German Schmalte, Schmelz.

This particular production was originated in Russia by Lomo-
nosov in the 1750's. Ref.: Hope, BATT-ALES, Gamillscheg, PET.

C5.13 STĚKA (It. stécca)

/Fr. ébauchoir; Eng. modelling spatula; Ger.

Modellierholz; Pol. patyk; Bulg. steka; Cz. hůlka./

Modelling tool used by sculptors (3).

BUR-MIX3; DUB2; KAP:It; PET:It. DAL; [✓]USK:It; ANS:It.

REJ:It. BRK-EFR:It.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; GRZ.

Arkad'eva (44). Borelli; Bottarelli; Carena; Obuxov;
Petkanov; Rambelli.

Ital. stecca has a wide use in its general sense of 'a stick,

a picket'; in the field of fine arts, the instrument is usual-

ly referred to as stecca dello scultore. PANL and Rambelli name

it stecco. The Italian term entered usage of some Slavic lan-

guages; Bulgarian documents it since the 1920's as a term of

fine arts and sport. Russ. stéka dates possibly from the 18th cent.; its first lexicographical documentation goes back to REJ of 1836. Ref. Petkanov, PET.

C5.14 STUDIJA (It. stúdio)

/Fr. studio; Eng. studio; Ger. Studio; Pol. studio; Cz. studio./

Sculptor's or painter's workroom (3).

BUR-MIX:Lat; DUB:Lat; ČUD:Lat; KAP:It; PET:It. USK:Lat; ANS:It; OŽG.

TOMM; GRZ.

Arkad'eva (47). Cappuccini; Palazzi.

Ital. studio in this sense is documented from the late 19th cent.; the general meaning of 'a room for studying' is known much earlier. By 1820, Ital. studio in the basic sense penetrated into English, where it acquired the meaning of 'artist's workshop', which spread into other European languages. Russ. stúdiya, dating from the 1860's, is an Italian loan, possibly through English intermediary. It covers a large semantic field (cf. Russ. kinostúdiya, balétnaja stúdiya, ópernaja stúdiya, dramatíčeskaja stúdiya; Cz. filmové studio). Ref.: BATT-ALES, Zambaldi, OXF, ANS.

C5.15 TEMPERA (It. tèmpera)

/Fr. détrempe; Eng. tempera; Ger. Tempera; Pol. tempera; Cz. tempera./

Painting in distemper (3).

BUR-MIX:It; ČUD:It; KAP:It; PET:It. USK:It; ANS:It; BRK-EFR:It.

CRUS; DIZ; PANL; FANF; BROG; TOMM; GRZ.

Arkad'eva (44). Carena; Obuxov; Rambelli; Réau; Wolf.

16th cent. Ital. tempera, tempra, attested in B. Varchi, was

initially frequently documented in the expression dipingere a tempera ('to paint in tempera'). Fr. détrempe is derived from Latin; the Germanic and Slavonic languages took tempera from Italian. It entered English, Czech and Russian usage in the 19th cent. [✓]CUD records atempera and tempera al secco ('painting in distemper on a dry wall'); the first documentation of tempera dates in Russian from 1864 (Toll'). Ref.: BATT-ALES, OXF, ANS.

C5.16 TORS (It. tórso)

/Fr. torse; Sp. torso; Eng. torso; Ger. Torso; Pol. tors; Cz. torzo; Bulg. tors./

Trunk of a human statue without the head and limbs (3).

BUR-MIX:Sp,Port,It,O.Fr<Lat<Gr; DUB:It; [✓]CUD:It; PET:It. DAL:It,Fr; [✓]USK:It; ANS:It; [✓]OZG. BRK-EFR.

CRUS; DIZ; PANL; FANF; BROG; TOMM; GRZ.

Hope (I, 304-5). Guédy; Penguin; Petkanov; Obuxov; Réau; Wolf; Praz.

Ital. torso was first used in this sense by Luigi Pulci³⁹ as a jocular extension of the original meaning 'a stem, a stalk' of certain plants.⁴⁰ The Ital. word acquired an international standing in the fine arts; Western European languages borrowed it in the 17-18th cent.; Bulgarian documents it since the 1920's, Russian lexicographical sources record tors from 1847 (Slov. Akad.). Gorjaev, Obuxov, PET, ANS and others agree on the Ital. provenance, Vasmer suggests the Ital. and French sources. The word was possibly heard from Italian sculptors in Peter's Russia, and later was borrowed through French intermediary. Ref.: OXF, Partridge, PRNT, Bloch, Petkanov.

C5.17 TRAFARÉT (It. traforètto)

/Fr. point à jour; Eng. stencil; Ger. Durbrucharbeit; Pol. wzornik; Ukr. trafaret./

Perforated plate for producing a pattern (3).

BUR-MIX:It; DUB:It; ČUD:It; KAP:It; PET:It. DAL:It;

USK:It; ANS:It; OŽG. REJ:It; BRK-EFR.

CRUS⁴, Veron; DIZ; PANL; FANF; BROG; TOMM; GRZ.

Arkad'eva (47, 97-9). Obuxov.

Ital. traforetto, a diminutive of traforo ('piercing'), is a 16th cent. word. Despite its first lexicographical documentation in 1836, the Italianism penetrated into Russian in the 18th cent. During the 19th cent., the term frequently appeared as trofaret, traforet; -a- in the second unstressed syllable of the present form trafarét is a result of akan'e. Trafarét developed its semantic field independently from Italian; its usage, for instance, is recorded in stylistics and literature. The current synonyms of Russ. trafarét are Šablón and Štamp, both German loans (cf. Ger. Schablone < Fr. échantillon, and Ger. Stampe < It. stampa). Ref.: BATT-ALES, Pianigiani, REJ, Arkad'eva.

CATEGORY D. TECHNOLOGY.

D1 Technology of Tools. Handicraft.

D1.1 AKVATINTA (It. acquatinta)

/Fr. aquatinte; Eng. aquatint; Ger. Aquatinta;

Pol. akwatynta; Cz. akvatinta./

Design produced by etching on copper with nitric acid (1).

KIR; BUR-MIX:It; DUB:Lat; ČUD:It; KAP:It; PET:It.

SRJ:It; DAL; ANS:It < Lat. BRK-EFR:Lat.

FANF; TOMM; ACCAD; BATT; GRZ.

Arkad'eva (44); Hope (II, 442). Obuxov; Ogienko; Sergeev; Wolf.

The early 19th cent. Italian word acquatinta (literally 'dyed

water') became within a few years an international term in the fine arts. The Ital. name of engraving entered Russian in the 1830's, and already in 1835 was recorded by Èncikl. leksikon. Ref.: BATT-ALES, Obuxov, Arkad'eva, Sergeev.

D1.2 BRÓNZA (It. brónzo)

/Fr. bronze; Eng. bronze; Ger. Bronze; Pol. braz;
Cz. bronz; Slov. bronz; Bulg. bronz; Ukr. bronz./

Brown alloy chiefly of cooper and tin (3).

BUR-MIX1:Fr<It; BUR-MIX2,3:It; DUB:Fr; KAP:Fr; PET:Fr.

SRJ; DAL:Fr; USK:It; ANS:It,Fr; OŽG. JAN; BRK-EFR.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; ACCAD; BATT;
GRZ.

Hüttl-Worth (64); Biržakova (349); Sarauw (49); Wind (143-4);
Hope (I, 168).

The ultimate source of 13th cent. Ital. bronz is still unclear. The two suggested alternatives: a) from Persian birinj, pirinj ('cooper') and b) from Med. Lat. aes brundisium ('a brass of Brindisi'), documented in Pliny,⁴¹ who claims that the alloy was made in Brindisi, present phonetical difficulties. Though origin of bronz remains uncertain, it is agreed upon the fact that the manufacture spread of the alloy came to Europe from the Orient via Italy (Genoa and Venice) during the 13-14th cent. French attested the word in 1511 in the form bronze; other languages borrowed it somewhat later, directly from Italian or indirectly through another tongue. Russian documents the French variants bronz and bronsa in 1708 and 1737 respectively, and the Ital. form brónza since 1777. The forms, missing the final vowel, are frequent in sources dealing with French and German (Rossijskij s nemeckim i francuzskim perevodami slovar' sočinenennyj Ivanom Nordstetom of 1780-82, Novyj rossijsko-francuzskij-nemeckij slovar', sočinennyj po slovarju Rossijskoj Akademii

Ivanom Gejmom of 1799-1801); hence, both intermediaries must be borne in mind. Ref.: BATT, BATT-ALES, Hope, OXF, Skeat, Hüttl-Worth, Sarauw, Preobraženskij, Vasmer, Šanskij, Cyganenko.

D1.3 FILIGRAN' (It. filigràna)

/Fr. filigrane; Eng. filigree; Ger. Filigran;
Pol. filigran; Cz. filigran; Serbocr. filigran./

Ornamental work of fine wire of gold, silver or copper, applied chiefly to gold and silver surfaces (3).

BUR-MIX:Lat; DUB:Lat; ČUD:Lat,Gr; KAP:Fr<It; PET:Fr<It.
DAL:It,Fr; UŠK:It; ANS:It; OŽG. JAN; BRK-EFR.

CRUS5,Veron; DIZ; PANL; FANF; BROG; TOMM; BATT; GRZ.

Arkad'eva (104-6); Hope (I, 286). Jernej; Praz; Kornilovich.

17th cent. Ital. filigrana, filagrana is composed from filo ('a thread') and grano ('a grain', 'a texture'). The jewel work is called filigrana because its main texture is wrought in a wire. French attested the Ital. word in the 17th cent. as filigrane, filigramme; English and German borrowed it via French (filigrane was in the English use until the 19th cent., when replaced by filigreen, filigree). Czech and Serbocroatian took the word in the 19th cent. through German intermediary. Russia knows the ornamental work for many centuries; it was called skan' until the 18th cent., when Italian, French and German jewel specialist invited to decorate the Russian court, brought the word filigran'. The forms filegran, filigran, filogran were frequent during the 19th cent. Ref.: Hope, Bloch, OXF, Skeat, Jernej, Holub, Arkad'eva.

D1.4 GRAFÍN (It. caràffa)

/Fr. carafe; Eng. carafe; Ger. Karaffe; Pol. karafka; Cz. karaf(k)a./

Glass bottle for water or wine (2).

BUR-MIX1:Sp<Ar; BUR-MIX2<Ar; DUB:It; ČUD:Sp<Ar; KAP:It<Ar. SAR:Fr; SRJ:It; DAL:It; UŠK:It; ANS:Fr<It; OŽG.

JAN:Fr; REJ:It.

FLOR; CRUS^{3,4},Veron; DIZ; PANL; FANF; BROG; TOMM; ACCAD; BATT; GRZ.

Smirnov (134); Wind (47); Hope (I, 149, 174). Kobjakov (108).

Prati considers the Middle Ages Ital. word caraffa a Hispanism of Arabic origin, but the probability is that Sp. garrafa was borrowed from Italian, due to its 16th cent. documentation, while the Ital. word was taken directly from Arabic qarāba ('a water-vessel') (cf. Russ. korabl'). The word spread directly from Italian, and through Spanish, French and German, into many languages. The Ital. form garafa appeared in Kniga zemledelatel'naja, translated from the Ital. original, written by a monk from Crete, Agapij, and printed in Novgorod in 1705. Russ. karafín, grafín appeared later under the influence of the German and French diminutives Karaffine and carafine. Russian lexicographical sources first document grafin, and its diminutive grafinčik, in 1790 (SAR). Ref.: Devoto, BATT-ALES, Hope, Holub, Jernej, Gorjaev, Preobraženskij, Šanskij.

D1.5 INTALIJA (It. intaglio)

/Fr. intaille; Eng. intaglio; Ger. Intaglio; Pol. intaglio; Cz. intaglie./

Engraving or incised figure in stone (2).

BUR-MIX:It; DUB:It; ČUD:It; KAP:It; PET<It. BRK-EFR.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; BATT; GRZ.

Arkad'eva (44); Hope (II, 362). GEJ; Obuxov; Gnone; Runge. 14th cent. Ital. intaglio is a derivative from intagliare ('to cut into'). 17th cent. English, German and Polish borrowed the Ital. term in the model form intaglio; 18th cent. French adapted it into intaille. Russ. intal'o was documented in the 1860's,

the form intálijá was subjected to akan'e. The plural intálii, intál'i predominates in contemporary Russian; the expression intál'o d'ákva fórté, denoting a figure incised with the nitric acid, is also in use. Ref.: Hope, OXF, GEJ, Obuxov, Holub, Arkad'eva, Praz.

D1.6 KAMEJJA (It. cammeo)

/Fr. camée; Sp. camea; Eng. cameo; Ger. Kamee;
Pol. kamea; Cz. kamej./

Precious stone having two layers, the upper of which is carved in relief (1).

KIR; DUB:It; ČUD:Fr<Lat; KAP:Fr<It; PET:Fr<It. SAR;
SRJ:Fr; DAL:Fr<Gr; UŠK:It; ANS:Fr<It; OŽG. REJ:It;
BRK-EFR.

CRUS5; DIZ; FANF; BROG; TOMM; ACCAD; BATT; GRZ.

Hope (II, 357). Žyčka.

Ital. cammeo, attested in Rome in 1295 as cameo (in B. Cellini as cammeo), corresponded to 13th cent. French camafieu, both being of the same ultimate source, possibly Oriental. In de Brosse's Lettres of 1740, Fr. camafieu appeared in the Italianized form camée, but camafieu was still frequent until the end of the century. Eng. cameo is a direct Ital. loan, while Ger. Kamee, Pol. kamea and Cz. kamej are borrowed through French intermediary (cf. Cz. kamejka, a plant, seeds of which are hard as stones). Russian documents the French form kaméj from the late 18th cent. (in Tolstoj's War and Peace is found kamé); the present Ital. form kaméja appeared in the 19th cent. Ref.: Prati, BATT-ALES, Hope, ANS, Gorjaev, Polska Akademia, Holub, Machek.

D1.7 MAJÓLIKA (It. maiòlika)

/Fr. majolique; Eng. maiolica, majolica; Ger.

Majolika; Pol. majolika; Cz. majolika./

Fine enamelled Italian pottery (1).

BUR-MIX:It; DUB:It; ČUD:It; KAP:It; PET:It. SRJ2:It;
DAL; ANS:It<Lat. BRK-EFR:It.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; BATT; GRZ.
Miklosich (107); Matzenauer (255); Arkad'eva (45); Sarauw
(24); Wind (145, 200); Hope (I, 207). GEJ; Kazanskiĭ;
Migliorini (Storia); Obuxov; Praz.

The Renaissance Italian earthenware, decorated on the glaze before firing, is named maiolica after the Balearic island Majorca, formerly Majolica; the technique was brought from the island to Italian cities, Faenza and Urbino, in the 15th cent. The Ital. word entered French and English in the 16th century, and German in the following century. This technique of firing pottery, which rapidly expanded all over Europe, was named in Russia cenina or texnika ceninnogo dela until the 18th cent., when the Italian word entered Russian usage. Lexicographical sources record majólika (also maiolika) from the 1860's only. Ref.: Prati, Devoto, Hope, Gamillscheg, GEJ, BRK-EFR, Obuxov.

D1.8 NIELLO (It. niello)

/Fr. nielle; Eng. niello; Ger. Niello; Pol.
niello; Cz. nielo; Slov. nielo./

Picture engraved on gold or silver, and filled with a black alloy (1).

BUR-MIX:It; ČUD:It; KAP:It; PET:It.

CRUS⁴, Veron; DIZ; PANL; FANF; BROG; TOMM; GRZ.
Arkad'eva (44). Praz; Rambelli.

This kind of goldsmith art is known in Italy since the 12th cent.; the term niello, first attested in 1460, is of Lat. origin nigellus, a diminutive of niger ('black'). BATT-ALES

states that the Ital. term niello was known in Poland as early as the 14-16th cent., while in France and England only in the 19th cent. Russian documents niello as a direct Italian loan from the 1860's. The art was known in Old Russia, but in the 19th cent., Moscow became the main European center in nielloed goldsmiths' work. Ref.: DIZ, OXF, Arkad'eva, Kornilovich.

D1.9 RÁŠKET (It. fraschetta)

/Fr. frisquette; Sp. frasqueta; Eng. frisket;
Ger. Gesperre; Pol. gałazka./

Iron frame, keeping a sheet of paper in a position while printing (3).

BUR-MIX:It,Fr; DUB1:It; DUB2; PET3-5; PET6:It. JAN;
REJ:It.

FLOR; CRUS5; DIZ; PANL; FANF; BROG; TOMM; BATT; GRZ.
Matzenauer (321). Carena; Rambelli.

Ital. fraschetta, a diminutive of frasca ('a branch, a stick'), is often used in the figurative sense for a flighty woman; as a typographical term, the word is found in FLOR, but is missing in CRUS until 1889. As regards the source of Russ. rášket, Matzenauer suggests Sp. rasqueta ('a wall scraper') and Vasmer Ital. raschietto ('a scraper'); their opinions are not convincing because of the semantic differences. It is most likely Ital. fraschetta which gave birth to Russ. rášket, with significant morphemic substitution of the model word. Rášket is documented in 1805 in JAN. Ref.: OXF, Prati.

D1.10 TERRAKÓTA (It. terracotta)

/Fr. terre cuite; Eng. terracotta; Ger. Terrakotta;
Pol. terakota; Cz. terakota; Bulg. terakota./

Unglazed brownish-red pottery (1).

BUR-MIX:It; DUB1:Lat; ČUD:Lat; KAP:It; PET:It. UŠK:It;

ANS:It; OŽG. BRK-EFR:It.

CRUS3,4,Veron; DIZ; PANL; FANF; BROG; TOMM; GRZ.

Arkad'eva (45). Obuxov; Petkanov; Praz.

This kind of art was already known in antiquity; it acquired the name terra cotta, terracotta (literally 'baked earth') in the Middle Ages, when the art began to flourish in (Northern) Italy. The Ital. term spread throughout Europe; English records it in 1722, French adopted the calque terre cuite, Russian borrowed it in the 1850's or earlier, and Bulgarian took it after the First World War. The Ital. loan is easily adapted to the Slavonic morphological systems. Russ. terrakóta is widely known in its adjectival form terrakótovyj, which exists aside from the invariable adjective terrakót. Ref.: BATT-ALES, Prati, OXF, Petkanov, BSE.

D2 Technology of Communication.

D2.1 AVTOSTRÁDA (It. autostràda)

/Fr. autostrade; Eng. autostrada; Ger. Autostraße;
Pol. autostrada; Cz. autostrada; Bulg. avto-
strada, autostrada; Serbocr. autostrada./

Road specially constructed for a fast motor traffic (1).

PET1,2:Ger+It; PET3-6:It. ANS:It. OŽG.

BATT; GRZ.

Jernej; Petkanov. Palazzi; Colombo; Cappuccini.

Ital. autostrada represents the composition from auto (the abbreviation of automobile, 'a car') and strada ('a road'). This kind of road was first inaugurated from Milan to the Major Lake in 1925; the word itself dates from 1924. Ger. Autostraße is a calque formed upon the Ital. word autostrada; French uses the Gallicized form autoroute, which becomes more and more replaced by autostrade. British English uses motorway and American English

has highway, but autostrada is employed in reference to Ital. roads, and autoroute to French motorways. The Slavic languages use autostrada for their own motor roads. The Ital. word penetrated into European languages in the 1920-1930's. Russian lexicographical sources record avtostráda since 1937 (PET1); the Greek prefix auto- is rendered in Russian avto-, hence, avtostráda (cf. Bulg. avtostrada). Ref.: Prati, BATT-ALES, Bloch, BATT, Šanskij.

D2.2 GAZĚTA (It. gazzetta) .

/Fr. gazette; Eng. gazette; Ger. Gazette; Pol.

gazeta; Cz. noviny; Ukr. gazeta; Bulg. gazeta./

Periodical containing news and issued daily (3).

BUR-MIX:Fr<It; DUB:Fr; ČUD:Fr<It; KAP:It. SRJ1:It; DAL; UŠK:It; ANS:It; OŽG. JAN; REJ:It; BRK-EFR.

FLOR; CRUS3-5, Veron; DIZ; PANL; FANF; BROG; TOMM; BATT; GRZ.

Miklosich (89); Matzenauer (165); Smirnov (78):It; Biržakova(352); Arkad'eva (11, 29); Wind (142, 148, 200-1); Hope (I, 198). Kurakin; MIX:Eng; Ogienko.

Ital. gazzetta originates in Venetian gazeta de la novità, a news-sheet first issued at Venice about 1563, and sold for one gazeta (or rather paid for the privilege of reading the hand written news). Gazeta was a Venetian coin of a very small value, first minted in 1539 (its circulation was prohibited in the Republic of Florence). The word entered French as gazette around 1600; in his A Dictionarie of the French and English Tongues (London, 1611), Cotgrave explains both meanings of gazette into detail. FLOR of 1598 gives just the meaning of "the daily newes or intelligence written from Italie, tales, running newes." Russian borrowed gazěta from Italian during Peter I; the word was documented in his Pis'ma i bumagi of

1707. A year later, the plural gazety was attested, which, according to Biržakova, was taken from Pol. gazety, but Šanskij is of the opinion that Pol. gazeta is a Russian loan. The French form gazet, attested in 1728, did not survive in Russian. The word védomosti (also the title of a newspaper, appearing in Russia since 1703) competed for a long time with gazéta; finally, védomosti became used in a more general sense of 'proceedings, transactions, news'. Russ. gazéta has the derivations gazétčik, gazétčica ('a publisher of the newspaper, a sale person of the gazette') (cf. It. gazzetiere, Fr. gazettier, Eng. gazetteer), and gazétničat', used in the figurative sense of 'gossiping'. Czech gazeta is an archaism of Italian origin; recently, the word appeared in Czech from Russ. stengazéta ('a wall newspaper'). Ukr. and Bulg. gazeta were possibly taken through Russian intermediary. Ref.: BATT, Prati, Pianigiani, Wind, Biržakova, Šanskij, Arkad'eva, Vasmer, Cyganenko, Preobraženskij, Holub, Čsl. Akademie.

D3 Technology of Military Affairs.

D3.1 BERSAL'ER (It. bersagliere)

/Fr. bersalier; Eng. bersagliere; Ger. Bersagliere;
Pol. bersalier; Cz. bersaliér; Serbocr. bersaljeri./

Member of the highly trained Italian infantry (2).

DUB2; KAP:It; PET:It. BRK-EFR<It.

CRUS5; DIZ; PANL; FANF; BROG; TOMM; ACCAD; BATT; GRZ.
Rambelli; Jernej; Praz.

Ital. bersagliere is derived from bersaglio ('a target').

Bersaglio is a 12th cent. loan from Old French bersail, derived from berser ('to hunt especially with a bow') of the ultimate Celtic source. The name bersaglieri (pl.) was given to an elite corps of Ital. rifle regiment by A. la Marmora in 1836. The term is employed by a number of languages in reference to the

Italian military setting. Russian lexicographical sources record bersal'ér since 1891 (BRK-EFR). Ref.: BATT, Prati, ACCAD.

D3.2 INFANTÉRIJA (It. infanteria)

/Fr. infanterie; Sp. infanteria; Eng. infantry;
Ger. Infanterie; Pol. infanteria; Cz. infanterie./

Soldiers equipped to fight on foot (1).

KIR; BUR-MIX:It,Sp,Fr<Lat; DUB:Sp; ^YCUD:It,Sp,Fr; KAP:It;
PET:It. SAR2:Fr; DAL:Fr; ^YUŠK:It; ANS:It. LEKS; JAN:Fr;
REJ:Fr<It; BRK-EFR.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; BATT; GRZ.
Christiani (33); Smirnov (123); Biržakova (364); Bond (52);
Sarauw (36); Wind (53, 130); Hope (I, 202). Ferguson;
GEJ:Lat; Gajnullina; Kurakin; Leksikon Vokab. novym; Praz;
Rambelli; Sivkov; Kurganov.

