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**ISTANBUL AYDIN UNIVERSITY**  
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**THE ITALIAN TECHNICAL LITERATURE IN THE  
EIGHTEENTH CENTURY, THE ENLIGHTENMENT AND THE  
SCIENTIFIC THOUGHT OF GIOVANNI POLENI**

**PhD THESIS**

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Prof. Dr. Özer KANBUROĞLU  
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**To my mother with all my love**

**To my family including Dorina**



## **FOREWORD**

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**Cologera AUGELLO**

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## ON SEKİZİNCİ YÜZYILDA İTALYAN TEKNİK LİTERATÜRÜ, GIOVANNİ POLİNİ’NİN BİLİMSEL DÜŞÜNCESİ VE AYDINLANMA

### ÖZET

Özellikle yüzyıllar içinde değişimlere maruz kaldığından 18. yüzyıl Aydınlanma dönemine ait İtalyanca teknik dille yazılmış bir metnin günümüz İngilizcesine yapılan çevirisi iki yönlü bir işlem gerektirmektedir. Şöyle ki, bu işlem iki dil arasında yapıyorsa diller arası çeviri, aynı dil içinde yapıyorsa dil içi çeviri olarak adlandırılmaktadır. Bu amaçla tez üç dili ve kültürlü bir çalışma ortamına sokmaktadır: eski ve modern İtalyanca ile modern İngilizceyi içeren, iki dil içeren diller arası çeviri ile sadece bir dili içeren dil içi çeviri.

Yukarıda bahsedilen kurguyu göz önünde bulundurarak, bu tez çalışması Giovanni Poleni tarafından yazılan “Vatikan Tapınağının Büyük Kubbesinin Tarihi Hatıraları”nın kısmî çevirisinde kullanılan yazınsal çeviri stratejilerini araştırmayı ve tartışmayı hedeflemektedir.

Bu nedenle, hedef dilin işlevselliği ve kaynak metne sadakat gibi çeviri metne ait iki önemli faktör, çeviri metnin günümüz İngilizcesini konuşan okuyuculara ne ölçüde uygun olduğu ve kaynak metnin fikirlerini ve üslubunu ne ölçüde yansıttığını açıklamak için ampirik veri olarak kullanılmıştır.

Bunun yanı sıra, çeviri stratejilerinin incelenmesi anlamsal ve sözdizimsel özelliklerden önce iletişimsel işlevin öneminin altının çizildiği Christiane Nord’un çeviri amaçlı metin çözümlemesi yöntemini ve metinlerarası faktörler ve aynı zamanda Hans Vermeer’in son çeviri ürünü olan, bunun amaç ya da skopos tarafından belirlendiği Skopos teorisini referans almaktadır. Metin dışı analiz göndericiyi ve metni tarihsel ve kültürel bir bağlamda kavramsallaştırmada kullanılırken; metin içi faktörler ise konuyu, biçimi, sözcüksel özellikleri ve sözdizimsel yapıları incelerken uygulanmıştır.

**Anahtar Kelimeler:** *teknik metin, çeviri stratejileri, dillerarası ve diliçi çeviri, çeviri amaçlı metin çözümlemesi, Skopos.*

# THE ITALIAN TECHNICAL LITERATURE IN THE EIGHTEENTH CENTURY, THE ENLIGHTENMENT AND THE SCIENTIFIC THOUGHT OF GIOVANNI POLENÌ

## ABSTRACT

Translating a text written in the technical Italian language of the eighteenth century, the time of Enlightenment, into contemporary English involves twofold process, i.e. interlingual translation, when it occurs between two languages, and the intralingual translation, when it occurs in the same language; the translation becomes harder when the language is subjected to changes over the centuries. On this purpose, the thesis puts three languages and cultures in confrontation: old Italian, modern Italian and modern English involving, therefore, both interlingual translation, between two languages, and the intralingual translation, only in one language.

Taking into consideration the above-mentioned construct, the current thesis aims at exploring and discussing the strategies used in translating *Le Memorie Istoriche della Gran Cupola Vaticana* (the Historical Memories of the great Dome of the Vatican Temple) of Giovanni Poleni, from the eighteenth century Italian Language into modern English. The attention of my thesis was on the first part of the text which was translated in a literary mode according to Chesterman's theory.

Thus, functionality of the target text and the loyalty towards the source text, two important considerations taken in the translated text, are employed as an empirical data to explain to which extent the text adapts to the reader of contemporary English language maintaining the ideas and the style of the source text. Therefore, the present study analyzes the extratextual and intratextual factors which have determined the translation.

The intratextual factors serve to exert strategies according to Christiane Nord's translation oriented text analysis, which underlines the importance of the communicative function as prior to the semantic and syntactic features; and at the same time refers to Hans Vermeer's Skopos theory according to which the aim or skopos determines the product, which is the translation. The extratextual analysis contextualizes the sender and the text in a historical and cultural background; whereas the intratextual factors analyze the subject matter, the form, the lexical features and the syntactic structures of the ST.

**Keywords:** *technical writing, translation strategies, interlingual and intralingual translation, translation oriented text analysis, Skopos*





## 1. INTRODUCTION

The seminal idea which inspired me to write this thesis was mainly born from a passion for the words and their meaning, particularly for what they convey and communicate. The translation of Giovanni Poleni's **Le Memorie Istoriche della Gran Cupola Vaticana**<sup>1</sup> - **The Historical Memories of the Great Dome of Vatican Church**<sup>2</sup> (1747), with its linguistic peculiarities and stylistic varieties, has slowly caught me to research on it and to think of its translation into contemporary English.

I started from Poleni's original text and continued from an existing synopsis of the text in both languages. Following Poleni's text, I translated literally the Introduction and the first part of the Preface into modern English and then I went on with the revision and partly retranslation of the synopsis.

The translation from Poleni's original text was hard since it is a copious work written for a special purpose and in the eighteenth century Italian language.

Nevertheless, I matured progressively the decision to use my translation as an empirical data for the discussion of the strategies I chose without losing sight of the translation theories and the importance of Poleni's work in the context of Italian technical literature of the Eighteenth Century, the time of Enlightenment.

Progressively, I matured the decision to use my translation as an empirical data for the discussion of my personal translation strategies with an attention to the translation theories and to the importance of Poleni's work in the context of Italian technical literature of the eighteenth century.

Therefore, I could say that the principal aim of my research is to discuss my translation as a product and its appropriateness to the skopos. The skopos or the

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<sup>1</sup> For the original text see: <http://lupa.biblhertz.it/portable/Dy140-3480.pdf>

<sup>2</sup> Hereinafter referred to as "Historical Memories"

purpose of my translation was to render it comprehensible and accessible for the English reader community of twenty-first century; in this regard, I worked referring constantly to the original text, the ST.

If we consider this aim sincerely and realistically it seemed quite ambitious and hard to be accomplished. However, I realized that the hardest task was to evaluate my personal translation, which I consider an adventure and a sort of challenge, taking into consideration my own strategies and choices and relating them to the translation theories; and this was the most difficult work for me.

Even though, I tried to do the hardest work: writing about my translation process basing it on Hans Vermeer's Skopos theory and Cristiane Nord's translation oriented text analysis approach. (Nord, 1991).

In the first chapter I discussed my translation's skopos according to Vermeer's Skopos theory, then I described the source text in coherence with the norms of translation oriented text analysis. In this description, it was necessary to define the text according to the sender, the receiver, the transmitter as well as the historical context in which the text was written.

For this reason, in the second chapter, after the exposition of the theoretical approach, the focus was on Poleni's authorial identity, being the sender of the source text, and his work, in order to describe the scientific language and the attitude which characterizes the linguistic and stylistic peculiarities of the ST.

In the fourth chapter I reported on my translation experience and the considerations about the two languages of the ST and the TT.

The principal aim of the translation of Poleni's **Historical Memories** was to divulgate the Italian technical literature of the eighteenth century in the English-speaking countries of the twenty-first century. Considering the source text and its historical context, my study focused on the research of methods, strategies and techniques suitable to translate the technical Italian language of the eighteenth century into contemporary English language, without losing the specific contents of the text together with its function and purpose, and maintaining a certain style typical of the Italian scientific writings of the time. Reading in that time was the prerogative of educated people and the language was not entirely released from the tradition of

language-stylistic literary writings of the fourteenth - sixteenth centuries when language was based fundamentally on the Latinizing accusative and infinitive, on gerunds and on the hypotactic syntax, called also subordinating style, already used by Boccaccio in his **Decameron** (Boccaccio 2005) or Samuel Johnson in **The Rambler** (Johnson 1969)

In fact, Poleni in the **Historical Memories** expressed in details his analysis, using subordinations, mainly to persuade scholars about his conclusions; reading his treatise nowadays means to be aware of the main ideas about architectural restoration and conservation as well as of the scientific knowledge of that time and the way of writing on it.

Particularly, as I said before, the thesis is based on the treatise titled **Le Memorie Istoriche della Gran Cupola Vaticana** written by Giovanni Poleni and on its written synopsis in Italian which is a new “*source text*”, translated from the eighteenth century Italian language into modern Italian language, a kind of what it is called “*cultural filtering*” necessary to capture the cultural differences and convey the content and its message.

I considered both the Italian original text and the new source text (synopsis) as empirical data to discuss the possible translation strategies of Italian technical writings of the eighteenth century for the contemporary scientific scholars and professionals, and as a research corpus of what strategies could be used to translate similar texts which are linguistically and syntactically complex for the contemporary readers. In analyzing the ST some questions raised and the main are: How the final target text will differ from the source text? How the communicative function could determine the strategies of the target text? What will it be gained and lost in the intralingual and interlingual translation? I tried to reply to these questions in conclusion after discussing all the translation processes in the following chapters.

