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I. Serbo-Croatian Accentuation and Accent Retraction

1 INTRODUCTION

Serbo-Croatian accentuation bears a remarkably distinct stamp of accent retraction.¹

In this chapter I explain what Serbo-Croatian accent retraction is (sec. i 2.1.) and what are its peculiarities in the dialect of Dubrovnik (sec. i 2.2). Further, I present *Dizionario* of Ardelio Della Bella (sec. i 2.3), a source which - as I hypothesise in sec. i 3 - may reveal, when compared to sec. i 2, the full extent of accent retraction in the 18th c. Dubrovnik, the object of the present research.

2 METHODOLOGY

2.1 SERBO-CROATIAN ACCENT RETRACTION

|1|	<i>sestrà—sèstra</i>	'sister'	|1a|	<i>glāvà—gláva</i>	'head'
|2|	<i>jezìk—jèzik</i>	'tongue'	|2a|	<i>nāròd—národ</i>	'people'
|3|	<i>lopàta—lòpata</i>	'shovel'	|3a|	<i>pītàla—pítala</i>	'asked' (pt fsg)
|4|	<i>sestrê—sèstrê</i>	'sister' (gensg)	|4a|	<i>glāvê—glávê</i>	'head' (gensg)
|5|	<i>junâk—jùnâk</i>	'hero'	|5a|	<i>glāvôm—glávôm</i>	'head' (instsg)
|6|	<i>pozlâćen—pòzlâćen</i>	'gold-plated'	|6a|	<i>jūrîmo—júrîmo</i>	'rush' (1pl)

Table 1. Positions |1|-|6a|

In this communication I use a method devised by Pavle Ivić.¹

It consists of 12 positions designed to structurally define AR. A 'position' is in fact a pair of alternatives: *sestrà—sèstra*, *glāvà—gláva*, *jezìk—jèzik*, etc. the first of which illustrates the unretracted (*sestrà*, *glāvà*, *jezìk*) and the second the retracted accent (*sèstra*, *gláva*, *jèzik*).²

The method is based on four either-or criteria.

These criteria are: 1. quantity of syllable the accent is being retracted to (short or long, RA : \overline{RA}); 2. quantity of syllable the accent is being retracted from (short or long, OA : \overline{OA}); 3. structure of syllable the accent is being retracted from (open or closed, [:]); 4. position of syllable the accent is being retracted from (final or non-final, F : M).ⁱⁱ

Combined, these criteria produce the 'positions'.^{iii iv v}

¹ I use SCAR to mean Serbo-Croatian accent retraction. (AR for short.)

² Modern Serbo-Croatian has the Neo-Štokavian 4-'accent' system: ", ^, ', '. Or, it has a rising (ˇ) and a falling tone (˘); a long (ˉ) and a short syllable (˘). Combined, ˇ, ^, ˉ, ˘ produce the Neo-Štokavian accent system: ˇ + ˉ = ' ; ˇ + ˘ = " ; ^ + ˉ = ^ ; ^ + ˘ = ". Four-accent system is a product of an older, two-accent system: ", ^ . (The Palaeo-Štokavian system.) This system may be broken down into a falling tone (˘); and a long (ˉ) or a short syllable (˘). In general, the difference between the four-accent and the two-accent system is ˇ - the rising tone. AR (by means of which Palaeo-Štokavian system evolved into Neo-Štokavian) affected ^, retracting it from non-initial syllables as ˇ. (Combined with ˉ and ˘, ˇ produced ', '.) For this reason, ', ' are said to be retracted accents and - when on non-initial syllables - ", ^ are said to be unretracted accents. V. Peco *Osnovi* 55-70.

Positions |1|-|6| test for AR to RA.

Position |1|, |2|, |3| test for AR from OA; |4|, |5|, |6| from \overline{OA} . Positions |1|, |2|, |4|, |5| test for AR from F; |3|, |6| from M. Position |2|, |5| test for AR from]; |1|, |4| from [.

Positions |1a|-|6a| test for AR to \overline{RA} .

Positions |1a|, |2a|, |3a| test for AR from OA; |4a|, |5a|, |6a| from \overline{OA} . Positions |1a|, |2a|, |4a|, |5a| test for AR from F; |3a|, |6a| from M. Positions |2a|, |5a| test for AR from]; |1a|, |4a| from [.

