

Conocimiento Lenguaje Comunicación 6

En torno al lenguaje: nuevas aportaciones al estudio lingüístico

Andrea Ariño-Bizarro
Natalia López-Cortés
Daniel Pascual



Prensas de la Universidad
Universidad Zaragoza

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(eds.)

PRENSAS DE LA UNIVERSIDAD DE ZARAGOZA

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Conocimiento Lenguaje Comunicación

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Los límites de mi lenguaje son los límites de mi mente
LUDWIG WITTGENSTEIN

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Introducción: la relevancia de las investigaciones noveles en torno al lenguaje

El lenguaje nos hace únicos y quizá, por este motivo, la lingüística se alza como una disciplina que sigue despertando el interés de muchos jóvenes investigadores, que empiezan su andadura en el mundo académico y buscan o bien transitar y ampliar vías de estudio ya conocidas o abrir nuevos caminos de investigación lingüística. No cabe duda de que las posibilidades de acercamiento al estudio del lenguaje son y serán siempre numerosas y tratan de ahondar nuestro conocimiento sobre, por ejemplo, de qué manera los seres humanos nos relacionamos con el entorno que nos rodea mediante nuestra lengua, cómo influyen las lenguas en nuestra particular visión del mundo, de qué modo somos capaces a través de ellas de acceder a nuestro conocimiento lingüístico inconsciente pero eficientemente o cómo utilizamos el lenguaje y el discurso para conseguir nuestros propósitos comunicativos en esferas públicas y privadas de nuestras vidas. Sin embargo, el objetivo común, aun partiendo de diferentes aproximaciones, tradiciones y metodologías, es el mismo: aportar datos relevantes que permitan conocer en profundidad todas las facetas de la fascinante capacidad lingüística del ser humano y del uso que hacemos de la misma.

En torno al lenguaje: nuevas aportaciones al estudio lingüístico surge en un contexto concreto: la celebración de la XXV edición del Congreso Internacional de la Asociación de Jóvenes Lingüistas (AJL) en la Universidad de Zaragoza en el otoño de 2021. A raíz de este encuentro, que reunió a más de un centenar de investigadores no doctores, los editores del presente volumen nos planteamos el interés académico que podría suscitar compartir las investigaciones allí presentadas. En ellas no solo se evidenciaba la calidad de la investigación predoctoral en el panorama nacional e internacional, sino que los resultados de tales investigaciones también suponían un punto de inflexión para nuevas vías de indagación en el ámbito del lenguaje y de las lenguas. A la necesidad de difundir los resultados de este foro científico, se sumó nuestro afán por contribuir a la amplia trayectoria en la diseminación del conocimiento lingüístico asumida desde nuestros grupos de investigación. En este contexto, la colección *Conocimiento, lenguaje y comunicación* (Knowledge,

Language & Communication en inglés) de Prensas de la Universidad de Zaragoza es un medio idóneo para la publicación de este monográfico, por simbolizar cómo estas nuevas aproximaciones son esenciales y valiosas para conseguir hacer avanzar la investigación lingüística.

Las contribuciones que se presentan en esta obra colectiva son de diversa naturaleza, pero todas comparten un mismo hilo conductor: el propósito de plantear nuevas ópticas al estudio del lenguaje, la evolución de las lenguas y la configuración del discurso. De este modo, el propio volumen es en sí un reflejo de la transversalidad inherente a la lingüística, ya que se presentan trabajos que van desde lo morfológico hasta lo sintáctico, pasando por aspectos léxicos y pragmáticos. Por todo ello, los lectores están ante una obra colectiva cuyo propósito es lograr contribuir a la construcción de un conocimiento sistemático, crítico y objetivo (científico, al fin y al cabo) en torno al lenguaje. Así, nuestro empeño como editores ha sido que las aportaciones de estas páginas sean accesibles y sugerentes para el lector; siendo conscientes de que, como investigadores, nuestra labor no consiste únicamente en aportar nuevos datos, sino también en ponerlos a disposición de la comunidad científica global y, de manera divulgativa, al público general.

Como consecuencia, este monográfico busca ser un reflejo de la heterogeneidad de perspectivas de estudio lingüístico y atestiguar el gran abanico de técnicas que los lingüistas tenemos a nuestra disposición para acercarnos a nuestro objeto de estudio, tan multifacético. Podemos analizar documentos históricos desde una aproximación paleográfica, así como observar la producción real de los hablantes desde una perspectiva multimodal, o estudiar una categoría gramatical, como el género, en la adquisición de distintas lenguas. Para conseguir estos propósitos, las metodologías utilizadas por los autores, sustentadas en principios fundamentales de las metodologías de investigación lingüística (p.ej., Dörnyei, 2007; Litosseliti, 2010; Podesva y Sharma, 2014; Ariño-Bizarro y López-Cortés, 2022), son una muestra representativa de la diversidad de herramientas que se pueden aprovechar en la disciplina de la lingüística, combinando enfoques cualitativos, cuantitativos y mixtos, así como técnicas de análisis textual, de corte experimental y de orientación aplicada.

De esta manera, las contribuciones del volumen surgen y se desarrollan a partir de revisiones teóricas y metodológicas esenciales en los distintos campos dentro de las investigaciones lingüísticas, como son

la lingüística cognitiva (p. ej., Hijazo-Gascón, 2021; Ibarretxe-Antuñano y Valenzuela Manzanares, 2021), el análisis (crítico) del discurso (p. ej., Fairclough, 1995; Paltridge, 2012; Hart, 2020), la adquisición y enseñanza de segundas lenguas (p. ej., Ellis, 2003; Kirkpatrick, 2017; Montrul, 2016), la sociolingüística (p. ej., Hernández Campoy y Almeida, 2005; Edwards, 2009) o la traducción (p. ej., Rojo, 2018; Lertola, 2019). De ahí que el lector pueda encontrar en estas páginas propuestas que incluyen el análisis de corpus, el diseño de cuestionarios y entrevistas con hablantes, la reflexión teórica, el análisis contrastivo o las tareas experimentales. Una obra colectiva de estas características aspira, por tanto, a poner en valor cómo la suma de diferentes enfoques enriquece la labor de cualquier ámbito científico, en general, y del ámbito lingüístico, en particular.

Los temas tratados en los diferentes capítulos son asuntos de actualidad que tienen repercusión en nuestra manera de entender la sociedad del siglo XXI y en cómo medimos nuestras experiencias a través del lenguaje. En el monográfico se encuentran propuestas que teorizan sobre los cambios en el mundo globalizado de hoy en día utilizando paradigmas metafóricos para entender de qué manera la lengua contribuye al pensamiento político y filosófico. También hay contribuciones que analizan discursos que se construyen a partir de nuestro modo de vida actual, por ejemplo, mediante el vocabulario que creamos para referirnos a nuevas realidades sociales. Otras contribuciones buscan la aplicabilidad de estudios lingüísticos e interculturales para conseguir un impacto positivo a nivel educativo y profesional. Y algunas otras ofrecen propuestas desde lo lingüístico con el objetivo de contribuir al tratamiento de casos clínicos, por ejemplo, analizando las dificultades y estrategias de compensación de pacientes afásicos.

Como reflejo de la realidad lingüística plural en la que vivimos, este libro aborda la investigación de un amplio espectro de lenguas y variedades lingüísticas como el español, el chino, el portugués europeo, el griego calabrés y el catalán de Aragón. En concreto, la investigación de estas dos últimas ayuda a potenciar el estudio y la visibilización de las lenguas minoritarias con el fin de preservar un valioso patrimonio lingüístico y cultural y empoderar a sus hablantes. Además, en el monográfico se combinan propuestas escritas tanto en español como en inglés, reforzando la internacionalidad de los autores del presente volumen y la aspiración por llegar a un público heterogéneo y global en la comunicación de conocimiento científico y en la divulgación de nueva

información. El rol cada vez más predominante que desempeña el español como lengua vehicular de la ciencia (García Delgado et al., 2014) y como lengua «pluricéntrica» (Greußlich y Lebsanft, 2020) se combina con el rol asentado del inglés como lengua franca y, en especial, cuando se trata del ámbito académico (Björkman, 2013; Mauranen et al., 2016).

La suma de todos estos aspectos se materializa en las trece contribuciones que componen este monográfico, de las cuales siete están escritas en español y seis en inglés. Se comienza por los capítulos que tratan de manera general las relaciones inherentes y emergentes entre lengua y sociedad. Tras estos el lector tiene a su disposición contribuciones que hacen hincapié en el estudio de lenguas que entrañan usos muy contextualizados y, en ocasiones, minoritarios, y que desvelan su potencial lingüístico y cultural. Finalmente, se incluyen los capítulos que tratan de proporcionar aplicaciones a la sociedad a través del estudio del lenguaje y del análisis del discurso. A continuación, pasamos a presentarlos en detalle, prestando especial atención a sus enfoques analíticos, sus objetos de estudio y las novedades que aportan cada uno de ellos.

En el capítulo 1, Lorente Sánchez acerca al lector al género de los libros de secretos, un tipo de texto, muy popular en la época renacentista, en el que se recogían recetas e instrucciones para elaborar diferentes productos relacionados con la salud y la cosmética, entre otros asuntos. En concreto, se presenta un análisis novedoso de una versión manuscrita de uno de estos libros y se exponen en detalle los pasos de un análisis codicológico y paleográfico, haciendo especial hincapié en la relevancia de las decisiones relacionadas con aspectos como la tinta, la decoración, la encuadernación o las letras del ejemplar de este género discursivo.

Llamedo-Pandiella presenta en el capítulo 2 una descripción crítica y exhaustiva de tres imaginarios sociodiscursivos de las últimas décadas en los que se emplea el modelo filosófico de rizoma, que hace alusión metafórica a la idea de trama y de multiplicidad. A través de estos ejemplos, en este capítulo, se persiguen dos objetivos: reflexionar sobre la repercusión que está teniendo este modelo de pensamiento en la construcción de los imaginarios sociales y contribuir al conocimiento de este tipo de discursos metafóricos, cuya difusión provoca un impacto en el modo en que los ciudadanos del siglo XXI perciben su mundo. Mediante un análisis relacional utilizando la metáfora, el autor reflexiona sobre la construcción de discursos a nivel internacional para delinear la realidad

social global, así como sobre los efectos de tal construcción en el imaginario social colectivo.