In the whole, the objective of the thesis is to explain to what extent the eighteenth century Italian Language adapts to contemporary English language using my translation as an empirical data for a qualitative and descriptive research. From this point of view, because of the restriction of qualitative research methods, I do not have the claim of generalizing my conclusions but I am sure they could provide some useful insight and knowledge to the researchers who want to do

similar studies; furthermore, it could be a further reflection on the role of the translator as a cultural and language mediator.



## **2. THEORETICAL APPROACH**

### **2.1 The Aim of the Research in the Light of Skopos Theory**

As it has been mentioned in the introduction, the main aim of this study is to explain my personal translation process and my linguistic choices, to give a reasonable and comprehensible explanation of the translation process, and to evaluate my translation as a product. First, it was necessary to know the skopos (purpose) of the translation; and my purpose can be summarized as follows: *“to bring Poleni’s text to contemporary English readers, especially to whom are specialized in the field of architecture, construction and restoration”*. In doing that I was involved in what in the translation theories is called *“cultural filtering”* necessary to convert the text taking into consideration the cultural differences in the languages.

As it is known, skopos theory was first launched by the pioneering German translation studies scholar Hans Vermeer (Vermeer, 1989, pp173–87). In this theory, the process of translation is determined by the function of the product and its function is specified by the receiver and by the purpose of translation. This is the basic concept of the functionalist approaches whose aim is to dethrone the undiscussable sovereignty of the source text which lasted over centuries.

In the functionalist translation approach the process of intercultural communication is considered primary; the final product is a text which can function appropriately in specific situations and context of use.

To remove the ambiguity resulting from the difference between intention and function, Nord has proposed a distinction between them. The sender has to specify the intention and by using a text has to try to achieve a purpose; the receiver uses the text with a certain function, depending on his/her own expectations and needs as well as his/her previous knowledge and situational conditions.

Thus, intention and function can be analyzed from two different angles: the first from the sender's point of view while the second from the receiver's prospective.

As Paul Kussmaul states the functional approach has a great affinity with Skopos theory. In this regard, the function of a translation depends on the knowledge, expectations, values and norms of the target readers, who are always influenced by the situation they are in and by their culture. These factors determine whether the function of the source text or parts of it can be preserved or must be modified or even changed (Kussmaul, 1995).

We can say that the purpose of a translation action is determined also by the translator, being the primary receiver of the source text; the task given to the translator forms the product and it may occur that the translation task is chosen by the translator, as happened in this case.

Actually, the basic principles of the skopos theory, when it is used, involve both the translation process and the evaluation process of the product.

Vermeer underlines that:

The skopos, which is (or should be) defined in the commission, extends the possibilities of translation strategies and releases the translator from the tightness of an enforced and often meaningless literalness; and it also incorporates and enlarges the accountability of the translator, in the sense that his/her translation must function in such a way that the given goal is attained. This accountability in fact lies at the very heart of the theory: what we are talking about is no less than the ethos of the translator. (Vermeer, 2000 pp. 221-32)

From this point of view, it is valuable to consider that the translated text is always shaped by the skopos, as well as the target culture by the target reader's expectations. In any way, the end product of the translation process is always target culture oriented. Vermeer emphasizes that:

The target text, the *translatum*, is oriented towards the target culture, and it is this that ultimately defines its adequacy. Therefore, it follows that the source and the target texts may diverge from each other quite considerably, not only in the formulation and distribution of the content but also as regards the goals which are set for each of them, in terms of which the arrangement of the content is determined. (Vermeer, 1989 pp.173-87)

In conclusion, to obtain an adequate translation according to the purpose commissioned it is necessary to do a translation oriented text analysis. In fact, in this study I will use partly Nord's approach to the translation oriented text analysis and in the next subtitle I will try to write about her approach to frame my source text, its

sender, the translation's possible readers and the translation skopos.

## 2.2 Text Analysis in Translation

Nord underlines the importance of communicative function as a decisive criterion for textuality to which the semantic and syntactic features of the text are subordinate. She emphasizes that the communicative function of the source text is represented by the factors of the communicative situation in which the source text fulfils its function. She calls these factors "extratextual" or "intratextual" factors related to the text itself. According to her model the interplay between extratextual and intratextual factors can be expressed in the following set of "WH-questions":

### ***Who transmits***

To whom

What for

### ***By which medium***

Where, When, Why

### ***The text***

*With what function?*

*On what subject matter*

*What does it say*

*What (what not)*

*In what order*

*Using which non-verbal elements*

*In which words*

*In what kind of sentences*

*In which tone*

*To what effect? (p.35)*

Depending on their relationship to either the communicative situation or the text itself, these questions can be assigned to the extratextual or intratextual factors of the analysis.

## 2.3 Extratextual Factors

The extratextual factors are analyzed by enquiring about the author or sender of the text (**who?**), the sender's intention (**what for?**), the addressee or the recipient the text is directed at (**to whom?**), the medium or channel the text is communicated by (**by which medium?**), the place of the text production and text reception (**where?**), the time of the text production and the text reception (**when?**), the motive for communication (**why?**), the function the text can achieve (**with what function?**)



## 2.4 Intratextual Factors

The intratextual factors are analyzed by enquiring about the subject matter the text deals with (**on what subject matter?**), the information or content presented in the text (**what?**), the knowledge presuppositions made by the author (**what not?**), the composition or construction of the text (**in what order?**), the non-linguistic or paralinguistic elements accompanying the text (**using which non-verbal elements?**), the lexical characteristics found in the text (**in which words?**), the syntactic structures found in the text (**in what kind of sentences?**)

The main factors determined by Nord's model for translation oriented text analysis will be used as defining categories for the description of the source text and its historical context, it means the text type and his time. After this analysis, the intratextual factors affecting the translation decision according to the translation purpose will be discussed in a related section.

### 3 EXTRATEXTUAL ANALYSIS: THE SENDER AND THE TEXT

In this chapter as I have said before the extratextual factors will be analyzed with Nord's categories. It will be given information about the author or sender of the text (**who?**), the sender's intention (**what for?**), the addressee or the recipient the text is directed at (**to whom?**), the medium or channel the text is communicated by (**by which medium?**), the place of text production and text reception (**where?**), the time of text production and the text reception (**when?**), the motive for communication (**why?**), the function the text can achieve (**with what function?**) (p.35)

#### 3.1 Giovanni Poleni and His Time

The sender of the source text Giovanni Poleni (1683-1761) was a syncretic, eclectic and learned personality and well known in Europe. The secretary of the *Académie des sciences*, Grandjean de Fouchy, says: "*M. le Marquis Poléni naquit avec les talens les plus marqués et sur tout avec une vivacité d'esprit peu ordinaire, même en Italie*"<sup>3</sup>. (De Fouchy 1763 Translation: M. Marquis Poleni was born with the most marked talents and above all with an unusual vivacity of mind, even in Italy)

He was one of the famous architects of the Enlightenment era, learned in literature, drawing, geometry, optics, philosophy, music, medicine, law, astrology, mathematics, navigation techniques, hydraulic works. He had an interdisciplinary education necessary to the efficacy of his profession as Vitruvio says "*enciclios enim disciplina uti corpus unum ex his membris est composita*" (Vitruvio, 2008).

Poleni lived between the seventeenth and eighteenth centuries which is characterized by the rise of the modern science as well as the strengthening of the combination of natural philosophy and the mechanical arts.

The time of text production is the Enlightenment which has brought new techniques and conception in scientific knowledge.

What is new in the eighteenth century compared to the previous century is the fact that the scientific innovations quickly became the common heritage of a greater number of men, first for the spread of literacy and second for the creation of instruments able to easily transmit new knowledge. This valuable literacy gave the Enlightenment a divulgative nature with the purpose to contact the largest possible number of people using a less complex way of writing than using the Latin language.

The interest of the Venetian scientist for practical and experimental aspects, not only for theory and speculation, awarded him in 1739 the first chair of the European Experimental Physics. In 1739 he pushed the University of Padoa, the oldest University and cultural centre in Italy and Europe, to create a laboratory of experimental physics, the first in Italy.

At the university, as associate professor, he founded the Theatre of Experimental Philosophy, a collection of scientific instruments used for teaching and researching and made by the most experienced manufacturers of the time. Poleni continued to enrich the collection until his death, so that it reached the size of nearly four hundred different instruments, becoming the most important in Europe in the eighteenth century.

Poleni was in the prospective of the Catholic Enlightenment which found support in the Valle del Po, an area in which some economic and commercial activities were moving towards capitalist developments, and in which the physical and mathematical skills were more systematically supported than elsewhere in Italy.

Therefore, it would be misleading to isolate the Italian scientific culture of the early eighteenth century from that broad religious, cultural and social reform movement which Massimo Mazzotti has called the “*Catholic Enlightenment*” (Burson,) a kind of reform-minded modernism of some Catholics of the time.

The return to a pure and original theology was associated with an acknowledgment of the achievements of experimental philosophy and mathematics of the modern times.

It is in the contexts of the Institute of Sciences in Bologna, the University of Padua, and some active virtuous circles in the Republic of Venice, where the connection with the Royal Society was traditionally strong, that Giovanni Poleni operated. Particularly in Padua University where he began to publicly discuss Newton and his **Philosophiae Naturalis Principia Mathematica**, inviting “*to purge Newtonian philosophy*” that is to get rid of all arbitrary assumptions and metaphysical postulates that disrupt it and not to accept it uncritically in toto (Ricci 2014)

With Venice, he had a relationship having the position of *Savi alle Acque* (*Magistrato alle Acque*), a sort of consultant on behalf of the Venetian government for all engineering questions concerning the lagoon.

Therefore, Poleni’s intellectual output was immense, besides treatises on astronomy, hydraulics, Roman antiquity, statistics and strengths of materials, he wrote articles in magazines and a great number of letters considered in the eighteenth century the major channel to spread the latest scientific theories.

Through this instrument Poleni entered into contact with renowned Italian and foreign scholars weaving a network of valuable relationships which upgraded the progress of mathematician studies in Italy as well as in Europe.