Infanteria, dating from the Middle Ages, is used in modern Italian in the form fanteria. The Ital. word entered French in the 16th cent., first as a calque enfenterye, and in 1547 as infanterie. Eng. infantry, documented since the 16th cent., was borrowed from Italian and through French. Spanish infanteria was taken directly from Italian; Ger. Infanterie is also an Italianism, attested in 1616. As concerns Russ. infantérija, Vasmer is for an Italian or Spanish loan, possibly via Polish, while Smirnov is for the French source. Bond rejects both views because of "the strong German influence on Russia in the military field"; hence, he concludes that the word entered Russian from German. The history of loan-words is not as strict as it might be seen by Bond; the fact is that infantérija is found in Russian documents coming from Warsaw (infontarija, 1701), in "Opisanie poezdki gr. A.A. Matveeva v Pariž v 1705 godu" (infanterija, 1705), and in Kurakin's letters from Italy (infontorija, 1705 and 1707). Peter the Great's Pis'ma i bumagi record the follow-

ing variants: infanterija (1707), infontareja (1708), infantarija (1711) and invontareja (1711). The popular form lixvantérija was, according to Vasmer, influenced by lixóǵ. Modern Russian replaces infantérija with pexóta. Ref.: Wind, Hope, Gajnullina, Biržakova, Christiani.

D3.3 KAZÁRMA (It. caserma)

/Fr. caserne; Sp. caserna; Eng. casern(e); Ger. Kaserne; Pol. kasarnia; Cz. kasárna./

Housing for soldiers (2).

KIR; BUR-MIX:It, Ger<Fr; DUB:Ger; ČUD:O.Ger; KAP:It.

SAR; SRJ1:O.Ger; DAL; UŠK:It; ANS:Fr<It; OŽG; LEKS;

JAN:Fr; REJ:It; BRK-EFR.

CRUS5, Veron; DIZ; PANL; FANF; BROG; TOMM; ACCAD; BATT; GRZ.

Matzenauer (198); Smirnov (126):Pol<Fr; Biržakova (365);

Hope (I, 331). Ferguson; Gajnullina; Leksikon Vokab. novym; Oglenko.

Ital. caserma, attested in L. Magalotti⁴² in the 17th cent., was borrowed from French caserne, derived from Prov. cazerna of the ultimate Latin source quaternus ('every fourth', i.e., originally the barracks were intended for four soldiers). Casa erma, an Ital. adaptation of Sp. casa yerma ('an isolated house') appeared in a Milanese dispatch of Spanish governors in the years 1635-43 in relation to fortifications. Russian borrowed kazárma from several languages during Peter I. Smirnov and Oglenko are for Polish intermediary, Biržakova for the German source. There is a strong possibility of the direct Italian loan because of the presence of -m- in the Russian equivalents: kazarma (1703), kazarmy (Leksikon Vokab. novym), kazarmy (LEKS, 1762), and so on. The form kazerna was documented in 1719. The Italian provenance is confirmed by Šanskij. Czech kasárna is a

German loan; the change of German medial and final -e into -a was produced in Czech by analogy with kavárna ('a coffee-house'). Ref.: BATT, Prati, Devoto, Hope, Gamillscheg, Gajnullina, Machek.

D3.4 KONDOT'ÉR (It. condottière)

/Fr. condottiere; Eng. condottiere; Ger. Kondottiere; Pol. kondotier; Cz. kondotiér./

Leader of mercenary troop (2).

KIR; BUR-MIX:It; DUB:It; ČUD:It; KAP:It; PET:It; UŠK; ANS:It; OŽG. BRK-EFR:It.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; ACCAD; BATT; GRZ.

Hope (II, 359). Praz.

Ital. condottiere, a derivative from condotta (di soldati) ('a commandant of soldiers'), was attested in G. Villani in the first part of the 14th cent.; a variant condottiero is in contemporary Italian use. During the 18th cent., the word entered French, English and German in its model form; some languages document it with minor phonetical substitution (cf. Pol. kondotier, Cz. kondotiér). Russian records the Italianism since 1845 (KIR) in the Ital. plural kondot'eri (BUR-MIX of 1866 gives kondot'erri); later sources (DUB2, ANS, OŽG) list the singular kondot'er with a regular formation of the Russian plural kondot'éry. Ref.: Devoto, Hope.

D4 Technology of Naval and Sea Affairs.

D4.1 AVÁRIJA (It. avaría)

/Fr. avarie; Sp. averia; Eng. average; Ger. Havarie; Pol. awaria; Cz. havárie; Slov. havária; Ukr. avarija; Bulg. avarija; Serbocr. avarija./

Loss arising from damage to ship at the sea (3).

BUR-MIX:Fr<Celt; DUB1:Fr; DUB2; ČUD:It<Celt; KAP:It;
 PET:It. SRJ:It<Arab; DAL:Dutch; UŠK:It; ANS:Med.Lat
 Arab; OŽG. JAN:Fr; REJ:It; BRK-EFR.
 CRUS; DIZ; PANL; FANF; BROG; TOMM; ACCAD; BATT; GRZ.
 Biržakova (338):It; Sarauw (43); Wind (134); Hope (I, 28,
 149). Jernej; Laugieri; Lundqvist; Rigras; Samojlov;
 Šiškov; Vidos (marin.).

Ital. avaria, averia of ultimate Arabic origin awar ('a damage at sea, a loss') is documented in M. Villani in the 14th cent.; Vidos quotes 12th cent. Low Latin examples from the Republic of Genoa. French documents frequent examples of the Italianism from 1200 onwards in the Gallicized form avarie. Eng. average and Ger. Havarie are borrowed through French intermediary, Pol. awaria is a direct Italian loan, and Czech havárie and Slov. havária were subjected to the influence of French and German. The Gallicism avarija is used in Serbia, the variant havarija is current in Croatia. Russ. avárija, first documented in Opisanie morexodnyx sudov of the early 18th cent., was taken from Italian in the above sense, but the Ital. meaning of 'a charge or payment of a due' also appeared in Russian. Variants such as averia (1795, 1803), gavaréja (1835) indicate other routes of penetration than Italian (cf. Sp. averia, Ger. Havarie); Vasmer and Gorjaev suggest French and German intermediary. In the 1930's Russ. avárija extended its meaning to an accident of car, plane and other vehicles (cf. Cz. havárie). The derivatives avarijnyj and avarijnost' are current in present-day Russian. Ref.: Prati, Hope, Devoto, Holub, Šanskij, Jernej, Vidos (marin.).

D4.2 AVÍZO (It. avvísó)

/Fr. aviso; Sp. (barca de) aviso; Eng. aviso; Ger.

Avisoboot; Pol. awizo; Cz. aviso; Ukr. avizo./

Small war vessel used for exploration and escort (3).

BUR-MIX1:It,Fr; BUR-MIX2,3<It; DUB1:It; DUB2; ČUD:It,Fr;

KAP:It; PET6:It. SRJ1:It; SRJ2:Sp; DAL; ANS:It<Sp;

JAN; BRK-EFR:It.

DIZ; BROG; ACCAD; BATT; GRZ.

Guglielmotti; Laugier; Samojlov; Šiškov; Rigras; Vidos (marin.).

BATT-ALES, Prati, Devoto and other Italian etymologists agree that avviso is a Spanish loan from barca de aviso ('a small boat serving for exploration purposes'). During the 18-19th cent., the term entered usage of many European languages directly from Spanish and through Italian intermediary. The word avízo was brought to Russia by Italian ship-builders during Peter or earlier. The variant aviz-jaxt is documented since 1720. Ref.: Vidos (marin.), ANS.

D4.3 BÓRA (It. bòra)

/Fr. bora; Eng. bora; Ger. bora; Pol. bóra; Cz.

bóra; Slov. bóra; Ukr. bora; Bulg. bora; Serbocr. bora./

Strong, cold dry north-east wind, blowing in the east shore of the Black Sea and in the upper Adriatic (3).

BUR-MIX:It; DUB; ČUD:It; KAP:It<Gr; PET:It<Gr; SRJ:It<Gr; DAL; UŠK<Gr; ANS:Gr. JAN; BRK-EFR.

CRUS5; DIZ; PANL; FANF; BROG; TOMM; ACCAD; BATT; GRZ.

Hope (II, 442). Corazzini; Jal; Rambelli; Rigras; Samojlov.

Venetian bora comes from Lat. boreas ('a nord-east wind') of ultimate Greek origin. Italian seamen spread the name of the wind around Europe; despite the 19th cent. lexicographical record, bóra was known in Petrine Russia or earlier in the Black Sea region. Vasmer's and Šanskij's alternative of Turk-

ish intermediary seems unlikely. Russ. and Ukr. bórá have an unsteady stress, falling either on the medial or final vowel. Ref.: Devoto, Prati, PRNT, BATT-ALES.

D4.4 BRIGANTÍNA (It. brigantíno)

/Fr. brigantine; Eng. brigantine; Ger. Brigantine;
Pol. brygantyna; Cz. brigantina; Ukr. brigantina;
Bulg. brigantina; Serbocr. brigantina, brigentin./

Two-masted square-rigged vessel (1).

BUR-MIX:It; DUB; ČUD:It; KAP:Fr<It; PET1-5:Fr<It; PET6:It.
SAR2:Fr; DAL; UŠK:It; ANS:It,Fr; OŽG. JAN; BRK-EFR:It.
Smirnov (66); Biržakova (349); Hope (I, 31). Butakov;
Guglielmotti; Kušlev; Praz; Samojlov; Vidos (marin.).
The small ship was invented in 14th cent. Italy for hunting pirates. The vessel and its name soon became known on French, Provençal, Spanish and Portuguese water territories, and from there it spread all over Europe. Russian documents the loan in several forms: brigantir (1698), bregantin (1699), brigantin (1703), bragantin (1703), brjagantin (1704), bregantir (1706), briganter (1711), bregantina (1717), and so on. The present form brigantína is documented since 1772, but it probably penetrated into Russian directly from Italian under Peter I or earlier. Vasmer considers brigantína an Italianism, and Šanskiĭ a Gallicism; the word, however, entered Russian usage through the intermediary of several other languages, such as Dutch, English, German and Swedish. Ref.: Hope, Vidos (marin.), Biržakova.

D4.5 FÁTA-MORGÁNA (It. fàta morgàna)

/Fr. fata morgana; Eng. fata morgana; Ger.
Fata Morgana; Pol. fatamorgana; Cz. fata
morgana; Serbocr. fatamorgana./

Mirage seen on the Calabrian coast (2).

BUR-MIX:It,Med.Lat; DUB:Lat; ČUD:It; KAP:It; PET:Med.Lat.

USK<It; ANS<It. BRK-EFR.

CRUS5; PANL; BROG; TOMM; BATT; GRZ.

Jernej; Migliorini (Parole); Praz; Samojlov.

The mirage fata morgana, originally associated with the Strait of Messina, where particularly frequent and striking, was named so, in the 18th cent., after a legendary witch Fata Morgana ('Morgan le Fay') from the fairy-tale "Ali Baba and the Forty Thieves" of the Arabic cycle Thousand and One Nights. According to popular belief, the fairy lived at the bottom of the sea, and lifted splendid castles from the waters to mislead visitors. Similarly, this natural mirage, due to the optical refraction of sun beams in particular atmospherical conditions, causes the distortion of objects of the opposite sea cliff, and projects spectral houses and other items on the horizon. In the sense of 'a mirage in the desert', fata morgana was documented as early as the 13th cent. in Wolfram von Eschenbach's narrative poem Parzival in the form Fâmurgân. In its model form, Ital. fata morgana entered a number of languages during the 19th cent. Russian lexicographical sources document the word from 1864 (Toll'). Ref.: BATT, BATT-ALES, Americana.

D4.6 FELJUGA (It. felúca)

/Fr. felouque; Sp. faluca; Eng. felucca; Ger.

Feluke; Pol. feluka; Cz. felúka./

Narrow fast lateen-rigged sailing boat, chiefly of the Mediterranean, Black and Caspian Seas (3).

BUR-MIX:It,Fr<Ar; DUB:It; ČUD:It,Fr; KAP:It<Ar; PET1-5<Ar; PET6:It. DAL; USK:It; ANS:It<Ar; OŽG. JAN;

REJ:Eng; BRK-EFR.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; BATT; GRZ.

Miklosich (88). Beljaev; Jal; Kušev; Praz; Rambelli; Rigras; Samojlov; Šiškov; Tolstoj; Butakov; Guglielmotti. Ital. filuca, feluca is a Hispanism of Arabic origin. French felouque was borrowed in the early 17th cent. directly from Spanish faluca; English felucca and German Feluke were taken through Italian intermediary. Russian documents the word since Peter the Great in the forms feluka, feljuka, feljuk, felik; in his Putesestvie v Italiju of 1697-99, P.A. Tolstoj uses filjuga (cf. obsolete Ital. filuca). The present form feljuga is documented since 1909 (DAL). The word was borrowed directly from Italian, and through English, French and other intermediaries. Ref.: Prati, Vasmer, Bloch.

D4.7 FREGÁT (It. fregàta)

/Fr. frégate; Sp. fragata; Eng. frigate; Ger. Fregatte; Pol. fregata; Cz. fregata./

Light swift vessel, originally propelled by oars, later by sails (2).

BUR-MIX:It,Fr,Sp; DUB1:Fr; DUB2; ČUD:Fr; KAP, Ger, Fr<It; PET:Fr<It. SAR:Fr; DAL; UŠK:It; ANS:It; OŽG. JAN:Fr; REJ:It; BRK-EFR.

ALUN; FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; BATT; GRZ.

Christiani (38); Smirnov (316); Sarauw (44); Wind (135, 197), Hope (I, 197). Beljaev; Gajnullina; Ferguson; Jal; Kušev; Langieri; Leksikon Vokab. novym; Migliorini (Storia); Praz; Rambelli; Rigras; Samojlov; Smorgonskij; Tolstoj; Vidos (Prestito); Vidos (marin.); Butakov; Guglielmotti. In 1350, Boccaccio referred to a Sicilian boat named fregata. There are several hypotheses on the etymon of Ital. fregata; Hope, Vidos and others are for the Greek source (the word entered Italy from Greece via Sicily). French documents frégate as

an Italian loan of 1525; English frigate is a 16th cent. Gallicism. Venetian ship-builders on the Baltic coast diffused the word into Polish between 1570-72 in the form fragada; Czech fregáta is an Italian loan of the same period. The construction of this ship in Russia was initiated under Peter by Italian, Dutch and English ship-builders; the word itself was attested in 1694. Christiani, Smirnov, Haupt, Vasmer and others are primarily for Dutch, German and French sources of Russ. fregát; the word, however, was borrowed from Italian in the form fregáta, and also through Dutch fregatte, and possibly French frégate. The word kurveta (possibly borrowed from Eng. or Fr. corvette) denoted a very small model of this vessel. From the 1890's fregat is replaced by kréjser and bronenósec. Ref.: Vidos (marin.), Vidos (Prestito), Hope, Bloch, Prati, Wind, Praz, OXF, Kušelev, Gorjaev, Holub.

D4.8 LAGÚNA (It. lagúna)

/Fr. lagune; Sp. laguna; Eng. lagoon; Ger. Lagune; Pol. laguna; Cz. laguna; Serbocr. laguna./

Shallow lake, separated from the sea by a low sandbank (3).

BUR-MIX:It,Lat; ČUD:It,Lat; DUB:It; KAP:It; PET:It.

SRJ:It; DAL:It; UŠK:It; ANS:It; OŽG. BRK-EFR.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; BATT; GRZ.

Hope (149, I, 203-4). GEJ; Jernej; Ogienko; Rambelli;

Rigras; Samojlov; Šiškov; Vidos (marin.).

Ital. laguna is a Venetian word, dating from the Middle Ages; its ultimate origin is Lat. lacūna ('a pool'). Venet. laguna entered French in the 16th cent; Eng. lagoon was borrowed from Italian in the 17th cent., and Ger. Lagune was taken via French about 1784. Russ. lagúna is an Italian loan, dating from the 1860's. In his Tre jazyčnyj morskoy slovar' na Anglijskom, /sic/ Francuskom i Rossijskom jazykax of 1795, A. Šiškov records Eng.

lagon with the Russian translation: "Nebol' [✓]soj zalivec morja s naxodjašcimisja na nem pesčany[✓]mi ostrovkami;" hence, the word was still unknown in 18th cent. Russia. Serbocr. laguna is a relatively recent direct Italianism. Ref.: Vidos (marin.), Hope, Samojlov, Jernej, Šanski[✓]j.

D4.9 LÍDO (It. lido)

/Fr. lido; Eng. lido; Ger. Lido; Pol. Lido (weneckie); Cz. lido./

Sand bars (mainly in the northern part of the Italian coast of the Adriatic sea), which separate bays from the sea, thereby forming lagoons (2).

PET<It. BRK-EFR.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; BATT; GRZ. Rambelli; Rigras; Corazzini.

14th cent. Venetian lido, equivalent to lito, lio of Dante's and Boccaccio's literary Italian, is derived from Lat. litus ('a shore'). The above sense of lido is only found in Italian, Czech and Russian; French, English, German and Polish lido denotes the Venetian bathing-beach. The word entered usage of European languages directly from Italian, probably beginning with the 19th cent. Russian lexicographical sources record the word from 1896 (BRK-EFR). Ref.: Prati, PRNT, BATT-ALES.

D4.10 MAREMMA (It. marémma)

/Fr. maremme; Eng. maremma; Ger. Maremm; Pol. maremma; Cz. maremma./

Low marshy unhealthy land by the (Tyrrhenian) sea-shore (1).

BUR-MIX:It; DUB:It; ČUD:It; KAP:It; PET6:It. SRJ2:It; UŠK:It; ANS:It. BRK-EFR:It<Lat.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; BATT; GRZ. Jal; Praz; Corazzini.

Ital. maremma was first documented in G. Villani; its variant maretima was current in the 13-14th cent. The Ital. word is of Latin origin maritima ('a sea shore'). As a direct Italianism, maremma penetrated into French, English, German, Polish, Czech, Russian and other European tongues during the 19th cent. Russian dictionaries document it since 1864 (Toll'); the word is employed in reference to marshy regions in Italy. Ref.: Prati, PRNT, Devoto, Olivieri, OXF, ANS.

D4.11 MOL (It. mòlo)

/Fr. môle; Sp. muelle; Eng. mole; Ger. Mole; Pol. molo; Cz. molo; Ukr. mol./

Massive stone structure, laid in the sea as a breakwater (1).

BUR-MIX:It<Lat; DUB:Fr; ČUD:It; KAP:It,Fr; PET:Fr<Lat.

DAL:It,Fr; USK<Lat; ANS:It<Lat; OŽG. JAN:Lat.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; GRZ.

Matzenauer (398); Arkad'eva (45); Wind (122); Hope (I, 210).

Butakov; Guglielmotti; Jal; Laugieri; Ogienko; Rambelli;

Samojlov; Šiškov; Migliorini (Storia).

14th cent. Ital. molo is of the Greek source mólos ('a mole'); the word entered Italian usage through Venice and Genoa. French môle is a 16th cent. Italian loan, first documented in Rabelais as moule; a French variant mouelle, attested about 1500, is possibly a Hispanism. Ger. Mole is a 17th cent. Italianism, first documented as Molo; Eng. mole is a Gallicism. Czech and Polish molo are direct Italian loans, and, according to Vidos, Dan. mole and Serbocr. muo are also taken from Italian. Russ. mol is an 18th cent. Italian loan-word, documented as mola (Šiškov, 1795); JAN of 1805 gives mula, as well as the contemporary variant mol, borrowed through French. Matzenauer, Vasmer and Preobrazenskij give only the Italian provenance; ANS documents mol only from DAL. Ref.: Olivieri, Hope, Vidos (marin.), Wind.

D4.12 REGÁTA (It. regàta)

/Fr. régate; Sp. regata; Eng. regatta; Ger. Regatta;
Pol. regaty; Cz. regata; Serbocr. regata./

Boat-race, originally held on the Grand Canal in Venice (1).

BUR-MIX³:It; DUB:It; ČUD:It; KAP:It; PET:It. DAL:It;
UŠK:It; ANS:It; OŽG. JAN; BRK-EFR:It.

FLOR; DIZ; PANL; FANF; BROG; TOMM; GRZ.

Hope (I, 300-1). Beljaev; Guglielmotti; Jal; Laugier; Migliorini (Storia); Praz; Rambelli; Rigras; Samojlov; Vidos (marin.).

The custom of holding a spectacle of boat-races (especially gondolas) belonged to 13-14th cent. Venice; the word itself originates in Venet. Latin regatta. Venetian regàta entered Genoese during the 13-14th cent., and Italian in the 16th cent. In 1642, the word occurred in English, and in 1679 in French in the form regatte. German and Russian borrowed the Italian word in the 18th cent.; the first lexicographical documentation of Russ. regàta is from 1806 (JAN). During the 19th cent., the word was also spelled regatta, which, according to Vasmer, is an evidence of German intermediary. Polish uses the word in the plural regaty (cf. Russ. regaty in JAN). The Italianism is an international term, denoting a race-meeting at which boats and yachts contend for prizes. Ref.: BATT-ALES, Hope, Prati, Devoto, Vidos (marin.), ANS.

D4.13 TROMB (It. trómba)

/Fr. trombe; Sp. tromba; Eng. waterspout; Ger. Wasserhose;
Pol. trąba; Cz. tromba; Ukr. tromb./

Gyrating column of water, torn up by the whirling winds from the surface of a sea (3).

BUR-MIX:Fr,Sp; KAP:It; PET:It. UŠK:Gr; ANS:It.

DIZ; FANF; BROG; TOMM.

Guglielmotti; Samojlov.

Ital. tromba in this sense dates from the late 18th cent. The word is absent from the Germanic languages; hence, it cannot be treated as an internationalism. French, Spanish, Polish and Czech borrowed the term directly from Italian. Russian documents the Italian form trómba in BUR-MIX, KAP and PET1-3; the French variant tromb is listed in JAN, USK, PET4-6, ANS and Samojlov. The word occurred in early 19th cent. Russian; tromb(a) is frequently replaced by smerč of Slavic origin. Ref.: DIZ, Bloch, BRK-EFR, Čsl. Akademie.

CATEGORY E. SCIENCE.

E1 Physical Science.

E1.1 FERMIJ (It. férmio)

/Fr. fermium; Eng. fermium; Ger. Fermi; Cz. fermium./

Radio-active chemical element of the atomic number 100 (1).

PET6<It. proper name.

BATT; GRZ.

The artificial radioactive element, discovered among products of the first nuclear explosion, was named in honour of E. Fermi (1901-54), an Italian scientist, who conducted successful research on the production of radioactive elements. Fermio became immediately an international term in chemistry. Russian lexicographical sources record it in the form férmij since 1956 (BSE). Ref.: BATT, PET6, Chambers' Enc.

E1.2 GAL'VANÍZM (It. galvanísmo)

/Fr. galvanisme; Eng. galvanism; Ger. Galvanismus; Pol. galwanizm; Cz. galvanismus; Ukr. gal'vanizm./

Electricity produced by chemical action (1).

KIR; BUR-MIX<It.proper name; DUB; ČUD<It.proper name;
KAP<It.proper name; PET<It.proper name. SRJ; DAL; USK;
ANS<It.proper name; OŽG. JAN; REJ:It,Fr; BRK-EFR.
CRUS5; PANL; FANF; BROG; TOMM; BATT; GRZ.
Hope (II, 361). Kazanskiĭ.