A continuación, en el capítulo 3, Castillo-González profundiza en la presencia en nuestra lengua de neologismos que pretenden elevar la categoría de ciertas realidades sociales vinculadas con la precariedad juvenil y analiza una serie de términos léxicos a modo de glosario que demuestran la trendinización discursiva de este fenómeno socioeconómico en la prensa digital. Así, en esta (neo)lengua, muy influida por el inglés, se enmascaran situaciones precarias y se hacen pasar por prestigiosas. A través de un análisis de fragmentos periodísticos, la autora analiza estos procesos lingüísticos y reflexiona críticamente sobre cómo, potenciando recursos como la relexicalización, el discurso puede transformar nuestra percepción de la realidad, representando positivamente problemas sociales y legitimándolos mediáticamente.

Prosiguiendo con el foco en investigaciones sobre el léxico, Zhai se adentra, en el capítulo 4, en el campo semántico de las técnicas culinarias en español y en chino a través de dos perspectivas de análisis propias de la lingüística cognitiva: la polisemia conceptual y la polisemia composicional. Para ello, recurre a un corpus de diccionarios monolingües y fraseológicos en ambas lenguas, en el que analiza los verbos relativos a los actos de cocinar con el fin de exponer cómo ocurren las extensiones semánticas de estos conceptos y qué motivaciones culturales subyacen a los procesos cognitivos de metaforización de estas expresiones. Los numerosos ejemplos que ilustran estos procesos ponen de manifiesto, por un lado, correspondencias entre las dos lenguas, desencadenadas por la existencia de mecanismos cognitivos análogos, y, por otro, diferencias más notables en cuanto a la polisemia composicional.

Cantante dedica el capítulo 5 a la investigación del comportamiento de la construcción modal *ser capaz de* en la variedad europea del portugués. Tras proporcionar una revisión de la literatura sobre esta construcción en otras lenguas, la autora se centra en tests diagnósticos propuestos en trabajos previos para articular su análisis y contempla el uso que de ella se hace en portugués y en español. Se plantean dos posibles interpretaciones de la construcción objeto de estudio, una relacionada con la capacidad y otra de valor epistémico, y se contraponen estos dos valores, a raíz de la oposición estado/evento o la influencia del aspecto para demostrar las diferencias en posibles interpretaciones accidentales o en los grados de certeza expresados.

En el capítulo 6 se encuentra otro estudio enfocado a la investigación de lenguas, en este caso de carácter minoritario: Genette se centra en el estudio del griego calabrés, una variedad que puede tener su origen en el griego clásico o en el bizantino. En concreto, el autor aborda cómo las interpretaciones subjetivas de los hablantes pueden influir a la hora de estudiar los orígenes de ciertas lenguas. A partir de una encuesta a hablantes actuales de esta variedad, se plantea cómo diferentes asuntos, tales como el prestigio social de la teoría o la identificación cultural que produce en los hablantes, pueden hacer que los hablantes se decanten a favor de una u otra hipótesis y validar así su auto-identificación como parte de una comunidad de habla.

Benaiges-Saura presenta en el capítulo 7 una recopilación de léxico relativo a la flora empleado en la población de Mont-roig (Teruel), situada en la Franja de Aragón, una zona en la que conviven diferentes variedades diatópicas del catalán occidental. Este trabajo ligado a la etnobotánica aúna la implementación de técnicas tradicionales (puesto que parte de un estudio dialectal y etimológico y se recopilan datos empíricos mediante la realización de encuestas orales) con un nicho de estudio novedoso (ya que no existen investigaciones previas sobre la localidad estudiada). El análisis apunta a la convivencia de términos de variedades diatópicas distintas, poniendo en valor la singularidad lingüística de esta zona concreta.

El capítulo 8, escrito por Peiró-Márquez, explora la producción multimodal, tanto oral como gestual, de hablantes de español europeo al describir el dominio semántico del movimiento. En concreto, la autora estudia, siguiendo una perspectiva intratipológica y granular, una distinción de manera del movimiento que no es habitual en la lengua de estudio, el español: la diferencia entre el movimiento de rotación en el eje x ('rodar') y el movimiento de rotación en el eje y ('rotar sobre su propio eje'). Así pues, a través de grabaciones de vídeo que los participantes utilizan como materiales de elicitación de datos, se concluye que los gestos y las palabras no codifican por igual estas diferencias, y que la gestualidad sirve para mantener la iconicidad del evento e incluso desambiguar expresiones orales.

Los dos capítulos siguientes comparten el interés por investigar la afasia, como un problema clínico que conlleva alteraciones en el acceso y el uso de la lengua por parte de los pacientes. En el capítulo 9, Navarro Ciurana realiza un análisis multimodal sobre las construcciones lingüísticas relacionadas con el discurso referido. Haciendo uso de corpus

conversacionales, el autor traza una propuesta de análisis que se centra en los planos teórico y metodológico y que permite observar las características funcionales y formales en los discursos producidos por pacientes de afasia fluente. Las demostraciones grabadas se analizan atendiendo tanto a las características de la representación (que comprenden usos compensatorios y complementarios por parte de los pacientes) como a los recursos multimodales específicos asociados a dichas características, por ejemplo, el cambio prosódico, la gestualidad, la expresión facial o la dirección de la mirada.

En el capítulo 10, Rodríguez-Gascón y Olleta Vitoria analizan la dificultad lingüística de la anomia en pacientes afásicos. Plantean dos objetivos para su estudio: establecer una tipología para identificar los problemas de los pacientes para el acceso al contenido léxico-semántico y explorar las estrategias de estos pacientes para enfrentar tales situaciones. A partir de un diseño metodológico observacional y de caso único, las autoras describen y ejemplifican la realización de actividades con tres pacientes con tres focos principales, a saber, la denominación de objetos, la repetición de secuencias automatizadas y la fluidez en su discurso. La investigación permite observar que las palabras imaginables y concretas son más fácilmente recuperadas que las que conllevan altos niveles de abstracción, que cuanto más frecuencia de uso presenta una palabra más difícil se torna para el paciente el acceso a ella y que la dicotomía entre nombres comunes y propios es claramente percibida por los pacientes que sufren anomia.

A continuación, Gómez Carrero y Ogneva ofrecen en el capítulo 11 un estudio que contribuye a una mayor comprensión de la adquisición de los sistemas de género gramatical por parte de hablantes de una L2. Las autoras proporcionan una cuidada revisión bibliográfica de estudios recientes basados en datos experimentales, tanto con participantes cuya L1 tiene género gramatical como con participantes que no, para poder contrastar la adquisición en español de esta característica gramatical y su grado de facilidad o dificultad para los aprendices. Además, concluyen que la presencia de un sistema de género en la L1 del aprendiz ayuda a una adquisición más eficaz en la L2 por la consciencia de esta propiedad, más en el caso de las terminaciones opacas que de las transparentes, por lo que estudios futuros deberían ahondar en el grado de opacidad de los sistemas de género y en cómo esto afecta a la adquisición de los mismos por parte de los hablantes.

Por su parte, en el capítulo 12, Bausells Espín comparte los resultados preliminares de un experimento con tareas de escritura y de audio descripción, en el que analiza la producción de verbos pronominales por parte de estudiantes de español como lengua extranjera en dos tipos de tareas: la traducción interlingüística, es decir, aquella que se produce entre dos sistemas lingüísticos distintos, como, por ejemplo, el inglés y el español; y la traducción intersemiótica, esto es, aquella que se produce entre dos sistemas de distinta naturaleza, por ejemplo, entre un sistema visual (imágenes) y uno lingüístico (palabras). Los datos cuantitativos del estudio inciden en la producción de verbos pronominales comparando las diferentes tareas, mientras que los datos cualitativos arrojan luz sobre la precisión e idiomatización con respecto a los verbos pronominales halladas en las producciones de los estudiantes.

La contribución final del volumen, el capítulo 13, está firmada por Vivas-Peraza, que analiza la necesidad de una enseñanza en la clase de inglés como lengua extranjera desde una perspectiva que considere el inglés como lengua franca y la competencia comunicativa intercultural. Para ello, propone la revisión del contenido sociocultural de un libro de texto usado en el aula de inglés desde un punto de vista multimodal y discursivo y ofrece los resultados de un estudio de corte etnográfico para recabar información sobre la posible conciencia por parte de estudiantes de Educación Secundaria sobre la consideración del inglés como lengua franca. La autora pone de manifiesto que todavía hacen falta más esfuerzos por fomentar el desarrollo de dicha competencia en los aprendices y que aún persisten algunas creencias, como la asociación inconsciente de la lengua inglesa estrictamente con el mundo anglosajón.

En definitiva, *En torno al lenguaje: nuevas aportaciones al estudio lingüístico* es una obra colectiva que reúne trece investigaciones de quince jóvenes investigadores del panorama nacional e internacional, que ejemplifican de manera idónea cómo debe ser el estudio lingüístico en la actualidad: transversal, interdisciplinar, multimodal, interlingüístico y empírico.

Para cerrar esta introducción, nos gustaría dedicar unas breves líneas a agradecer el trabajo de todas las personas que se han implicado de manera activa y desinteresada en este proyecto. Este agradecimiento comprende, naturalmente, a todos los autores y autoras de los capítulos del volumen monográfico, así como a los revisores que han contribuido a garantizar una revisión por pares ciego de calidad y de carácter

constructivo para que las contribuciones fuesen coherentes, críticas e innovadoras en sus enfoques de análisis.