In fact, very often the philosophical and scientific debate was built around manuscripts and letters rather than published texts.

Consequently, it is not unusual to find references to authors who have not left any publication, but who were considered highly relevant by their contemporaries and essential to understand the spread of ideas and doctrines all over Europe, and Poleni communicated with a lot of these scholars well known in that time (Riccati 1997)

This historical context information will give a better comprehension of Poleni’s scientific thought and works and of his contribution in the time when the motto *Sapere aude!* (“*osa sapere!*” “*dare to know!*”) was used by all the philosophers or scholars as in Paris they loved to define themselves in the eighteenth century.

Significant is the definition that Kant gives of the Enlightenment “*the going out of a state of minority, of which the man should blame himself, [...] and has the courage to use his own intelligence! to break the superstition*”(Kant 1965, p.141)

In the **Elogio a Giovanni Poleni (Eulogy on Poleni)** Pietro Cossali, Professor at the university of Padoa, underlines the qualities of being a great mathematician like Poleni and his passion to achieve the truth, it does not matter the work, the vigils and difficulties involved. (Cossali 1813)

While Giuseppe Gennari in his **Elogio** on Poleni underlines the polyhedric personality of Giovanni Poleni particularly his literary merits. After Poleni died, he was commissioned, on behalf of the university of Padoa, to weave his life; in fact he gathered a lot of information from his book, letters and correspondence and sent it to the Royal Academie of Paris and to the secretary De Fouchy, I mentioned previously, who used as reference (Gennari 1839)

### **3.2 The Enlightenment and the Translation of the Technical Writings**

As I said in the previous chapter the time of the source text production is the Enlightenment characterized by a new concept of knowledge which particularly comes from the philosophical thought and works of Kant.

The Age of Enlightenment was a time dense of changes, especially for Italy, occurred in any field of knowledge: medical sciences, agricultural techniques and sciences applied to architecture which nowadays is more generally known as the science of construction. In that time, the contribution of Italy in the academic community in Europe is relevant in all these fields.

The subject of my work involves an influential scholar of the time, well known in this academic European context, Giovanni Poleni, the sender of the source text. An eclectic personality, he considered as a point of reference for his wide knowledge and interests which involve not only the so called *Artes Liberales*, which Cicero.

defines as “*artes quae libero sunt dignae*” (Cicero 2015, translation: Arts are worthy of a free man), but also archaeology, medicine, mathematics, mechanics and all the arts known as *Artes Mechanicae*, and among them the art of architecture which at that time was connected to the manual work of the construction yard and not to the projectual moment of the construction.

**Le Memorie Istoriche della Gran Cupola Vaticana**, is a treatise written in the historical and cultural context of the Enlightenment, when the scientific innovations became rapidly the common heritage of a greater number of men and the Italian language had in many contexts substituted Latin, although bilingualism was still very common and used for the international context, to give resonance to their researches and discoveries.

Nevertheless, as Giancarlo Folena says the dominance of the scientific mentality pushed the Italian language to abandon the most traditional literary aspect and faced the problem in a social and rationalistic context considering that Italy actively participates in the progress of generations by renewing also its vocabulary/ (Folena 1983)

The international academic community considers the text as a relevant reference point in the scientific evolution of statics and mechanics and of great influence on the later restoration practice, although it is an Italian long text linguistically complex, in terms of syntax and lexis, for the contemporary readers and therefore not easy to read or translate literally.

### **3.3 Text Type: Treatise**

The text type of the source text is a treatise, a formal and systematic written discourse on some subjects; it is generally longer and more depth in treating a topic than an essay, and more related to investigating or exposing the principles the subject deals with.

The treatise is a combination of technical and scientific language with literary features linked to the status of the language in that time and the cultural academic background of Poleni. As it is known the treatise was a very common genre, and not only in Italy but also in Europe of that time and it dealt with the design and the

aesthetical style of architecture.

Poleni in his treatise approached the study and research on the Temple mixing science and knowledge and for the first time focusing on the structural problems of restoration and methodological strategies connected to the study and the use of material in the construction of buildings. He followed his scientific interests under the influence of the works of Tommaso Pio Maffei whose approach was based on demonstration.(Marchi 2011)

Therefore, the **Historical Memories** is a guide on the field of restoration and at the same time a relevant guide in the study of the development of Italian vulgar language and its evolution from the eighteenth century to nowadays.

Some architectural treatises have been translated into modern languages since the old times, starting from Vitruvio's **De Architectura** translated into Italian for the first time in 1486 by Giovanni Sulpizio who left wide spaces in the margins of the book for corrections and addings, but a complete translation of the book in English was two centuries later.

In the eighteenth century, not many technical and scientific books have been translated since they were mostly written in Latin, still the *Lingua Franca* of the time used by scholars and scientists for the diffusion of studies and researches.

Furthermore, translating the scientific literature was complex in that time since it involved scholars with different scientific interests which extended from mechanics, medicine, biology and mathematics to philosophy, astronomy, linguistics, history; consequently, the wideness of their knowledge and interests made it difficult to communicate and share reflections and achieve results.

Nevertheless, the description of the characteristics of the architect contained in the first book of **De Architectura** by Vitruvio reflects the personality and knowledge of Poleni; Vitruvio says that "*Architecti est scientia pluribus disciplinis et variis ornata*" (Architecture is a wide science adorned with various disciplines and erudition) and then he mentions all the disciples, a sort of encyclopedia, necessary to practice the profession of architect "*encyclios enim uti corpus unum ex his*

*membris est composit*” (Vitruvio Pollione 2008; translation: un'educazione enciclopedica è composta da queste membra come un corpo unico"/ an encyclopedic education is composed of these limbs as a single body).

### **3.4 The Relevance of the Historical Memories**

**The Historical Memories of the Great Dome of Vatican Church** is a valuable treatise on the structural restoration which introduces the scientific method in the discipline of restoration. Consequently, the scientific approach is applied to architecture which is defined for the first time as science of construction and not as an art.

Accordingly, Poleni follows a process which brings him first to study the history of the building and its restoration along the years, afterwards to make a diagnosis, and finally to suggest the technical intervention and verify the effectiveness of the work. It was a procedure of investigation that for that time is considered on the vanguard for the science of structural restoration.

Therefore, Poleni in his treatise gives a critical interpretation of the structure of the building, introduces the instruments to understand the structural problems and defines the best proposals for its restoration.

Furthermore, using a scientific method Poleni has the intuition to relate the materials and the construction techniques to the cracks of the Vatican Dome and formulate a diagnosis with the type of consolidation and restoration to be carried out.

Poleni's contemporaries appreciated his work recognizing him the merit of understanding the structural problems of St Peter's following the process of a diagnostic investigation to define the interventions. In fact, it is an authoritative methodological example for the scientific and technical community of the time. In retrofitting the pillars of the Pantheon, the architect Jean Baptist Rondelet reports



Poleni's technical mode, which a large part of the scientific community still recognizes as one of the most relevant scientific approaches in this field (Rondelet 1797).

Poleni in his analysis observed some vertical cracks in the Dome, built about two hundred years before, on Michelangelo's design. This event became the favoured topic of discussions of famous architects and scientists who searched for a remedy.

His proposal to apply six forged iron chains, in addition to the two installed during the construction, made it possible to ensure the stability of the structure. This was a very important event because it provoked historical reflections on math and technology at the highest levels of the scientific thought of the time. The implementation was described on his **Historical Memories**.

Therefore, the **Historical Memories** is a detailed study on the greatest Temple of Christianity, transmitted to posterity since the sixteenth century, and a research on scientific basis for the restoration and conservation of the **Fabbrica**, a word he uses to explain the fact that the construction and implementations is continuous, like an **officina** (workshop) where the work is permanent.

In this regard, we can add that St Peter's had a great construction yard whose workers constitute a kind of corporation, the so called **Sanpietrini**, (from Saint Peter) made of all workers who transmitted from generation to generation the techniques and skills required for both the maintenance and the extraordinary and more complex implementations and it is from them that the specific language takes its proper words. (Marconi 2015)

The translation and divulgation of **Historical Memories** in that time was not common since it was a treatise regarding statistics and mechanics applied to architecture while it was common and easier to translate into English the treatises of artistic architecture.

### 3.5 Poleni's Target Reader

Poleni wanted to transmit his scientific studies to other technicians and scientists who had been involved in the same subject such as the three mathematicians: Ruggiero Giuseppe Boscovich, Thomas le Seur, and Francois Jacquir Boscovich, and the Architect Vanvitelli. In fact, he published his **Historical Memories** a year after to put an end to the rumors about the possible collapse of the Dome which determined his assignment from the Pope.

Poleni's main object and the intention of the text was to give the Pope the certainty of his studies and researches about the damages and the suitable restoration of the Temple.

Briefly, I would like to remind that the recipient of the ST was mainly the Pope who had commissioned Poleni the restoration of the Temple as well as all the scientists who had been involved in the analysis and research of the causes of the damages and also in the proposals for restoration.

As mentioned previously Poleni used a scientific procedure taking into consideration the material used in the construction together with the techniques applied, and his intend was to transmit his conclusions to scientists in Italy and abroad after proving them scientifically.

His intervention represents undoubtedly the first successful application of statics and mechanics to structures linked to a concrete construction problem.

For this reason, as Antonino Giuffre mentions in the premise of the anastatic reprint of the Treatise, it can be suitable for those specialized in the sector who want to strengthen the knowledge of the structural problems of the restoration as well as for students who want to approach the study of this Treatise. However, the reading and the appreciation of the original text requires a deep knowledge of the Italian language which in that time was a literary language still related to Boccaccio, Petrarca and Dante.