Regularly, AR will result in: 1. $^{\circ}\text{---}^{\circ} > \text{'---}^{\circ}$ in position |1|, |2|, |3|; 2. $^{\circ}\text{---}^{\circ} > \text{'---}^{\circ}$ in positions |4|, |5|, |6|; 3. $\text{---}^{\circ} > \text{'---}^{\circ}$ in positions |1a|, |2a|, |3a|; 4. $\text{---}^{\circ} > \text{'---}^{\circ}$ in positions |4a|, |5a|, |6a|. ^{3 vi}

|1|	<i>sèstra</i>	|1a|	<i>gláva</i>
|2|	<i>jèzik</i>	|2a|	<i>národ</i>
|3|	<i>lòpata</i>	|3a|	<i>pítala</i>
|4|	<i>sèstrē</i>	|4a|	<i>glávē</i>
|5|	<i>jùnāk</i>	|5a|	<i>glávōm</i>
|6|	<i>pòzlačén</i>	|6a|	<i>júrīmo</i>

Table 2. Regular AR in Positions |1|-|6a|

AR unfolds the 2-accent system ($\text{'}, \text{^}$) into a 4-accent system ($\text{^}, \text{'}, \text{'}, \text{'}$).^{4 5 6}

Since the rising tone ($\text{'}, \text{'}$) is created by retraction of the falling tone ($\text{'}, \text{^}$) the resulting distribution is subject to certain restrictions: rising tones ($\text{'}, \text{'}$) do not occur on monosyllaba and final syllables of polysyllaba and falling tones ($\text{'}, \text{^}$) do not occur on non-initial syllables of polysyllaba.^{vii viii}

But AR is not confined to single words alone; it also operates in proclisis.⁷ In this position it may become possible to bend the rules of the distribution, if only seemingly.

Theoretically, AR is all-pervading: Serbo-Croatian (as canonised in the 19th century) abhors the unretracted accent.^{ix} But dialects tell a different story. They show that AR is in fact not all-pervading but a spectrum: the accent is retracted (or not) to a higher or a lesser degree,^{8 x} which implies that AR must have had a course.

(Does a system with consistent AR exist at all?)^{xi}

3 AR was first articulated by Antun Mažuranić in 1859. Mažuranić *Slovnica* 22: "Svaki čakavski naglasak u sredini i na kraju reči prelazi u štokavskom za slovku od kraja i to kao zavnuti [= '], ako-je ona slovka u čakavskom duga, a kao slab težki [= '], ako-je u čakavskom kratka." For this reason AR is sometimes (though rarely) called *Mažuranić's law*.

4 Or, to paraphrase, AR unfolds the 1-tone system (^) into a 2-tone ($\text{'}, \text{^}$) system. (Tonogenesis is inherent to SCAR.)

5 More precisely, though, AR unfolds the original, 3-accent system ($\text{'}, \text{^}, \text{~}$) into a 4-accent system ($\text{^}, \text{'}, \text{'}, \text{'}$) by means of a 2-accent system ($\text{^}, \text{'}$) implying that a merger of ^ and ~ took place before AR. V. Ivić *Linije*. It is commonly agreed that van den Berk *Čakavien* proved the existence of ~ in the 18th c. Dubrovnik. V. Brozović *Kriteriji* 85.

6 Ever since Šahmatov *Istorija* the mechanics of AR has been understood as: 1. $^{\circ}\text{---}^{\circ} > \text{'---}^{\circ} > \text{'---}^{\circ}$; 2. $^{\circ}\text{---}^{\circ} > \text{'---}^{\circ} > \text{'---}^{\circ}$; 3. $\text{---}^{\circ} > \text{'---}^{\circ} > \text{'---}^{\circ}$; 4. $\text{---}^{\circ} > \text{'---}^{\circ} > \text{'---}^{\circ}$. V. Ivšić *Gramatika* 176, Ivić *Dialekte* 106sq. $\text{'---}^{\circ}, \text{'---}^{\circ}, \text{'---}^{\circ}, \text{'---}^{\circ}$ are commonly recorded in dialects with ongoing AR. V. e.g. Rešetar *Betonung* 16, Ivšić *Akcentuacija* 368sq. (Posavina).

7 E.g. *ne_čūvām > nè_čūvām, od_sūšē > òd_sūšē*, etc. V. Ivšić in Finka *Akcentuacija* 722. SCAR must be distinguished from PSAR, Proto-Slavic accent retraction, as e.g. in *glāvu—nā_glāvu, zīmu—nā_zīmu, nògu—zā_nogu*, etc. (Ru. *gólovu—ná_golovu, zīmu—ná_zīmu, nógu—zá_nogu*.) V. Peco *Osnovi* 31sq.