Debemos agradecer la ayuda económica recibida desde la Universidad de Zaragoza por parte del Vicerrectorado de Política Científica y del Instituto de Patrimonio y Humanidades (IPH), así como reconocer el apoyo de los equipos de investigación a los que pertenecemos los editores (Psylex e InterGedi). Y, finalmente, esperamos verdaderamente que el lector pueda disfrutar de los contenidos que comienzan a continuación.

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Dating an English handwritten version of *The Secrets of Alexis of Piedmont*

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1. Introduction

Compared with earlier periods of the history of the English language, Early Modern English (henceforth EModE) was characterised by the proliferation of various types of writing as a result of the cultural developments undergone in that period and, more importantly, the large number of literate readers acting as a secular audience for new genres (Nurmi, 2012: 55). Even though reading and writing were constrained to the highest strata in the early sixteenth century, where the rate of illiteracy was almost at its peak, the late sixteenth and the early seventeenth centuries witnessed the progressive transition to a bulky literacy among members of the lower classes of society. Consequently, by the beginning of the eighteenth century, almost half of men and a quarter of all women could read and write appropriately (Cressy, 1980; Nurmi, 2012).

The growth of different kinds of writings was also possible because an increasing number of readers were disposed to pay for them, somewhat due to the low cost of the writing material. Overall, the cheapness of paper, the gradual obliteration of Latin and French as vehicular languages, as well as the emergent interest in religious and encyclopaedic literature provoked a considerable rise of book production in the early fifteenth century. However, the fact that each copy was handwritten limited the number of published documents, at least until the introduction of printing in England by William Caxton in 1476. Fostered by the speedily growing number of cultured readers, the introduction of such an invention meant a vast increase in the production of books of different genres and of numerous copies of these throughout the country in the succeeding years (Görlach, 1991: 5-6; also Nurmi, 2012). By the early sixteenth century, St Paul's Churchyard in London became the centre of book trade, whilst outside the city printed books were sold at provincial markets, fairs and shops by travelling peddlers. From the mid to the end of the century, 7,430

titles were published, a figure which increased to almost 10,000 books in the period from 1605 to 1624 (O’Callaghan, 2003: 85, 2010: 165; also Nurmi, 2012). This new market for books promoted the introduction of printing across different genres, although the quantity of published titles still relied on the abovesaid spread of literacy in the period and the growing interest in language, literature and rhetoric, which fostered people to read books on these topics (Görlach, 1991: 6; also O’Callaghan, 2003, 2010).

Among all the different types of EModE writing genres, scientific writing became one of those that benefitted the most from the advent of printing in the period, as it provided publishers with an advanced technology that facilitated the production of numerous copies of a piece in a quicker and cheaper form than had ever been feasible with handwriting. This not only affected the rather prestigious text types produced by well-educated people, but also those intended to supply basic medical knowledge to the lay readership, as it was the case of almanacs and small pocket-size handbooks (Taavitsainen et al., 2011: 9)¹.

As one of the most popular text types within EModE medical writing, the collections technically known as *books of secrets* started to proliferate in the second half of the sixteenth century, a practice which remained until the beginning of the Late Modern period. As compositions appertaining to the recipe genre, where both medicinal and culinary prescriptions are also found², the books of secrets comprised numerous medical formulae,

¹ The terms *genre* and *text type* have been frequently employed ambiguously and synonymously in the specific literature, and distinguishing their meanings has been regarded as a rather complex task or, as Moessner (2001: 131) suggests, a sort of «terminological maze». Tracing back its origins to Aristotle, «who established the genres tragedy, comedy, and epic on the basis of the object and the mode of presentation» (Moessner, 2001: 131), the concept of *genre* may be defined as an abstraction for the schematization of individual texts made in terms of the external evidence in their particular sociocultural context (Taavitsainen, 2001: 139-140). A text type, in turn, is an unequivocal pattern of communication that combines aspects of function, context and form of a language (Kohnen, 2001: 198) where both a writer and a reader can judge, according to Görlach (1992: 738-739), the following four aspects: (i) the correct use of obligatory or expected linguistic features in a specific text type; (ii) the appropriate use of the formula as to the topic, situation or register, among others; (iii) the identification of mixed types or their misuse; and (iv) the designation of the text type.

² See among others Görlach (1992), Taavitsainen (2001), de la Cruz Cabanillas (2017) and Criado Peña (2021).

practical advice and technical recipes on metalworking, alchemy, dyeing and the creation of fragrances, oils, incense and cosmetics, among others. Structurally speaking, they reproduced the pattern followed in earlier periods of the history of English where, as exemplified in (1), the text started with a title stating the purpose, the ingredients to be used, the preparation and application stages, and a final efficacy phrase (de la Cruz Cabanillas, 2020a, 2020b; Eamon, 2020)³. In themselves, these well-liked texts provided «a great deal of practical information to an emerging new middle-class readership, leading some historians to link them with the emerging secularist values of the early modern period and to see them as contributing to the making of an ‘age of how-to’» (Eamon, 2004: 365).

- (1) ¶ A tried remedye against the great ringing and deafnes of eares
 Take the oyle of castoreum ij^o ounces, oyle rosett and oyle of bitter
 almondes of ech an ounce, of aqua vite ij^o ounces, mingle all together
 and seth it vntill the aqua vite be consumed, then euery night at euen
 when he goeth into his bed, drop 4 drops into his eares and stop them
 with cotton, sauouring somewhat of muske. it is a thing proued. ~ (MS
 Ferguson 7, folio 14r, lines 30-35).

Thought to have been written by the alchemist Girolamo Ruscelli with the pen name of Alessio Piemontese (i.e., Alexis of Piedmont), *The Secrets of Alexis of Piedmont* is perhaps the most famous book of secrets of the period in view of the wide number of sold copies, its abundant quantity of reprinted versions and its translations into numerous European languages, including Italian, French, German, Dutch, Danish, Polish, Spanish and English (Ferguson, 1930; Stijnman, 2012; Eamon, 2020). The collection was first translated from the original handwritten manuscript in Latin into Italian, and published in Venice by the bookseller and typographer Sigismondo Bordogna in 1555. With the title *Secreti del reverend donno Alessio Piemontese. Nuovamente posti in luce. Opera vtile, et necessaria uniuersalmente à ciascuno*, it comprises six books bound together in a continuously paged volume consisting of 350 recipes, of which 108 are medical, 51 are cosmetic and the remaining 191 are ascribed to the

³ An efficacy phrase is a fragment that may occur at the end of medical recipes so as to state the «value or effectiveness of the end product: the medicine itself» (Mäkinen, 2011: 158). Bearing in mind these characteristics, «it is a thing proued» would be the efficacy phrase in the particular case of example (1).

category of technical recipes (Ferguson, 1930; Eamon, 1979; Eamon and Paheau, 1984; Stijnman, 2012). The publication of this edition also increased extensively the popularity of Ruscelli's piece to the extent that only five decades after its release, 70 editions and translations were already available for the public. Such a tendency continued well up to the last decade of the seventeenth century, where the number of editions amounted to 104 (Eamon, 1994: 140). More recently, in his short-title bibliography of the collection, Stijnman (2012) records a total of 267 editions arranged in chronological order from the first Italian version to the latest transcription of the earliest Polish translation in 1999 (see Bela, 1999).

The English printed tradition of the collection dates back to November 1558, when William Ward first translated it from the French version, which was published a year earlier at Antwerp by Christopher Plantin. Since then, the volume has been distributed in 29 editions, all of them printed at London with the exception of two photomechanical reprints of previous editions issued at Amsterdam in 1975 and 1977 (see Ferguson, 1930; Stijnman, 2012). As opposed to its wide distribution in print, in handwritten documents, as far as we are aware, the yet unedited Glasgow, University Library (GUL for short), MS Ferguson 7 (folios 1r-20v) is the only known English handwritten version of the volume comprising an array of the recipes present in the original printed book and, prior to its exploration, its unique traces had been merely witnessed in a table of contents located at folios 243r-244v of GUL MS Hunter 135 (see Romero-Barranco, 2017: 279)⁴.

⁴ Besides this English handwritten version, a Spanish and an Italian manuscript reproduction of the collection are found in Madrid, National Library, MS 9226, and London, British Library, MS Harley 3529 (see Stijnman, 2012: 38). On the other hand, MS Hunter 135 is a sixteenth-century handwritten volume belonging to the Hunterian Collection of Glasgow University Library, a collection gathered by the eighteenth-century British anatomist William Hunter. It contains five scientific treatises, including, among others, «a version of Guy de Chauliac's surgery with interpolations of Henry de Mondeville and others along with a collection of medical recipes» (Romero Barranco, 2017: 278). The final pages of this manuscript also include three tables of contents, i.e., indices of the contents and topics dealt with in a book, the third of which (Figure 1) pertains to *The Secrets of Alexis of Piedmont* as pinpointed by a handwritten note found in one of the folios introducing these tables: «By the inscription to the last Table at the end of this book, it is The Secrets of M^r Alexis».

[illegible]

Figure 1: Table of contents in MS Hunter 135, folio 243r (from Miranda García et al., 2012).

In light of its heretofore unedited nature, the present chapter seeks to determine the likeliest date of composition of this English handwritten version of *The Secrets of Alexis of Piedmont* and, to this end, a thorough examination of several of its codicological and palaeographic traits is conducted. Section 2 below delves briefly into the roots of MS Ferguson 7 (henceforth FER7), supplying a description of the collection where it is held, and into the number of passages included in it, specifying the parts of the original printed collection from which they derive. In addition to this, the website where high-resolution digitised images of the manuscript are available for free is presented, hence offering unrestricted access to this primary source for those interested in this piece of EModE scientific writing with the only requirement of an internet connection and a browser.