### 3.6 The Intention of the Source Text

The first element I considered in my analysis was the time Giovanni Poleni wrote the treatise; the text type as we know transmits nearly all about the communicative

intention of the text. Poleni's time was fervid of work and experiments above all in the university of Padoa where he founded the first laboratory of physics in Italy from where he maintained an intense correspondence with the most important scientists all over Europe; that is why almost all his works are in Latin, the official language in Europe in that time.

The Treatise **Memorie Istoriche della Gran Cupola del Tempio Vaticano** was written in 1748, in the printing of the Seminar Press in Padoa with the Superior license; in the book, written in the Italian language of the time, he collected all the material he produced for the restoration of the Dome including a considerable number of tables drawn and engraved by the Venetian artist Antonio Visentini.

I also analyzed the anastatic reprint of the text edited by Prof. Architect Alessia Bianco and Vittorio Ceradini, professor of architecture at the University of Reggio Calabria, published by Giuffre Antonino and edited by Kappa in Rome in 1988. (Bianco)

As it is known a premise or an introduction of a source text contains traces about the text intentions which direct the personal reading experience of the possible readers. Two premises are included in the reprint, one from Prof. Arch. Vittorio Ceradini where he asserts that the text has proved to be easy to read for all the readers and that architecture cannot ignore the historical, critical and analytical reading of the building as well as the environmental and developmental context of the site. I agree with the premise of Antonino Giuffre who underlines the combination of art and science in architecture in Giovanni Poleni and his Treatise which can be considered as a point of reference for those who want to study deeply the static problems of the restoration and for those who want to read a piece of Literature.

### **3.7 The Skopos of the English Translation of Memorie Istoriche**

The skopos of my translation is to translate the Italian historical technical-scientific literature into modern English for the Anglo-speaking countries in general, and for professionals, scholars and lecturers who can read, for the first time, the book in modern English language.

After discussing my personal translation decisions made according to the skopos of the translation, I tried to focus on the criteria, methods and techniques of the translation of scientific literature as well as on the historical evolution of Italian and

English language in the eighteenth century, a time when English language became more flexible and adaptable, simplified in the verbs and extended in the vocabulary.

The English language continued to acquire new words for the whole century thanks also to the flourish of clubs where learned people gathered to discuss of everything making the literary words familiar in the oral language.

My thesis focuses on Poleni's technical writing and on the English translation for the readers of the twenty-first century of the treatise **Le Memorie Istoriche della Gran Cupola Vatican**, the objective is to make it readable not only to anglophone scholars but also to technicians, architects and engineers who are not used to the literary language which was the language of literature.

Particularly, the research has the purpose to discuss and examine which strategies and methods of translation can be appropriate to obtain an effective translated text suitable to the purpose selected for the translation action.

The English language related to Italian technical architectural treatises concerning statics and mechanics applied to architecture was not common in the eighteenth century. Because of that, to achieve an appropriate translation as in the words of Ortega means "*to tear the reader away from the native linguistic conventions and force him to throw himself into the mind of the original author*"( Ortega Y Gasset,1992) is an ambitious task for a translator.

Poleni in his **Historical Memories** conveys his passion for the research of the truth related to the Temple to accomplish his mandate; in doing that he uses a harmonious language, elegant, smooth and pleasant to hear. The **Historical Memories** is a long text in Italian and linguistically complex, in terms of syntax and lexis, for the contemporary readers and therefore not easy to read or translate literally.

My translation is oriented to target readers of our time and culture and of different political and social situations. Therefore, I adapted it to the reader of this time of English language who wants to have knowledge of the scientific Italian literature in the Enlightenment in the field of restoration; in doing that I always safeguarded the content as extremely important since it is an informative text.

A friend architect at university, interested in restoration, gave me the idea and the encouragement to start the reading and the translation of the text which would be

new to the specialized public and academicians particularly interested in the static aspects of the restoration of the Great Temple of St Peter's.

I realized that the translation would be a challenge since the text is in a field which is not mine and it demanded a commitment linguistically a bit tough.

Nevertheless, being an informative text as I said previously, my translation wants to communicate the main ideas of Poleni's topic on the restoration of the Dome in a smooth but intense way especially in the choice of words and syntax.

In this chapter I tried to analyse the extratextual factors of the source text which is related to the author of the source text Giovanni Poleni and his intention to give the Pope the technical and architectural information about the restoration of St Peter's Dome.

Therefore, the main addressee of the ST is the Pope of the time, the major religious and political authority, who requested a detailed study and intervention.

Consequently, the tone, the linguistic choices and the stylistic decisions of Poleni, mainly in the first chapter of his treatise, were determined by the identity of the recipient; the other recipients are the ones who were the members of the same scientific community of that time, the medium is a written text and the text type is a treatise which can be called partly a scientific report.

The place of the text production is Padova where the scientific knowledge of Italy and Europe was produced and disseminated from the middle ages to our time. The text reception's historical and geographical contexts and finally the time of the text production is the Enlightenment period and the place is Italy from where the knowledge of construction spread to Europe.

The motive of communication is to give the requested information to the most powerful authority of that time and to convince the interested scientific community of the usefulness and appropriateness of the methods proposed for the restoration of ST Peter's Dome.

Furthermore, the communicative function that the text could achieve had to be an instruction guide for the restoration of ST Peter's Dome.

In the next chapter I tried to define the text's composition and intratextual factors which could be important for my translation decisions.

## 4 INTRATEXTUAL ANALYSIS

To specify intratextual factors we should ask two main questions referring to the text itself as Nord emphasizes (1991: 79) “**What does the sender say?** and “**How does he say it?**” These questions encompass the traditional aspects of content and form.

It is known that the separation between the content and the form elements is very difficult. Nord remind us that (Nord 1991):

The discussion as to whether or not it is possible or wise to separate the content and the form of a linguistic sign is by no means at an end, and in the case of a translation oriented text analysis it has proved extremely difficult to take these two categories as a basis for intratextual analysis.

### 4.1 The Content and Form

In this chapter, the focus will be on the content and the form elements and on the translation decisions I made to convey them to the present English reader community.

For the content, we can say that Poleni followed a process which brought him first to study the history of the building and its restoration along the years, afterwards to make a diagnosis, and finally to suggest the technical intervention and verify the effectiveness of the work. This was a procedure of investigation that for that time was considered on the vanguard for the science of structural restoration.

Therefore, Poleni in his treatise gives a critical interpretation of the structure of the building, introduces the instruments to understand the structural problems and defines the best proposals for its restoration.

The technical language of the time that characterized the content of the **Historical Memories** was on the route of Leon Battista Alberti. From the linguistic point of view Poleni’s route was prepared by Leon Battista Alberti who understood the

impossibility of denoting new things unknown to antique architecture using a classical nomenclature.

Alberti in his **Grammaticetta Vaticana**, possibly written between 1434 and 1438, based mainly on the use, fixed for the first time some of the rules of the Florentine, the learned vernacular language of the fifteenth century, such as the temporal opposition of the present perfect to the past tense and the use of the conditional, a verbal mode absent in Latin.

The book was a challenge to demonstrate that the vernacular, in this case the Florentine, has its own orderly structure although it was inevitable that it should still depend on Latin. (Alberti 1964)

Alberti criticized Vitruvio's language full of specialized lexical items, non-Latin, which made the meaning of many parts of the **De Architectura** obscure; in fact, Alberti titled his treatise **De re aedificatoria**, from lat. *aedificāre*, composed of *āedes* 'casa'(house) e *ficāre* '-ficare', 'fare, rendere, fabbricare" (make, build) and not **De Architectura**, a term of Greek origin gr. *architékton*, composed of *archi-* 'archi-' and *tékton* 'costruttore' (builder). A term that Alberti used to indicate the house and the concept of *educating*, *edifying* and not only to the builder or "costruttore" (builder) in Italian language. For sure he wanted to make of the language an updated instrument, rational and with an internal logic and above all linked to the urban civilization. (Alberti 1966)

Consequently, the scientist had the merit of breaking down the gap which divided the technicians, who used the Italian vulgar language in their work, from the scientists, who used Latin to communicate their researches; he demonstrated it was possible to write of science using the Italian language so that he contributed to the end of the separation of the practical work from the speculation.

Actually, already in 1542 Cosimo de' Medici had constituted the Florentine Academy with the task of translating the scientific texts from classical languages into Italian vulgar.

The most important was **Il De re aedificatoria di Leon Battista Alberti** translated into Florentine language by Cosimo Bartoli, an agent of Medici and the main interpreter and translator in Italian language of Alberti's works and from Latin into

Italian by Giovanni Orlandi.

Nevertheless, the first step towards a professional language in Italian Vulgar of architecture is linked to the many attempts of translations of Vitruvio, although still under the Latin influence; one of the translations that I consider relevant and which reflects the Italian musicality of the language was made by Giacomo Leoni (Vitruvio 1715)

Also, Galilei, for the first time and before Alberti, combined the technical-scientific and literary aspects of the language giving a great contribution to the formation of the Italian architecture terminology, then exported all over Europe. His language was functional to the transmission of concepts and at the same time characterized by elegance and strong style, we should say stylistically effective and aiming first of all to clarity «*parlare oscuramente lo sa fare ognuno, ma chiaro pochissimi*» (all can speak darkly, but very few can speak clearly) as he has said.

Nevertheless, the eighteenth century, when Poleni wrote his treatise, gathered all the heritage of the process to define the architectonic terminology occurred between the sixteenth and seventeenth century, in this regard the Tuscany vocabulary of Baldinucci is considered like a reflex of this process (Baldinucci 1681).

In the European contest, particularly in England, two editions of the bilingual dictionary Italian/English **A World of Words**, written by John Florio (1553-1625), were published, between 1598 and 1611, with the intent to make the Italian texts available to the English public (Florio 1598).

Taking into consideration the influence of the two scientists and the debate between Latin and vernacular language which characterized more than two centuries, we can realize Poleni's contribution in the formation of the technical words in vernacular since he continued to take words from the common lexicon combining traditional close structures, made of many propositions, with more modern ways of writing which was structurally looser and with a more readable and sound lexicon.