Ital. galvanismo is derived from the surname of Luigi Galvani (1737-98), the Italian physicist, who discovered the galvanic phenomenon in 1780. Within a short period of time, galvanismo became an international term in physics. Russ. gal'vanizm was taken directly from Italian at the end of the 18th cent.; the Ital. suffix -ismo is alternated into -izm, according to the Russian scientific terminology (cf. kriticizm, mexanizm, and so on). Russian has several derivatives: gal'vanizácija, gal'-vanizírovat', and others (cf. Fr. galvanisation, galvaniser; Eng. galvanization, galvanizer, galvanograph). Ref.: Prati, OXF, Bloch, ANS, Šanskiĭ.

- E1.3 KARDÁN (It. cardàno)
/Fr. cardan; Eng. cardan⁴³; Ger. Kardan; Pol.
kardan; Cz. kardan; Ukr. kardan./

Device used for suspending an object, by which it may move freely in any direction (1).

BUR-MIX<proper name; DUB; ČUD<proper name; KAP:It.
proper name; PET<It.proper name. ANS<It.proper name.
BATT; GRZ.
Palazzi; Panzini.

This Ital. term was first known as the adjective (giunto) cardanico ('a cardan joint'), called so in honour of its assumed inventor Gerolamo Cardano (1501-76). The substantive cardano is a 20th cent. technical neologism. Russian records the term in the adjectival form kardanovo pravilo from the

1860's; the noun appeared in 1905 in the feminine form kardana (DUB2). The present form kardán is documented since 1933 (KAP). The Italianism is of the international standing. Ref.: BATT, BATT-ALES.

E1.4 NEJTRÍNO (It. neutrino)

/Fr. neutrino; Eng. neutrino; Ger. neutrino;
Cz. neutrino; Ukr. nejtrino./

Sub-atomic particle with almost zero mass, zero electric charge, but specified spin (1).

PET4,5; PET6:It.

GRZ.

Palazzi.

The sub-atomic particle was named neutrino by an Italian physicist, E. Fermi (1901-54). Etymologically, neutrino is a diminutive of neutro ('neutral') of Latin origin neuter ('either of two'). Neutrino became a part of the international scientific terminology. Russian documents it from the 1940's; the vowel u in neutrino is adapted to Russ. j by analogy with the Latin simplex stem neutr-, translated into Russian as nejtr- (cf. nejtralizácija, nejtralitét, nejtrón). Ref.: BATT-ALES.

E1.5 PÁTINA (It. pàtina)

/Fr. patine; Eng. patina; Ger. Patyna; Pol.
patyna; Cz. patina; Ukr. patina./

Green incrustation on the surface of old bronze, copper, brass, and other metals (3).

BUR-MIX:Lat; DUB:Lat; ČUD:Lat; KAP:Fr; PET1-5:Fr; PET6:It.
UŠK:It; ANS:It. BRK-EFR:It,Lat.

DIZ; PANL; FANF; BROG; TOMM; GRZ.

Hope (II, 364). Obuxov; Żyłka.

Ital. patina, attested in F. Baldinucci since 1681, is of Latin origin patina ('a dish, a content of a dish'; cf. this substance, used in the fine arts, was initially prepared in a vessel). The term occurred in 18th cent. English and French; the Slavic languages document it from the 19th cent. Russian dictionaries record pátina since 1864 (Toll'); the word easily adapted to the phonetical and morphological system of Russian (and other Slavic languages), but the stress remains unsteady: pátina (cf. Ukr. pátyna). The stress on the penultimate syllable may be influenced by Fr. patine. Ref.: BATT-ALES, PRNT, Devoto, Hope, OXF, Weekley, ANS.

E1.6 STOPÍN (It. stoppino)

/Fr. stoupin; Eng. wick; Ger. Stoppine; Pol. stopina; Cz. stopina; Ukr. stopin./

Piece of fibrous material, by which a flame is kept supplied with wax, hence, serving for fast transmission of light (3). BUR-MIX2,3:It; ČUD:It; PET:It. DAL; ŮSK:It; ANS:It. BRK-EFR.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; GRZ. Matzenauer (411); Wind (106, 146). Rambelli.

Ital. stoppino, attested at Verona in 1319, is of ultimate Greek origin. The word entered French in the 16th cent.; in his Dictionnaire français-italien et italien-français (Paris, 1640), A. Oudin gives the Gallicized form étoupin. German and Russian borrowed the term as a word of artillery directly from Italian during the first part of the 19th cent., or earlier. Russian lexicographical sources first document stopin in 1847 (Slovar' Akad.); 19th cent. Russ. dictionaries of foreign words still record the Ital. form stopino, stopina. Vasmer and DAL list stopín, taken through German intermediary. Ref.: Prati, BATT-ALES, Devoto, ANS, Matzenauer.

E1.7 TOR (It. tor, torr)

/Fr. torr; Eng. torr; Ger. Torr; Pol. tor; Cz.
tor(r); Ukr. tor./

Unit of pressure in measuring vacuum, equal to 1/760 of
 physical atmosphere (1).

PET6<It.proper name.

GRZ.

Ital. tor(r) is known since the present century; it has
 received its name after the distinguished Ital. physicist
 and mathematician E. Torricelli, who lived between 1608 and
 1647. The Italianism belongs to the international physical
 nomenclature. Russian dictionaries record tor since the 1960's.
 Ref.: BATT-ALES, GRZ.

E1.8 VOL'T (It. vòlt)

/Fr. volt; Eng. volt; Ger. Volt; Pol. wolt; Cz.
volt; Ukr. vol't./

Unit of electromotive force (1).

KIR; DUB2; KAP<It.proper name; PET<It.proper name.

SRJ:It; DAL; USK<It.proper name; ANS<It.proper name;

OŽG. BRK-EFR.

TOMM; GRZ.

Palazzi; Kazanskij; Panzini. Hope (II, 451).

By an international agreement at the Congrès d'Electricité
 in Paris in 1881, the unit of electromotive force acquired
 the name volt after the Italian physicist, Alessandro Volta
 (1745-1827), who discovered the constant-current electricity.
 Ital. sources document volt since 1895; Panzini records volta
 in his Dizionario moderno of 1905. Šanskij considers Russian
vol't a Gallicism; vol't is recorded from 1891 (Slov. Akad.).
 The adjective vol'tov (stolb) appeared in Russian as early as
 1838 (Encikl. leksikon; also in KIR of 1845). Ref.: Hope, ANS.

E2 Earth Science.

E2.1 BREKČIJA (It. bréccia)

/Fr. brèche; Sp. brecha; Eng. breccia; Ger.
Breccie; Pol. brekcja; Cz. brekcie; Ukr.
brekčija./

Rock composed of angular fragments, cemented by lime (3).

BUR-MIX:It; DUB:It; ČUD:It; KAP:It; PET:It. SRJ1:It<Ger;
DAL:It; ANS:It. BRK-EFR:It.

CRUS5,Veron; DIZ; PANL; FANF; TOMM; ACCAD; BATT; GRZ.

Hope (I, 253). Gherardini; Žylka; Rambelli.

BATT-ALES, Prati, Hope and others agree that Ital. breccia as a fortification term, i.e., a breach in a wall, is of the Old Fr. source breche ('a gap'); the general sense of 'a gap, a rupture' is already recorded by FLOR in 1598. As a term of geology, breccia is documented in Soderini⁴⁴ and Cellini respectively, and comes from Germanic *breka ('a breach'). The name of the calcareous rock, which is found in northern Italy, particularly in the Alpine region, entered English, German and the Slavic languages, beginning with the 18th cent., directly from Italian. Russ. brékčija, documented also as breččja, appeared in 1847 (Slov. Akad.). Ref.: PRNT, OXF, ANS.

E2.2 FUMARÓLA (It. fumaròla)

/Fr. fumerolle; Eng. fumarole; Ger. Fumarole;
Pol. fumarola; Cz. fumarola; Ukr. fumarola./

Hot gases and vapors issued from a hole in a volcanic region (1).

DUB:It<Lat; ČUD:It<Lat; KAP:It; PET:It. ANS:It. BRK-EFR.
DIZ; PANL; FANF; TOMM; BATT; GRZ.

Hope (II, 446); Wind (44). Žylka.

Neapolitan fumarole (pl. fumaroli), corresponding to Tuscan fumai(u)olo, dates from the 19th cent.; its first usage referred

to the volcanic activity of Vesuvius. The Italianism entered a number of European languages; in 1811 it occurred in English, and in 1818 in French. Russian dictionaries record the term since 1864 (Toll'); in present-day Russian, the word is often employed in the plural fumaróly. Ref.: BATT, Hope, ANS.

E2.3 GÁBBRO (It. gabbro)

/Fr. gabbro; Eng. gabbro; Ger. Gabbro; Pol. gabro;
Cz. gabro; Ukr. gabro./

Dark coloured granular rock of crystalline texture (1).

DUB2; ČUD:Fr; KAP:It; PET:It. BRK-EFR.

CRUS5; DIZ; PANL; FANF; TOMM; ACCAD; BATT; GRZ.

Gherardini; Żyła.

Tuscan gabbro is possibly derived from Latin glaber ('smooth') (cf. Ital. glabro in the sense 'smooth'). This rock, found in different parts of Tuscany, is sometimes termed after the finding place-name (cf. Montegabro). Ital. gabbro became an international term in geology in the 19th cent. Russian lexicographical sources record gabbro since 1892 (BRK-EFR); the spelling gábro appeared in the 1930's. ČUD of 1894 lists gabronit in the same sense (cf. Ukr. gabronit, an Italian loanblend). Russ. gabbro is an undeclinable noun, while Czech gabro is declined as a regular neuter noun. Ref.: Prati, Devoto, Čsl. Akademie, Rudnic'kij.

E2.4 GROT (It. gròtta)

/Fr. grotte; Sp. gruta; Eng. grot(to); Ger. Grotte;
Pol. grota; Cz. jeskyně; Ukr. grot./

Picturesque natural or artificial cave (3).

BUR-MIX:It; DUB:It; ČUD:It; KAP:Fr<It; PET:Fr<It. SRJ;

DAL; UŠK:It; ANS:Fr<Lat; OŽG. JAN:It; BRK-EFR.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; BATT; GRZ.

Hüttl-Worth (67); Biržakova (356); Arkad'eva (26, 39); Wind (39, 43, 149); Hope (I, 201). Gal'di; Migliorini (Storia); Praz; Tolstoj; Val'kova.

Ital. grotta (earlier gropta, grutta) is a 13th cent. word of the ultimate Greek source krúptē ('a vault, a crypt'). In the 16th cent., the Ital. loan grotte replaced previous Old French croute; later, this Italianism entered usage of other European tongues. Czech uses grot, a loan-word from Dutch grot, only in the sense of 'a tip, a point, an edge' (a technical slang word) (cf. Cz. hrot). Russian first documents grot in P.A. Tolstoj's diary from the late 17th cent.; the Ital. form grotta died out during the 19th cent. The present variant grot is either a Gallicism, or a Dutch loan, taken from the Kniga Leksikon ili sobranie rečej po alfavitu s gollandskago na Rossijskij jazyk (St. Petersburg, 1717). Ref.: BATT, Hope, Wind, Vasmer, Šanskij, Biržakova, Čsl. Akademie.

E2.5 LÁVA (It. láva)

/Fr. lave; Sp. lava; Eng. lava; Ger. Lava; Pol. lawą; Cz. láva; Ukr. lava; Serbocr. lava/

Molten matter flowing from a volcano; solid substance, resulting from the cooling of this (1).

KIR; BUR-MIX:It; DUB1:It; DUB2; ČUD:Sp; KAP:It; PET:It. SAR; SRJ:Ger<It; DAL; UŠK:It; ANS:It; OŽG. JAN; REJ:It; BRK-EFR.

CRUS5; DIZ; PANL; FANF; BROG; TOMM; BATT; GRZ.

Hope (I, 290). GEJ:It<Lat; Zyžka; Migliorini (Storia); Jernej; Praz.

Ital. lava is a Neapolitan word of the general meaning 'a stream' (cf. lava in the sense of 'a gullet or stream suddenly caused by rain' in FLOR). As a term of natural sciences,

lava occurred in L. Magalotti in the 17th cent. Lave appeared in French in 1651, but de Broses in 1739 still explains its meaning to his readers. In English lava became current after the famous eruption of Vesuvius in 1760. Polish lawą, Czech lava and Serbocr. lava are direct Italianisms. Russian dictionaries record lava from 1789 (SAR1); Vasmer's, Preobraženskij's and Šanskij's opinions that lava is a German and French loan seem unlike, since its first examples referred to Naples (Batjuškov's "Pis'mo A.I. Turge-nevu," and other instances). Gorjaev and Cyganenko agree that láva is a direct Italian loan-word. Ref.: Hope, Prati, OXF, Praz, Holub, Polska Akademia, Jernej.

E2.6 PUCCOLÁN(A) (It. pozzolàna)

/Fr. pouzzolane; Eng. pozz(u)olana; Ger.

Puzzolan; Pol. pozzolan, pucolana; Cz.

puzzolán(a), pucolán(a), pucolánka./

Volcanic ash, used for making high quality cement (1).

BUR-MIX< It.place name; DUB:It; ČUD; KAP:It; PET:It.

place name. DAL:It; ANS:It. BRK-EFR.

FLOR; CRUS⁴, Veron; DIZ; PANL; FANF; BROG; TOMM; GRZ.

Hope (I, 299-300). Žyžka; Carena; Praz.

Ital. pozz(u)olana (colloquially puzzolana) is derived from Pozzuoli, a town near Naples, in the neighbourhood of Vesuvius, where this dust is found. Pozzolana was attested in Italian documents of the 15th cent., but its Latin equivalent puteolana terra ('earth of Pozzuoli') was known the century before. The Italianism occurred in Colbert's Lettres of 1670 as pouzzolana; later, French documents it as pouzzolane. The Italian word entered English about 1700 in a variety of spellings, some were affected by French pouzzolane. German, Polish and Czech record the term as an Italianism. Russian borrowed it directly

from Italian, and possibly through German or French intermediaries. The word, recorded in Russian dictionaries since 1847, is common in the plural puccolány and in the adjectival form puccolánskiĵ (cement). Ref.: Devoto, Hope, Prati, Praz, Grimm, ANS.

E2.7 SOLFATÁRA (It. solfatàra)

/Fr. solfatàre; Eng. solfatara; Ger. Solfatare;
Pol. solfatara; Cz. solfatára; Ukr. sol'fatara;
Serbocr. solfatara./

Volcanic vent emitting sulphurous gases (1).

BUR-MIX:It; DUB2; ČUD:It; KAP:It; PET:It. BRK-EFR.
PANL; BROG; TOMM; GRZ.

Hope (II, 365). Dupaty; Praz.

Solfatara was originally a name of a sulphurous volcano vapours between Pozzuoli and Naples; as a term of geology, it occurred in Magalotti in the form zolfatara. The Ital. form appeared in French of 1664, the Gallicized variant solfatàre is known since 1757. English documents solfatara from the 18th cent.; in some instances the word was spelt solfa terra. German, Polish and Czech solfatára are possibly 18th cent. Italian loans, while Serbocr. solfatara dates from 1937. Russian lexicographical sources document sol'fatára since 1866 (BUR-MIX1), but the word occurred in 1800 in the translation from French Dupaty's Putešestvie v Italiju v 1785 g. The term is current in the plural sol'fatáry (cf. solfanarii of the same meaning in ČUD and BUR-MIX). Ref.: Prati, Hope, Praz, Jernej.

E2.8 TRAVERTÍN (It. travertino)

/Fr. travertin; Eng. travertin(e); Ger. Travertin;
Pol. trawertyn; Cz. travertin; Ukr. travertin./

Light-coloured calcareous rock deposited from springs, and

used as a decoration and for building (1).

DUB2; ČUD:It; KAP:It; PET:It. DAL:It; ANS:It. BRK-EFR.

Sarauw (49); Wind (111, 146, 200); Hope (I, 305). Żyłka.

Ital. travertino is a modern form of tivertino (recorded by FLOR), tebertino, tiburtino (recorded by CRUS, beside travertino), trevertino (attested in 1805, listed in FANF), and tevertino (an adjective, found in Petrocchi of 1891). In Pliny, this limestone is attested as lapis Tiburtinus ('a stone of Tibur, i.e., Tivoli, where it was originally found). French documents the Italian loan in Cotgrave's A Dictionarie of the French and English Tongues of 1611 in the form trevertin; Eng. travertine dates from the 18th cent. German, Polish, Czech, and other languages document the word as a direct Italianism. During the 19th cent., Russian used travertin (possibly influenced by German or Polish), and the Ital. form travertino. The loan occurred in Russian dictionaries since 1864 (Toll'), but it was probably borrowed earlier. Ref.: Prati, BATT-ALES, OXF, Hope, Wind, ANS.

E3 Biological Science.

E3.1 AGRÚMY (It. agrúmi)

/Fr. agrumes; Eng. citrus fruits; Ger. Agrumen;

Pol. owoce cytrusowe; Cz. agrumy; Serbocr. agrumi./

General term for the citrus fruits (2).

BUR-MIX:Lat; DUB1:Lat; ČUD:Lat; PET<It. SRJ2:It;

BRK-EFR:Lat.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; ACCAD; BATT; GRZ.

Hope (II, 355). Jernej; Rambelli.

The Italian collective noun agrumi is attested since the 14th cent. French first documented the Ital. form agrumi in Charles

de Brosses' Lettres familières sur l'Italie of 1739, later appeared agrumes(s). Serbocroatian borrowed Ital. agrumi as a term of agriculture in the 1930's; Czech documents the word in some instances since the 1950's. The word occurred much earlier in Russian; its first lexicographical documentation dates from 1866 (BUR-MIX1) in the Russ. plural agruny. The Ital. variant agrumi was common in the 19th cent.; at present, the adjective agrumový is current (cf. agrumové máslo in the sense of 'oils extracted from the peel of oranges and lemons' in PET). Ref.: Hope, Jernej, Rosendorf-ský, ČUD.

E3.2 BERGAMOT (It. bergamotta)

/Fr. bergamote; Sp. bergamota; Eng. bergamot;
Ger. Bergamotte; Pol. bergamota; Cz. bergamot-
ka; Slov. bergamotka; Ukr. bergamot./

Juicy kind of fine pear; citrus tree (1).

BUR-MIX:It; DUB:It; ČUD:It<Tur; KAP:It; PET1-5:It;
PET6<Tur. SAR:Tur; SRJ1:It<Tur; DAL; UŠK:Tur; ANS:
Tur,Pers; OZG. REJ:Tur; BRK-EFR.

FLOR; CRUS3-5,Veron; DIZ; PANL; FANF; BROG; TOMM;
ACCAD; BATT; GRZ.

Matzenauer (103); Biržakova (347); Sarauw (27); Wind
(169, 205); Hope (I, 164-5). Bruslons; Praz; Rambelli.
Ital. bergamotta, attested in B. Varchi in the 16th cent.,
is named after the bergamot citrus tree, bearing aromatic
fruits (the pear itself is delicately perfumed). The word
is of the ultimate Turkish source beg-armūdi ('a prince
pear'), but popularly is derived from Bergamo, a town in
Lombardy. French bergamote is a 16th cent. Italian loan;
Eng. bergamot is a 17th cent. Gallicism. The Ital. word
spread directly or indirectly into a number of European

languages (cf. Dutch bergamot, Swed. bergamott, Pol. bergamota and bergamuta, Cz. bergamuta and bergamota). Russian documents the Ital. and French variants, bergamota and bergamot respectively, in Zapiski Bolotova of 1738-95. The derivations bergamótovyj and bergamótnyj are current in contemporary Russian. Ref.: Devoto, Hope, OXF, Ogienko, Vasmer, Šanskij, Biržakova, Matzenauer, Holub, Kubišta, Annenkov.

E3.3 BROKKOLI (It. bròccoli)

/Fr. brocoli; Sp. bróculi; Eng. broccoli; Ger. Brokkoli; Pol. brokuły./

Hardy variety of cauliflower (3).

BUR-MIX:It; DUB:It; ČUD:It; KAP:It. PET:It.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; ACCAD; BATT; GRZ.

Wind (148, 201, 205); Hope (I, 168). Praz.

Ital. broccolo occurred in G. Soderini in the sense of 'the cabbage sprout or shoot, and other vegetables'; the plural broccoli dates from the 17th cent. Brocoli appeared in French in 1560, but the Italianism became common since the 17th cent.; English documents Broccoli from Naples from the same period. The word is known in several languages, but is still missing in Czech and Ukrainian lexicographical sources. Russian dictionaries record it since the 1860's in the forms brokkoli, brokkol' and br(a)unkol' (cf. Pol. brokuł). Brókkoli is frequently replaced with spárževa ja kapusta (cf. Cz. ružičková kapusta); the variant br(a)unkol' is a colloquialism. Ref.: Hope, OXF, Praz, BSE.

E3.4 CEDRÁT (It. cedrào)

/Fr. cédrat; Eng. citron (tree); Ger. Zitronen (baum); Pol. cedrat; Cz. cedrát./

Citrus medica tree, and its fruit, ovate like a lemon, but larger and less acid (3).

BUR-MIX:It; DUB:It; ČUD:It; KAP:It; PET:It. BRK-EFR.
FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; ACCAD;
BATT; GRZ.

Biržakova (173, 402).

14th cent. Ital. cedrato is a derivative from cedro ('a citron tree') of ultimate Latin origin citrus ('a citron tree'). The tree, originally from India, is cultivated in Italy since the Roman epoch. The Ital. word entered French in 1666, and later spread into the Slavonic languages. Russian dictionaries record cedrát since 1866 (BUR-MIX1). Cédra, a finely-chopped and dried orange or lemon peel, used as flavouring, is documented in Russian lexicographical sources as an Italian loan-word (cf. Ukr. cedra); its attestation dates from 1714. In his study "Zapadnoe vlijanie na russkij jazyk v Petrovskuju èpoxu," Smirnov confuses the meanings of cedra (limonna ja) and of cedar (tree) (cf. Fr. cèdre, Eng. cedrat borrowed from Latin cedrus). Ref.: BATT-ALES, BATT, Bloch, PET, ANS, Sobolevskij.

E3.5 LAVANDA (It. lavànda)

/Fr. lavande; Eng. lavender; Ger. Lavendel; Pol. lawenda; Cz. levandule; Ukr. lavanda./

Fragrant plant with lilac or purple flowers, cultivated for its oil used in perfumery (3).

BUR-MIX:Fr, Lat; DUB; ČUD; KAP:Med.Lat; PET1-5:Med.Lat;
PET6:It. SAR; SRJ1:Fr; DAL; UŠK:Lat; ANS:Med.Lat; OŽG.
REJ:Lat; BRK-EFR.

FLOR; CRUS5; DIZ; PANL; FANF; TOMM; BATT; GRZ.

Gardiner (141, 294); Kochman (67); Hope (I, 42). Bruslons;
Davydov; GEJ:Fr, Lat; Rambelli.