2. The manuscript

FER7 is housed in the Archives and Special Collections Department of Glasgow University Library and contains several scientific treatises, among which the English handwritten version of *The Secrets of Alexis of*

Piedmont (labelled as *Secreti*) is found. The volume is included in the collection of manuscripts from the personal library of John Ferguson (1838, Alloa, Scotland – 1916, Glasgow, Scotland), a Scottish chemist and bibliographer who was Regius Professor of Chemistry from 1874 to 1915. His collection comprised approximately 18,000 volumes, of which circa 11,000 were acquired at an auction five years after his death by the Archives and Special Collections Department of the University of Glasgow for 7,000 pounds. It contains 118 incunabula, i.e., those books printed prior to 1500, and 317 manuscripts of alchemic concern, a substantial number of them including copies of pieces by distinguished authors on the fields of alchemy and chemistry, as well as other related topics such as books of secrets and astrological medicine (Weston, 2004; University of Glasgow Archives and Special Collections). As far as the *Secreti* treatise is concerned, the text is, as mentioned above, the only recognised English handwritten copy of the material containing some of the 1,246 secrets included in the English printed edition of the work. Omitting several extra-scientific information of the original such as Ward's epistle, Alexis' preface and the final index, the manuscript incorporates a total of 194 recipes from three different parts of the collection. The first 50 of these (folios 1r-9r) seem to have been taken from an edition printed by Henry Bynneman in 1568, as pinpointed in the initial inscription of the text («The Secretes of þe most reuerend master Alexis of piemount. 1568», folio 1r). The next 55 (folios 9r-14r) belong to the second part of the collection, whilst the remaining 89 (folios 14r-20v) come from the third part (de la Cruz Cabanillas, 2020b: 35-36)⁵.

The remaining of the chapter offers a codicological and a palaeographic description of the text, considering a set of features which are normally taken into account in a remarkable number of research of such kind (see, for instance, Romero Barranco, 2015, 2017; Criado Peña, 2018; Calle Martín, 2020). This description relies on the examination of

⁵ Despite this, there is no clear evidence of the specific editions wherefrom the last 144 recipes were copied. The print versions of the second and third parts, published in 1563 and 1566 by Rouland Hall and Henry Denham, stand as the most probable candidates in view that these two editions contain those recipes observed in their respective parts of the manuscript. Regarding the nature of the copied secrets, on the other hand, the scribe shows a substantial inclination for medical remedies and a lack of interest in cosmetic and technical recipes, a fact which suggests a male writer, rather than a female one, as the most likely author of the treatise (de la Cruz Cabanillas, 2020: 38).

the digitised images provided by the Glasgow University Library, together with some data available at its online catalogue entry and some information provided by the Archives and Special Collections Department⁶. These images are freely available for the community since February 2019 in the webpage of the so-called *Málaga Corpus of Early Modern English Scientific Prose* (MCEMESP), a major research project developed at the University of Málaga in collaboration with the universities of Murcia, Oviedo, Oslo, Glasgow and Adam Mickiewicz (Calle Martín et al., 2016)⁷. This project pursues two overriding objectives: (i) the semi-diplomatic transcription and the electronic edition of hitherto unedited EModE scientific manuscripts housed in the Hunterian and Ferguson Collections at Glasgow University Library, the Wellcome Collection at the Wellcome Library in London and the Rylands Collection at the University of Manchester Library, displaying both the digitised images along with the corresponding transcription (Figure 2); and (ii) the compilation of raw, normalised and POS-tagged versions of the corpus from this material, thus representing the main branches of early English scientific writing, i.e. academic treatises, surgical texts and recipe books (see Voigts, 1984; Taavitsainen, 2001; also Taavitsainen and Tyrkkö, 2010). In the succeeding sections, the text is first analysed from a codicological viewpoint (Section 3), where attention is paid to aspects such as the material, dimension, ink, decoration, ruling, quiring and binding, and then from a palaeographic perspective (Section 4), discussing the evidence provided by the scripts, numerals, marginalia and abbreviations.

⁶ See <http://collections.gla.ac.uk/#/details/ecatalogue/265620>.

⁷ Accessible online at <http://modernmss.uma.es>, the MCEMESP stems from three different research projects. Funded by the Autonomous Government of Andalusia, the first of these is entitled *Desarrollo del corpus electrónico de referencia de inglés científico-técnico: el período moderno temprano, 1500-1700* (referenced P11-HUM7597). The other two are I + D + i national research projects funded by the Spanish Ministry of Economy, Industry and Competitiveness entitled *Corpus electrónico de manuscritos ingleses de índole científica: el período moderno temprano (1500-1700)* (referenced FFI2014-57963-P), and *Desarrollo, difusión, publicación y explotación del corpus electrónico de referencia de prosa científica inédita de inglés moderno temprano (1500-1700)* (referenced FFI2017-88060-P).

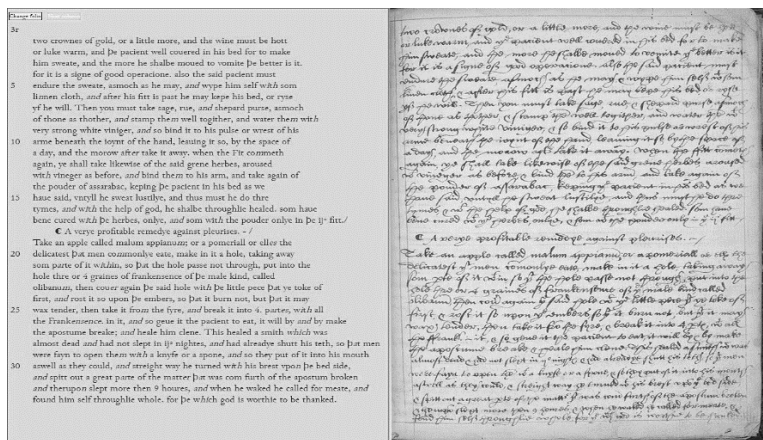


Figure 2: Electronic edition of FER7, folio 3r (from Lorente Sánchez, 2021: 64).

3. Codicology

3.1. Material and dimension

With a dimension of roughly 22.2 x 15.2 cm, FER7 is a bound volume made up 64 folios (i.e., 128 pages) produced in paper and two flyleaves, that is, those blank leaves situated «at the beginning of a printed or manuscript book, before any title page, or else at the end of the book» (Beal, 2008: 157). The *Secreti* treatise only encompasses 20 folios (1r-20v), most of them presenting an exceptional conservation, save for folio 1r, which is slightly damaged in the outer margin (Figure 3). This general good condition also applies to the whole volume as, with the exceptions of folios 47v and 48r, somewhat spotted with red ink (Figures 4 and 5), and some missing leaves at the end of the volume (Figure 6), FER7 is outstandingly well-preserved, showing minimal deterioration as a consequence of the span of time.

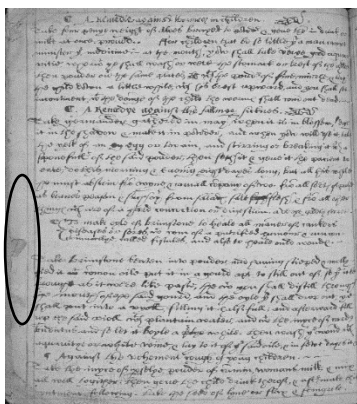


Figure 3: Folio 1r slightly damaged at the outer margin.

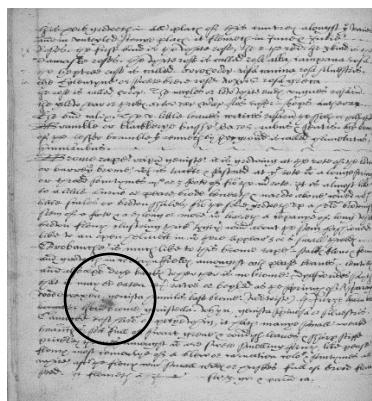


Figure 4: Folio 47v spotted with red ink.

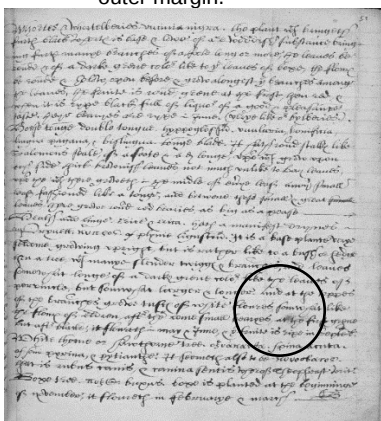


Figure 5: Folio 48r spotted with red ink.

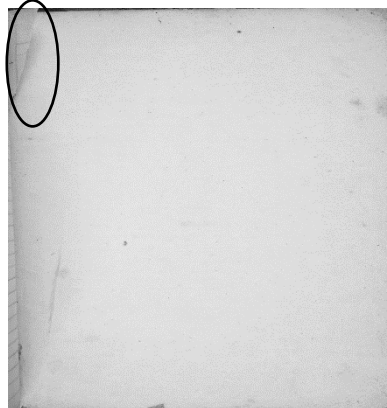


Figure 6: Missing leaves at the end of the volume.

3.2. Ink and decoration

The text under study is rendered with a dark brownish ink applied inconsistently in light of the different levels of tonality and density observed across the folios (Figures 7 and 8). This may suggest that the kind of ink employed in it was black iron-gall ink which has faded over

the centuries⁸. There is, however, an exception in the material since the title of the treatise and the first two lines of folio 1r are written with an orange-coloured ink, as shown in Figure 9. This orangish ink was probably red at one time and has turned lighter over the years, in a similar way to the black ink employed throughout the text. The use of this coloured ink was commonplace in the illumination of both mediaeval and Renaissance manuscripts, the former in particular, and its making required a substantial amount of time and care, «as the numerous treatises on their preparation evince» (Madan, 1893: 49-50). Even though other colours were also possible, red ink was frequently intended to highlight the title from the body text and used, to a lower extent, for section titles, ruling and marginal notes (Petti, 1977; Clemens and Graham, 2007). In this vein, a likely reason behind the usage of this red ink, as a different colour from the rest of the text, may be that the scribe wanted to indicate explicitly the beginning of the treatise⁹.