Poleni's choice to write the text in Italian vulgar and not in Latin was also due to the presence of a *Maestranza* (an art and craft guild) which worked permanently on the Dome as well as the presence of workshops which had an oral tradition of shared technical lexicon, mainly linked to the oral tradition of the workers, the so called vulgar language.



## 4.2 The Use of Italian Vulgar in Scientific Texts of the Enlightenment

The scientific innovations in the eighteenth century became the common heritage of a greater number of men due to the spread of literacy and the creation of instruments able to easily transmit new knowledge.

This literacy gave the Enlightenment and its thinkers a divulgative character, it means they addressed themselves to as many people as possible with the intent not to write in a complex way; consequently, Latin lost ground.

Therefore, the hypotactic style of classical Latin, represented by Cicero prose, entered increasingly into crisis and was replaced by a different way of building the period: looser and less bound to grammar, with shorter phrasing more suitable to express the thoughts in movement and more related to the ordinary life conversations, that is to the so called vulgar language, more analytical than Latin and therefore with the need of more words.

In this direction, the contribution of the religious preaching was also relevant considering that it should reach illiterate masses excluded from Latin and half illiterate clergy coming from the rural contexts.

Nevertheless, the clergy persisted in writing and saying the mass in Latin but in saying the homely using Italian vulgar.

In addition, the influence of the French language, the language of the intellectual *élites*, on Italian language was important and strengthened the awareness of having a more understandable language which could reach a greater number of people; and we can say that the language which remains better in the memory comes out of thoughts which are born from the ordinary life. (Mazzini 2004)

However, the use of Italian common language was still a theory since the Enlightenment referred to the written learned language used by a limited audience; for this reason, Latin with its well definite structures and rules, remained the means of written communication chosen to give international resonance to research and researchers, although it was more static and different from the spoken Latin language.

Only in the nineteenth century with Alessandro Manzoni, the Italian language, born from two centuries of processing and influences, became a living instrument of a

community, in coincidence with the growing feeling of belonging to a nation.

However, still in the eighteenth-century Latin resisted as scientific and academic language consolidated by the long classical and greek tradition, although it had become richer in terms due also to the influence of the languages spoken in the individual regions, from the north to the south.

For sure, the movements of ideas and people, the so called cultural and social phenomena of the century, produced relevant language transformations also under the influence of French and English languages which progressively substituted Latin also in international contexts, being Latin in the whole still stuck on its rules and lexicon and therefore unsuitable to express the urgent need for new terms necessary to express the achievements of science and the new concept of a more practical learning.

The need for a more practical knowledge was born already in the Renaissance, especially Italian, when there was the first hard integration between the technical knowledge of scientists and the operative skills of technicians.

Contemplation and creation, was a binomial well represented by Leonardo da Vinci who summarized the theoretical knowledge and the practical skills of the liberal and mechanical arts, of which I have already mentioned.

We can say that Leonardo da Vinci prepared the route to the other centuries for the mathematical method and investigation which has a representative in Poleni; this encounter between science and technology led to the flowering of specialized treatises like Poleni's works.

Therefore, Poleni's Italian language in his treatise is the result of the debate and constant evolution of the spoken Latin occurred in the two centuries before his works, that is through the long and continuous changes which Latin had in the mouth of the speakers who created a variety of the Latin language.

Nevertheless, the Italian language remained a literary language for a long time and it is significant to say that the point of strong reference of the Italian was the dictionary of Crusca which had a qualitative criteria and scarce unwillingness to accept technical terms linked to the *Mestiere (metier, craft)* and not present in the literary use; the lexicon was still of the Florentine writers of the fourteenth century as Dante, Petrarch, Boccaccio (Heidegger 1979, p.151).

Still in the seventeenth century the architectural terminology continued to have a limited space and it was mainly related to the artisan practice in the construction moments and not to the projectual phase.

### 4.3 The Linguistic Peculiarities of the Source Text

Poleni directed his essay mainly to the Pope (the addressee) to inform him of his studies about the damages and the restoration project of the Dome. He chose the form of a treatise which was suitable for the divulgation of his research and proposal and he wrote in Italian vernacular and not in Latin, the language he used for most of his works.

He communicated in an elegant classical style with Latin influence mainly in the collocation of the verbs at the end of the sentences and in a literary language style also in the use of conjunctions such as ‘*eziandio*’ a strong and incisive word of Latin origin, from *etiam* (ancora) and *diu* (for long time or invocation to God). The word has not a one to one translation in TL since it was used in different contexts and meanings, for example: ‘*ancora, finora, ancora una volta, ripetutamente, anche, inoltre, anzi, perfino, benché, sebbene*’ that in TL may have these words ‘*again, so far, repeatedly, even, indeed, although*’ To give an example, the word was also used by the authors of the fourteenth century such as Dante Alighieri in his **Convivio** but also by Giacomo Leopardi, a writer in the Romanticism time (Alighieri 1993).

Therefore, the literary language, which is not easy to put into TL and in the form of one to one translation, is also evident in the use of the infinitive as a noun, for example: ‘*il considerare*’ and ‘*il mettere per iscritto*’ (putting the article *il (the)* before *to consider* and *to write* which is more literary than saying ‘*scrivere*’ (to write) ) Another example of literary style is “*Grave pensiero mi fu il considerare quanto dovesse riuscirmi difficile il metter per iscritto...*”; I translated it with: ‘*Grave was my thought when I considered how arduous it might be putting in a written form.*’, I used a locution and not the single verb ‘*to write*’. Poleni’s use of the definite article ‘*il*’ before the verb, strengthens the communication and gives more sound to the sentence. In TL the only way of translating the infinite verb preceded by the definite article was in the form of a *gerund* which gave the verb the connotation of a noun or in the form of a finite verb with ‘*when*’. In fact, I translated

'*il considerare*' not with the gerund '*considering*' but with '*when*' and the past: '*When I considered*'.

Translating with the locution '*putting in a written form*' and not "*write*" helped me to transfer better Poleni's idea of the consciousness of the action of writing and his style.

Furthermore, I left the Italian adjective *grave*, in TL *grave*, at the beginning of the sentence maintaining a certain kind of musicality also in the language of translation.

These stylistic language usages were very impressive and musical and as translation decisions I tried to preserve Poleni's musicality and elegance as much as I could, giving also attention to the pragmatic aspect of his language.

The introduction to the preface, where Poleni addresses to the Pope exposing the main objectives of his work, starts with a gerund and the postposition of infinitive tenses at the end of the sentences, a collocation which will continue in all the text thus creating a pleasant sound in the Italian language; in fact, it seems he speaks all in a breath to better communicate his passion towards what it is about to write.

In doing that he uses appropriate connectives such as "*cosi, od, in cui, che, tali, onde, dacche', ovvero, sicche', conciosiate*" in TL: *so, or, where, such, whence, since*, which bind all the periods some of which are made of relative extended sentences.

The verbs postponed to the objects as well as the comparatives after the adjectives strengthen the goal and give an extraordinary musicality to the sentences, for example: "*necessita' v'e' ; reputar si possa importante il piu', 'maggiore studio rivercare'; 'essere essa la principale*", which is easy to lose, in fact, in the TT it is rendered in English as "*Nevertheless, acknowledging how important the subject in Architecture could be...*" without any repetition and with the emphasis on the word *how important* and *acknowledging*.

I can say that the subordination structures typical in the Italian writings of that time, makes the text prolix determining the necessity of restricting it but without losing the content of the ST as well as its musicality and elegance.

The translators of similar texts from Italian into English in the eighteenth century followed the same procedure maintaining the linguistic features of the language used in that time; but it is difficult to find a synopsis of similar books translated into

English.

The translation of Vitruvio from Latin into English is mostly literal and prolix, not easy to be read nowadays also in the academic context (Leoni 1715)

#### **4.4 On Translation Decisions**

I decided to translate the Introduction and the Preface of the book according to what Chesterman calls literal translation and I put into evidence the transformations and the choice in rendering in modern English a text of the eighteenth century. The translation was nearer Poleni's literary way of writing and my attention was also on the evolution of the Italian language from that time to nowadays with a comparison with the English language and its diverse way of formulating thought and structures. Therefore, three languages were considered in my translation and put in comparison: old Italian, modern Italian and modern English which gave me the dimension of what translation could be.

Of course, in my work Poleni's analysis and history of the damages of the Dome and the conclusions for the restoration were prior but at the same time I took into consideration the style of the Italian language in its historical and social development and contextualization in the present time; I recognized that the Treatise was written in the eighteenth century with a different human culture and social background as well as with connection to Latin and Greek languages.

Poleni's high social role and professional status have a relevant effect on his language which is elegant in the syntax and in the choice of the words which the recipients, he addressed to, could easily share due to their common background, specialization and culture.

Furthermore, the use of his language reflects also his addressee, the Pope, that he calls *Beatissimo Padre, Santita' Vostra* which I translated with *The Most Holy Father*, the word *Beatissimo* has not a one to one translation.

We can see that his way of expressing is extremely deferential and respectful above all at the beginning when Poleni introduces his addressee and his work; in the TT I maintained this deferential aspect, even if I am aware that in making choices when I translated the language lost something.

The elegance of the form is natural in Poleni; his purpose is to transmit his research and conclusions to specialized recipients and convince them scientifically that his considerations for the restoration of the Temple are correct as well as the work to be accomplished.

Therefore, my analysis of the content has included both the the formal and pragmatic aspects in the conviction that in my translation I had not merely to reproduce the substance or content of the book but also to give as clear a picture as possible of the ST and of its author and his status; although, at the same time, I simplified the constructions according to the features of the English language and the culture of the possible future addressees. On this purpose, I avoided periodic sentences and I repeated the antecedent in relative clauses, paying attention to the harmony and fluidity of the periods.