Ital. lavanda, dating from the Middle Ages, is missing in Italian dictionaries until the 16th cent. The Italianism occurred in French in the form lavende as early as 1379. The history of Eng. lavender has not been sufficiently worked out; OXF, Hope and others suggest the Anglo-Norman source lavendre. Kluge derives Ger. Lavendel directly from Med. Latin lavendula; Cz. levandule and Slov. levandul'a are also Latin loans. Pol. lavandula, lavendula is a 16th cent. Latinism, while lawanda, lewanda is an Italian loan-word. As regards Russ. lavanda, Gardiner gives lavendalova trava as a German loan in reference to I.E. Zabelin's Domašnij byt russkix caric v XVI i XVII st. (Moscow, 1901). Kochman considers lavendalova trava a Polish loan from 1689, and lavenda a pre-Petrine Polishism. Leeming quotes lavendula, lavendulja, ljavendulja, lavencova vodka, lavendulova cvetu, lavendul'noe maslo as pre-Petrine Polish/Latin loan-words. The form lavendel', possibly through German intermediary, is found in the Russian translation of Savary des Bruslons' Dictionnaire universe de commerce of 1789. The present form lavánda is an 18th cent. Italianism. Ref.: Prati, PRNT, Devoto, Berneker, Machek, BRK-EFR.

E3.6 MADREPÓRA (It. madrepòra)

/Fr. madrépore; Sp. madrépora; Eng. madrepore;
Ger. Madrepore; Pol. madrepóra; Cz. větvičník./

Perforated coral (1).

BUR-MIX:It; DUB1:Fr; DUB2; ČUD:Fr<It; KAP:It; PET:It.
SRJ2:Fr,It; DAL. BRK-EFR.

Hope (I, 291). Bruslons; GEJ; Migliorini (Storia); Praz. The word madrepóra was created by Ferrante Imperato in his Historia Naturalis of 1599. It is formed by the analogy of madreperla ('mother-of-pearl'); madre ('mother') is perhaps in allusion to the fertile growth of the polyp, and póra from

Greek pôros ('a calcareous stone') in allusion to channels of communication in the cells of the coral. French documents the Italian term since 1671; English, German and other European languages from the 18th cent. Czech and Slovak dictionaries do not record this loan. The French form madrepor occurred in Russian in 1789 (Bruslons), and was in use until the early 20th cent.; the Italian variant madrepóra is documented since the 1890's. At present, the loan is current in the plural madrepóry (cf. Fr. madrépores). BUR-MIX, DUB, ČUD and SRJ2 list a loanblend madreporit in the sense of 'a calcareous rock of columnar madrepore structure' (cf. Eng. madreporite, madreporid), and the derivatives madrepórovýj, madreporovídnýj. Ref.: Devoto, BATT-ALES, Skeat.

- E3.7 MAKKIJA (It. macchia)
 /Fr. maquis; Eng. maquis; Ger. Maquis; Pol. makia;
 Cz. macchie./

Variety of evergreen bush of Mediterranean shores, especially of Corsica (3).

PET3-6:It. ANS.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; BATT; GRZ.
 Hope (II, 363).

Ital. macchia (literally 'a stain') first occurred in this sense in Boccaccio; the semantic extension of the initial Corsican word macchia is due to the appearance of patches of scrub on a mountain side as in spots. The sense of 'the evergreen bush' entered French in the 18th cent. as mackis, later maquis. The French word penetrated into English and German first in its basic sense, later in the figurative meaning of 'an underground patriotic movement, resisting the German invader of France during the Second World War'; the figurative meaning also entered Italian usage, Czech as ma-

kista, and so forth. The Slavic languages borrowed Ital. macchia in reference to the bush in Corsica, and other parts of Italy. Russian lexicographical sources record the Ital. form mákkija and the French variant mákvís since the 1930's. Ref.: Hope, BATT-ALES, Bloch, Čsl. Akademie, ANS, PET.

E3.8 MAL'SÉKKO (It. mal secco)
/Bulg. mal seko/

Fungal disease of citrus trees (especially of the lemon), affecting the wood, fruit and seeds, and causing the destruction of the plant (1).

PET6:It.

BATT.

Petkanov.

Ital. mal secco in the sense of 'a citrus tree disease' is recorded in BATT since 1975. Although rare in the Balkan Peninsula, where citrus fruits are cultivated in green-houses, Bulgarian borrowed the Italianism as a term of agriculture. Both, Russian and Bulgarian document the word as a recent loan. Ref.: BATT, PET, Petkanov.

E3.9 MATTIÓLA (It. mattiòla)
/Fr. mathiole/

Plant with aromatic blossoms, similar to those of the gillyflower (1).

BUR-MIX:Lat; ČUD<It.proper name. ANS<It.proper name.

PANL; BATT.

The plant was so named in the 19th cent. in honour of the Italian botanist Pierandrea Mattioli (1500-1578). The term became a part of the Russian scientific terminology by the middle of the 19th cent. The word is not found in other Slavic languages. Ref.: BATT-ALES, ANS.

E3.10 PINIÓLY (It. pignòli)

/Fr. pignons; Eng. pine-seeds; Ger. Piniansamen;
Cz. pignolky./

Edible pine-seeds (3).

DUB2:It; ČUD:It; KAP:It; PET:It.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; GRZ.

The Ital. singular pign(u)olo, pi(g)nolo (pinocchio in the Florentine dialect) is derived from pigna ('a pine-cone'); the word was attested at Modena in 1277 in the form pignolo. FLOR of 1598 calls pignolo "a kinde of meate of pineapples." The word is found in Russian and Czech as an Italian loan; both languages borrowed it in the second part of the 19th cent. Russian dictionaries record the word in the forms pin'óli and piníoly since 1894. French pignon and Sp. piñón are taken directly from Latin. Ref.: Devoto, BATT-ALES, Bloch, DUB, ČUD.

E3.11 POMIDÓR (It. pomidoro)

/Fr. tomate; Sp. tomate; Eng. tomato; Ger. Tomate; Pol. pomidor; Cz. rajské jablíčko;
Ukr. pomidor./

Red pulpy edible fruit (2).

BUR-MIX2,3:Fr; DUB1:Fr; DUB2; ČUD:Fr; KAP:It; UŠK;
ANS<It; OŽG. BRK-EFR.

DIZ; PANL; FANF; BROG; TOMM; GRZ.

Feller; Migliorini (Storia).

Pomodoro, recorded by 19th cent. Italian lexicographical sources (pomodoro was documented earlier), literally means 'a golden apple' (cf. It. pomo d'oro, plur. pomi d'oro). In the 16th cent., the fruit was called pomo d'amore ('a love apple') due to its red colour (cf. Fr. pomme d'amour, recorded as a loan in Russian by BUR-MIX and DUB). Russian

peasants used to call the fruit bogovoe jabločko or rajskoe jabločko (cf. Cz. rajské jablíčko), associating its colour with positive spiritual values (love for God, or Heaven) in contrast with čertovy jabloka or kartófel', symbolizing inner dirtiness (hell). Since this vegetable, imported in the 16th cent. to Europe from Peru, became a favourite in Russian, it acquired several names and variations in spelling (cf. raj-ka s"edobnaja, tomát,⁴⁵ pomedor, pomador, and so forth). The Ital. loan pomidór is documented in Russian dictionaries since the 1860's. Ref.: Prati, BATT-ALES, Vasmer, Preobraženskij, Cyganenko, Šanskij, Feller.

E3.12 SARDÍNA (It. sardína)

/Fr. sardine; Sp. sardina; Eng. sardine; Ger.

Sardine; Pol. sardynka; Cz. sardinka; Ukr.

sardyn(k)a./

Small fish of the herring family, preserved in oil (2).

BUR-MIX:Fr,Sp,Lat<Gr; DUB:It; ČUD:It; KAP:It; PET1:It.

DAL; UŠK:It; ANS:It; OŽG. BRK-EFR.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; GRZ.

Bruslons.

Ital. sardina, dating from the Middle Ages, is of ultimate Latin origin sardīna ('a sardine'), possibly connected with the name of the island Sardinia. French, Spanish, German and Polish borrowed the word directly from Latin. Eng. sardine is a Gallicism; Russ. Ukr. and Cz. sardin(k)a are Italian loans. Russian first documented the word in Bruslons' Slovar' kommerčeskij of 1790 in the French form sardin; the Ital. variant was recorded in 1866 by BUR-MIX1. The word is frequent in its diminutive sardínka (cf. sardél'ka from sardél',⁴⁶ possibly an English loan). Ref. Olivieri, Skeat, Kluge, Bloch, Gamillscheg, Vasmer, Gorjaev, Cyganenko, Šanskij.

E3.13 SKORCONÉRA (It. scorzonéra)

/Fr. scorsonère; Sp. escorzonera; Eng. scorzonera; Ger. Skorzonere; Pol. skorzonera; Ukr. skorzonera; Bulg. skorconera./

Plant of the genus so named (some species of scorzonera are used as vegetables) (1).

BUR-MIX^{2,3}:It; ČUD[✓]:It; KAP:It; PET:It. ANS:It. BRK-EFR. FLOR; CRUS[✓]Veron; DIZ; PANL; FANF; TOMM; GRZ.

Migliorini (Storia); Petkanov; Praz.

17th cent. Ital. scorzonera, according to Prati, Devoto and other etymologists, was borrowed from Sp. escorzonera; in Spain this plant was used as an antidote against the snake-bite (cf. Catalan escurzo in the sense of 'a poisonous snake'). The scientific name scorzonera lanciniata dates from 1735. Beginning with the 17th cent., the Italian term entered usage of many languages. Russian documents skorconéra since 1880; the French variant skorconer appeared in 1900. Bulg. skorconera is a recent loan; Czech uses hadímor (the loan is still missing in Čsl. Akademie of 1966. Ref.: BATT-ALES, Dauzat, Weekley, BUR-MIX, Corominas.

E3.14 SÓRGO (It. sórgo)

/Fr. sorgho; Sp. sorgo; Eng. sorghum; Ger. Sorghum; Pol. sorgo; Ukr. sorgo; Bulg. sorgo./

Tropical plant of the genus Sorghum (such as durra), much cultivated in South countries (3).

BUR-MIX:Lat; DUB1; DUB2:Lat; ČUD[✓]:Lat; KAP:It. PET1-3,6:It. PET4,5:Lat. USK[✓]:It; ANS:It. OŽG[✓]. BRK-EFR:Pers.

FLOR; PANL; GRZ.

Migliorini (Storia); Petkanov; Praz; Tommaseo; Annenkov.

Ital. sorgo was attested in the 13th cent. in the Latinized forms surgum, surcum and suricum. This Italianism occurred in

French in 1542 as sorgue, and in 1553 as sorgho. English and German took the term from Lat. sorghum of the same sense; Spanish, Russian, Ukrainian and Polish document it as an Italian loan. Sórgo dates in Russian since the 1850's, while in Bulgarian from the present century. The word is undeclined in Russian, and in some other Slavic languages. Ref.: Hope, Bloch, ANS, Petkanov.

E3.15 SPÁRŽA (It. spàragio)

/Fr. asperge; Sp. espárrago; Eng. asparagus; Ger. Spargel; Pol. szparag; Cz. asparagus; Ukr. sparža./

Culinary plant, cultivated for its shoots (also used in medicine) (2).

BUR-MIX:Fr,Lat<Gr<Ar; DUB:It; ČUD:It<Gr; KAP:Fr<Gr; PET:Fr<Gr. SAR; DAL; UŠK<Lat; ANS:It<Gr; OŽG. LEKS. REJ:It<Gr<Ar; BRK-EFR.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; GRZ.

Miklosich (130); Matzenauer (310); Hüttl-Worth (107);

Biržakova (217, 394). Davydov; Jablonskij.

14th cent. Ital. sparagio, (a)sparago is taken from Latin asparagus of the identical meaning; the ultimate source is Greek asparagos. Since the 19th cent., Italian also uses the word in the figurative sense of 'a tall and thin youngster' by the similitude of the stiffness of the plant. Fr. asperge, Sp. espárrago, Eng. asparagus, Ger. Spargel and Cz. asparagus are borrowed directly from Latin. Russ. asparag, documented in Weissmann's dictionary of 1731, is also a Latinism. Czech colloquial špargl, Slov. špargel, špargl'a, and Pol. szparag show German intermediary. Another Slovak variant šparga is an Italian loan via Hung. spárga. Russian sparža is documented in Nordstet's Slovar' of 1782; the form sparži appeared in LEKS of 1762. Spárža is an Italianism, pos-

sibly influenced by the 17th cent. French variant sparge (cf. Eng. sparage during the 15-17th cent.). This plant, whose roots contain asparagine and certain acids used as a diuretic, is known in medicine as spárza lékařstvennája. Ref.: Olivieri, Prati, BATT-ALES, Migliorini, Kluge, Oxford, Gamillscheg, Machek, Preobrazenskij, Vasmer, Hüttl-Worth, ANS.

E3.16 TACÉT (It. tazzétta)

/Fr. narcisse; Eng. narcissus; Ger. Narzisse; Pol. narcyzs; Cz. narcis(ka); Ukr. tacet./

Variety of ornamental bulbous plant of the genus Narcissus (3). BUR-MIX:It; DUB2:It; ČUD:It; PET6:It. ANS<It. BRK-EFR. CRUS4, Veron; DIZ; FANF; TOMM.

Migliorini (Storia).

(Narcissus) tazzetta is a diminutive of tazza ('a cup'); the plant acquired this name because of the shape of its flowers resembling cups. Russian dictionaries first document this Italianism in BUR-MIX1 of 1866 in the form taceta; the variant tacet appeared about 1900 (the change of gender could have been influenced by its synonym narciss of the German source). The Italian loan is common in Ukrainian. Ref.: BATT-ALES, Prati, ANS.

E3.17 TARANTUL (It. tarantola)

/Fr. tarentule; Sp. tarántula; Eng. taratula; Pol. tarantula; Cz. tarantula; Ukr. tarantul./

Large black, venomous spider of South Europe (3).

BUR-MIX:It; DUB1:It; DUB2; ČUD:It; KAP:Ger<It; PET:It. DAL; ŮŠK:It; ANS:It; ŌŽG. BRK-EFR<It.

DIZ; PANL; FANF; BROG; TOMM; GRZ.

Matzenauer (344); Sarauw (48); Wind (150, 201); Hope (I, 224).

Gherardini; Kurganov; Praz.

Ital. tarantola appeared in P. Mattioli⁴⁷ in 1544; the form

taranta was attested as early as 1064 in reference to the hill mōns Tarantārum (near Palermo), which was infested by the spider. PRNT, Skeat and other etymologists derive tarantola from Taranto, a city in Apulia, but BATT-ALES rejects this hypothesis because of the 16th cent. documentation of Taranto. Beginning with the 16th cent., this Italianism entered French, Spanish, English, German, and other languages (cf. tarantella, C3.4). Russian documents the form tarantul' in Kurganov's Pis'movnik of 1796; the present variant tarantul appeared in the 19th cent. The word was borrowed from Italian, possibly via French; Vasmer's suggestion of German intermediary lacks phonetical and morphological evidence. Ref.: Hope, ANS.

CATEGORY F. MISCELLANEOUS.

F1.1 BĀSTA (It. basta)

/Fr. baste; Eng. enough; Ger. basta; Pol. basta;
Cz. basta; Slov. basta; Ukr. basta; Bulg. basta;
Serbocr. basta./

Sufficiently, tolerably, fully (3).

BUR-MIX1:It<Med.Lat; BUR-MIX2,3<Med.Lat; DUB:It;

✓CUD:It<Med.Lat; KAP:It; PET:It. SRJ1:It; DAL:It;

✓USK:It; ANS:It; OŽG. JAN:Fr; BRK-EFR:It.

ALUN; FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM;

ACCAD; BATT; GRZ.

Wind (171); Hope (I, 162). Laugier; Migliorini (Storia);
Petkanov; Praz.

Ital. basta!, used as an exclamation from the 16th cent., is the imperative of bastare ('to suffice'), a 14th cent. word. French uses the Italianism in the Gallicized form baste since Rabelais. The loan is current in many European languages in

the Italian model form. Russian borrowed básta in the 18th cent. as a term of cards (cf. ámba, B6.2); this sense is recorded by JAN of 1803. As an interjection, básta is found in Russian dictionaries of the mid-19th cent. (Za)bastovát' is a loanblend, first listed in DAL; its original meaning 'to break off' applied to gambling games, and the contemporary sense 'to strike, to go on strike' developed in the last two decennials of the 19th cent. Zabastóvka appeared about the same time. Ref.: Devoto, Hope, Cyganenko, Vasmer, Šanskij.

F1.2 BAUL (It. baúle)

/Fr. bahut; Sp. baúl; Eng. trunk; Ger. Koffer;
Pol. kufer; Cz. kufr; Ukr. baul; Byeloruss.
baul; Bulg. baul./

Oblong travelling box (2).

BUR-MIX:Fr; DUB:Ger; CUD:Fr; KAP:It; PET1-5:It. SRJ:It;
DAL:It; UŠK:It; ANS:It; OŽG. LEKS; GELT; REJ:It.
CRUS4,5,Veron; DIZ; PANL; FANF; BROG; TOMM; ACCAD;
BATT; GRZ.

Smirnov (58). Kurganov; Migliorini (Storia).

14th cent. Ital. baule is a Hispanism of unknown origin. The Ital. word penetrated into the East and South groups of the Slavonic languages. Russian uses baul since Peter the Great; the word was first recorded in LEKS of 1762. DAL lists the diminutive baúl'čik, baúlec. Ref.: Prati, Devoto, Vasmer, Šanskij, DAL, UKR.

F1.3 BRAVO (It. bràvo)

/Fr. bravo; Sp. bravo; Eng. bravo; Ger. bravo;
Pol. bravo; Cz. bravo; Slov. bravo; Ukr. bravo;
Bulg. bravo; Serbocr. bravo./

Cry of approval (frequently used in applauding a performance)
(3).

BUR-MIX:It; DUB:It; ČUD:It; KAP:It; PET<It. SRJ:It;
DAL:It; UŠK:It; ANS:It; OŽG. BRK-EFR:It.

CRUS; DIZ; PANL; FANF; BROG; TOMM; ACCAD; BATT; GRZ.
Hüttl-Worth (63); Arkad'eva (41); Hope (II, 357). Ogienko:It;
Migliorini (Storia); MIX.

Ital. bravo is of uncertain origin. As an exclamation of cheer (initially at artistic performances), bravo was introduced into European languages during the 18th cent. with Italian opera. Hüttl-Worth finds an example of bravo in Karamzin's Pis'ma russkago putešetvennika of 1791-92; Šanskij gives only the first part of the 19th cent. In contemporary Russian, brávo is current outside the field of performing arts. Bravíssimo (the Ital. superlative), braváda (cf. Fr. bravade, It. bravata, Eng. bravado), and other derivatives, formed in Russian itself or borrowed through other languages, are frequent. Ref.: Prati, Hüttl-Worth, Arkad'eva, Preobraženskij, Vasmer, Šanskij (V mire slov).

F1.4 KANÁL'JA (It. canaglia)

/Fr. canaille; Sp. canalla; Eng. canaille; Ger. Kanaille; Pol. kanalja; Cz. kanálie; Ukr. kanalijsja./

Swindler, scoundrel (a humorous swearword); originally rabble (3).

BUR-MIX1:It,Fr<Lat; BUR-MIX2<Lat; DUB:Fr; ČUD:It<Lat;
KAP:Fr<It. SRJ1:It,Fr,Pol; DAL:Fr; UŠK:It; ANS:It; OŽG.
FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; ACCAD;
BATT; GRZ.

Smirnov (129):Pol<Fr; Biržakova (366); Sarauw (52);
Wind (163, 190); Hope (I, 32). Gajnullina; GEJ:It;

Kurganov; MIX; Vinogradov (57).

13-14th cent. Ital. canaglia was initially strongly pejorative; the word is derived from cane ('a dog') by adding the collective suffix -aglia, expressing scorn (cf. plebaglia, 'a rabble, mob'). The Italianism entered French usage about 1470 as canaille, and replaced Old French chiennaille. Eng. canaille and Ger. Kanaille are 17th cent. Gallicisms; Pol. kanalja, attested in 1670, and Sp. canalla are direct Italian loans. Czech kanalie was borrowed through German intermediary. Russ. kanal'ja is an Italianism, first found in Peter's letters of 1709 in the form kanalija. Kanal'ja appeared in 1717 in the pejorative and humorous senses. The present form kanál'ja was influenced by the Polish equivalent (Smirnov and Šanskij inaccurately treat Pol. kanalja as a Gallicism). German intermediary, suggested by Vasmer, and the French source, proposed by Biržakova, Gorjaev, Vasmer and Preobraženskij, are less convincing. Kanal'ja is first recorded in Nordstet's Slovar' of 1780. Ref.: Devoto, BATT-ALES, Bloch, Hope, Gamillscheg, ANS, Brückner.

F1.5 KATAFALK (It. catafalco)

/Fr. catafalque; Sp. catafalco; Eng. catafalque;
Ger. Katafalk; Pol. katafalk; Cz. katafalk;
Ukr. katafalk; Serbocr. katafalk./

Ornamental structure in a church for the coffin of a deceased person (3).

KIR; BUR-MIX:Fr; DUB1:Fr; DUB2:It; ČUD:Fr; KAP:Fr;
PET:Fr<It. SAR:Fr; SRJ1:Fr; DAL; ŮSK:It; ANS:It,Fr;
OŽG. JAN:It; REJ:It; BRK-EFR.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; ACCAD;
BATT; GRZ.

Biržakova (368); Hope (I, 280). Jernej; Ogienko.

Ital. catafalco is attested since the 16th cent. in the general

sense of 'a stage for performances', and in the above meaning. French documented the Italian loan in 1690 in the sense of 'a support, show stage, grand-stand at executions' and so forth. English documented some examples of Ital. catafalco; the present catafalque is a 17th cent. French loan. German Katafalk is a Gallicism; Czech and Serbocr. katafalk are borrowed through German intermediary. The Ital. form katafalko occurred in Russian in 1708; the contemporary form katafalk dates from 1707, and was possibly taken through French or Polish (Vasmer is for the German provenance). Ref.: Hope, BATT-ALES, Holub, Gorjaev, Biržakova, Jernej, Grimm.

F1.6 KATAKOMBA (It. catacómba)

/Fr. catacombe; Sp. catacumba; Eng. catacomb;
Ger. Katakombe; Pol. katakumba; Cz. katakomba;
Ukr. katakomba./

Subterranean cemetery (3).

KIR; BUR-MIX:Fr,Lat<Gr; DUB<Gr; ČUD:Gr; KAP:It<Gr;
PET:It<Med.Lat. SRJ1:It,Med.Lat<Gr; DAL; USK:It<Gr;
ANS:It<Gr; OŽG. JAN:Lat; REJ:Lat; BRK-EFR.
CRUS3-5,Veron; DIZ; PANL; FANF; BROG; TOMM; ACCAD;
BATT; GRZ.

Cozens; GEJ:Fr Gr; MIX; Praz; Wallrath.

16th cent. Ital. catacumba is derived from Late Lat. catacumbas, a name given in the 4th cent. to a sepulchral vault of St. Sebastian in the Appian Way in Rome. In reference to the Roman subterranean galleries with recesses, excavated in sides for tombs, the word is used by many languages in the plural. Originally, Lat. catacumbas was invariable, and only later was treated as a plural form, from which the singular catacumba was derived. A number of languages, including Polish, borrowed the term directly from Latin. English catacomb

is a 17th cent. Gallicism, used by some authors (W. Scott) in a general sense, such as 'a cellar with recesses for storing wine'; Czech katakomba is an Italian borrowing. Russian katakómba was probably taken from Italian in the late part of the 18th cent.; first examples refer to burying-places in Italy. Its first lexicographical documentation goes back to JAN of 1804. The word also denotes the subterranean cemetery of the Kievo-Pečerskij monastery, and other places in Russia. Ref.: PRNT, BATT-ALES, OXF, Praz, Skeat, Holub, BSE.

F1.7 MARENGO (It. marèngo).

/Fr. marengo; Eng. greyish black; Ger. Marengo;
Pol. marengo; Cz. marengo; Ukr. marengo./

Black fabric, flecked with white or grey (3).