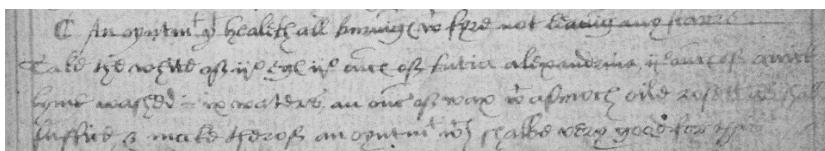


Figure 7: Different levels of tonality and thickness in *Secreti* (1), folio 1v.

⁸ On the word of Beal (2008: 203), the effects and reactions of ink in various qualities of writing material are the consequence of all those synthetic changes taking place in such material as time goes by. These effects can range from fading and discolouration (as it is the case of *Secreti*) «to seepage into, and outright corrosion of, the writing surface when the acid content of the ink remained excessive».

⁹ The practice whereby titles were written in red is known as *rubrication* and it could be performed by scribes themselves or by professional rubricators. According to Clemens and Graham (2007: 24), «[t]he rubricated title for a text or section of text would generally be written in one or more lines that the scribe of the text had left blank to receive the title. [...] On occasions when the scribe did not leave sufficient room for the title, the rubricator might write part or all of the title in the margin, perhaps entering it vertically, parallel to the fore-edge of the leaf».

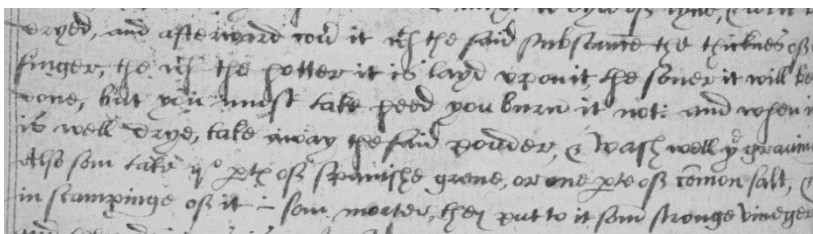


Figure 8: Different levels of tonality and thickness in *Secreti* (2), folio18v.

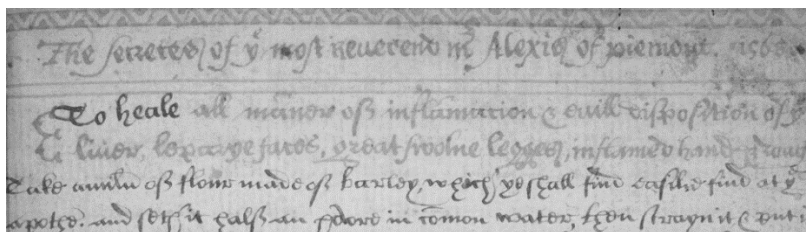


Figure 9: Lines written in an orange-coloured ink, folio 1r.

In relation to decoration, the scribe provides the treatise with some ornamentation and adornment for both aesthetic and practical purposes (Beal, 2008: 112). As far as the aesthetic purposes are concerned, the decoration of the text is only observed in the inscriptions marking off the beginning and the end of the treatise, reproduced with a more elaborated embellished script and bigger in size than the body text; as well as the upper margin of folio 1r, adorned with a showy orange colour. When it comes to the practical reasons, the decoration is restricted to a few manicules or pointing hands (Figures 10 and 11), which in EMode served to point to, signal or draw attention to passages of interest or significant information in the texts (Beal, 2008: 242).

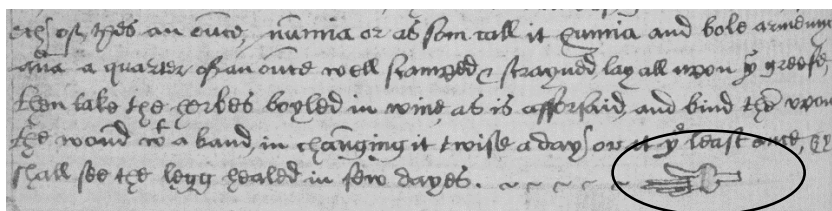


Figure 10: Manicule in folio 3v.

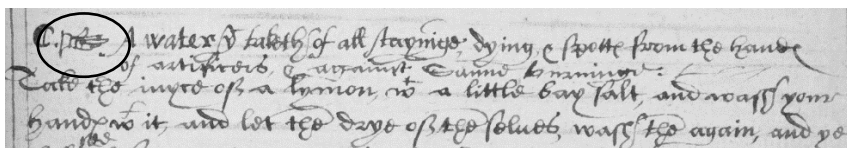
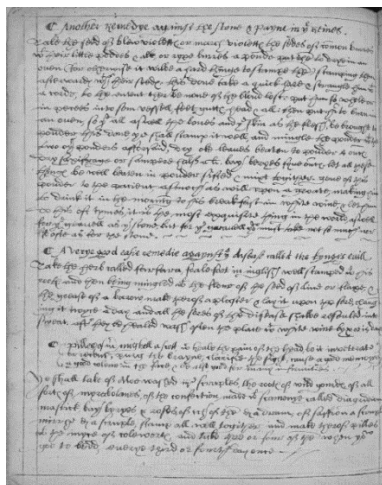
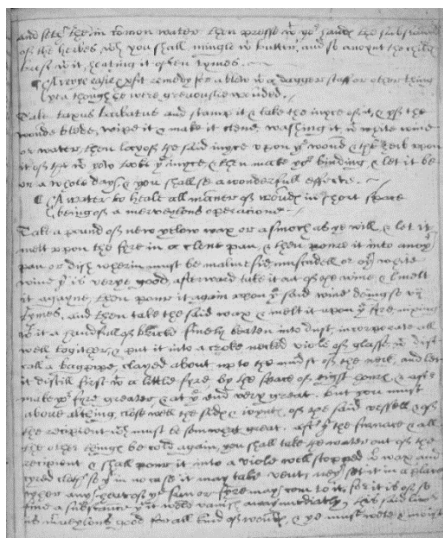


Figure 11: Manicule in folio 8r.

3.3. Ruling

Before beginning to write, scribes drew a frame for the writing area and line ruling so as to keep their lines straight (Petti, 1977; Clemens and Graham, 2007). Whilst line ruling was more frequently associated with formal copies to guarantee that the text had an aesthetically attractive arrangement, frame ruling was nevertheless a systematic practice in early English manuscript production (Calle Martín, 2020: 17). *Secreti* exhibits vestiges of both frame and line ruling techniques, although the latter method is somewhat undistinguishable in most folios, as the ruling lines have practically disappeared. Concerning frame ruling, the scribe makes use of single and double frames with the same colour as the running text to mark out the upper, lower, left-hand and right-hand margins (Figure 12), still there are some sporadic instances wherein he provides them with an orangish tint (Figure 13).

Figure 12: Frame ruling in *Secreti* (folio 4v).

Figure 13: Frame ruling in *Secreti* (folio 2r).

3.4. Quiring and binding

The quiring of a manuscript refers to the process by which a sheet or group of sheets is first folded and the leaves resulting from this folding are then sewn together to assemble the volume. The manuscript under scrutiny presents a quarto size (4to for short), that is, the size produced «when a standard papermaker's sheet is folded twice: the first fold producing two leaves (four pages) of folio size (being half the sheet), the second four leaves (eight pages) of quarto size (being a quarter of the sheet)» (Beal, 2008: 327). The collational formula for FER7 is 4to: $1^{16} 2^{12} 3^{24} 4^{16}$ (wants 4(13)-4(16))¹⁰. This denotes that the whole volume consists of an initial

¹⁰ According to Beal (2008: 79-80), to collate a book, whether handwritten or printed, is «to determine its current or earlier physical structures: specifically, its format and the arrangement of its leaves and quires [...]. This kind of technical collation is often presented as a formula. Thus, for example, the formula $a^4 b^2 c-d^{18} e-h^{10} i-k^{12}$ would mean that the volume comprised eighty-six leaves, gathered as one quire of four leaves, [one quire of two leaves], two quires of eight leaves each, four quires of ten leaves each, and two quires of twelve leaves each». He further notes that such collational formulae may become more

unsigned quire of 16 leaves, a second unsigned gathering of 12 leaves, a third one of 24, and a final unsigned quire of what would have been 16 leaves, where the final four leaves are now missing (see Figure 4 above). Given that *Secreti* is composed of 20 folios, as stated in Section 3.1. above, it comprehends the entirety of the first gathering and a third part of the second.

The binding process itself was a major characteristic of manuscript production as it could be subject to «an almost infinite variety of styles and materials determined by function, cost, and differing aesthetic taste» (Beal, 2008: 37). According to the Archives and Special Collections Department of the University of Glasgow Library, the cardboards of FER7 date from the eighteenth century and are formed from laminated printed waste covered by blue paper. Their outermost layers, which are distinctly visible through the blue paper, seem to be covers for a portion of an unidentified edition of *The Royal Bible* (Figures 14 and 15) printed in Oxford either by James Fletcher I or James Fletcher II. However, the binding of the volume is not the original one in view that the primary cardboards are contained in nineteenth-century decorated boards with maroon leather spine (Figures 16 and 17).

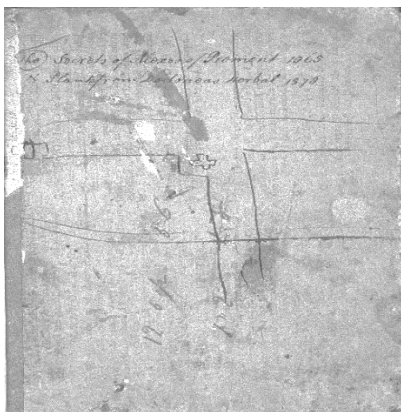


Figure 14: Original front board of FER7.



Figure 15: Original back board of FER7.

intricate and extensive due to a number of complicating variables, for instance, erroneously signed leaves.

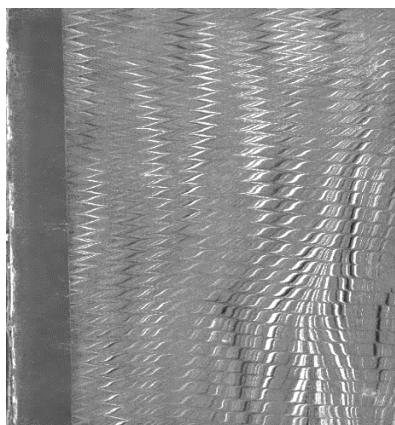


Figure 16: Front binding of FER7.