I can say that my translation is a logical and agreeable construction of sentences in which the ear has played an important part and consequently the choice of words and their collocation without losing the purpose of the ST.

I kept present that Poleni conveys his message with sentence structures, lexicon and a tone which had a double function: a denotative function which means informative, and a connotative function which means going beyond the words and involving the stylistic aspect I mentioned previously. The style in Poleni is linked to his way of putting words together, the way he uses punctuation, Scanning and rhythm in the sentences as Silvestris and Adamo Vergine say in their book *Consapevolezza e Autoanalisi* (De Silvestri 2005 p68/69) in which they developed a concept taken from Roland Barthes.

To summarize, all these language and cultural elements are influenced by some situational factors which involve the geographical origin of Poleni, the time and place he wrote and the way he communicated his intention, researches and studies.

Nevertheless, one subject matter dominates the text and has in a certain way determined its structure and coherence: communicating his studies on the damages of the Dome and giving his restoration proposal.

In doing that he starts from the anamnesis and the history of the Vatican Church in the first book and continues in the second book with the concepts of mechanics applied to the study of arches, vaults and domes mentioning scholars and scientists of his time. In the third book he proceeds with his diagnosis of the damages, taking into consideration other treatises and books on the matter; he goes on with his prognosis and proposals of his valuable intervention in the fourth book; and finally, in the fifth and last book, he describes the restoration site, the work executed and its discrepancies with the starting project.

Therefore, Poleni passes from a reverential and descriptive language of the beginning, directed mainly to the Pope, to a more technical language with a specific terminology in order to communicate his research and proposal also to the scientists of the time. To translate this terminology, I used technical vocabularies and I consulted an Architect friend specialized in restoration and involved in the study of Poleni.

Although the subject matter was not strictly in my field of knowledge, the linguistic competence and of what Schermer calls the '*horizon*', where the knowledge of the world is stored he says, gave me, as a reader, the possibility of understanding the text and then translating it taking into consideration the time and the place, where it was written, the sender and the receivers of the message. (Schermer 2014)

I can also say that I was guided by what Peter Newmark calls the '*sixth sense*' made of sensitivity, intuition and the knowledge of the language (Newmark 1988) And this determined the choices of my translation, when they had to be more literary, when freer from the rules or sounder. Sometimes I did not respect the SVO (subject-verb-object) structure of the typical English sentence where the theme is often the subject of the sentence. Structurally, the rheme, what is after the subject, usually follows the theme in English and the theme – rheme relationship produces what Bussmann calls *cohesion* which makes the parts of a sentence a communicative whole (Busman 1998).

In analyzing the text syntactically and semantically I considered its formal-aesthetic characteristics, particularly its style, the way Poleni uses the syntax and the coordination of sentences, what is called parataxis.

In the Introduction and in the Preface Poleni uses brief sentences with a lot of subordinate clauses well connected through subordinating conjunctions such as “*dacche*’, *conciosiacche*’, *seppoi, cosi*’ which establish logical links of *time, cause, means, end and consequence*; all the sentences are separated by comas, semicolons and colon which introduce the main propositions.

Therefore, although prolix, the writing is clear and coherent to the objective as well as aulic; it contains an accurate choice of words which is one of the rules to have a good style; actually, in Poleni it appears to be spontaneous and adequate to his status and knowledge.

Furthermore, putting the modal verbs after the infinitive “*Incorrer si puo’ agevolmente*” in the Introduction that I translated into ‘*we may easily incur*’, or the verb at the end of the sentence, examples ‘ “*Grave pensier mi fu*” that I translated with ‘*grave was my thought*; “*Necessita’ v’e’ d’un’ardua combinazione di molte e diverse contezze*” which I translated with ‘*it is very clear of the necessity of having a combination of many different cognitions to relate on*’; these sentences are poetical and musical.

Always in the Introduction, putting the possessive and indefinite after the noun “*Nel vero lume loro*”, “*Ragionamenti altrui*”, that I translated with ‘*for the others’ reasonings and writings*’, and also “*Ovvero passion veruna*” that I translated ‘*that is any passion*’ are heritage of the language of the fourteenth century used by literates.

This poetical and musical aspect of the language is also linked to the use of redundancy of the words, for example: “*Materia tant’importante quanto materia alcuna*” (Poleni 1748; Translation: It is a subject extremely important than any other subject) cannot have a one to one translation so that I had to choose the adverb *extremely* to communicate Poleni’s idea.



As regard the micro-structures of sentences I shortened them and I adapted to the English language features taking into consideration the informative aspects of the text related to the remedies of the structural problems of the Dome, as well as the fact that Poleni mainly addressed his text to the Pope who had given the mandate to him.

In the whole, I can say that in the experience of my translation I understood what Umberto Eco says in his book **Dire quasi la stessa cosa** that “*we must be capable of small materials infidelity to reach a deeper loyalty*”

In this regard, I realized that it is difficult for me to explain that certain things are not misunderstandings and infidelities, but choices, in some cases I wanted, in other cases they were forced since Poleni wrote in the Italian language of the eighteenth century; anyway, the purpose was to give the best general idea to the readers.

#### **4.5. Translation Strategies**

In the process of translation, I have encountered problems which have determined the choice of suitable options in order to arrive at the optimal solution. I maintained a certain sound but I made some syntactic changes to be more readable and immediately understandable to the anglophone reader; for example I respected the collocation of the objective sentence after the verb. In this context, I paid attention to the clearness of the thought and form with an attention to the rhythm, considering Newmark’s main objectives of translation: semantic and communicative, and it is particularly valuable for this text since it is an informative text.

Consequently, my work was a going-over and a turning-back from one language to another and from the same language but in different times, in an intra and inter language translation process, which put in action a dynamic comparison between different worlds and cultures.

Considering that the ST is written in the eighteenth century Italian language, the comprehensive strategies, it means the analysis of the ST, was a prior and intense step followed by the production strategies that is the moment of the manipulation of the linguistic material to produce an appropriate target text.

Therefore, the skopos provided me of my decisions to which elements of the ST could be preserved and which might be adapted to the target situation; functionality

of the TT and loyalty towards the ST and its intention were two important points in my translation.

my translation. Christiane Nord points out these two aspects saying that although the Functionalist approach marks the importance of the TT, it does not neglect the importance of the ST (Nord 1991).

Translating the ST was for me first translating it within the same language in a process of decoding and recoding, that Steiner calls *interpretation* according to his hermeneutic view of translation, to have the TT as close as possible to verisimilitude, as Chesterman affirms when he considers that theories do not lead to the '*truth*'.

My efforts were directed to produce a very similar product or as Chesterman says a *rebuilding* where the same bricks of the original are used to reconstruct but with a meaning; in fact, he calls these bricks *words-meanings* and not only words. And I can say that giving a meaning to the words was my work.

In his book **Memes of Translation**, in chapter four, Chesterman, after summarizing the general characteristics of the translation strategies, provides some categories of strategies.

He first distinguishes between *language learning strategies* and *communication strategies* and between *global translation strategies* and *local translation strategies*, it means between the level of the source text and the level of words, clauses or sentences (Chesterman 1997).

Chesterman affirms that a strategy is "*a kind of process, a way of doing something*" and he continues to say that "*strategies are forms of explicitly textual manipulation*" I consider a strategy mainly problem-center since it gives a solution to a problem linked to the relation between the target and the source text or to the translation of structures and ideas. Therefore, I can say that problem-solving is the most important function of strategies as Chesterman states.

In the second part of this chapter he proposes a classification of translation strategies according to which there are three basic groups, which he considers in a heuristic flexible way: the *syntactic or grammatical strategies*, the *semantic strategies* and the *pragmatic strategies*; each of them can involve the other two strategies.

Chesterman distinguishes some characteristic of the strategies, he says that they are related to the text manipulation, applied to the process, goal-oriented, problem-centered, applied consciously and finally inter-subjective that is understandable for the readers.

In the process of my translation the strategies were mainly problem-centered and goal-oriented; my efforts were directed to express Poleni's ideas and his way of communicating them as near as possible.

To accomplish this objective, I had to find the escamotage to overcome what I call '*linguistic detachment*' in translation, a gap to be filled in the best and proper possible way, putting in the words all my feelings and mental processing of the two languages.

Using a Latin locution '*In media stabat virtus*', used by medieval scholastic philosophers and others before, to say that in the middle stood power, I can say that my translation was in the meeting point between Italian and anglophone readers, gaining and losing from the languages.

From what I have just said, in my translation I considered what Ortega says that it is utopian to believe that two words belonging to two different languages refer exactly to the same objects since it is not only a passage between two languages but between two cultures; but at the same time I paid attention to what Ricoeur says that "*from the awareness of the impossibility of a perfect translation comes the joy of translating and retranslating*".

Nevertheless, my challenge was to bring the author to the reader and the reader to the author continuously for what Ricoeur calls "*linguistic hospitality*"(Ricoeur 1993)

#### **4.5.1 Linguistic strategies in translation**

The syntactic or linguistic strategies involve only syntactic changes, they are concerned with the organization of the units of a text and not with the meaning; these strategies are *literal translation, transposition, unit change, structural change, cohesion change*.

According to Chesterman the translation problems are mainly *lexical* and *syntactic*

and even if words are entities that refer to objects or concepts, a word in one language may not be substituted with a word in another language when referring to the same concepts or objects.

#### **4.5.2. Semantic strategies in translation**

The semantic strategies include lexical semantics and aspects of clause meaning, it means that the focus is not on the form but on the sense of the language units.

In this context the close equivalents, and not the exact, may be found. There are void words and expressions which represent concepts that cannot be found in other communities and languages; and this is true especially when the time is different even within the same language.

According to Chesterman's categorization, these strategies include *synonymy*, *hyponymy*, *hyperony*, *converses*, *abstraction changes*, *distribution change*, *emphasis change*, *paraphrase*, *trop change* and others.