8 Cf. *snāgà > snága* in position |1a| - but instsg *snāgōm* (Tešai) in position |5a|; pt fsg *pītāla > pítala* in position |3a| - but *lopāta* (Železnik) in position |3|; *ježik > jèzik* in position |2| - but *lopāta* (Vasojevići) in position |3|; gensg *sestrē > sèstrē* in position |4| - but *junāk* (Tamiški Banat) in position |5|, etc. in Ivić *Dijalektologija* 59.

The exact course of AR, however, is unknown. In general OA appears to be more susceptible to AR than $\overline{O\bar{A}}$; $\overline{R\bar{A}}$ more than RA; F more than M; [more than].⁹

These rules appear to hold true in general.^{10 xii}

2.2 ACCENT RETRACTION IN DUBROVNIK^{xiii}

AR in Dubrovnik is quite consistent.^{11 xiv}

It results in: 1. ${}^{\circ}\text{—}^{\circ}$ > $'\text{—}^{\circ}$ in position |3|, $'\text{—}^{\circ}$ in positions |1|, |2|; 2. ${}^{\circ}\text{—}^{\circ}$ > $'\text{—}^{\circ}$ in positions |4|, |5|, |6|; 3. ${}^{\circ}\text{—}^{\circ}$ > $'\text{—}^{\circ}$ in positions |1a|, |2a|, |3a|; 4. ${}^{\circ}\text{—}^{\circ}$ > $'\text{—}^{\circ}$ in positions |4a|, |5a|, |6a|.

|1|	<i>séstra</i>	|1a|	<i>gláva</i>
|2|	<i>jézik</i>	|2a|	<i>národ</i>
|3|	<i>lòpata</i>	|3a|	<i>pítala</i>
|4|	<i>sèstrē</i>	|4a|	<i>glávē</i>
|5|	<i>jùnāk</i>	|5a|	<i>glávōm</i>
|6|	<i>pòztlācen</i>	|6a|	<i>júrīmo</i>

Table 3. AR in Dubrovnik

Other things being equal, positions |1| and |2| show $'\text{—}^{\circ}$ - a phenomenon known as 'kano'-accent.^{xv xvi} (I use 'KA' for short.) In general terms, 'kano'-accent may be described as RA > $\overline{R\bar{A}}$; it is a lengthening of RA.^{12 13 xvii}

Positions |1|-|6| test for 'KA'.

AR in Dubrovnik is not only affected by 'kano'-accent; it is affected by metataxis as well.^{xviii} (I use 'MA' for short.) Metataxis is plain retraction, without tonogenesis, i.e. ${}^{\circ}\text{—}^{\circ}$ > ${}^{\circ}\text{—}^{\circ}$, not $'\text{—}^{\circ}$.

To account for metataxis Dalibor Brozović added positions |7|, |8|, |7a|, |8a|. ^{14 xx}

|7|	<i>dobrotà—dobròta</i>	'goodness'	|7a|	<i>olūjā—olúja</i>	'storm'
|8|	<i>dobrotê—dobròtê</i>	'id.' (gensg)	|8a|	<i>olūjê—olújê</i>	'id.' (gensg)

Table 4. Positions |7|-|8a|

9 Ivić *Dijalektologija* 58. And Ivšić *Gramatika* 176: "Iz suvremenih govora možemo zaključiti da je razvitak akcenata ` i ', javivši se na pretposljednem slogu, išao ovim putem: 1. *vīnd* > *vīno*, 2. *selō* > *sèlo*, 3. *pīsàti* > *písati*, 4. *nosīti* > *nòsiti*, 5. *žīvi* > *žívī*, 6. *vodê* > *vòdê*, 7. *neprāvda* > *nèprāvda*, itd." (I.e. |1a| → |1| → |3a| → |3| → |4a| → |4| → |6|.) V. also Ivšić *Akcentuacija* 35.

10 Cf. e.g. fn. 8.

11 Falling tones in non-initial position are virtually unknown. But even if it is consistent, AR in Dubrovnik is characterised by atypical outcome in positions |1|, |2|, |7|: positions |1|, |2| show 'kano'-accent', position |7| 'kano'-accent' or metataxis. See below. In other positions AR in Dubrovnik is regular.