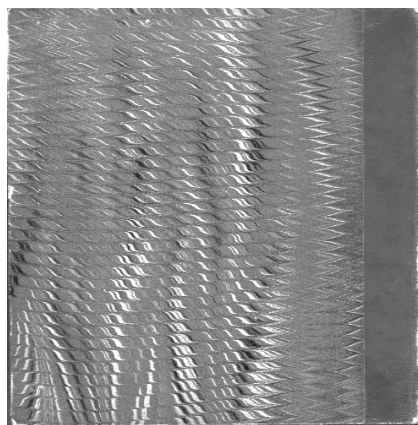


Figure 17: Back binding of FER7.

4. Palaeography

4.1. Scripts

The text under analysis is written all over by a single hand rendered with an early seventeenth-century cursive mixed script, which consists of an Elizabethan secretary hand combined with some sporadic tinges of the italic script. The two hands were occasionally mixed in diverse ways since the blend of different scripts is a frequent palaeographic phenomenon, being sometimes the form whereon new scripts are created (Petti, 1977: 20). These scripts are characterised by the compactness and sharpness of their letterforms, therefore allowing scribes to write at a considerable speed.

Regarded as the major script of the period, the secretary hand «is the name applied by the writing-masters of the sixteenth century to the formal business hand which developed out of the free small hands of Henry VII's reign, and succeeded the set splayed hands» (Denholm Young, 1954: 71). This script reached the country from Italy via France and was employed for both gubernatorial and private businesses written in English, as well as for various types of documents, such as letters and literary compositions, to name but a few (Dawson and Kennedy Skipton, 1966; Preston and Yeandle, 1999). From a chronological viewpoint, the secretary hand is divided into three stages (Petti, 1977: 16-18): (i) the early

Tudor secretary, covering about fifty years from the ascension of Henry VII in 1485 until the later years of the rule of Henry VIII; (ii) the mid-Tudor secretary, extending from the mid-1530s to about the beginning of Elizabeth's reign; and (iii) the Elizabethan secretary, spanning from about 1560 to the first half of the seventeenth century.

The italic script, in turn, got to England before 1500 and the merit for introducing it «is traditionally given to Peter Carmelianus, Henry VII's Latin secretary, who followed continental precedent by reserving it for material in Latin» (Hector, 1958: 62). Since then, it started to coexist with the common secretary script, despite experiencing a gradual process in establishing a more prominent position (Fairbank and Wolpe, 1960: 28). After the middle of the sixteenth century, the italic hand acquired some status given the simplicity and readability of its letterforms, along with its grace and beauty, which from its arrival drew the attention of most professional artists in handwriting (Dawson and Kennedy Skipton, 1966: 9).

As can be checked in Figure 18, among the letterforms belonging to the Elizabethan secretary hand, the ensuing are worth mentioning: the letter <a> preceded by a diagonal descending stroke (2); the *r*-like <c> (4); the letter <d> represented either in its uncial form (5) or with its curved stem converted into a loop (6) (Tannenbaum, 1930: 37); the letter <e>, with a threefold representation: the open reversed <e> (7), the Greek <e> (8) and that with a curved *r* shape (9), the latter found in most cases with the definite article 'pe'; the letter <f> rendered in its conventional secretary shape when it is used in initial and medial position (10) and written with a little curved flourish inclined to the right at the end of words (11); the letter <h> displayed in diverse variants from a simple double-looped shaft with the tail swinging over to the right (13) to an elaborately looped body (15) (Petti, 1977: 17); the letter <k> written as a sort of <l> with a stroke resembling a 2 or a lower-case <z> to the right of the stem (17); the nasal consonants <m> and <n>, reproduced in three different ways: written with slightly curved minims in initial and medial position (19 and 22), reduced to a simple wavy line in final position (20 and 23), and supplied with an upward and backward flourish at the end of words (21 and 24); the letter <p>, which may be preceded by a 2-like flourish or appear alone, with its head converted into a small bow turning to the right (26 and 27); the Secretary *v*-like <r> (30), the left-shouldered or epsilon variety of <r> (31) and the round <r> resembling a modern <z> (32)

(Byrne, 1925: 204-205); the letter <s> twofoldly depicted: the long hooked <s> used in initial and medial position (33), and the short *sigma*-like <s> only found in final position (34); the letter <u> rendered either in its present-day form (37) or faintly rounded above, being easily confused with the letter <n> (38) (Dawson and Kennedy Skipton, 1966: 14); the letters <v> and <w> reproduced in their traditional Secretary shape (39 and 42) and with a left-handed curve going above the line (40 and 43); the *p*-form of <x> written with the two diagonals linked by a leftwards turn from the foot of the first to the head of the second (44) (Tannenbaum, 1930: 85); and the letter <y>, consisting of a rounded head with a curved tail swinging rightward (45 and 46).

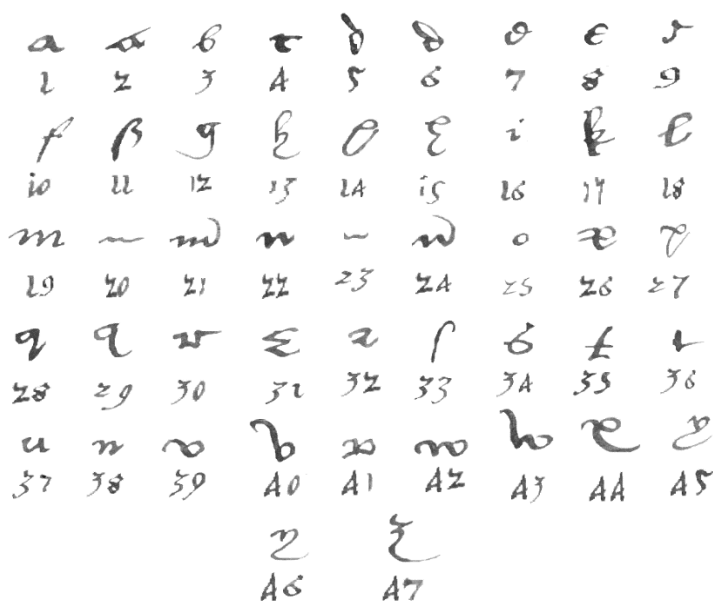


Figure 18: Elizabethan secretary letterforms in the treatise.

The italic component, by contrast, is constrained to indicate the beginning and the end of the treatise (Figures 19 and 20, respectively), to introduce some section titles (Figure 21) and, to a lesser extent, to introduce some ingredients used in the preparation of medicines or remedies (Figure 22). Except for the initial and final inscriptions, which are emphasised by their thicker and bigger strokes, these letters are characterised by means of a

more formal cursive script, and similar in size to those written in the body text.

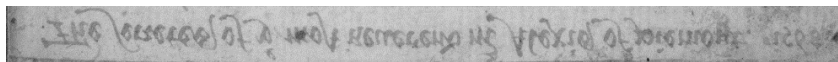


Figure 19: Inscription at the beginning of *Secreti* (folio 1r).

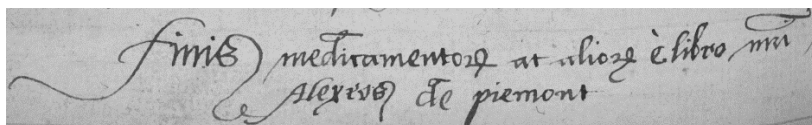


Figure 20: Inscription at the end of *Secreti* (folio 20v).

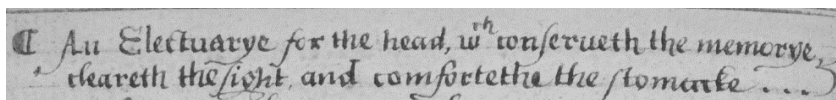


Figure 21: Section title (folio 13v).

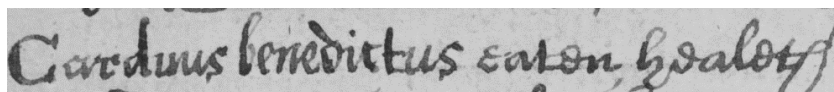


Figure 22: Introduction of ingredient (folio 5v).

The most representative letterforms of the *italic* script are capital letters, emphasised by their simplicity; and a number of minuscules such as <c>, <e>, <f>, <h> and <r> (see Figure 21), which are outstandingly close to their present-day structure. The minuscule <s>, however, falls apart from this depiction inasmuch as it is witnessed in its long, short and *sigma* variants (Figures 23, 24 and 25, respectively).

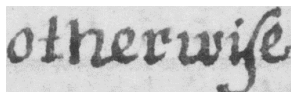


Figure 23: 'otherwise'
(folio 13r).

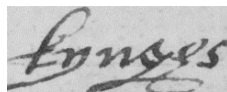


Figure 24: 'kynges'
(folio 4v).

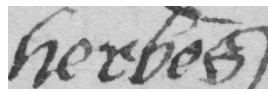


Figure 25: 'herbes'
(folio 9v).

4.2. Numerals

Two systems of numeration in competition are distinguished in the treatise under review: Roman numerals and Arabic numerals. On the one hand, Roman numbers serve to indicate the specific quantities of ingredients

required for the preparation of medicinal ointments, powders and juices; and to point out the space of time that must be spent in their production.

As far as their forms are concerned, the Roman counterparts to numbers 2 and 3 are rendered in two different ways¹¹. They can either be composed of *i*'s and *j*'s alone (Figures 26 and 27), or they can appear in connection with a unit resembling a small <o> appended to the right of the numeral in superscript position (Figures 28 and 29). According to Tannenbaum (1930: 136), «[w]hen writing ordinal numerals – as *tertio*, *decimo*, and ‘tenth’ – penmen almost invariably wrote [a] final *o* [...] in the superior position, thus: [...] *ij^o* for *tertio*». Notwithstanding this, with only an exception in folio 3r, where it indicates an ordinal number (2), this unit stands as a simple ornamental stroke without a particular function in the text, as it accompanies in every instance a cardinal numeral, as illustrated in (3).