#### **4.5.3 Pragmatic strategies in translation**

The pragmatic strategies are concerning with the selection of information in the text; they involve big changes and incorporate syntactic and semantic changes from the ST. These strategies include *cultural filtering*, *explication*, *information change*, *partial translation*, *transediting*, *addiction*, *implication*, *foreignation*, *transediting*, *omission*.

#### **4.5.4 Examples from translation decisions**

In this section I want to demonstrate how the concept of strategies can be used for an analysis of my translation. Different researchers have investigated and described various translation strategies or skills from their own perspectives, my analysis of the text focuses on the demonstration of Chesterman's translation strategies, on the examples from the text, on their characterization, and on drawing basic parallels and showing the differences between these two concepts.

In the first part of the book related to the **Introduzione (Introduction)** I applied a strategy of translation that Chesterman calls *Literal Translation* following the source text as closely as possible; the focus was on both form and content and I paid attention to the literary features of the ST such as sound effects and

morphophonemic selections of words which in the whole determines the style of the author.

Nevertheless, I have always taken into consideration the main objective of translation “to communicate the meaning of the original text accurately and clearly to the readers”.

The opening sentences of the ST introduce the addressee and reader of the text: Pope Benedict XIV, as well as the topic: St Peter’s Dome damages and its restoration. In exposing the strategies used in the translation I followed the order ST – TT succeeded by my considerations and interpretation in the light of Chesterman’s theories.

As I mentioned before Chesterman’s Taxonomy of strategies is divided in three subsets which I describe and name as follows to present the explanation together with an example taken from the Corpus of the text. I name with **L** the syntactic/linguistic strategies, with **S** the semantic strategies and with a **P** the pragmatic strategies. The following chart was helpful to focus the analysis and the exposition of the strategies.

**Table 4.1:** Translation Strategies

<b>Syntactic/Linguistic strategies</b>	<b>Semantic strategies</b>	<b>Pragmatic strategies</b>
L1: Literal Translation	S1: Synonymy	P1: Cultural Filtering
L2: Loan, Calque	S2: Antonymy	P2: Explicitness Change
L3: Transposition	S3: Hyponymy	P3: Information Change
L4: Unit Shift	S4: Converses	P4: Interpersonal Change
L5: Phrase Structure Change	S5: Abstraction Change	P5: Illocutionary Change

L6: Clause Structure Change	S6: Distribution Change	P6: Coherence Change
L7: Sentence Structure Change	S7: Emphasis Change	P7: Partial Translation
L8: Cohesion change	S8: Paraphrase	P8: Visibility Change
L9: Level Shift	S9: Trope Change	P9: Transediting
L10: Scheme Change	S10: Other Changes	P10: Other Changes

#### 4.5.5 Examples of Translation Strategies First example: from the Introduction

##### The ST Version

Accingendomi, **BEATISSIMO PADRE**, (S7) (S3) a scriver l' Istoria delle **cose**, (S3) nel tempo dell' **ottimo**(P1) Pontificato Vostro **accadute**, (S7) cosi' per **riguardo alle** (L3) difamine de' Danni, che nella Cupola erano, di cotesto Magnifico Tempio di S. Pietro come per rispetto a' Ristoramenti o proposti, od eseguiti: **punto** (L4) **non temi de' maggiori due falli**, (L7) in cui scrivendo un' Istoria (L2) **incorrer si puo' agevolmente** (L7). Cioe' a dire: ne' ebbi timor, da una parte, di deviar dalla verita' per affezione, ovvero passion veruna, che mi signoreggiasse; **tali essendo le cose** (L3), onde si trattava, che mantenermi ho potuto in una indifferenza perfetta, **e la sola verita' riguardare** (L8) ne' dubitai dall'altra, (L8) di non avere le necessarie informazioni; **dacche'** (L6) potei esattamente il tutto comprendere, per i ragionamenti altrui, per le altrui scritture, e per aver io medesimo della costituzione di quella gran Mole **si concepute meditando** (L3) le idee piu' proprie; **e si mirata e rimirata cogli occhi**, (L10) piu' e piu' volte, la realta stessa .

##### The TT Version

**MOST HOLY FATHER** (S7),(S3) Approaching to write the history of the **facts** (S3) **occurred** (L7) in the time of Your **Excellent** (P1) Pontificate , **related** (L3) to both the investigation of the damages of the Dome of the magnificent Temple of St. Peter's in Rome and in respect to the restorations proposed or executed, **I did**

**not fear (L7) at all (L4)** of the major two errors in which we **may easily incur (L7)** in writing a **Historia; (L2)** it is to say that I had no fear, on one hand, to deviate from the truth for affection, that is for any passion, which could master me; **being things like that (L3)**, it was necessary to maintain myself in a perfect indifference **in order to see (L8)** only the truth. **On the other hand I did not doubt not to have the necessary information since (L8)** I could exactly the whole understand from the others' reasoning and writings, and from having myself **conceived (L6), in meditation, (L3)** the most proper ideas on the constitution of the great Mole, **with a keen eye (L10) in the accurate observation of the construction.(S1)**

### Translation Strategies Used

**Strategy S7: Emphasis change**, I put at the beginning the title given to the Pope, focusing on the addressee of the text. At the same time, I used a Hyperonymy (S3) Most *Holy* instead of blessed

**Strategy S3: Hyponymy**, I changed the generic word '*cose*' with a more definite word '*facts*'

**Strategy L7: Sentence structure change**, I anticipated the verb '*occurred*' and the object of the sentence giving an SVO order, typical of the TL.

**Strategy P1: Cultural filtering**, I used a formal adjective '*Excellent*' and not *best* since it is more suitable to the Pope and the TL

**Strategy L3: Transposition**, I used one word, *related*, instead of the adverbial phrase '*cosi per riguardo*' which is more formal and not translatable one to one in the TL

**Strategy L7: Sentence structure change**, I anticipated the verb '*fear*' before the object, I used a comma instead of the colon which in the old Italian language introduces the main sentence

**Strategy L4: Unit shift**, I changed the old noun '*punto*' with the adverb '*at all*' of the TL

**Strategy L7: Sentence structure change**, I anticipated the verb '*incur*' giving an SVO order according to the English SVO order

**Strategy L2: Loan, calque**, I maintained in TT the word from the old Greek *ἱστορία*, Lat. *historia*, Middle English *historie* which means *research* or *visual inspection*

**Strategy L3: Transposition**, I changed the adjective '*tali*' with a phrase '*like that*' to be clearer and near the TL

**Strategy L8 Cohesion change**, I used a subordinate conjunction '*to*' and not '*and*' of old Italian to link the sentences

**Strategy L8: Cohesion change**, I started another sentence with '**On the other hand**' after the full stop instead of the colon which in Poleni's writing introduces the main clause, I also eliminated the semicolon but I linked the sentence unit to the previous one with the conjunction *since* which gives more cohesion and fluency.

**Strategy L6: Clause structure change**, I changed the order putting the past participle '**conceived**' after the auxiliary verb and before the object '*the most proper ideas*' observing the SVO order typical of the TL.

**Strategy L3: Transposition**, I changed the gerund '*meditando*' with a noun '*in meditation*' preceded by the preposition '*in*' which I put between two comas in order not to separate the verb '*conceived*' from its object.

**Strategy L10: Scheme change**, I changed an alliteration and the repetitions '*e si mirata e rimirata con gli occhi piu e piu volte la realta' stessa*', which is rather a sound poetical expression, with a phrase '*with a kin eye*' to be translatable in TL although without the same effect. The verb '*mirare*' means '*osservare qlco. o qlcu. con attenzione*'; (observing with attention) and figuratively: '*considerare attentamente qlco.*' (consider attentively so.). Therefore, the verb '*mirare*' contains '*look and consider*' with an objective together. The verbs in TL are '*observe or contemplate*' two separate verbs, so I translated the repeated verbs with the locution '*with a keen eye*' and I continued with '*in the accurate observation*'

**Strategy S1: Synonymy**, I used the specific words '*in the accurate observation of the construction*' instead of the generical Italian '*la realta' stessa*' which in TL '**the same reality**' would not have any sense.

### **Comment on the Strategies**

In this first example which is the starting section of the text, the Introduction, the strategies I used are mainly linguistical and connected to the clause and sentence changes according to Chesterman categorization.

I avoided long subordinates and I followed mainly the SVO order, typical of the target language and culture, at the same time I maintained the cohesion of the text



and the words used by Poleni, as much as possible, avoiding repetitions and redundancy but respecting the context and the purpose.

Some soundy poetical expressions were not easily translatable in TL because they would not have the same effect. Therefore, I looked for locutions which could better give the idea of what Poleni wanted to communicate in his poetical way.

As I have mentioned in the previous chapters Poleni is a literate, besides being a scientist, who expresses his thought in a rhythmic way typical of the learned scientists of the time who gave a great contribution to the development of the Italian language.

I will continue with other examples taken from the introduction of the text, precisely the continuation of the previous example; the translation will be literal as much as possible following the same procedure according to Chesterman's classification.