SRJ2:Fr; USK<It; ANS:It; OŽG.

BATT.

Migliorini (Storia).

Ital. marengo is mainly known as a numismatic term, denoting a gold coin minted after Napoleon's victory over the Austrians at Marengo, a town in Northern Italy. The fabric is named marengo because its production was initiated in this town. The Ital. word entered usage of several European languages (also in the numismatic sense) in its model form. In Russian and some other Slavic languages, marengo is undeclined. Russian lexicographical sources record it since 1864 (Toll'). The semantic extension from a fabric to a greyish black colour occurred in Russian and Ukrainian. Ref.: BATT, Prati, PRNT, Šanskij,

F1.8 PALAFITY (It. palafitte)

/Fr. palafittes; Eng. palafittes; Ger. Palafitten;
Pol. palafity; Ukr. palafity./

Prehistoric dwellings, built on piles near water (3).

KAP:It; PET:It.

TOMM; GRZ.

Migliorini (Storia). Hope (II, 448).

Ital. palafitta (sing.) dates from the 14th cent. in its basic sense of 'a bank of stakes, forming a rampart or foundations'. In 1864 L. Pigorini and L. Strobil used palafitte in reference to the neolithic lake-dwelling in the North of Italy; a year later, an architect, Delsor, speaking of the prehistoric houses, recently discovered in Switzerland, employed the term in French. German formed a calque Pfahlbau (Pfahl corresponds to Ital. palo, 'a stick', and Bau, literally 'a construction' stands for Ital. fitto, past part. of figgere, 'to fix'), but in his Archeologische Encyclopedie of 1962, Arends already uses Palafitte. Russian palafity and Ukr. palafiti are 20th cent. Italian borrowings, Polish palafity is, according to Polska Akademia, a Gallicism, and Czech dictionaries still do not record the loan (cf. Cz. kolová stavba in this sense). Ref.: Prati, Hope, BATT-ALES, Duden.

F1.9 PÉRGOLA (It. pèrgola)

/Fr. pergola; Sp. pérgola; Eng. pergola; Ger. Pergola; Pol. pergola; Cz. pergola; Serbocr. pergola./

Arbour formed of growing plants, trained over posts (3).

BUR-MIX:It<Lat; DUB1:It; ČUD:It; PET6:It. BRK-EFR.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; GRZ.

Jernej; Praz.

Ital. pergola, dating from the Middle Ages, is of Latin origin pergula ('a vine arbour'). The word entered usage of European languages as a term of architecture. Pergola

occurred in English as early as 1654, and is still frequent in the contemporary language. Bloch and Dauzat list pergola as a recent Italian loan (1907) in French; Larousse records the Gallicized form pergole. The form Pergel is common in the South of Germany and in Austria. Pol. and Cz. pergola are direct Italianisms; Serbocr. pergola was borrowed directly from Italian and indirectly via Austrian German in the 19th cent. Russian пéргoла was taken from Italian, possibly during the 18th cent. with other architectural terms. The loan was current in the past; today, пéргoла is frequently replaced by besédka (iz vinogradnyx loz), aléja, and other expressions. Ref.: BATT-ALES, Jernej, Grimm, Čsl. Akademie, Polska Akademia.

Fl.10 TERRAMÁRA (It. terramàra)

/Fr. terramare; Eng. terramara; Ger. Terramare;
Pol. osada nawodna; Cz. terramara./

Ammoniacal earthy deposit found in prehistoric lake-dwellings in Italy (1).

PET6:It. BRK-EFR.

TOMM; GRZ; Doria.

Migliorini (Storia); Praz.

Ital. terramara, dating from 1822, is a dialectic corruption of terra mala ('bad earth') (cf. topon. Terramara, a place in Milan, attested as Terramala). The archeological deposits were also called terra cimiteriale ('cemetery earth') because of human remains found in it. French anthropologists use the Italianism since the middle of the 19th cent. English documents both, the Italian loan terramara (since 1866) and the Gallicism terramare. Russian dictionaries record the Italianism from 1901 (BRK-EFR); Polish still uses its own equivalent. The loan is current in the above languages in the plural. Ref.: Prati, OXF.

F1.11 SBIR (It. sbirro)

/Fr. sbire; Eng. sbirro; Ger. Sbirre; Pol. zbir;
Cz. sbir./

Italian police officer, named so until the 19th cent. (3).

BUR-MIX:It,Sp; DUB:It; ČUD:It; KAP:Fr<It; PET:Fr<It.

UŠK:It; ANS:It. JAN:It; BRK-EFR.

FLOR; CRUS; DIZ; PANL; FANF; BROG; TOMM; BATT; GRZ.

Miklosich (137); Sarauw (36); Wind (141); Hope (I, 221).

Praz.

16th cent. Ital. (s)birro is a derivative from Med.Latin birrus ('red') in association to red collars and capes, worn by Italian policemen of the time. In present-day Italian, sbirro carries a derogatory overtone (cf. slang bobby in British English). The Ital. loan occurred in French in the form sbire as early as 1546 (Rabelais). English sbirro is documented from the 17th cent. as a direct Italianism. Czech uses sbir since J. Vrchlický (1853-1912); biřic is a Czech adaptation of the Italian word. Russian documents both forms, the Ital. sbirro and the French sbir; the word was probably borrowed in the late 18th cent., since its lexicographical documentation dates from JAN of 1806. European languages employ the loan as a historicism in reference to Italy. Ref.: Prati, Wind, Čsl. Akademie, ANS.

FOOTNOTES

¹ Leonardo Fioravanti (1518-88), a medical practitioner in Rome, Venice, Bologna and other Italian cities, distinguished himself as an inventor of a famous balsam, obtained by distillation from numerous aromatic plants and used for the arsenic poisoning. He is an author of books on general medicine, surgery, physics and alchemy.

² In popular Russian speech the disease was called sypíška.

³ Horace Walpole (1717-97), English letter writer and historian, was touring in Italy with the poet Thomas Grey, when the country was hit by the malarial infection in 1740.

⁴ The Russian term petexii and its foreign equivalents are current in the plural, except for Polish petechia (sing.).

⁵ For more details consult Giovanni Alessio's "Peticchia," Lingua nostra, III (1941), p. 128, and Carlo Battisti and Giovanni Alessio's Dizionario etimologico italiano (Florence, 1950-57), vol. 4, p. 2879.

^{5a} Mario Praz, "The Italian Element in English." Essays and Studies by Members of the English Association, XV (1929), p. 58.

⁶ Diez derives Italian facchino from French faquin of ultimate Dutch origin. Gamillscheg, Meyer-Lübke, Wartburg and others accept Baist's hypothesis that French faquin is a derivation from facque ('a sack') of the Dutch and Flemish source vak ('a sack'). Both Italian facchino and French faquin are considered to be 16th century words; however, Prati's investigations (Lingua nostra, I, 1939, p. 111) indicate that the Italian word was documented as a Gallicism in Florentine ambassadorial reports from France as early as 1461. More detailed analysis on the term is given by Tagliavini in his short article "Facchino" (Lingua nostra, I, 1939, p. 15), Hope, op. cit., vol. 1, p. 99, and by others.

⁷ Martin Sanudo (1466-1536), a Venetian chronicler, distinguished himself as a researcher of great accuracy. He collected letters and

other documents, describing life incidents of Venice, state affairs, traveller's impressions, and other particularities of historical events in Italy, which were published posthumously as Diari in 58 volumes.

⁸ T.E. Hope, op. cit., vol. 1, p. 288. For more details, see also A. Prati's Vocabolario etimologico italiano (Milan, 1979), p. 486.

⁹ Praz, op. cit., p. 24.

¹⁰ Ibid.

¹¹ The Italian singular guelfo is also the name of a coin, minted in Florence about 1317.

¹² The Italian revolutionary society of Carbonari was close in its objectives to the members of the Russian Decembrist revolt of 1825. P.I. Pestel', M.P. Orlov and several other Decembrists adherents participated in Carbonari's activities in Italy. In some instance, the term itself was employed by Russian progressists in slogans such as "Vpered, bol'soj karbonarij!" in reference to the Decembrists; the word was pronounced with disdain and fear in aristocratic salons.

¹³ Hope, op. cit., vol. 2, p. 447.

¹⁴ G. Rizzotto's play I mafiosi della Vicaria of 1863 facilitated the spread of the word (Hope, op. cit., vol. 2, p. 447).

¹⁵ Francesco Serdonati (1540-1602) wrote some books on Roman history, and one study, dealing with the war environment. His contribution to the field of history is regarded as of a compiler rather than of a historian. He also collected some Italian proverbs, which were published in 1870 in Padova.

¹⁶ Christine Sarauw, Die Italianismen in der französischen Sprache des 16. Jahrhunderts (Leipzig, 1920), p. 37.

¹⁷ Italian frequently uses this term in the expression lettera d'avviso of the identical meaning. Similarly, English has letter of advice, and Russian aviznoe pis'mo already documented in JAN of 1803.

18 Russian laž, Polish laża and Czech láže are formed on Italian l'aggio (the definite article plus the term itself). Vasmer and Preobraženskij consider Russian laž a Gallicism, probably because of the absence of the final vowel. French, however, uses the Italian form l'agio, pronounced with o at the end. According to Preobraženskij, laž was in vogue during Speranskij, who himself preferred this variant to azio.

19 Franco di porto is distinct from present-day porto franco in the sense of 'a harbour free of custom charges' (Hope, op. cit., vol.2, p. 362).

20 The term inkvartáta should not be confused with English quarte (carte), German Quart, Polish kwart or Czech kvar(a), the fourth regular movement in fencing, which correspond to Russian kvárta of Latin origin.

21 Benedetto Varchi (1503-65), at the request of Cosimo I dei Medici, wrote a history of Florence, covering the period of eleven years (1527-38). In addition, he is the author of a comedy, several lyrics and a dialogue, Ercolano, in which he defends Florentine to become the literary language of Italy.

22 As Praz states (op. cit., p. 42): "In the eighteenth century there began the fashion for picturesque views of Italy, with Italian peasants dancing the tarantella in front of the ruins of some antique temple, in a Neapolitan landscape with umbrella-pines and possibly, in the foreground, a group of lazzaroni playing at morra, or of banditti dividing their booty."

23 Giovanni Villani (1275?-1348), a Florentine merchant, was one of the most important mediaeval chroniclers in Europe. In his Cronica Universale, Villani gives the history of Florence from her origins until 1346. He describes Florence of his own time as one of the most prospering commercial centers of Europe.

24 The baroque style, which flourished in Western Europe between the second half of the 16th and the early 18th centuries, found its expression first in architecture, then in sculpture, painting, literature, and finally in music.

25 A comprehensive history on Italian barocco is given in B. Migliorini's Profili di parole (Florence, 1970), pp. 21-34.

26 Italian barocco covers a large semantic field; it expresses an idea in architecture, philosophy and commerce.

27 The source of French galerie is not clarified yet; as Hope states (op. cit., vol. 1, p. 40) "we have to accept the majority opinion that Fr. galerie is an Italianism at least until the ultimate etymon (possibly galilea, 'galilee' in a church) is established and the history of LowLat. galeria (9th cent.) is known with certainty."

28 Agnolo Firenzuola (1493-c. 1548), founded the Accademia dell'Addiaccio at Prato, and wrote several books in which he embodied Renaissance ideals of feminine beauty. He also participated in the controversies over the Italian language, favouring the Tuscan dialect.

29 Matteo Villani was a brother of Giovanni Villani (see footnote 23 in this chapter) who, after his brother's death in 1348, continued the Cronica Universale up to 1364.

30 Filippo Baldinucci (1624-96), a member of the Academy of the Crusca since 1681, was an important collector of paintings for the Uffizi Gallery in Florence. His study of the life and works of artists was published in Notizie dei professori del disegno da Cimabue in qua, covering the period from 1260 to 1670.

31 Benvenuto Cellini (1500-71), a Florentine sculptor and goldsmith, is primarily known for his autobiography Vita di Benvenuto Cellini, in which he gives a colourful picture of the turbulent life of his time, and valuable information on the goldsmith craft.

32 Vincenzo Scamozzi (1552-1616) was a Venetian architect, engineer and writer. Among his numerous writings of an architectural nature, the most notable is L'Idea dell'architettura Universale, reflecting his taste for the classical architectonic style.

33 The word karikatúra in the sense of 'utirovannoe komičeskoe izobraženie kogo-, čego-libo' applies to cinema, literature, style of artistic work, and so forth. In such contexts, it is usually employed in the expression vpadat' v karikatúru (Arkad'eva, op. cit., p. 68).

34 K.V. Sivkov, Putešestviya russkix ljudej za granicu v XVIII veke (St. Petersburg: Energija, 1914), p. 115.

³⁵ Italian schools, particularly Venetian, were the most prominent in the technique of colouring during the Renaissance. This art was initiated by Delacroix in France, and from there diffused into many European countries.

³⁶ Russian lexicographical sources (KAP, PET, ANS and others) consider marinist an Italianism or a Gallicism. Marinista in the sense of 'a painter of seascapes', however, appeared in Italian in the present century only; the term should not be confused with 19th century Italian marinista, denoting a follower or an imitator of Marino's literary style of ornateness and affectation. Mariniste, an obsolete term, was little used in 18-19th century French. The current words in both Italian and French are pittore di marina and peintre de marine respectively. Russian marinist, documented since 1863 (the third edition of REJ), is a Russian derivation from marina by analogy with pejzažist, akvarelist, portretist; before this word became common, morskoj pejzažist and živo-pisec morskix vidov were in use (V.N. Sergeev, "K etimologii slova marinist." Etimologičeskie issledovanija po russkomu jazyku, 1963, pp. 129-35).

³⁷ I.A. Selivanov, who lived in the late part of the 18th and early in the 19th centuries, was the greatest Russian master in this technique.

³⁸ The relationship between French miniature and mignon is explained in Hope, op. cit., vol. 1, pp. 292-3.

³⁹ Luigi Pulci (1432-84), a protégé of Lorenzo dei Medici, was a 15th century master of Italian burlesque verse. His lively and witty epic poem Il Morgante maggiore was partially translated into English by Pulci's admirer, Byron, in 1820.

⁴⁰ Hope, op. cit., vol. 1, p. 305.

⁴¹ The form aes brundisium is documented in Pliny's famous Historia Naturalis of an encyclopaedic character, which appeared in 77 A.D. in 37 books, and is his only surviving work.

⁴² Lorenzo Magalotti (1637-1712), was, aside from his public services, an active member of learned institutions, including the Accademia della Crusca. His famous work Saggi di naturali esperienze, a comprehensive study on scientific experiments of his time, came into print in Florence in 1667.

⁴³ The term is absent from many English lexicographical sources. English cardan, found in The Concise Oxford Dictionary of Current English of 1976, is recorded only as an adjective.

⁴⁴ Giovanvettorio Soderini (1526-97), a member of a prominent Florentine family, served the Medici. He published an important work on agriculture.

⁴⁵ Russian borrowed tomát from French tomate of ultimate Aztec origin tomatl. Czech also uses this loan, but with certain restrictions; it is known in the plural forms tomáty, tomaty, tomáta, tomata, and in tomatový protlak as an adjective ('tomato purée').

⁴⁶ Russian sardél' is an indirect Italian loan, borrowed through Polish, and probably also through English, since England exported the product to Russia.

⁴⁷ Pierandrea Mattioli (1500-77) was named a physician of the Emperors Ferdinando and Massimiliano II. After a number of years of medical practice at the court, he devoted his life to natural sciences, in particular to botany. Mattioli, who coordinated and unified botanical knowledge in his famous Commentari al Dioscuride, is considered to be one of the greatest experts of his time in botany.

⁴⁸ Russian documents duećento and trećento since the late 1950's. Both terms, however, are less known than kvatroćento and ćinkvećento.

CHAPTER III

ADDENDA TO THE LEXICON

The Lexicon deals primarily with direct Italian loans in Russian from the late 17th century until the 1960's.¹ In attempts to illustrate the history of borrowings in its entirety, the present chapter supplies information on pre-Petrine loan-words, and on Italianisms from Peter the Great predominantly of an indirect entrance.

a) Italianisms in Russian before Peter the Great

Professor H. Leeming published a comprehensive study "Italian words in prepetrine sources" (Annali, IX, 1966, pp. 197-207), dealing with both obsolete and active loans. The author supports the thesis that many Italian words entered the language through Polish translations, as there were no direct Russian translations from Italian during this period. His lexical investigations are based on the surviving Russian manuscript, translated from Relatiae powszechne and Theatrum wszytkiego świata, Polish versions of G. Botero's geographical work Relationi universali (Venice, 1608), on ambassadorial reports and other documents. Leeming divides the loan-words of the Russian manuscript into five semantic categories: 1) The names of unfamiliar zoological and botanical species; 2) Commercial terms, installations, products;

3) Military and naval terms; 4) Geographical terms; 5) Architecture, monuments. These groups include approximately thirty five words and expressions, which may be classified into: a) words which have not survived to the present: grifalkove ('gerfalcons'), benzujev ('of gum benjamin'), minera ('mines'); b) words which do exist in contemporary Russian, but were borrowed from various sources and are not regarded as Italianisms via Polish: tropiki ('tropics'), golfo ('gulf') (cf. present-day Gol'fštrém); c) words still in use, and considered Italian loan-words via Polish: fábrika ('a factory'), konfékt ('a comfit').

To our interest are fábrika, báŝnja, and other surviving loans of Leeming's paper. The Italian word fábrica was borrowed through Polish intermediary in the sense of 'building, a construction', especially in reference to a church. Early in the 18th century, Russian fábrika denoted a process of working (délo, rabóta); the modern sense of 'a manufacture' was acquired with the industrialization of Russia, and, furthermore, influenced by German and French. Czech fabrika is a slang word taken from German Fabrik; the literary language uses továrna of Turkish origin tavar, meaning initially 'cattle', later 'goods' (cf. Russ., Ukr., Slov. tovar). The loan báŝnja is attested since 1439 in the form Bašta, an Italian place-name (Bastia), in documents of a Russian delegation to Florence. Vasmer, Cyganenko, Machek, and other Slavic etymologists consider báŝnja a loan from Czech bašta ('a fortification'), of Italian origin bastia ('a fort, fortification'),

borrowed through Polish baszta of the same meaning. Leeming, however, suggests that bašnja was introduced orally by Italian architects and builders; he rightly assumes that the suffix -nja was added to the stem bast- by analogy with časóvnja, kúxnja and other Russian words, describing buildings and their parts (the absence of the sound -t- between sibilant and nasal consonants is a common feature of oral borrowing, since it is typical in the Russian pronunciation; cf. Russ. méstnyj, also Cz. místní, ústní).

Loans denoting Italian realia occurred principally in ambassadorial reports. Leeming's study contains nine Italianisms from the pre-Petrine reports, ranging from very general words (škatula, 'a box') to more specific loans (góndola). Among food products and drinks, attested in the ambassadorial documents, mal'vázija is a surviving word. Italians named this sweet wine after Napoli di Malvasia, an island in Peloponnesus where the product was originally made, and Venetian merchants exported it into many countries. The name of the wine also occurred in the book of home cures Proxladnyj Vertograd (Moscow, 1672) in the form malmazeja (cf. Eng. malmsey), and in Russian sources translated from French in the variant mal'vuazi (cf. Fr. malvoisie). Russian ambassadors in Italy referred to a cart of transport as karéta, despite having their own names teléga, povózka, koljáska,² and others. The form koréta appeared in 1612 through Polish intermediary; Byelorussian documents it since 1589. From the military terminology, the ambassadorial reports include kavalér and gvárdija. Kochman also finds an example

of kavalér in a translation of 1634 from Polish: "S korolevskoj de storony byli getmana Radivilla brat pan Radivill kavaler da pan Abramovič."³ In his Kandidat thesis "Slovarnyj sostav povestej petrovskogo vremeni" (Moscow, 1956), B.A. Magarjan states that kavalér was introduced orally by Italian military specialists in Russia as early as the beginning of the 15th century. Preobraženskij, Cyganenko, Šanskij and other etymologists of Russian consider the word only an 18th century loan through German and French intermediaries. Similarly, kavalérija is a pre-Petrine borrowing, diffused directly from Italian cavalleria and through Polish kawaleryja. Gvárdija occurred in 1667 in a diplomatic report from France, and in a translation of the same time from Polish. As a direct Italianism, gvardija is recorded by P.A. Tolstoj in his diary of 1697-99 from Italy.

The borrowed pre-Petrine military terminology is noteworthy from Polish sources, rather than from ambassadorial reports. For instance, Italian soldàto ('a soldier') occurred in 1652 in the Polish form žel-dak; the present variant soldát is recorded by Sorokoletov as a German loan from 1632.⁴ Leeming's list includes the firearms arkobuz, bande-ler, karabin, mušket, pistolet, and the artillery and explosive terms artilleriist, granat, inžener, pinard and volkonet. Of these, arkobuz has the earliest documentation met in a Russian text of 1569. In 1589 the musket was mentioned among the firearms of Boris Godunov. In the 17th century appears arkebuz under the influence of German Arkebuse; the variant arkebúza shows again Polish intermediary. Špága, missing

in Leeming's article, is found in Avvakum's Žitie of 1672-75 as a Polonism (cf. 16th cent. Pol. szpaga), and in P.A. Tolstoj's letter from Naples as a direct Italianism: "I te studenty zelo menja udivili, kak bilis' na špadax i znamenem igrali..."⁵ (cf. Ital. spàda). The word, however, already occurred in the 16th century or earlier, possibly as a Greek loan. P.Ja. Černyx mentions špága among assimilated foreign words in Russian by the 1640's;⁶ his opinion should be viewed carefully, since the word was in a process of phonetical and morphological changes until the 18th century. The loan is known in other European languages (cf. Cz. špáda; Slov. špada, špaga; Lith. špoda, spada; Sp. and Port. espada).

Among pre-Petrine naval terms, Leeming finds góndola and bárka in diplomatic reports from Italy, galérain the Russian version of Relatiae powszechne, and the names of winds in a translation from Polish of Radziwiłł's pilgrimage to the Holy Land with a Mediterranean background. The name of a little, narrow Venetian boat appeared as gundula in Čemodanov's account of a Russian embassy to Venice in 1657.⁷ In the 17-18th centuries, the loan is documented in various forms, indicating the intermediary of several European languages: gundal (1697), gundala (1697), gondola (1707), gondula (1707, cf. gondula in Latin of Venice, Genoa and Pisa), gundola (1717), gondol (1734), gondolja (1795), gondulja (1799). This Italianism is an international word, referring to the Venetian scene, but some languages also employ it metaphorically (cf. a railways term in Russian,

a term in Russian and English aeronautics). Gondol'ér, a man rowing the boat, is a direct Italian loan in late 18th century Russian. Bárka and galéra were introduced to Old Russia by Venetian and Genoese merchants and seamen as early as the Middle Ages (galéra was known in the 12th century as galeja). The names of both vessels are mentioned in the Novgorod and Ipatiev chronicles.⁸ In 1656 barka occurred in an ambassadorial report from Venice, and in the 18th century additional examples are found from Italian and other languages (cf. bark from French barque). Russian dictionaries record bárka since 1771 (GELT). 12th century galéja, a phonetical adaptation of Italian galea, was in use along with a Greek loan kátarga until the 14th century, when galéra became common.⁹ Levante, ponente maestro, sírokko, trémontana and other names of winds, originally associated with the Sea of Azov, have a long existence as direct oral Italian loans. In his account on lazarets and contagious diseases, penetrating to the Mediterranean region from the Orient, P.A. Tolstoj uses Levant in the sense of Russian Vostok. Russian šírókko is the adaptation of the Italian form scírocco, predominating since the 16th century, while the surviving variant sírokko manifest phonetical features of earlier Italian sírocco. The name of this wind, known in many languages as a term of navigation, is occasionally employed figuratively.¹⁰ Tramontána, the name of a cold and blighting wind in the Mediterranean and Adriatic, is a direct oral Italian loan, documented through Polish intermediary in Radziwiłł's pilgrimage, and in the form tramontan through French in Šiškov of 1795.