Figure 26: Two (folio 14v).

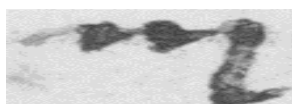


Figure 27: Three (folio 4r).



Figure 28: Two (folio 1r).

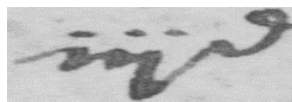


Figure 29: Three (folio 4v).

- (2) (2) [...] and thus must he do thre tymes, and with the help of god, he shalbe throughlie healed. som haue bene cured with þe herbes, onlye, and som with the pouder onlye in þe *ij^o* fitt./ (folio 3r, lines 15-17).
- (3) (3) [...] but you must at euery tyme you take it, warm it again, and take therof *ij^o* or thre sponefulles at a tyme, and yf you will haue it thicker, put to it pouder of sugar or penides [...] (folio 6r, lines 29-32).

Number 4 could be rendered in two different forms in the Renaissance. It might follow the combination whereby one more *i* is appended to number 3, as in Figure 30, or it could appear as a single *i* accompanied by the

¹¹ It must be noted that the Roman equivalent for number 1 has not been attested in the treatise.

Roman numeral *v* (Romero Barranco, 2017: 294). In *Secreti*, only the first form has been attested.

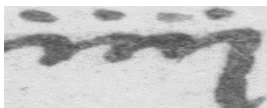


Figure 30: Four (folio 19r).

Number 5 is witnessed with the Roman numeral *v* (Figure 31). Moreover, a *j* or a series of *i*'s are inserted after *v* to represent numbers 6, 7 and 8 (Figures 32, 33 and 34, respectively). Number 10 is rendered with the Roman numeral *x* (Figure 35), where other combinations are added in order to create higher numerals, as in Figures 36, 37, and 38. Finally, number 9 is represented with the number *x* preceded by a single *i*, as in Figure 39.



Figure 31: Five (folio 2v).

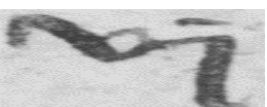


Figure 32: Six (folio 12r).

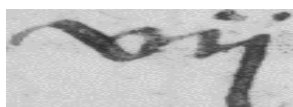


Figure 33: Seven (folio 12v).



Figure 34: Eight (folio 7v).

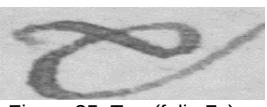


Figure 35: Ten (folio 7v).



Figure 36: Twelve (folio 2v).

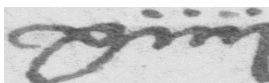


Figure 37: Fourteen
(folio 19r).

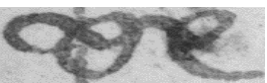


Figure 38: Twenty
(folio 7r).

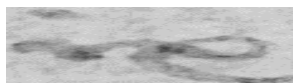


Figure 39: Nine
(folio 1r).

On the other hand, Arabic numerals are found with a higher occurrence than Roman numerals in the text. Apart from presenting the same usages as the Roman system, this type of numeration is also used to indicate important dates. The figures below show the rendering of Arabic numerals in the treatise under examination, which occur in nearly the same shape as today. Number 1, however, falls apart from this representation due to its similarity to letter *i*¹².

¹² Note that this number may also occur undotted in the text.

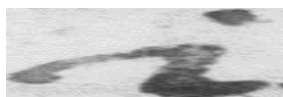


Figure 40: One
(folio 13r).



Figure 41: Two
(folio 17r).



Figure 42: Three
(folio 10v).

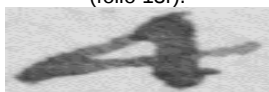


Figure 43: Four
(folio 8r).



Figure 44: Five
(folio 6v).



Figure 45: Six
(folio 6r).

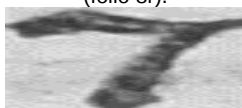


Figure 46: Seven
(folio 17v).



Figure 47: Eight
(folio 13r).



Figure 48: Nine
(folio 17v).

4.3. Marginalia

The marginalia are manual insertions of notes and marks in the margins of the text. These notes could be used as references to the addressed topics, as additions made by the various manuscript owners, or as simple decorations (Beal, 2008: 247). In *Secreti*, the marginalia are constrained to indicate the name of a possible holder of the volume (Figure 49)¹³.

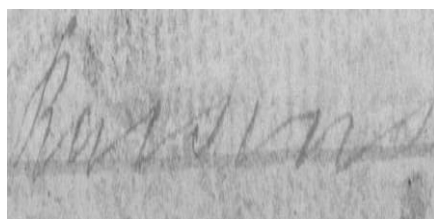


Figure 49: Annotation on folio 1r.

¹³ This person was John Lewis Babrac, who, according to a handwritten inscription situated at the end of FER7, was the 24th son of a German Baron and was the Master of a Parochial School in Harworth (England). On palaeographic grounds, the inscription is rendered in a distinguishable round hand, a sort of mixed script that came into vogue in England by the mid-seventeenth century «when [the] secretary script tended to merge with features of [the] italic» (Beal, 2008: 349).

4.4. Abbreviations

Imported from Latin and eventually imitated by vernacular languages, the main functions of abbreviations were to save time and to make the maximum use of an expensive writing surface (Tannenbaum, 1930; Petti, 1977). In EModE, abbreviations can be divided into five categories: contraction, curtailment, brevigraphs, superior letters and elision. *Secreti* includes all these.

First, contraction is the most frequent method of abbreviation, consisting in the omission of one or more letters within a word, where the number of abbreviated letters depended on its frequency and how obvious it was in context. This technique was usually represented by a straight or crescent-shape line or *tilde* placed above all or part of the abbreviated word (Tannenbaum, 1930: 119-120; also Petti, 1977). In *Secreti*, contractions are employed to omit one or more letters in the middle of a word, as in Figures 50, 51 and 52. In most instances, the *tilde* stands for the nasal consonants *m* or *n*, although there are some other cases where it is used as the equivalent of other letter(s).

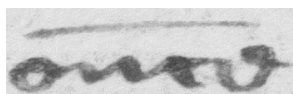


Figure 50: 'ounce'
(folio 14r).

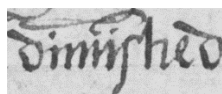


Figure 51: 'diminished'
(folio 13r).

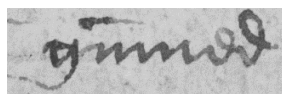


Figure 52: 'gummed'
(folio 8v).

Second, curtailment implies the omission of the final letter or letters of a word (Tannenbaum, 1930: 124). It can be indicated by a horizontal straight or curved stroke over the last letter which may stand either for *n* or *m*, as illustrated in Figures 53 and 54; by a period to the right of the shortened word, as in Figure 55; or by a flourish which turns up and back to the left, as in Figure 56.

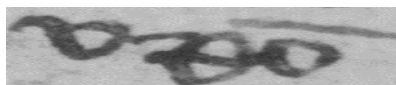


Figure 53: 'vpon' (folio 11v).

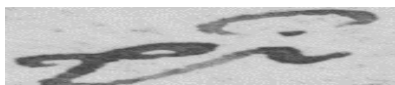


Figure 54: 'him' (folio 8v).

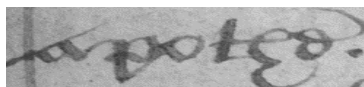


Figure 55: 'apothecary' (folio 1r).

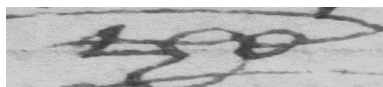


Figure 56: 'them' (folio 9v).

Third, brevigraphs are special abbreviation symbols used to represent two letters or a whole syllable, and may resemble one of the shortened letters or be ostensibly ambiguous in form. While some of them were permanent in their meaning, others changed it according to the letter to which they were appended, their position in the lines of writing, and whether they appeared at the beginning, in the middle or at the end of words (Petti, 1977: 23). The text under scrutiny includes a great deal of brevigraphs which are described below.

The cluster *er* is indicated by a waved stroke which goes up from the letter preceding it, slightly curved to the left with a short vertical descender over it (Figure 57); or by a flourish resembling a specific variety of <r>, often observed in superscript position, which not only stands for *er*, but also for *ur* and *ar* (Figures 58, 59 and 60).

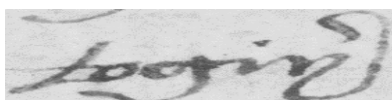


Figure 57: 'togifer' (folio 16r).



Figure 58: 'after' (folio 8r).

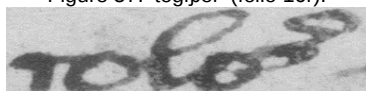


Figure 59: 'colour' (folio 16v).

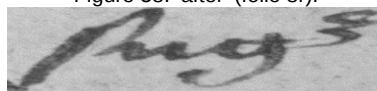


Figure 60: 'sugar' (folio 14v).

A <p> altered by a mark below the line that goes from left to right with a convex stroke through its stem can represent the syllables «par» (Figure 61), «per» (Figure 62), «por» (Figure 63) and «pur» (Figure 64). The third of these are also witnessed with a curved stroke after the consonant which swings to the left and ends in a little descender above it (Figure 65) (Tannenbaum, 1930: 128).

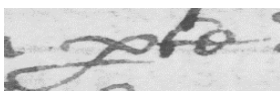


Figure 61: 'parte' (folio 3r).

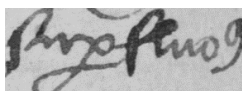


Figure 62: 'superfluous' (folio 6v).

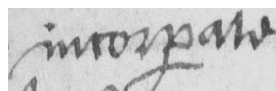


Figure 63: 'incorporate' (folio 14r).