12 Brozović *Prozodijski sustav* considers ' in ${}^{\circ}\text{—}^{\circ}$ > $'\text{—}^{\circ}$ an allotone of '.

13 Today, 'KA' in Dubrovnik is rare; positions |1|, |2| show regular AR (*sèstra*, *jèzik*).

14 Position |7| is in fact position |1| in polysyllaba. So is position |8| position |4|, position |7a| position |1a|, position |8a| position |4a|. Distinction between disyllaba and polysyllaba is not observed in positions |2|, |2a|, |5|, |5a|. (Positions |3|, |3a|, |6|, |6a| are by definition polysyllaba, since they require the accent to be retracted from non-final position.)

Regular AR in position |7| results in $^{\circ}\text{—}^{\circ}$ > '—° ; in position |8| in $^{\circ}\text{—}^{\wedge}$ > $\text{'—}^{\bar{}}$; in position |7a| in —° > '—° ; in position |8a| in —^{\wedge} > $\text{'—}^{\bar{}}$.

|7|	<i>dobròta</i>	|7a|	<i>olúja</i>
|8|	<i>dobròtē</i>	|8a|	<i>olújē</i>

Table 5. Regular AR in Positions |7|-|8a|

In Dubrovnik AR in position |7| results in $^{\circ}\text{—}^{\circ}$ > —° or '—° ; in position |8| in $^{\circ}\text{—}^{\wedge}$ > $\text{'—}^{\bar{}}$; in position |7a| in —° > '—° ; in position |8a| in —^{\wedge} > $\text{'—}^{\bar{}}$.

|7|	<i>dobròta/dobròta</i>	|7a|	<i>olúja</i>
|8|	<i>dobròtē</i>	|8a|	<i>olújē</i>

Table 6. AR in Dubrovnik

Other things remaining the same, position |7| shows either '—° (= 'kano'-accent) or —° (= metataxis).¹⁵ In general terms, metataxis may be described as RA \approx OA.^{16 17 xxi}

Positions |7|-|8a| test for 'MA'.¹⁸

2.3 PARTES COMPARATIONIS

The extent of accent retraction in the 18th c. Dubrovnik is unknown.

In this research I compare 19th c. Serbo-Croatian of Vuk-Daničić^{xxii} and 18th c. Serbo-Croatian of Ardelio Della Bella:^{xxiii} the primum and the secundum comparationis. (Primum is the system described in sec. i 2.1. and secundum the one underlying the system described in sec. i 2.2.)

Dizionario italiano-latino-illirico was published by Ardelio Della Bella in 1728.^{xxiv}

It is composed of front matter (14 pp.), body matter (835 pp.) and back matter (182 pp.). Front matter contains bastard title, title page, dedication, references, imprimatur, preface and the introduction. (Pages are not numbered.) Body matter contains *Avvertimenti per poter leggere e scrivere con facilità le parole illiriche scritte con caratteri italiani* (pp. 1-4), *Istruzioni grammaticali della lingua illirica* (pp. 5-50) and *Dizionario* (pp. 1-785).¹⁹ And back matter contains *Index Latino-Italicus* (177 pp.), *Indice alfabetico d'alcuni errori trascorsi nel Dizionario* (4 pp.) and *Errori trascorsi nell' Indice* (1 p.). In total, *Dizionario* has 1031 pages.

Tertium comparationis is accent retraction, and evidence of it found in the *Dizionario*.

¹⁵ According to Brozović *Prozodijski sustav 'kano'*-accent is more frequent in Dubrovnik, metataxis in Cavtat. (See map 1.)

¹⁶ Brozović *Prozodijski sustav* considers " in $^{\circ}\text{—}^{\circ}$ > —° an allotone of ' ; as such it may be written —° . ('*Tromi akcenat*.') In fact, Ivšić in Finka *Akcentuacija* 722 claims: "Često je to [= metataxis] upravo ", i.e. the '*tromi akcenat*'.

¹⁷ Metataxis in proclisis: $i_sestrà > i_sèstra$ (= 'MA') in position |7| - but $> séstra$ (= 'KA') in position |1|; $ni_ocà > ni_òca$ - but $óca$; $u_selò > u_sèlo$ but $sélo$; $i_daždà > i_dàžda$ - but $dážda$, etc. in Finka (= Ivšić) *Akcentuacija* 222.

¹⁸ Ivšić in Finka *Akcentuacija* 222 recorded metataxis in two other positions in Dubrovnik. In position |2|: $za_živòt > za_žìvot$ in polysyllaba - but $žìvot$ (= 'KA') in disyllaba; $i_tovàr > i_tòvar$ - but $tóvar$; $u_Cavtàt > u_Càvtat$ - but $Càvtat$. (Finka has $ù_Cavtat$ by mistake, for $u_Càvtat$.) In position |3|: $živòt_je > žìvot_je$, $objèd_je > òbjed_je$.