Arsenal, the name of a naval dockyard, is absent from Leeming's study. The word is found in Kosmografiya of 1670 as an Italianism; Kochman gives an example in the Russian translation of 1678 from Polish Dworu cesarza tureckiego. Additional examples from Italian are found in the late 17th century in P.A. Tolstoj's diary; he uses arsinal and arsenal in reference to the Venetian dockyard. Tolstoj, an attentive observer of nautical affairs, recorded a number of terms, but many of them were little used (cf. boats fusta, filjuga; winds bonada, bonaciya, fortuna).

The last semantic field, explored by Professor Leeming, is the terminology of music. He analyses Mikołaj Dilecki's manuscript Idea grammatikii musikijskoj, translated in 1679 from Polish into Russian Church Slavonic. The translation was the first text-book for students of polyphonic music, which was introduced into Muscovy during the 17th century from the West through Poland. The musical vocabulary of the manuscript, quite unique in its entirety, incorporates a number of terms of Latin and Italian sources (cf. al'tovyj, bassovyj, tenorovyj from Italian alto, basso, tenore; strament as an adaptation of pre-17th century Italian stromento with akan'e in the pretonic syllable). Analysing musical terms in pre-Petrine sources, Leeming observed that:

While the permanence of these musical terms in the Russian vocabulary has depended to some extent upon their fate in the international vocabulary it may still be said that the contribution of Latin and Italian to the Russian terminology of music made during the 17th century with the help of Polish and Ruthenian teachers is among the most stable categories of loanwords in Russian.¹¹

Polish translations initiated the entrance of Italian musical terminology into Russian, and the presence of Italian artists at the St. Petersburg court in the 18th century furthered this process until its expansion on the level of the international musical vocabulary. A similar trend may be observed in Italian loans, which originally entered Russian through Polish, yet stabilized only under the later influence of Italian and other Western European languages.

In his study Leeming does not examine pre-Petrine Italian printing terms, which were diffused into many languages by Venetians, the great masters of the printing industry in the Middle Ages. 16th century Russian documents máca, marzán, punson, teredórščik, batýrščik, šťanba and other printing terminology, borrowed through German intermediary.¹² šťanba appeared in the 18th century as šťamp (cf. a French loan èstamp in the sense of 'a picture printed from a copper or steel, etching on a paper').

b) Petrine and post-Petrine Indirect Italian Borrowings

This section deals briefly with current technical and non-technical Italian loan-words from the Petrine period, borrowed through intermediaries of other European languages. Some of these borrowings are also attested in Italian forms.

The most coherent of this division is the terminology of fine arts, diffused primarily through French intermediary. Arxivól't, bjust, ci-dél', korridór and other terms entered Russian in Peter's era either

through direct contacts of French architects, builders and craftsmen with Russian specialists, or from translations. Citadél', borrowed as a term of military architecture in the sense of 'a fortress connected to a city', semantically corresponds to krépost'-fortéci-ja-zámok.¹³ The French forms sitadel', sitodel', sitade show also some Dutch and English influences; the Italian and Polish endings in citadella and citadelja disappeared by the 1720's, and the word finally stabilized as citadél' under the influence of German Zitadelle. Korridór, borrowed initially as a term of fortification from French corridore, and possibly German Korridor, documents the architectural meaning since 1777. Ornamental decorations of buildings, such as modil'ón, listél' and maskarón are highly technical terms, adapted from French modillon, listel and mascaron in the late 18th century. Because of the palatalized -l'-, modil'ón was also influenced directly by Italian modigliòne. The initial sibilant š- in štukaturka displays the German influence; the forms stukatura, stukaturka, demonstrating the influence of the Romance languages (cf. Ital. stúcco, Fr. stuc), were common until the 19th century. Akvarél', guáš', pastél', bambošáda and other painting terms of Italian origin were borrowed through French in the 18th and 19th centuries.¹⁴ Akvarél' and pastél' were easily adapted in the morphological system of Russian; guáš' and bambošáda, exposed to both Italian and French influences, underwent several phonetical changes before their final stabilization: guas' (1845), guacco (1866), gvas' (1880), bambokada (1803), bamboččiada (1891), bambočiata (1894). These names of paint-

ing material and accessories, and of genres of scenes are current in European languages (cf. Eng. aquarelle, Ger. Pastell, Cz. gouache, Pol. bambocjada).

The terminology of theatre is known in Russian since the 1730's through performances of Italian and French actors. Aside from the names of characters of the Commedia dell'arte, which are frequently documented in both Italian and French forms (cf. Pul'činella and Polišinel' respectively), Russian borrowed fantós, travestí and several other terms. ¹⁵ Fantós, the name of a marionette, is a phonetical adaptation of French fantoche; fantocini is an adapted form of the Italian plural fantoccini, taken from Italian or through French (cf. Fr. fantoccini, documented from 1815). Russian travestí, a disguise of an actress playing a male role, is a Gallicism, borrowed itself from Italian travestire ('to disguise') in the 16th century. In contemporary Russian, the term has connotations in literature ('a ridiculous misrepresentation close to a parody') and other fields.

As regards literature, Russian borrowed several Italian terms through French intermediary; burlésk, páskvil', sonét, stáns and triolét are the most current. Burlésk, dating from the 19th century, displays no direct Italian variants. On the other hand páskvil', denoting a satirical lampoon, was exposed to influences of several languages. Its origin goes back to the Italian personal name Pasquino, given in the early 16th century to a statue in Rome, on which defamatory Latin verses were posted. The word soon entered usage of

Western European languages, initially referring to the statue, then acquiring the meaning of 'satirical writing' in general (cf. Fr. pasquil, pasquin; Ger. Pasquill; Eng. pasquil). Páskvil' appeared in Russian in Peter's time as a French and German loan; the variant paškvil', influenced by Polish paszkwil, was common until the end of the century, despite the fact that the form with -s- prevailed from the 1730's. The terms sonét and stáns, pertaining to poetry, were attested in the 1750's as French loans; the variant stánsa was taken from Italian stanza. Sonét is also a direct Italianism, which entered Russian through translations of Francesco Petrarca, the poet who perfected this form of verses. French triolét, a derivation from Italian trío ('music in three parts'), entered Russian usage in the late 18th century to denote a poem of eight lines with two rhymes, arranged abaaabab.

A number of Italian words, relating to material culture, reached Russian through French intermediary. They may be divided into: a) Clothing accessories; b) Household objects; c) Items of social leisure.

The clothing accessories category includes fabrics, such as brokát, gréža, kanitél', levantín, and the garments kal'sóny, pantalóny, parík. The fabrics brokát and levantín, were exported from France in the 18th and 19th centuries. The word brokát, attested in Morskoj ustav of 1724, was also influenced by Polish and German Brokat. Today's Russian replaces brokát with francúzskaja párča (in Czech and other languages, brokát is still current). Kanitél', a gold or silver metallic thread

used for embroidery, is an 18th century adaptation of French cannetille, while gréža, a silk material, is a direct Italianism from séta gréggia (literally 'crude silk'); the form grež is from French grège. Kal'sóny and pantalóny are the 18th century Russian adaptations of French caleçons and pantalons.¹⁶ The fashion of wearing a wig was introduced in Italy from France about 1670, and flourished throughout the 18th century. French and Italian styles of wig appeared in Russia in the Petrine era, but the vogue reached its peak during the reigns of the three Empresses. The French word perruque was initially borrowed in the Middle Ages from Italian parrucca in the basic sense of 'a head of hair', and the meaning of 'a wig' was acquired in 17th century French, which diffused it with the style to Italian and other languages, including Russian. In the early 18th century, Russian also documents the forms paruka and peruka, borrowed from Italian, and through German Perücke and Polish peruka.

The category of household objects includes bokál, štóra, girljándá. French bocal, denoting a small flask, appeared in Russian in 1732 as bokal; the variant pokal is a Petrine loan from German Pokal. Štóra, a window-curtain, is considered by Russian etymologists a Gallicism of 1707. The word was also introduced by Italian decorators, working in Russia; it shows more phonetical affinities with Italian stora than with French store. The German form Štor, which influenced permanently the pronunciation of the initial sibilant, is documented since the second half of the 18th century. Girljándá, denoting a wreath of flow-

ers, was current in the French form girland since 1780 until the 1830's, when the Italian variant girlanda appeared (later with the iotized -l-).

The last group, comprising items of social leisure, contains names of balls, riotous festivities, disguise accessories, games and gambling: maskarád, karnavál, máska, dominó, gambít, kazínó. Russian maskarád, karnavál and máska are 18th century Gallicisms, which were exposed to other foreign influences, particularly of Polish and German. Maškara, a variation of máska, borrowed about 1698 from Polish maszkara via Byelorussian and Ukrainian maškara, appeared in 1736 in the Italian form maskera, soon replaced by the present Gallicism maskara. The word is frequently employed pejoratively (cf. Czech maškara in the sense of 'a ridiculously dressed person'). Dominó, denoting a game as well as a cloak with a half-mask, and kazínó, a gambling room, are 18th century Gallicisms, possibly also borrowed directly from Italian; they both show great stability throughout their historical development. The similar observation applies to gambít, a 19th century Gallicism for a chess-game.

Other Gallicisms of Italian origin are represented in Russian sporadically. Kaval'káda, kar'ér and vól't, dating from the 18th century, are semantically connected with horseriding. Biržakova considers kaval'káda a French loan of the Spanish source cavalcade; the French word, however, comes from Italian cavalcata (the French suffix -ada is influenced by the Piemontese pronunciation [áda] of Italian [ata]). Kar'ér denotes the most rapid movement of a horse; the Italian variant

kar'éra, attested in 1765 as kariera, belongs to an entirely different semantic field with its meaning of 'a personal advancement and success in life' (cf. Eng. career). Vól't is taken from French volte, which in turn is a Middle Ages Italianism from vòlta ('an act of turning'); hence, there is no relation to vól't, a term in physics (see vól't, E1.8). Another equestrian term of Italian origin, val'tráp, entered Russian only through German Waltrappe (cf. Ital. gualdrappa, but French housse de cheval).

Furthermore, we find two terms of navigation, bussól' and portulán, showing the influence of French. Bussól', a magnetic compass, was developed by Italians in the Middle Ages, and portulán was used in the same epoch by Italian sailors as a guide of ships. Both instruments were adopted by Western European countries in the 16-17th centuries. Russian documents these terms from the last century only; the instrument bussól' is known in Russia since Peter the Great under the name kómpas, borrowed directly from Italian compasso and through German Kompass.

Èstaféta, gabión, kantalúp(ka), kaskád, modél, muflón, pedánt, Šarlatán, sutána and a few other Italianisms, which entered Russian via French, may be classified under miscellaneous. They all bear an international character, and appeared in Russian between the 18th and 19th centuries (cf. Eng. estafette, gabion, cantaloup, cascade, model, mouflon, pedant, charlatan, soutane). Of these, èstaféta in the sense of 'a messenger', borrowed in the Petrine era from Italian in the form stafeta, and through Polish and German as Štáfeta and Štáfet respective-

ly, is documented as a Gallicism since 1735. As a term of sport, èsta-féta is known from the present century.

Italian exerted a strong influence on the 16-17th century French military vocabulary, which was afterwards partially diffused into German. In the Petrine era, German acted as an intermediary in transmitting military terms of Italian origin into Russian. Among them we find kampánija, kanonír, kazemát, parapét, sápa, špaléra. In some instances, these loan-words were influenced by Polish. A parallel trend is observed in baldaxín (a kind of rich brocade of gold and silk, originally exported by Italians from Bagdad), and cukát (a name of a candied fruit).

Granít, an igneous rock, and morel', a cherry tree, are 18th century Italian loans, borrowed through German, French and Polish intermediaries.¹⁷ The Italianisms diletánt and rása are International words of a high frequency; they entered Russian in the 19th century via German and French. A small group of Italian loans shows no other intermediary, except German; here belong fínt, grúppa, marcipán, salfétka (cf. Ger. Fint, Gruppe, Marzipan, Salvette).

The Italian terminology of commerce and finances was diffused into Western European languages in the Middle Ages. Russian documents several commercial terms from Peter the Great, borrowed through the intermediary of German (bank, bankír, bankrót, markitánt, trassát, trassánt), occasionally French (bank), Polish (markitánt) and Dutch (bankrót). Two German loans, karát and kartél', underwent semantic changes. Italian caràto, dating from the 13th century, was attested in earlier examples

as a term of trade and financial transactions. German borrowed it from 16th century French in the sense of 'a measure for precious stones'; this meaning is documented in today's Russian karát. In 1703 Peter used kartél in the sense of 'an agreement between hostile countries, concerning the exchange of prisoners'; in the 19th century the word acquired a commercial connotation of 'an agreement of prices'.

The transmission of Italian borrowings into the Russian vocabulary through intermediaries of other languages than the specified in the "Lexicon" and "Addenda" has not been observed.

FOOTNOTES

- 1 The classification into direct and indirect Italian borrowings must be viewed with certain restrictions. During their historical penetration into Russian, a very small number of loans entered the vocabulary only from Italian, or through an intermediary of one single language. Our criteria of dividing loan material into the "Lexicon" and "Addenda" have been determined, as a rule, by surviving forms in today's Russian; there are, however, a few exceptions to this pattern (cf. prestidižitátor, térc).
- 2 Russian koljáska is an Italian loan, which shows the following route of entrance: Slavic koleso penetrated through Czech kolesa into German. German Kalesche was documented in 1656 in French in the form calèche; later this Gallicism entered Italian usage as calesse, which finally appeared in Russian with significant phonemic substitution.
- 3 Stanisław Kochman, Polsko-rosyjskie kontakty językowe w zakresie słownictwa w XVII wieku (Warsaw: Zakład Narodowy im. Ossolińskich, 1967), p. 114.
- 4 F.P. Sorokoletov, Istorija voennoj leksiki v russkom jazyke XI-XVII vv. (Leningrad: Nauka, 1970), p. 275.
- 5 "Putešestvie stol'nika P.A. Tolstago v Italiju v 1697-1699gg." Russkij arxiv (Moscow: Tip. M.G. Volčanikova, kn. II, No 5-8, 1888), p. 47.
- 6 P.Ja. Černyx, Očerki russkoj istoričeskoj leksikologii (Moscow: MGU, 1956), p. 236.
- 7 This information is found in N.I. Novikov's Drevnjaja rossijskaja vivliofika (Moscow, 1788-91), vol. 4, pp. 142-339.
- 8 Aristov, op. cit., p. 98.
- 9 Kátarga, a large vessel of some 300 oars, was rowed by slaves or convicts; whence 18th century Russian soslat' na kátorgi, or

soslat' na galéry, which later gave kátorga in the sense of 'a penal servitude' (cf. Cz. galeje, Eng. galley-slave).

¹⁰ In this respect Praz (op. cit., p. 26) quotes Milton's Paradise Lost (Books X):

Forth rush the Levant and the Ponent winds...
Sirocco and Libecchio.

¹¹ H. Leeming, "Italian words in prepetrine sources." Annali dell'Istituto Universitario (Sezione Slava, IX, 1966), p. 207.

¹² Vinogradov, op. cit., p. 55.

¹³ Arkad'eva, op. cit., p. 11.

¹⁴ Bambošada, formed upon the sobriquet Bamboccio (literally 'a doll, marionette') of the 17th century Dutch painter Pieter van Laer, who was of a grotesquely short figure, referred to humorous scenes of painting popularized in Italy by van Laer. The method of guáš' painting was introduced in Russia at the Vystavka Akademii xudožestv early in the 19th century.

¹⁵ The buffoon Arlekín and other dzánni of the Italian comedy were known in Russia before the arrival of the Commedia dell'arte in St. Petersburg in the 18th century due to its successful tournées in France, Spain, England and other countries of Europe. Aside from the valet Arlekín, Russian spectators admired his beloved Kolombína, his master Pantalóne, and the boastful fellow Skaramuccio. The farcical gestures lacci were also popular on the Russian theatrical stage of the 18th century.

¹⁶ The word pantalons was derived in 18th century French from the Venetian character of the Commedia dell'arte, Pantalone, wearing typical bag-trousers. Early in the 19th century the French word returned as a semantic loan to Italian in the form pantalóni.

¹⁷ The cherry tree morel' is documented in the form morela through Polish intermediary; another variant amarél' is possibly of a direct entrance from Italian amarélla.

CHAPTER IV

OBSERVATIONS ON ITALIAN LOAN-WORDS IN RUSSIAN

It is beyond our scope to analyse meticulously the adaptation of Italianisms into Russian and, therefore, the contribution to this particular field of scholarship is limited to some basic principles of a lexical, phonetical, morphological and semantic nature, observed from our investigated material, in order to clarify the process of assimilation of Italian loan-words.

a) Lexical Observations

It is a common knowledge among specialists of the Slavonic languages that modern Russian is highly receptive to lexical borrowings. The nationalistic tendencies of Admiral Šiškov (1754-1841) and his followers in the past, as well as the efforts of some Soviet leaders in the present, to purge the language of foreign lexical intruders have not been very successful, since the contemporary Russian literary vocabulary contains almost 25% of foreign elements.¹ Among these, Italian loans form a small group; their number would slightly exceed one thousand, provided that musical terms, obsolete words (weights and measures), and indirect Italianisms are taken into consideration.

There are some three hundred fifty Italian words active in today's

Russian, which are treated in the "Lexicon" and "Addenda to the Lexicon" of the present work. All lexical material initially gathered has been carefully sifted before its inclusion into the Chapter II and III. Eliminated are the following:

- 1) Uniform Italian musical terminology, which has conquered many languages of the world (adázio, allégro, andánte, dól'če, kantánte, lárgo, mól'to, noktúrno, p'jáno, skérco);
- 2) Italian words and expressions unassimilated in Russian and written in the Latin script (subito, dolce vita, eppur si muove!, finita la commedia, tutti frutti); so-called Fremdwörter by German linguists;
- 3) Ancient and modern Italian monetary units (darini, denajo, kaboletto, kasetto, liracca, pikkiolo, dukát, lira);
- 4) Obsolete Italian weights and measures (kantarello, provenda, brenta, kampo, metadella, pertika);
- 5) Rare Italian loan-words which have completely disappeared from Russian (abrašio, 'a coarse fabric'; bardil'o, 'a sort of marble'; skerlievo, 'a kind of venereal disease'); cf. so-called Kurakinisms, p. 44.
- 6) Italian toponymic and anthroponymic names and their derivations (Rim, Dánte, karrárskij mrámor);
- 7) Recent Italianisms which have not been yet recorded by Russian dictionaries of foreign words (spagetti, mortadella);

- 8) Italian borrowings on which very little information is available in contemporary Russian (ćómpi, fiunáry);
- 9) Words of doubtful Italian origin (pomélló, benzín).

By the uniform Italian terminology of music we understand any musical term, which has acquired an international character. The complexity of this category constitutes one of the major criteria for its omission from the present study. The group of musical nomenclature would be better investigated by employing a fundamentally different approach from the one, adopted in our "Lexicon." Some musical words would require an etymological clarification and establishment of their historical import into Russian, but the main emphasis should be on their development in the receiver-language, such as classification by specific affinities, polysemy, semantic extension and shifting, series of synonyms, and so forth. This task has been partially accomplished by the Soviet students Š.A. Samušia, Ž.A. Nazarova and E.V. Arkad'eva, who have written their Kandidat theses on the topic of musical terminology in Russian (see "Bibliography"). While Samušia pays little attention to musical terms from the viewpoint of borrowing, Nazarova gives a comprehensive history of the penetration of Italian, French and German musical instruments nomenclature into Russian, and Arkad'eva explores the semantic aspect of general Russian musical terminology, borrowed from Italian.

In the course of the 18th and 19th centuries, a majority of

musical words and expressions were known in their Italian model forms (animato, destra, discreto, doloroso, martellato, tremando, abbassamento di mano, con brio, meno forte); later, however, most of them underwent graphical and morphological changes (al't, ažitáto, baritón, bel'kánto, čeléstá, intermécco, konservatórija, mandolína, rečitatív, violončél'). Although usage of many borrowed musical terms is limited to their specific contexts, a small group of them manifests features of an active word-fund in Russian, such as semantic extension (cf. diletánt, virtuóz, solíst) and derivational abilities (ópera, -nyj; diletánt, -stvo; finál, -al'nyj).

The group of Fremdwörter, which, up to the present day, has not been subjected to the graphical and morphological adaptation in Russian, consists of a relatively small number of musical expressions (nel tempo, a cappella), and of phrases of a general nature, employed in literature, and by individual speakers to flavour their vocabulary (se non è vero, è ben trovato, tempi passati). There is, however, a tendency to naturalize these loan-words, if they show a high occurrence (cf. mezza voce and mécca vóče, feroce and feróče).

Italian monetary units, weights and measures, and other obsolete words in contemporary Russian, have not been of any special importance to our research and thus, are excluded from the "Lexicon". Many of them were recorded by an individual compiler (^Yudinov) or writer (Kurakin), and have never reached a larger audience. They amount to some three hundred words, and can be found in 18th and 19th centuries

Russian lexicographical sources, such as Čulkov's Slovar' inostrannyx slov (1769), Burdon and Mixel's son's Slovotolkovatel' 30,000. inostrannyx slov (1866, 1880), Čudinov's Slovar' inostrannyx slov (1894), and partially also in Smirnov's "Zapadnoe vlijanie na russkij jazyk v petrovskuju èpoxu" (1910). The main body of the "Lexicon" lists only those obsolete words, archaisms and historicisms, which are recorded by the 17 volumes Russian dictionary (ANS), technical glossaries and other recent sources (cf. skal'óla, dož, fóra, komediánt, infljuèncá, kamórra).

Names of towns, rivers, mountains and other geographical regions, together with personal and family names, belong to the most stable elements of a borrowed vocabulary. Italian toponyms and anthroponyms are either transliterated into Russian (Ferrára, Sièna, Tintorétto), or receive their Russified equivalents (Venécija, Neapól'; cf. Cz. Benátka, Neapol; Eng. Venice, Naples). A very few toponymic derivations are documented; as a rule, these are names of natural material (bolónskij kámen', karrárskij mrámor, siénskaja zémľja), human products (kremónskie skrípki), botanical and zoological species (bolónka in the sense of 'a small lap dog'), and of other particularities, typical for a given region, such as architectural styles (toskánskij órder).

The latest Italian loans which have not appeared yet in the consulted Russian dictionaries, have not been treated in this paper. As already pointed out, contemporary vocabularies are enriched pri-

marily by scientific and technological terminology of the English source; hence, a language of the artistic supremacy like Italian offers little today. Nevertheless, there are martíni, mortadélla, spagétti and some other names of the Italian culinary art (including aperitives, wines and liquors), which dominate the list of the most recent loan-words in Russian and other languages (cf. Eng. dry Martini; Serbocr. parmezan, špageti, chianti; Bulg. mortadella).

Some relatively recent Italian words have been recorded only by Russian dictionaries of foreign words, beginning with the 1930-40's. They concern the science of agriculture in Italy and Russia: Ćompi ('wool carders'),² fiunáry ('rivers of the Mediterranean conducting water only in Spring and Fall rainy seasons') and burát ('a mill-machine used in the Soviet Union for cleaning grains').