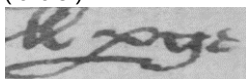


Figure 64: 'purge' (folio 11v).

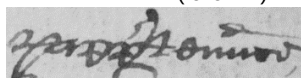


Figure 65: 'thappurten/a/ince' (folio 10v).

Apart from these usages, the consonant <p> is also the source letter for the syllables «pro» (Figure 66) and «pre» (Figure 67). As observed, the symbol indicating the syllable «pro» differs from those represented above in that the curve through the stem is not convex, but concave (Petti, 1977: 24). Syllable «pre», in turn, is represented by a curved flourish that moves up to the left from the lower part of the consonant and concludes in an abridged vertical descender over it.

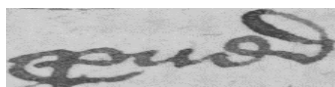


Figure 66: 'proued' (folio 6v).



Figure 67: 'pressing' (folio 1r).

Different variants of the consonant <s> comprise the omission of letters both at the beginning and at the end of words. In initial position, a long secretary <s> with a stroke resembling a 2 attached to its stem stands for «ser» (Figure 68). In final position, this same letter with «a sort of figure-of-eight dangling from the tip of the supralinear bow» (Tannenbaum, 1930: 131) and a variety of the consonant with a small left-handed flourish turning downwards represent the cluster *es* (Figures 69 and 70, respectively).



Figure 68: 'serue' (folio 15r).



Figure 69: 'roses' (folio 7v).

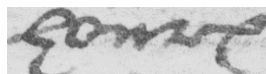


Figure 70: 'houres' (folio 11r).

Also in final position, the cluster «us» is represented by a symbol resembling an elongated 9 (Figure 71). According to Tannenbaum (1930: 127), this special mark «was not infrequently written from the line downward, then resembling an infralinear 9, a *g*, a *q* or even a *y*».

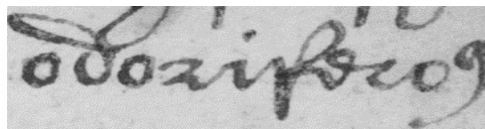


Figure 71: 'odoriferous' (folio 10r).

More brevigraphs and the letters they symbolise are the following: «ver» (Figure 72), «rum» (Figure 73), «pound» (Figure 74), «half» (Figure 75) and «Christ» (Figure 76).

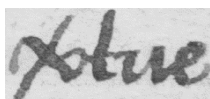


Figure 72: 'vertues'
(folio 5r).

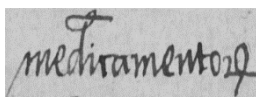


Figure 73:
'medicamentorum'
(folio 20v).

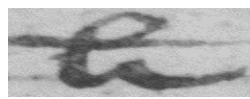


Figure 74: 'pound'
(folio 13v).

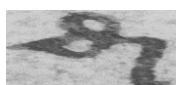


Figure 75: 'half'
(folio 3v).

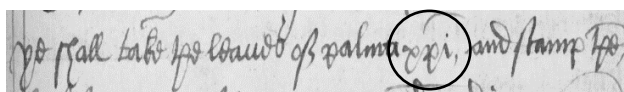


Figure 76: 'Christi' (folio 10r)¹⁴.

Figures 77 and 78 then represent 'etc.' and 'and', respectively. These words are rendered in the volume by the so-called Tironian sign, a symbol consisting of a shaped stroke turning to the right of its stem, which can appear alone or accompanied by a small secretary <c> with a little upward flourish (Tannenbaum, 1930: 132-133). In the volume, the conjunction is witnessed when the Tironian sign stands alone, whilst the adverb is found when the sign is followed by the said consonant.

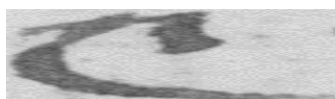


Figure 77: 'and' (folio 10v).

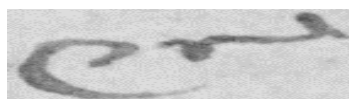


Figure 78: 'etc' (folio 19r).

Fourth, superior letters «[are] used to omit one or more letters, and they [are] placed above the line to indicate the omission» (Romero Barranco,

¹⁴ This mark can be easily mistaken with the Roman number xxi insofar as it derives from the combination of the classic Greek letters 'chi' and 'rho', that is, χρ (Cappelli, [1899] 1982: 49). In the text, these two letters are represented with the secretary <x> and <p>, the second of these being similar in shape to the first and, as such, they may be confused with the numeral when appearing together with the letter <i>. To make sure that this brevigraph symbolises 'Christ', the figure has been provided with a bigger size than the rest and the symbol has been surrounded with a circle to help the reader identify it. As shown in it, the scribe uses the symbol after the word *palma* so as to refer to 'palma Christi', a plant employed frequently in the period for the preparation of medicines and remedies.

2017: 298). In the treatise, the superior letters in p^t , w^h and $w^c h$, which stand for *pat* (i.e., ‘that’), *with* and *which* (Figures 79, 80 and 81, respectively), are worth noting on account of their outstanding incidence.



Figure 79: ‘*pat*’
(folio 16v).

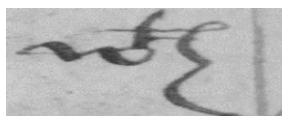


Figure 80: ‘*with*’
(folio 12v).

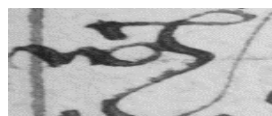


Figure 81: ‘*which*’
(folio 10r).

It should be mentioned that although they are usually found in final position (Figure 82), superior letters can take place in the middle of words (Figure 83), and in some cases, these omissions may extend beyond the superscript unit, as shown in Figures 84 and 85 (Hector, 1958; Petti, 1977). There are, however, some words in the volume with a high rate of occurrence where, rather than indicating abbreviation per se, the scribe keeps the final letter above the lines in order to save the maximum of the writing surface, as in Figures 86 (see Tannenbaum, 1930; Honkapohja, 2013).

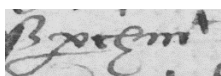


Figure 82: ‘*parchment*’
(folio 5r).

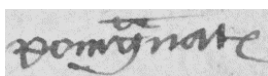


Figure 83: ‘*pomgranates*’
(folio 10r).

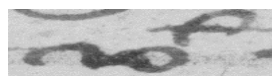


Figure 84: ‘*with*’ (folio 18v).

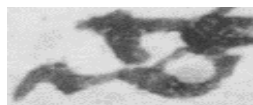


Figure 85: ‘*which*’ (folio 14r).

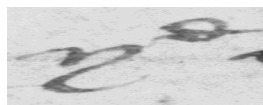


Figure 86: ‘*pe*’ (folio 14r).

Finally, elision was particularly employed for metrical euphony or colloquial necessity, thus influencing the articulation of the linguistic units affected (Petti, 1977: 25). This sort of abbreviation may take place in any part of a word. In the text analysed, elisions only occur in final position, always appearing with the article *the* in those cases where the following word commences with a vowel, as in *thone* (*the* + *one*) or *thother*’ (*the* + *other*) (Figures 87 and 88, respectively).

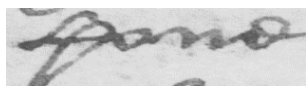


Figure 87: 'thone' (folio 3r).

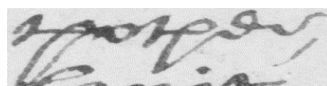


Figure 88: 'thother' (folio 14r).

5. Conclusions

Encouraged by the rising number of knowledgeable readers, the advent in England of an innovation such as Caxton's printing press in 1476 precipitated a huge growth in the publishing of books of all genres in the years immediately following. In this context, scientific writing became one of those genres that took the most advantage from the introduction of printing in EModE, given the fact that it entailed the propagation of diverse types of scientific documents in a form never-before-conceivable manually. Among these text types, the compositions referred to as books of secrets experimented a wide transmission up to approximately the last decades of the seventeenth century and the early years of the eighteenth, undoubtedly on account of the service they supplied to a gradually expanding literate audience. The present chapter has examined GUL MS Ferguson 7 (folios 1r-20v), a hitherto unexplored manuscript that contains a copy in English of Girolamo Ruscelli's *The Secrets of Alexis of Piedmont*, one of the most popular books of secrets of the Early Modern period. While the printed format of the work had a significant degree of acceptance –as evinced by the extensive number of editions and reprints–, the handwritten tradition of the piece has presented a different state of affairs in the sense that, as far as we know, this manuscript stands in itself as the sole handwritten volume containing fragments of the original English printed version of the piece. Given its so far unedited character, the examination has aimed at providing a possible date of composition of the treatise and, to this goal, it has focused on a number of codicological and palaeographic components, thus following a similar line of research to several studies of this nature.

From a codicological standpoint, attention has been paid to a series of aspects regarding the text itself, such as the material, dimension, ink, decoration and ruling, as well as certain external aspects of the volume

where it is contained, that is to say, the quiring and binding of FER7. Held within a 4to manuscript whose original cardboards are included in adorned maroon boards from the nineteenth century, this version of the piece has been written in paper with black iron-gall ink turned to a light brown with the passing of the centuries. The study has likewise shown that the ink employed did not only serve for the rendering of the various passages, but also for the decoration –both aesthetic and practical–, and for the frames that demarcate the margins of the text.

Palaeographically speaking, on the other hand, the analysis has been based on the evidence provided by the scripts, numerals, marginalia and abbreviations. First, a thorough reading of the letterforms has revealed that the text has been written with a legible cursive mixed script resulting from the combination of the Elizabethan secretary hand with sporadic features of the italic, a fact which has allowed us to suggest the early seventeenth century as the likeliest date of composition. When it comes to numbers, the Roman and Arabic systems have been distinguished in the treatise, the latter being more recurrent than the former, and a description of their forms and functions has been carried out. Third, concerning the marginal notes, these are confined to pointing out the identity of a potential former owner of the manuscript. Finally, as far as abbreviations are concerned, the five EModE methods have been identified, that is to say, contractions, curtailment, brevigraphs, superior letters and elision.

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