¹⁹ I refer to body matter as *Avvertimenti* and *Istruzioni*. *Dizionario* is referred to by page number alone, i.e. without '*Dizionario*'.

And remarkably, the accent in the *Dizionario* is marked in no less than five distinct ways: gemination, plene, gravis, acutus and circumflexus. See sec. ii 2. The convoluted orthography of Della Bella hides within itself a wealth of information and, not least of all, as I hypothesise, information about accent retraction in the 18th c. Dubrovnik.

The object of the research is to recover this information.

3. HYPOTHESIS

I believe that comparing Della Bella to Vuk-Daničić (chap. ii) in Ivić-Brozović framework (chap. i) will reveal the full extent of accent retraction in 18th c. Dubrovnik (chap. iii).

How far along the way was the process? Which 'positions' were subject to it and which were not? Can accent retraction be traced in the written records or not?

Answers to these questions hold the prospect of a more complete understanding of Serbo-Croatian accent retraction and, in particular, of its course and of its character in the dialect of Dubrovnik.

- i V. Ivić *Dialekte* 105.
- ii Known to Rešetar *Betonung* 12sq.
- iii

RA	OA	[	F	|1|
RA	OA	[	M	|3|₁
RA	OA	]	F	|2|
RA	OA	]	M	|3|₂
RA	ŌĀ	[	F	|4|
RA	ŌĀ	[	M	|6|₁
RA	ŌĀ	]	F	|5|
RA	ŌĀ	]	M	|6|₂
ŘĀ	OA	[	F	|1a|
ŘĀ	OA	[	M	|3a|₁
ŘĀ	OA	]	F	|2a|
ŘĀ	OA	]	M	|3a|₂
ŘĀ	ŌĀ	[	F	|4a|
ŘĀ	ŌĀ	[	M	|6a|₁
ŘĀ	ŌĀ	]	F	|5a|
ŘĀ	ŌĀ	]	M	|6a|₂

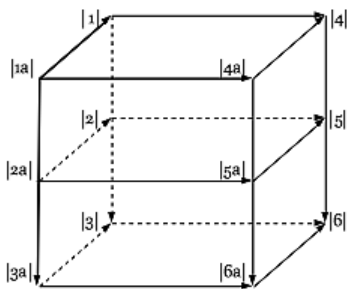
- iv In non-final position (M) Ivić disregards opposition between the open and the closed syllable. Consequently, position |3| = |3|₁ + |3|₂; position |3a| = |3a|₁ + |3a|₂; position |6| = |6|₁ + |6|₂; position |6a| = |6a|₁ + |6a|₂. (I mark the syllable which is either open or closed as |.)
- v Position |1|-|6a| may be abstracted as follows:

|1|	a|ǎ[—à|a[	|1a|	ā|ǎ[—á|a[
|2|	a|ǎ]—à|a]	|2a|	ā|ǎ]—á|a]
|3|	a|ǎ|a—à|a|a	|3a|	ā|ǎ|a—á|a|a
|4|	a|ā[—à|ā[	|4a|	ā|ā[—á|ā[
|5|	a|ā]—à|ā]	|5a|	ā|ā]—á|ā]
|6|	a|ā|a—à|ā|a	|6a|	ā|ā|a—á|ā|a

- vi Notable formulations of SCAR include Daničić *Akcenti* 320, Rešetar *Betonung* 8-13, Van Wijk *Déplacement*, Meillet-Vaillant *Grammaire* 21-30, Vaillant *Grammaire* 355, Maretić *Gramatika* 128-137, Belić *Fonetika* 160, Ivšić *Gramatika* 176, Garde *Accent* 150-154, Garde *Histoire* I 17, Matešić *Wortakzent* 19-49, Vuković *Istorija* 132-137, Peco *Osnovi* 47-52, Ivić *Dialekte* 102-105, Brozović-Ivić *Srpskohrvatski* 17, Lisac *Štokavski* 28, Kortlandt *Serbo-Croatian* 113, Holzer *Razvoj* 88-90, Matasović *Gramatika* 168, Kapović *Razvoj* 28-31.
- vii For falling tones in non-initial syllables see Peco *Osnovi* 82, Vermeer *Tones*; for rising tones in monosyllaba see Kapović *Razvoj* 31.
- viii The resulting distribution is:

	Only Syllable	Initial Syllable	Middle Syllable	Final Syllable
Falling Tone	+	+	-	-
Rising Tone	-	+	+	-

- ix V. Peco *Osnovi* 81-83.
- x Lisac *Značajke* 86: “Riječ je o čitavoj skali postupnih prijelaza”.
- xi V. Vermeer *Tones*.
- xii V. Ivić *Dijalektologija* 59; Langston *Čakavian* 252. Ivić *Dialekte* 105 remade these principles into a structural model showing ‘priority lanes’:



- xiii Dialect of Dubrovnik has been described and recorded by Budmani *Dubrovački*, Brabec *Dubrovnik*, Bojanić-Trivunac *Rječnik*, Lisac *Dubrovački*, Ligorio *Izgovor*, Ligorio *Fonemika*.
- xiv AR in Dubrovnik is so consistent that it affects not only Serbo-Croatian but Italian as well. (Italian is spoken as the first foreign language in Dubrovnik, traditionally.) Bartoli *Dalmatische* 285 recalls a speaker who, for Italian *se volete andare al passeggio, prendete il capello*, would pronounce *se_vòlète àndàre a_pàseǵo, prèndète il_kàpelo*. (I.e. with consistent AR.)
- xv SC 'kanovački akcenat'. *Kanovački* in Dubrovnik has been recorded by Budmani *Dubrovački* 156-157, Rešetar *Betonung* 31, 37, Ivšić in Finka *Akcentuacija* 222, Ivić *Izveštaj* 405, Bojanić-Trivunc *Rječnik* 9, etc.
- xvi V. Hraste *Kanovački*.
- xvii According to Brozović *Prozodijski Sustav* 'KA' in Cavtat may be realised either as ' or ˇ, the 'poludugi akcenat'.
- xviii SC 'metataksa'. *Metataksa* in Dubrovnik has been recorded by Budmani *Dubrovački* 157, Rešetar *Štokavische* 70, Rešetar *Betonung* 37, Ivšić in Finka *Akcentuacija* 222; in Cavtat by Brozović *Cavtat*, Brozović *Prozodijski sustav*.
- xix V. Peco *Osnovi* 53-55.
- xx Positions |7|-|8a| may be abstracted as follows:

|7|	a|a|ǎ[—a|à|a[	|7a|	a|ǎ|ǎ[—a|á|a[
|8|	a|a|ǎ[—a|à|ǎ[	|8a|	a|ǎ|ǎ[—a|á|a[

- xxi Description of *tromi* in Kašić *Konavli* 304: "Kratkosilazni akcenat na penultimi razlikuje se po akustičkim osobinama od kratkosilaznoga akcenta u inicijalnom slogu. To je kratki akcenat koji po početnoj realizaciji, po porastu tona i intenziteta, podseća na kratkouzlazni, ali kod koga u drugom delu sloga i ton i intenzitet naglo opadaju kao kod kratkosilaznog akcenata; za ovaj akcenat se može reći da je jedna od varijanti kratkouzlaznog akcenta u kanovačkom položaju."
- xxii V. Vuk *Rječnik*, Daničić *Akcenti*.
- xxiii Slade *Fasti* 5: "*Ardelius Dellabella* [1655-1737] *Soc[ietatis]J[esu]*. Apulo-Foggiensis erat, missusque est Ragusium anno 1682., ut Magistri obiret munus. Rursus ad nos advenit; imo Ragusinum Collegium perpetuo fere, qua Concionator, qua Pro-Rector, qua Missionarius incoluit; studio nostrae Linguae addictus ita, ut ejusdem Praeceptor evaserit; vulgaritque Venetiis per Christophorum Zane anno 1728. *Dictionarium Italico-Latino-Illyricum*, synonymis refertum vocibus, et Illyrico-Grammaticalibus regulis copiosissime instructum. Obiit Spalati anno 1737. aetatis suae 83." V. also Farlati *Illyricum* 522; Camelli *Ragguaglio*; Appendini *Notizie* 303; Vanino *Della Bella*; van den Berk *Čakavien* 140-144; Antolović *Della Bella*; Sironić *Della Bella*; Horvat *Isusovci* 184-186.
- xxiv Modestly studied: van den Berk *Čakavien* (q.v. Brozović *Kriteriji* 85, Moskovljević *van den Berk*), Friedrichs *Akzentsystem*, Lukežić *Prilog*.