A few words, attributed to an Italian provenance by recognized specialists of Russian lexicology (Šanskij, Gal'di, Hüttl-Worth and others), have been identified as non-Italian after a careful examination and, thus, excluded from the manuscript. These show either semantic differences in Italian and Russian (pomélllo, toréc),³ or an inaccurate determination of their historical penetration into Russian (kapucín, benzín).⁴

In interpreting our investigated material in terms of quantity and range of usage, we may conclude that a majority of Italianisms

does not belong to the nationwide vocabulary of Russian. The highest number of borrowings goes to the terminology of music, narrowly specialized with the exception of a few words, which either describe concepts publicly known (cf. ópera as an artistic entertainment), or which have enlarged their meaning beyond the border of the musical world (cf. kvar­tét as a term of sport, and diletánt in the sense of 'a superficial amateur'). The next largest group is the sphere of fine arts (architecture, sculpture, painting, artistic decoration), handicraft (engraving, ceramics) and performing arts (theatre, dancing), representing 31% of Italianisms in our "Lexicon". This group primarily contains specific, limited in their use trade-words, but their number, reaching the man in the street, is higher here than in the field of music (cf. bel'vedér, galeréja, kúpol, vílla, karikatúra, komediant, stúdi.ja). Universal usage of some of these terms is frequently due to their polysemic character (cf. karikatúra, komediant).

Italian cities (Venice, Genoa, Pisa, Amalfi), holding the supremacy in commercial affairs during the Middle Ages, and acting as a trading link between the Levant and Europe, disseminated business terms of accounting, banking, money exchange, coins, weights, measures, custom and tolls all over the world. Consequently, our "Lexicon" reflects the flourishing activities of Italian traders in 10% of the total amount of the loanwords. It is not without interest to underline that their number would almost double, if all Italian commercial terms initially gathered for our research, such as a-kónto, báńko, dáto,

del'krédere, fústi, kásko, loko, minello, oblígo, retrátta, ristorno, would have been included in the "Lexicon" (see Eliminated Items 3), 4), 5) and 8), pp. 237-38).

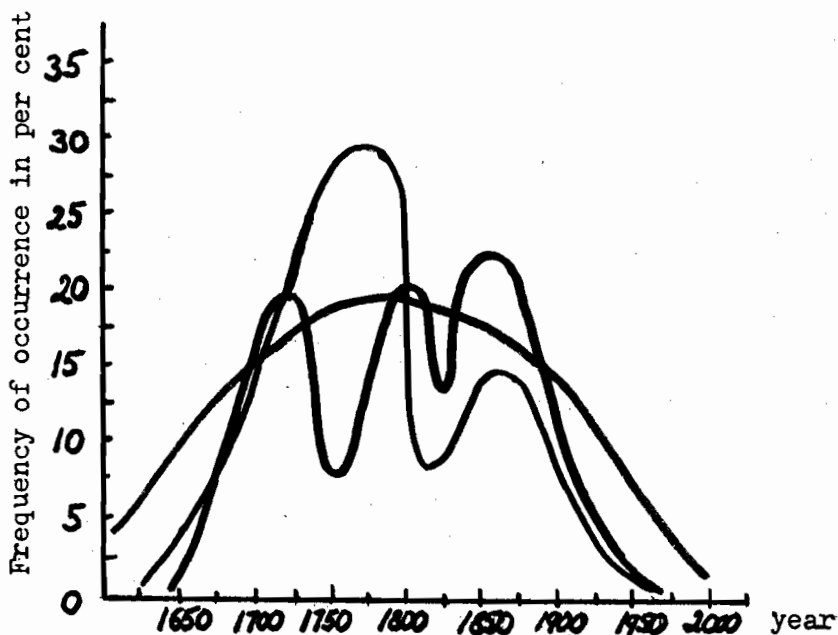
Borrowed Italian military and naval terms have survived in Russian in a small quantity; on a rating scale of our "Lexicon" they are represented by 9% only. Their range of usage is strictly technical (marémma, tromb), semi-technical (brigantína, infantérija) or nationwide (mol). The total number of pre- and post- Petrine military and naval Italianisms is represented in Russian by some fifty words, while in other languages (French, Modern Greek, Turkish, Egyptian Arabic) are hundreds.⁵

Highly technical terms in physics, chemistry and geology (nejtríno, pátina, sol'fatára) reach 9% of borrowings in the "Lexicon". Another 9% belong to the sphere of biology, comprising scientific nomenclature (madrepóra, mattióla), as well as very general words (pomidór, sardína). Next ranges the category of political institutions, and collective and unlawful behaviour with 8% of a passive word-fund, such as historicisms (podestá, sin'oríja, irredénta) and exoticisms (máfijsa). Literary terminology in our "Lexicon" is mainly highly specialized (kvatročénto, tercína), while medical, denoting in general diseases widely known (infljuénca, maljaríja, skarlatína), has a more universal character. Each of them carry a load of approximately 3,5% of Italian borrowings. The group of leisure and play, represented by 6%, is of semi-technical (terc, inkvartáta) and widespread usage (tombolá, sál'to). The remaining 11% of the "Lexicon" include words in nutrition, communication,

social status and miscellaneous. Diverse in their semantic nature, they are unified (with certain restrictions) by a common feature of nationwide usage (makaróny, gazéta, baronéssa, brávo).

As regards frequency, ten direct and indirect Italianisms belong among the most current four thousand words of contemporary Russian.⁶ They deal with an everyday life-style of a Soviet citizen (balkón, gazéta, fábrika, konféta), with artistic aspirations of the Soviet society (balét, ópera, pianíno), and with the military protection of the country (soldát, granáta, kómpas).

The percent distribution by years of our investigated material can be indicated conveniently in a diagram:



The occurrence of Italian loans in our "Lexicon" is of a trimodal distribution with the highest percentage by the 1850's (red line), while the estimated occurrence of current direct Italianisms, including the terminology of music, gives a bimodal distribution with the peak of entrance in the 18th century (blue line). If we consider separately a distribution of direct and indirect Italianisms (including musical terms) before, during and after Peter the Great, the approximate form would be platykurtic (green line).

The "Outline of Italo-Russian Cultural Relations" in the Chapter I basically reveals the process of entrance of Italianisms into Russian in terms of extra-linguistic (cultural) stimuli. Any act of borrowing from foreign languages is conditioned by linguistic as well as extra-linguistic factors. The American linguist Charles Hockett discerns two motives for borrowing: 1) prestige, and 2) need-filling.⁷ His thesis can be applied to our subject with a certain caution because of the international character of many Italianisms. Thus, in accordance with our lexical observations on Italian components in Russian, we distinguish three major factors of borrowing:

- 1) dependence on the international vocabulary (linguistic factor)
- 2) need-filling (linguistic factor)
- 3) prestige (extra-linguistic factor)

We underline the dependence on the international vocabulary as the primary condition of borrowing for the reasons that:

- a) many Italian loan-words were diffused into Russian only through the intermediary of another language (kavalér, medál', kanonír, kantón);
- b) some were subjected to simultaneous Italian and other (Western) European influences, the latter being decisive for their survival and stabilization in Russian (èstaféta, grafín, perl, markíz, p'edestál, arxitráv).

The terminology of fine arts and sciences is the leading domain, the linguistic destiny of which depends on conditions of the external (international) lexical fund. Words of a general nature (food products, garments, travelling accessories, games, and so on) are much less exposed to this borrowing factor. For a better comprehension of this concept, we may compare highly technical and very general Italian loans in languages, which represent the so-called international vocabulary, for instance, English and French, with the corresponding equivalents in the East and West Slavonic groups in order to determine the degree of dependence of Italianisms in Russian (and other Slavonic languages) on the international vocabulary (see Table 1 and 2 on the next page).

An analysis of the examples in the tables 1 and 2 reveals two trends:

- a) The degree of the linguistic factor of dependence on the inter-

national vocabulary is very high in the sphere of scientific and technical lexical material (our sample shows the dependence of 100%);

- b) The degree of the dependence on the international vocabulary in the sphere of everyday usage is minimal (our pattern indicates zero).

Technical usage				
International vocabulary		East Slavonic	West Slavonic	
English	French	Russian	Polish	Czech
<u>loggia</u>	<u>loggia</u>	<u>lódžija</u>	<u>loggia</u>	<u>lodžie</u>
<u>torso</u>	<u>torse</u>	<u>tors</u>	<u>tors</u>	<u>torzo</u>
<u>patina</u>	<u>patine</u>	<u>pátina</u>	<u>patyna</u>	<u>patina</u>

Table 1 (Words of Italian origin are underlined)

Everyday usage				
International vocabulary		East Slavonic	West Slavonic	
English	French	Russian	Polish	Czech
<u>caress</u>	<u>caresser</u>	gládit'	gładzić	hladit
<u>moustache</u>	<u>moustache</u>	usý	wąsy	knírek
<u>umbrella</u>	<u>ombrelle</u>	zóntik	parasol	deštník

Table 2 (Words of Italian origin are underlined)

In neither case is this theory reflected in practice as schematically as our specimens demonstrate. As a matter of fact, the element of the dependence on the international vocabulary is correlated to the need-filling and prestige factors; otherwise, it could be assumed, for instance, that all scientific and technical Italianisms in English and French are found in Russian, or vice versa, that no general English and French words of Italian origin entered usage of the Slavonic languages. Yet, we find in English gianetton (a military term denoting 'a kind of lance'), spontoon ('a half-pike carried by infantry officers'), and in French muserole (a term in equitation), orméger ('to moor a ship'), and many other technical terms of Italian origin, which have never penetrated into the Slavonic languages.⁸ Obviously, there was no linguistic need (own equivalents for these concepts have already existed), or practical, physical and psychological necessities (objects and concepts have remained unknown to peoples of these cultures) to borrow such words.

On the other hand, Russian documents apartament and other general loan-words of Italian origin, borrowed through French intermediary, despite having its own equivalent for the object (cf. Cz. apartmá). Hence, the extra-linguistic factor of the prestige (social prestige, snobism, and so on) is in operation. As we observe, this type of loan-words, termed emprunt de luxe or Luxuslehnwörter by the French scholar, Louis Deroy, and by German linguists, is closely related to our factor of the dependence on the international vocabulary. A number of

Italian emprunt de luxe entered Russian and other Slavic languages through French only after the main influx of Italian upon Eastern Europe. France itself was strongly influenced socially (moral, manners, fashions, balls, dinner courses, articles of luxury) and linguistically by Italy in the 16th century. If fashionable Italian words had not been assimilated in French (and other Western European vocabularies), many of them would not have seen life in the Slavonic languages.

The concept of borrowing Italian words of a general nature by the Slavonic languages is a complex one. The study of the examples below (table 3) shows that:

Everyday usage				
West Slavonic		East Slavonic	International vocabulary	
Czech	Polish	Russian	English	French
<u>chasa</u>	<u>chasa</u>	čéljad'	servants	servantes
<u>bandur</u>	bułka	búlka	roll	petit pain
kufr	kufer	<u>baúl</u>	trunk	bahut

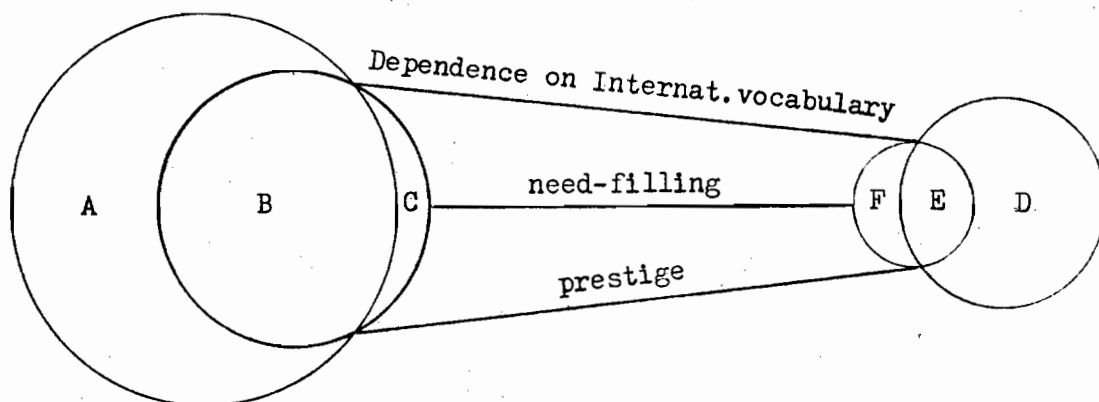
Table 3 (Words of Italian origin are underlined)

- a) A nationwide Italian loan may have not been borrowed by Western European languages, but only by a closely related group of the Slavonic tongues (cf. Czech, Slovak and Polish chasa);

- b) An Italian loan of everyday usage of a non-international character may have been borrowed only by a single language of the Slavonic group (cf. Cz. bandur, a phonetic and morphological adaptation of Ital. pane duro).

Our chosen examples in the table 3 (Czech and Polish chasa, Czech bandur) describe very concrete notions for which each borrowing language had its native words long before adopting the Italian equivalent (cf. Czech čeládka, čeled; Polish czeladź; Czech houska). Therefore, it may be concluded that here, the law of the linguistic and extralinguistic borrowing factors of the dependence on the international vocabulary, need-filling and prestige were reduced to minimum and, that other stimuli of borrowing were operating (historical, geographical, sociological conditions, and so forth).⁹

The summary of the theories on the borrowing factors applicable to Italian loan-words in Russian and other Slavic languages can be represented graphically in the following manner:



Explanation of the symbols:

- A - Technical international Italianisms non-reflected in the Slavonic languages
- B - Technical Italianisms in the Slavonic languages, dependent on the international vocabulary
- C - Technical Italianisms in the Slavonic languages, non-dependent on the international vocabulary
- D - General international Italianisms non-reflected in the Slavonic languages
- E - General Italianisms in the Slavonic languages, dependent on the international vocabulary
- F - General Italianisms in the Slavonic languages, non-dependent on the international vocabulary

b) Phonetical Observations

Observations based on our word-list show that 25% of Italian loans do not manifest any graphical change in Russian, except for the transliteration in the Cyrillic (cf. básta, brávo, brútto, lavánda, lagúna, marémma, pellágra, regáta, trátta, sórgo). Phonemes of some of these Italian words are interpreted in Russian quite similarly and, therefore, the pronunciation of such borrowings is very close to their models (cf. Russ. and Ital. bánda, bóra, fírma, fóra, láva, pásta, pórtó, tára). As a matter of fact, the vowel system of standard Italian (based on the typical pronunciation of Tuscany), comprising seven sounds [a], [e],

[ɛ], [i], [o], [ɔ], [ʊ], is easily substituted by five Russian vowel phonemes [a], [e], [i], [o], [u] and their allophones; similarly, most Italian consonants easily find their approximate counterparts in Russian. Phonemic substitution of Italian sounds does not involve for the Russian speaker such problems as, for instance, do some sounds of English and other languages, whose vowel and consonant systems are quite different from the Russian ones.

Italian a is rendered in Russian orthography as a (cf. palácco < palàzzo, marémma < marémma), ja, particularly after l and i (cf. piljástra < pilàstro, maljaríja < malària), or is simply left out (cf. spárža < sparàgio, kúpol < cúpola). The omission of a occurs very rarely medially, but often finally; the latter usually displays simultaneous influences of French or German (occasionally Polish and Dutch). This pattern is also characteristic for the final e and o (cf. baúl < baúle, pomidór < pomidòro). If the final vowel is preceded by a double consonant, the ending is simplified by dropping both the vowel and the last consonant (cf. grot < gròtta, soffít < soffítto). The remaining Italian vowels e, i, o, u show no graphical difficulties in Russian. The final e of masculine and feminine nouns occasionally changes into a (cf. kampaníla < campaníle, kancóna < canzóna), o, possibly under the influence of akan'e, is sometimes written as a (cf. árka < àrco, brigantína < brigantíno, trafarét < traforètto), and u is iotized, following the palatalized l and t (cf. feljúga < felúca, valjúta < valuta, miniatjúra < miniatúra).

In the Tuscan pronunciation all vowels are sounded clearly even in unstressed syllables,¹⁰ while most of the Russian vowels are pronounced distinctly only when they are stressed (with the exception of u). Thus, for instance, the original unaccented [o] in rotónda receives in Russian an equivalent of [ɐ] as in palácco, or [o] and [a] in pre-tonic and post-tonic syllables are reduced to [ə] (cf. kolorít, butafor, móttö). Furthermore, the unstressed Italian [e] is rendered in loan-words almost like [ɪ] (cf. komedíánt, balerína), and the stressed [e], found between two soft consonants, is closed in the pronunciation (cf. bel'vedér, čičísbéj).¹¹ The accented Russian open e, following a soft consonant in the position before a hard one, is closer to the Italian phoneme [ɛ] (cf. konféta - confètto, tarantélla - tarantèlla, trafarét - traforètto).

The Italian diphthongal system differs widely from the Russian one. The Russian diphthongs, represented in writing by the vowel letters followed by j (ij, yj, ej, èj, aj, jaj, oj, uj, juj), receive in pronunciation fifteen possible variations, while the Italian diphthongal unit distinguishes three different groups, depending on the combination of semivowels and vowels.¹² As in English, Italian has two semi-vowels [j] and [w]. Italian [j], a high front sound,¹³ never stressed and always juxtaposed to a vowel to form a syllable, is quite close to Russian [j] (cf. piàno - p'jáno). The semi-vowel [w], a high back sound¹⁴ somewhat between [u] and [v], is unknown in Russian and, hence, usually rendered as [v].

The first group of the Italian diphthongal unit comprises the ascendant diphthongs (i.e., the union of one semi-vowel and one vowel): [ja], [je], [jɛ], [jo], [jɔ], [ju] and [wa], [we], [wɛ], [wi], [wo], [wɔ]. Of these the most current in Russian are Italian borrowings with the tonic, pre-tonic and post-tonic diphthongs [ja], [jo, jɔ], [jɛ], [wa], [wɛ], [wɔ] respectively. Original [ja] as in fiàsco, piano, commediànte (tonic diphthongs), miniaturà (pre-tonic diphthong) and malària, màfia, múmmia (post-tonic diphthongs) appears in Russian either as two distinct vowels (cf. fiàsco, piano, komediant, miniatjúra), or as the iotized vowel ja, preceded in pronunciation by a clear [i], which belongs to the penultimate syllable (cf. maljaríja, máfíja, múmija). Italian words in which i does not form a diphthong with the following vowel, since its function is purely graphical, are rendered in Russian as other diphthongal borrowings (cf. Ital. bréccia, lòggia and Russ. brékčija, lódžija instead of *brékča, lódža).¹⁵ Italian [jo, jɔ], as in stúdio, scenàrio, intàrsio, viòla, is assimilated as a diphthong (cf. scenárij), as i + iotized ja, each belonging to different syllables (cf. stúdija, intársija), or is simply left in the model pattern, forming in the Russian pronunciation two separate vowels (cf. vióla). Assimilated Italian loan-words, whose model has the diphthong [jɛ] as in condottière, replace ie with the iotized e and, thus, palatalize the preceding consonant (cf. kondot'ér). Unassimilated Fremdwörter keep the original orthography, but do not retain the diphthongal pronunciation (cf. Ital. nièllo and Russ. niéllo). We may observe

in the above examples, that the Italian diphthongs [ja], [jo, jɔ] and [jɛ] lost their value in Russian, but acquired a new function, i.e., palatalized their preceding consonant. The Italian ascendant diphthongs [wa], [wɛ], [wɔ] are replaced in Russian by va, ve, vo (cf. inkvartàta < inquartàta, Gvél'fy < Guèlfi), reduced into one vowel (cf. butafór < buttafuòri), or are rendered as two syllables, if the previous consonant does not permit a cluster combination with v, such as flv-, a pair of voiceless-voiced consonants fv, and so forth (cf. infljuèncà < influenza).

The Italian descending diphthongs, belonging to the second group, consist of the vowels a, e, o + asyllabic i or u: [ai], [au], [ei], [ɛi], [eu], [ɛu], [oi], [ɔi]. Russian has a few Italian loan-words with the descending (tonic, pre-tonic and post-tonic) diphthongs; on a percentage scale of the total number of Italianisms they represent approximately 2%. The diphthongs were assimilated in various ways in the Russian phonetical and graphical systems; the asyllabic u received the value of the semi-vowel j, forming with the preceding vowel a new diphthong (cf. nejtríno < neutríno), was iotized into ju (cf. baljustráda < balaustràta), or its asyllabic u was replaced by v in Greek prefixes (cf. avtostráda < autostrada). In other instances the original Italian diphthong remains unchanged in Russian writing, but is modified in pronunciation (cf. mozáika < mosàico).

The last group of diphthongs, the so-called iati in Italian, is formed of two vowels. Russian borrowed from this category several words

ending in $[\bar{ia}]$, $[\bar{eo}]$ (cf. osteríja < ostería, sin'oríja < signoría, avárija < avaría, čičisbéj < cicisbèò, kolizéj < colossèò). Neither these diphthongs show any regular assimilation in Russian, since Italian $[\bar{ia}]$ may be replaced by the two-syllabic ija and eja (cf. loteréja < lottería), and similarly $[\bar{eo}]$ may give the Russian diphthong ej, two-syllabic eja (cf. kaméja < cammèò), and perhaps other variants. These different possibilities of the diphthongal adaptation of Italian loan-words in Russian are due to many factors, such as the sources from which the loans were borrowed (translations, oral transmission), time of penetration, influence of other languages, sphere of usage (general, scientific, technical), and so forth.

As concerns Italian consonants, some show an inaccurate assimilation in Russian. ç followed by the vowels a, o, u, or by a consonant, pronounced in Italian like Russian $[\bar{k}]$, does not generally pose any problem (cf. kancóna, korsár, kúpol, skic), while c + e, i, close in pronunciation to Russian $[\bar{ç}]$, shows some deviations (cf. duće, čičeróne, but cedrát instead of *čedrát). The regularity may be also observed in g + a, o, u, consonant, pronounced similarly to Russian $[\bar{g}]$ (cf. gazéta, pérgola, gétto), but Italian g + e, i, phonetically approximated to Russian $[\bar{dž}]$, varies (cf. lódžija < lòggia, but spárža spàragio, and ázio < àggio, instead of *spárdža, *ádžo). The medio-palatal consonant $[\bar{\lambda}]$, graphically indicated by the cluster gl, is very close to the sound of the Russian palatalized l', but once again, it shows variations in Russian (cf. kanál'ja, passakál'ja, but intálija

instead of *intál'ja). The Italian letter-group gn is easily rendered as the Russian palatalized n (cf. sin'oríja). The Italian voiceless /s/, found before a voiceless consonant, in a double consonant and in initial positions before a vowel, corresponds to Russian s; it is basically accurately assimilated in Russian (cf. impóst, passakál'ja, soffít). However, s before the voiced consonants b, d, g, v, m, n, l, r, sounding as Russian /z/, is written and pronounced correctly only in Italian borrowings, ending in -ismo (i.e., in the Russian suffix -izm);¹⁶ in other cases only s is observed (cf. sbir, sgraffító, smál'ta instead of *zbir, *zgraffító, *zmál'ta). Where s before k, m, p, s, t changes into š, Polish or German influences are evident (cf. stukatúra - štukatúra, stilét - štilét, spaléry - špaléry, páskvil' - páškvil', kaskád - kaškád). The intervocal Italian s is pronounced in Northern Italy as voiced /z/, in Tuscany as both /z/ and /s/, and in the rest of the country as /s/; in Russian it is primarily rendered as z (cf. rizalít, kazárma, avízo). The group sc, followed by i, e, sounds similar to the Russian fricatives /ši/, /še/, but is higher; it is written and pronounced in Italian borrowings either as ši, še, or as sci, sce (cf. fašizm and scenárij; also Czech scénář). Italian sc + a, o, u, consonant does not cause any problem in loan-words; it is correctly rendered as /sk/ (cf. skarlatína, skorconéra). The voiceless affricate ts and the voiced dz, indicated in Italian orthography by the letter z, are both written and pronounced as the affricate c (cf. palácco < palàzzo, laccaróni < lazzaróni). The graphical device h (used in four

forms of the verb avére, in some interjections, and after c and g before e, i to indicate hard pronunciation) rarely occurs in the function of the Russian voiceless fricative x (cf. petexíi < petécchie; also Cz. petechiae, Pol. petechia). The nasal sounds (n + g, k) as in maréngo, bànca do not occur in Russian; thus, maréngo and bank are pronounced with an ordinary n-sound. The remaining Italian consonants easily find phonetical and graphical substitutin in Russian, being frequently subjected to the process of palatalization (cf. vén-dita, pátina, osteríja).¹⁷

The Italian feature of doubling consonants is somewhat retained in written Russian. There is no rule for preserving a double consonant in a borrowed word. In general, it is observed that older loan-words of a high frequency have the tendency to simplify the model double consonant (cf. konféta, skarlatína, gazéta), while technical and scientific terms, especially recent ones, preserve them (cf. mal'sékkó, terramáry, mákkija). There are, however, many exceptions: novélla, ballerína, palafíty. The typical Italian pronunciation of double consonants, indicated by prolonging the sound of consonants and by reducing the preceding vowel in length, is unknown in borrowings.

The stress pattern of Italian shows more regularity than that of Russian. While in Russian the stress may fall on any syllable, most Italian words stress the penultimate, others have the stress on the ultimate, antepenult or the fourth syllable from the end. Because of the mobility of the Russian stress, it may be assumed that

foreign words will preserve the stress pattern of the model language.¹⁸ This premise is valid only if the source of loan-words is accurately determined. Indeed, 95% of our observed Italianisms are subjected to this thesis, since they do carry the original stress. The word-stress of the remaining 5% either falls on a different syllable (cf. avárija, maljaríja, tombolá, improvizácija), or fluctuates between the stressed syllable in Italian and the preceding or following ones (cf. bazámént, bórá, konfétí, pátína, podéstá, butáfor). Some loans, whose stress differs today from the original Italian words, were stressed in the past according to their model (cf. maljaríja, initially maljárijja; avárija, initially avaríja as in Italian malària, avaría); others showed deviations in the past, but have finally retained the model word-accent (cf. obsolete stress in majolíka, mozaíka).¹⁹ Some Italianisms have acquired a new accentuation in popular speech (cf. bravó possibly by analogy with adverbs of the type mirovó,²⁰ sal'tó by analogy with pal'tó, al'parí, galèra and gálera).

c) Morphological Observations

About 90% of Italian loan-material in Russian consists of substantives. Next are adverbs, current especially in the field of music (allégro, grandiózo, maestóso, pianíssimo), while other word classes demonstrate very low occurrences. The gender pattern of Italianisms is primarily determined by their endings in Russian. Since

endings of Italian nouns are vocalic graphically, as well as phonetically in both genders in the singular and plural,²¹ it can be expected that the masculine gender will not be as frequent as in loan-words from other foreign languages.²² Indeed, 48% of Italianisms in Russian are feminine, and only 30% are masculine. 14% of loans are neuter, 4% have both masculine and feminine genders (occasionally masculine and neuter), and 4% are subjected to depluralization, or are documented only in the plural. Our figures differ from Superanskaja's statistics, showing that 58% of loan-words in Russian, borrowed from different languages, adopt the masculine gender, 37% become feminine nouns and 5% are neuter.²³ Thus, in regard to gender of the borrowed vocabulary, we may conclude that Italian is not well represented due to its particular noun vowel-endings.

Italian masculine nouns ending in -o and -e partially preserved their original gender in Russian, and partially split between feminine and neuter substantives. 53% nouns, subjected to apocope, stayed masculine (cf. kardán < cardàno, travertín < travertíno, bersal'ér < bersaglière, komediant < commediànte); 27,5% kept their endings and, therefore, became neuter (cf. inkáso, kónto, pórtó, sál'do), and 19,5% fell into a category of feminine substantives by altering the endings -o and -e into -a (cf. brónza < brónzo, kampaníla < campaníle). A very few masculines, ending in Italian in -a and -e and denoting living beings, preserved their endings without any problem of assimilation (cf. podestá by analogy with Russ. stárosta, duće by analogy with Russ. družísčē). Furthermore,

irregular Italian masculine nouns, ending in the singular in -i or in a consonant (buttafuòri, tor, volt), dropped in Russian the final vowel or remained unaltered (butafór, tor, vol't). Feminine Italian loan-words are the most regular category in regard to their models. 85,5% of Italian feminine substantives, ending in -a (or occasionally in -e), kept their final -a (or respectively substituted -e by -a) and, thus, preserved the gender (cf. belladónna < belladónna, kancóna < canzóna); only 14,5% became masculines by dropping the final vowel (cf. impòst < impòsta, tromb < trómba). At present, some 4% of loan-words still oscillate between two endings and two genders (cf. čicérón - čicérone, filigrán - filigrán', puccolán - puccolána)²⁴; a few nouns do not change the ending, but have the faculty of denoting two genders (cf. kanál'ja).

Some loans were subjected to depluralization; borrowed in the Italian plural, they function as nouns, belonging either to masculines (cf. laccaróni) or to neuters (cf. konfétti). Like many neuter Italianisms, they are undeclined in Russian (cf. fakíno, fiásko, barókkó, inkógnito, palácco). Others, having no singular (or being documented merely in the plural), replace the Italian plural morphemes -i and -e by the Russian ones (cf. agrumy, palafíty, piníoly, petexíi).²⁵ The latter group may also be classified under the so-called pluralia tantum, typical for words, appearing in pairs (cf. pantalóny).

A further division into singularia tantum can be made among Italian borrowings of all three genders. These include: a) names of metals,

minerals, chemical substances, and so on (brónza, gábbro, patina); b) names of fabrics (brokát, maréngo); c) names of food products (pásta, vermišél'); d) names of diseases and drugs (skarlatína, pel-lágra, belladónna); e) names of political movements (fašíz, sin'o-ríja); f) names implying the collective sense (bóra, bonacija); g) abstract concepts (kvatročénto, činkvečénto); h) some commercial and financial terms (ážio, tára). These singularia tantum are current in Italian and other languages; hence, they are not results of the adaptation process of borrowing in Russian.

An insignificant number of Italian nouns were imported along with a preposition or an adjective, which became in Russian a single morpheme (cf. al'frésko, mal'sékkó, bel'kánto). In other instances, we see a change of a word-class (cf. allégri in the function of a noun, or of an invariable adjective, from the original verbal imperative). Italian interjections, such as básta, brávo, are unfrequent in Russian, but productive (cf. bastovát', zabastóvka). A number of Italian borrowings have derivational abilities (cf. ópera - ópernyj, buffonáda - buffónstvo).

Many Italian words, which lose in Russian their final vowel, are phonetically influenced by French (sometimes by German). The role of French and other languages in affecting the gender is notable in indirect Italianisms, but is minimal in direct borrowings.

d) Semantic Observations

Loan material in the "Lexicon" is classified into semantic groups

according to the principal meaning of each word. Only narrow technical terms have one meaning, while loan-words of semi-technical and general usage may comprise several marginal meanings. Additional meanings may have been borrowed with the word itself, or may have developed in the receiving language as a result of a particular usage, or under the impact of other languages, and various practical circumstances.

21% of Italianisms in our Lexicon" have identical meanings with their model words. Very specific terms like akvatínta, gal'vanízm, niéllo, nejtríno, mal'sékkó, tor, fašízm, skarlatína are single-meaning words in both languages; bergamót, kaméja, passakál'ja, romanéska, and others are identically polysemic in Italian and Russian.²⁶ The arabic numeral (1) was assigned to this group of loan-words in the 3rd column of each Lexicon word-entry. 19% of loan-words have a similar semantic content as their models, but either the Italian word or the borrowing in Russian are used in a more general setting. This category, bearing the numeral (2), comprises such words as vermišél', corresponding to Italian vermicèlli in the culinary sense, but having a metaphorical usage in spoken Russian (i.e., 'intricated matters'), and kontrabánda indicating in Italian, aside from the main meaning, an illegitimate child. Many Italian words are highly polysemic and, thus, are semantically far superiour to their borrowed counterparts in Russian. These loan-words, having in the 3rd column the numeral (3), are represented in our word-list by 59%. They may have a frequent occurrence in both languages, but their sphere of usage is larger in Italian (cf. Russ.

gazéta in the sense of 'a daily periodical' with several meanings of gazzétta in Italian,²⁷ Russ. karikatúra as a drawing of grotesqueness with additional meanings in Italian, such as 'an act of loading', 'affection expressed in words or behaviour', 'an abstract exaggeration' and so on). Only 1% of borrowings is found to contain more meanings in Russian than in Italian (indicated by the numeral 4), or to have a delineated semantic volume (expressed by the numeral 5).²⁸ It must be borne in mind that in the latter case, there are always semantic affinities with the model word. For instance, allégri, standing apart from the word loteréja, belongs in Russian to the semantic grouping of masquerade entertainment, but in Italian it is merely 2nd person singular of the present tense, or the imperative (polite form) of the verb allegrare. The connection between these two concepts is found in the slogan allégri! ('cheer up'), which used to be printed on a lottery tag in Italy.

The numerical identification of a semantic volume of Italian borrowings and their model words is convenient for a quick reference, but is too schematic for a scientific approach. It tells us, for instance, that ópera comprises more meanings in Italian than in Russian, however, it does not reveal that the loan acquired some marginal meanings in Russian unknown to Italian. As a matter of fact, a number of Italian borrowings were subjected in the receiving language to semantic extension. As a rule, the process begins with abstract and refined meanings, growing out of concrete meanings,²⁹ which later may stand on

their own, and have sometimes a higher occurrence than the initial technical meaning. Such a course of semantic expansion is labelled determinologizacija by Russian linguists (Šanskij, Efremov, Akulenko). In this respect, Arkad'eva points out: a) filigrán' with several metaphorical meanings, and its adjective filigránnij, in contemporary Russian largely employed in the sense of 'over-scrupulous about trivial details' (particularly in the language of actors and other artists); b) galěrka, derived from galéréja and denoting 'the highest and cheapest tier of seats in a theatre', as well as 'the auditors occupying these seats' (cf. Eng. gallery); c) set phrases specifičeskaja miniatjúra and èstrádnaja miniatjúra, formed as extensions of the initial painting meaning of miniatjúra; d) mozáika, current in figurative usage,³⁰ as a synonym of kalejdoskóp, and occasionally employed as a term of cinema (cf. kinomozáika); e) p'edestál in the metaphorical sense of 'a high social position or an authority';³¹ f) stúdija frequent as a term denoting radio and T.V. broadcasting rooms and cinema buildings, used for shooting (cf. kinostúdija);³² g) trafarét as an instrument used in photography; h) soffít frequently employed by cinematographers to denote a lighting equipment; i) kúpol, widespread in aeronautics, and furthermore current in a phrase kúpol neba.³³

A group of direct and indirect fine arts Italian borrowings are subjects of the so-called in Russian polisemija po smežnosti ('polysemy by association'). These denote not only material, but also a technique and product related to it (akvarél', guáš', majólíka, pastél',

plastilín, terrakóta and others).³⁴ Several terms in architecture and building industry contain expressive nuances, or are employed in a figurative sense (árka, balkón, baljustráda, bel'vedér, karníz, mezo-nín, lódžija, kolónna, palácco, rotónda, villa, cókol'). On the other hand, a number of names of painting colours, instruments of decorative art, part of architectural structures, and so forth do not display any features of semantic extension or change and, hence, remain strictly confined to their specific usage (kiáro-skuro, sangína, siénna, témpera, úmbra, al'frésco, al'sékkó, mézzo-tínto, niéllo, sgraffíto, alla prima, arričiáto, accúro, buón frésco, gal'váno, pittoréski, intálija, intár-sija, akvatínta, rizalít, arxivól't, modil'ón, piljástr, bazamént, impóst, fust).

The terminology of music is also subjected to semantic shifting. Widely known musical instruments show distinctions of the polisemija po smežnosti; the term indicates the instrument and the person playing it (fanfára, fagót, fléjta, fortep'jáno, kontrabás, mandolína, pianíno, violončél'). In addition, polisemija po smežnosti is characteristic for voices (al't, bas, baritón, fal'cét, kontrál'to, mécso-sopráno, sopráno, ténor). Terms indicating the musical groups duèt, trío, kvartét, kvintét, sikstét reach the man of the street through their figurative usage (cf. trío in the sense of 'three inseparable friends'), and through the language of sport (cf. kvartét in the sense of 'a collective of four sportsmen'). Names of artistic performers contain ironical implications, if used outside a proper context (cf. maestro,

primadónna, díva).³⁵

Many common Italian borrowings in all spheres of activities (kássa, fontán, bánda, sardína, finál, oratórija, ópera and so on) have a wide scale of usage, but it is beyond our intention to present further details on their semantic development in Russian.

FOOTNOTES

¹ This information is taken from G. Hüttl-Worth's article "Foreign Borrowings in Russian," The Slavic and East European Journal, XVII (1959), p. 47. N.M. Šanskij in his Russian Lexicology (New York: Pergamon Press, 1969), p. 59, however, states that foreign words in Russian amount to "no more than ten per cent of the whole."

² Ќómpi is a historicism in Russian used in reference to a suppressed revolt of Florentine wool-combers in 1378 against an exploitation by their masters.

³ PET4-6 considers pomélló a loan from Italian pomèllo, but the Italian word denotes a spherical object. It is Italian pomèlo, a variety of a citrus fruit, which semantically corresponds to Russian pomélló (cf. Sp. pommelo in this sense). Šanskij derives Russian toréc from Italian tórso (cf. tors C5.16 in the "Lexicon"), but the Italian word has no semantic affinity with toréc, an instrument for paving streets.

⁴ Hüttl-Worth, Biržakova and other lexicologists treat Russian kapucín as an indirect Italian loan through Polish or German intermediaries. Both Polish kapucyn and German Kapuziner are derived directly from Latin; hence, there is no relation to Italian. Benzín, considered by PET an Italian borrowing, is borrowed from French benzine of Latin origin.

⁵ Naval terms alone number in French 228, in modern Greek 450, in Turkish 200, and in Arabic of Egypt 70 (B.E. Vidos, "Prestito, espansione e migrazione dei termini tecnici nelle lingue romanze e non romanze: problemi, metodo e risultati," Biblioteca dell' Archivum Romanicum, Series II, Vol. 31, 1965, pp. 53-5).

⁶ These data are collected from 4000 naibolee upotrebitel'-nyx slov russkogo jazyka, edited by N.M. Šanskij (Moscow: Russkij jazyk, 1978).

⁷ Charles F. Hockett, A Course in Modern Linguistics (New York: MacMillan, 1958), pp. 404-7.

⁸ In this respect we can also name the Italian terminology of fine arts and literature, missing in some languages of the Balkan peninsula and Orient (Rumanian, Albanian, Turkish, Arabic of Egypt and others), whose vocabularies have numerous words of Greek origin. Vidos (*op. cit.*, p. 57-8) explains this situation by cultural differences between the West and the Balkan and Orient countries. Italian artistic terms were also absent from Serbocroatian, but the situation has been changing during the past hundred years (cf. Serbocr. arabeska, galerija, freska; also literary terms duecento, trecento).

⁹ A comprehensive survey of additional factors of borrowing is given by Louis Deroy in his *L'emprunt linguistique* (Paris: Les Belles Lettres, 1956), pp. 137-87, and by U. Weinreich (*op. cit.*), pp. 51-61.

¹⁰ In some Italian dialects, particularly of the South, the pronunciation of unstressed vowels is blurred, and is perhaps somewhat closer to Russian pronouncing of vowels, rather than the Tuscan standard.

¹¹ About 15% of Italian loans are subjected to Russian akan'e and ikan'e.

¹² The Italian diphthongs may also be divided according to the position of the stress (for more details, see Muljačić's *Fonologia generale e fonologia della lingua italiana*, Bologna: 1972, G. Rohlfs' *Grammatica storica della lingua italiana e dei suoi dialetti*, Turin: 1966, A. Camilli's *Pronuncia e grafia dell'italiano*, Florence: 1974, N.F. Onesti's *Fonetica e fonologia*, Florence: 1974, and others).

¹³ This terminology is that of G. Rohlfs as used in his *Grammatica storica della lingua italiana e dei suoi dialetti*, part I, *Fonetica* (Turin: Einaudi, 1966).

¹⁴ See the previous footnote.

¹⁵ Of the suggested variants, lodža was current in the 19th century.

¹⁶ -izm is a Russian suffix used primarily with words of any foreign origin (it is occasionally added to a Russian stem; cf. leninizm) and, hence, the sound /z/ has no relation here to the Italian pronunciation of -ismo as /izmo/.

17 A small percentage of loan-words of a low occurrence have the tendency to keep the hard pronunciation of consonants before the iotized -e: [čicerónə], [poděstá] (cf. [gazáta] in the 19th century).

18 A.V. Superanskaja, Udarenie v zaimstvovannyx slovox v sovremennom russkom jazyke (Moscow: Nauka, 1968), p.10.

19 The stress on f in mozaíka prevailed during the 19th century, especially in poetry (Superanskaja, op. cit., p. 176).

20 Superanskaja, op. cit., p. 250.

21 The number of words ending in Italian in a consonant is very small. They are as a rule international derivations from Italian proper names (tor, volt), or words of foreign origin (bar, film, lapis, omnibus, sport).

22 For instance, the vast majority of English borrowings in Russian are masculine since most English words end in a consonant. A parallel result is found in other Slavonic languages: 90% of Anglicisms in Czech are masculine, 6% are feminine, and 4% are neuter or pluralia tantum (the writer's article "Pronikání anglických slov do češtiny," Přeměny, 4, 1977, p. 58). Also more Gallicisms and Germanisms than Italianisms become masculine in the Slavonic languages, because of the final silent -e in French, and a relatively high number of German words ending in a consonant.

23 A.V. Superanskaja, "Rod zaimstvovannyx suščestvitel'nyx v sovremennom russkom jazyke." Voprosy kul'tury i reči, 6 (1965), p. 47.

24 Similar variations are found in popular speech (cf. barók).

25 The Russian morpheme -y in agru^{vy} is current from the 20th cent.

26 Aside from denoting a pear, bergamót is the name of a citrus fruit, whose extract is used in perfumery; kaméja is a word for a precious stone as well as for a brooch; passakál'ja and romanéska indicate dances and music, typical for these dances.

27 Italian gazzétta, denoting a newspaper, a journal (cf. Eng. gazette, Fr. gazette), a sheet of newspaper, a coin, and so forth, is frequent in expressions, such as andare per le gazzette ('to be an object of public gossip', or 'to have a good reputation').

28 Despite our efforts to be as exact as possible, it has not been feasible to identify all meanings (particularly metaphorical and those typical for spoken Russian) of Italian loan-word material, since many of them are still unrecorded in dictionaries. Thus, judging from our numerical identification (5), semantic expansion of Italian words in Russian seems to be little productive. Basing her investigations on semantic shifting of direct and indirect Italianisms in Russian, Arkad'eva (op. cit.) reveals the contrary. We have summarized her observations on pp. 265-6.

29 Bloomfield, op. cit., p. 429.

30 Mozaika is widespread in the sense of 'a complex variety', which may apply with or without pejorative nuances to any creative work. The figurative usage is also known in Italian (and other languages), particularly in regard to a literary and musical composition, but it may have a negative shade of 'a heterogeneous mixture'.

31 The figurative meaning in p'edestál, borrowed through French piédestal, was plausibly also taken from French. Another frequent usage of Russian p'edestál is in the domain of sport in the sense of 'a platform for the first three winners'.

32 This sense of stúdiija is current in other languages (cf. Eng. studio, Cz. studio).

33 Kúpol as a term of aeronautics was perhaps influenced by French coupole, which was initially employed in a military context.

34 Loans, belonging to this particular category, are frequently prolific in derivatives: pastél'nyj, akvarél'nyj, terrakótovyj (made from terrakóta, or having a brown-red colour), and widespread among the Russian population.

35 The ironical meaning is current in other Slavic languages (cf. Cz. primadóna, maestro).

CONCLUSIONS

General linguistic conclusions have been drawn in the Chapter IV "Observations on Italian loan-words in Russian," particularly in the part dealing with Italianisms from the lexical standpoint, and thus, here is given only a summary of borrowing trends of our studied material.

Italian borrowing in the Russian vocabulary is closely related to the history of civilisation of Italy and Russia. It reflects fertile activities of Italians in Czarist Russia in the spheres of trade, industry, science, and especially arts, which may be interpreted in socio-cultural terms, as most of it was accessible to an exclusive social group. The 18th century Italian impact upon Russian proved to be profound, not only because of Peter's architectural projects and innovations in the shipbuilding industry, at which execution greatly participated Italians, but mainly because of the Empresses' interest to invest their wealth in an artistic luxury of Italian genius. The Italian element in Russian of the late 18th and of 19th centuries reflects the social and linguistic domination of France over the Empire; not only numerous words of Italian origin were transmitted through French intermediary, but also some of them previously established in the language received their Gallicised shape. Italian

lexical material of the present century, ranging from the field of politics to the field of culinary art, has been primarily diffused through the modern mass media.

Several variants of Italian borrowings are explained by different routes of their importation, and by influences of various European languages. The forms lazzaroni, lazaroni, laczaroni, lazaroni, laccaróni, ladzaroni, lazarony, laccarony show a direct oral and written (through translations) transmission from Italian, as well as an impact of other languages. As a result of linguistic and extralinguistic stimuli, and certain phonetical and morphological differences between Italian and Russian, the borrowings display deviations in their adaptation into the phonetical and morphological structure of Russian, despite the tendency to retain features of their model patterns. Semantically, Italian loan-words are dependent on their models, but in some instances they have developed new meanings in Russian without any further relation to Italian and, hence, function on their own right.

The Italian borrowing bears an international character. The spread of numerous Italianisms into Russian and their survival depend on the destiny of Italian loans in the international vocabulary. This particularly applies to scientific and technical terms, and to a lesser degree also to loan-words of everyday usage. The process is still active, and it may be expected that further Italian borrowings will be incorporated into the Russian vocabulary, due to their present

existence in European languages. Thus, the Italianism cantina, which is now current in two thirds of languages of the European continent¹ (cf. Eng. canteen, Ger. Kantine, Fr. cantine, Rum. cantina, Pol. kantyna, Cz. kantina, Hung. kantin, Carpathian dialects kantyna), will probably soon appear in standard Russian through an intermediary of a second language.

In order to establish the language of borrowing, the study of loan-words requires thorough linguistic and historical analyses. For instance, Russian počta, considered by lexicologists for a long time to be an indirect Italian loan through Polish poczta, has been recently identified as a direct Italianism due to the knowledge that the Russian word was attested in the 16th century in the forms posta and počta, while Polish had at this time only poszta, and its variant poczta, phonetically corresponding to Russian počta, appeared only in the 18th century.² This example supports our view that the topic of Italian borrowing in Russian demands a deep insight not only into Italian and Russian, but also into other languages, closely connected with the topic, such as French, Polish and German.

* * *

FOOTNOTES

¹ M. Fogarasi, "Varia Etymologia." Annali (Sezione Slava), IV (1961), pp. 60-5.

² B.A. Margarjan, "O slove počta." VJA 2 (1959), pp. 117-8. V.A. Bogorodickij (op. cit., pp. 342-3) is of the opinion that Polish poczta is an 18th century borrowing from Russian.

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