### **Second Example: from the Introduction**

#### **The ST Version**

Ben sollecito, e grave pensier mi fu il considerare **(L5)** quanto dovesse riuscirm idifficile il metter per iscritto si varie, ed importanti cose **(L6)** nel vero lume loro e migliore. **(P2)** Conciossiache' vedeva di dover io versare in materia tant'importante, quanto material alcuna d'Architettura ripurar si possa importante il piu. E che sia cosi se la grandezza si consideri della Mole; questa e' una delle maggiori del Mondo. Se 'l proposto soggetto appartenere in gran parte .s' osservi alla solidita'; di leggieri apparisce appunto esser essa la principalissima intra le tre cose, Solidita', Comodo e Bellezza, le quali non pur nella formazione delle Fabbriche, **(L2)** ma negli addottrinamenti eziandio dell' Architettura piu escogitati, e meglio scritti, ogni maggiore studio ricercano **(L8)**. Se poi di quell' eccelso Edificio **(L3)** si riguardino la figura, la costruzione, i difetti **(L7)**; si comprende assai chiaramente, che per ben esporgli, necessita v'e'd' un' ardua combinazione di molte e diverse contezze .**(S1)** Ma, per dir brieve, io soggiugnero' unicamente la cagione piu' alta, la quale rende per me quel' affare oltre ad ogni comparazione importantissimo: egli e' il Comandamento della **SANTITA' VOSTRA**. Ben giusto fu, che

ammirassi anch'io, siccome ammirai, (L5) quel fervore, con cui, oltre le gravissime faccende alla Religione appartenenti, e all' Impero, vi avete presa distinta cura della magnifica Mole così splendida, e così grandiosa: sicché dal Vostro Comando, e sotto i faustissimi Auspici Vostri, sono stati intrapresi, ed a perfezione ridotti i ristoramenti della medesima. (L6) Sa il Mondo, essere (L3) in Voi quel patrimonio amplissimo del Sapere, che alla Dignità Vostra di Maestro della Cattolica Chiesa, e del Cristianesimo tutto sta cotanto bene, e conviensi. Pertanto egli chiaro da se, che quelle mie Memorie aver non dovrebbero parola alcuna, nella quale non risplendesse lume d' ingegno, e perfezione d' industria. (L7) Ciò dalla mia mediocrità io non potendo sperare, solo mi resta di supplicar vivamente alla Clementissima Dignazione Vostra, ch' Ella gradire ne voglia (L6) l' ubbidienza mia ossequiosissima. Quella è la supplica mia e questo insieme è il mio ardente voto. Il massimo però de' miei voti è, che l' Onnipotente Divina Mano ne prolunghi la preziosissima vita, e felicità tanto al Mondo, importanti, piissime, magnanime idee della Santità Vostra a cui i Pie' (P1) venerati bacio religiosissimamente.

### **The TT Version**

Immediate and grave was my thought **when I considered** (L5) how arduous it could be putting the copious and relevant information in a written form and in their true and better **light of knowledge** (P2). Nevertheless, I acknowledged that I had to plunge into **a subject extremely important than any other in Architecture.** (L4) **And that is so considering the greatness of the Mole, which is one of the major in the world.** (L8) If we observe that the matter we deal with belongs mainly to the concept of solidity, it seems clear that solidity is the most principal among the three elements of Solidity, Commodity, Beauty which **require the greatest studies** (L5) (L7) not only in the formation of the **Fabbriche** (L2) but also in the meditated and better written indoctrinations of Architecture. Then, if **we regard** (L5) the figure, the construction and the defects of the **sublime Building** (L3) **we realize** (L5) that to well relate on them **it is necessary** (L3) **to combine** (L3) many and different **cognitions** (S1). To make it brief, I will say that the highest reason that makes this issue extremely important to me is the command of YOUR HOLINESS. It was well

right that I also admired, **as I did, (L5)** the fervor with which, beside the serious religious and secular matters connected to the Empire, you have taken distinguished care of the magnificent Building, so splendid it is, indeed. Therefore, Under Your command and Auspices, the **restorations (L6)** have been conducted and perfectly **(L3)** reduced the restorations. The world **recognizes (L3)** in You the widest heritage of Knowledge which **greatly accompanies Your Dignity of Master of the Catholic Church and benefits the entire Christianity. (L4)** Therefore, my Historical Memories **should not have any word in which the light of intelligence and the perfection of work did not shine. (L7)** Not having any hope from my mediocrity, I only must highly supplicate Your Most Gracious Benevolence to **accept (L4)** my most obsequious obedience. This is my supplication and my earnest vote; but the greatest of my votes is that the Divine Almighty's Hand may prolong your precious life and felicitate the World with the most important, pious and magnanimous ideas of YOUR HOLINESS to whom so religious I kiss the venerated **Feet (P1)**.

#### **Translation Strategies Used**

**Strategy L5: Phrase structure change,** I changed the infinitive '**il considerare**' which has a noun connotation and in TL it could be translated with a -ing form, which is not the same as in Italian language, I translated it with a past tense, preceded by *when*, in sinthony with the previous past.

**Strategy P2: Explicitness,** I added a component to better express the allegorical meaning of '**lume**' which is not light only, the word has an allegorical meaning it stands for '*Il potere proprio della ragione e della conoscenza*' that is the power of reason and knowledge. Therefore, I used '**light of knowledge**' I have also anticipated the adjectives '**true**' and '**better**' before the noun '**information**' according to the TL order

**Strategy L4: Unit shift,** I translated '*in materia tant'importante, quanto materia alcuna d ' Architettura riputar si possa importante il piu*', which is rather poetical and redundant and difficult to translate with the same effect, with '**a subject extremely important than any other in Architecture**'. I used the adverb extremely to translate '*importante il piu*'

**Strategy L8: Cohesion change,** I shortened the sentence '*'E che sia cosi': se la grandezza si consideri della Mole; questa e' una delle maggiori del mondo*' and I

translated it with '*And that is so: considering the greatness of the Mole, which is one of the major in the world*' I translated coordinating two brief periods using the gerund and I transformed the main sentence with a relative clause which gives fluency and a better link.

**Strategy L5: Phrase structure change**, I translated '*ogni maggiore studio*' which is singular with '**the greatest studies**' which is plural, because '*ogni*' (every) has the plural meaning of *all* in the ST.

**Strategy L7: Sentence structure change**, I anticipated the verb '**ricercano**' which in TT is '**require**' before the direct complement '*ogni maggiore studio*' (the greatest studies) and indirect complements '*nella formazione delle fabbriche*' (in the formation of the Fabbriche) and '*negli addottrinamenti...Architettura.*' (in the indoctrinations of Architecture) giving a SVO order typical of the TL.

**Strategy L2: Loan, Calque**, I maintained the word *Fabbriche* from Latin *fabrica*, workshop or practical action and *faber* which means artisan but at the same time Vitruvio uses the term *fabrica* as synonym of important building; it is used in Italian la *Fabbrica di San Pietro* to say that the Temple requires a continuous monitoring and work.

**Strategy L3: Transposition**, I changed the past participle '*eccelso*' in TL '*excelled*,' not much used in the TL, with the adjective '*sublime*' which has the same meaning.

**Strategy L5: Phrase structure change**, I have translated '*si guarda*' the impersonal form of the verb with **the personal form "we regard"** avoiding the use of the passive and maintaining the active subjectivity.

**Strategy L5: Phrase structure change, (L5)** I have translated '*si comprende*' the impersonal form of the verb with the personal form "**we realize**" avoiding the use of the passive and maintaining the active subjectivity.

**Strategy L3: Transposition**, I changed the noun '*necessita*' (necessity) with the adjective '**necessary**' making a change of word class to give more fluidity.

**Strategy L3: Transposition**, I translated the noun "*combinazione*" (combination) with the verb "**combine**" to give fluidity to the sentence and link it to the other one.

**Strategy S1: Synonymy**, I changed the old countable noun "*contezze*" with the synonym '**cognitions**' which involve upper level mental functions that allow to collect, store, and process information from the environment; I did not use the word

*knowledge* which has a more general meaning.

**Strategy L5: Phrase structure change**, the repetition of verbs '*amirassi anch'io siccome ammirai*' in the ST gives strength to the action, and makes the sentences poetical I used an auxiliary '*did*' instead of repeating the verbs *admire*; the sentence is not translatable with the same effect and sound.

**Strategy L6: Clause structure change**, I anticipated the subject I *ristoramenti* (*restoration*) before the verb '*sono stati intrapresi*' which translated with '*have been conducted*' so that I followed the SVO of the TL

**Strategy L3: Transposition**, I changed the locution "*a perfezione*" with the adverb '*perfectly*'

**Strategy L3: Transposition**, I changed the clause structure '*sa il mondo essere in voi*' poetical locution with a verb '*recognize in you*'.

**Strategy L4: Unit shift**, I translated the unit '*sta cotanto bene, e conviensi*' with '*accompany*' and '*benefit*' since in English it could correspond '*very well and convenient*'

**Strategy L7: Clause structure change**, I gave order to the clause putting the modal before the verb so that '*aver non dovrebbero*' becomes '*should not have*', giving a SVO order to all the sentences, in fact I also put the verb '*non risplendesse*' after the subject '*the light of intelligence*'.

**Strategy L4: Unit shift**, I translated '*ne voglia gradire*', very obsequious expression not easy translatable, with the verb '*to accept*' which is linked to the previously verb '*supplicate*'

**Strategy P1: Cultural filtering**, I translated a Tuscan regionalism '*pie*', in modern Italian *piedi*, used by Poleni on the tradition of Boccaccio and Dante, with '*feet*' *piedi*.

### **Comment on the Strategies**

Also in this second example which is the final section of the Introduction the strategies I used are mostly syntactic and connected to the order of the sentence and the transposition strategy according to Chesterman's categorization.

Because of the cultural aspects of the ST, it was hard to produce sentences in the target text (TT) that represents the same characteristics and structures of the source text (ST). Also, the choice of some proper nouns and verbs has not been easy

considering that there was not a one to one correspondence.

The presence of some Tuscan regionalisms required first an intralingual translation since Poleni followed in part the tradition of the writers of the fourteenth century like Dante and Boccaccio as I mentioned previously.

I continued with a passage from the *Prefazione* (Preface), the first Article, to enter in the core of the mandate that the Pope gave to Poleni related to the writing of the explanation of his researches on the Dome and its conditions.

### **Third example: from the Preface**

#### **The ST Version**

LIBRO PRIMO. PREFAZIONE. La sempre venerata autorità dell'OTTIMO E SACRATISSIMO PRINCIPE, che volle providamente l'ecceles Fabbrica della Cupola di S. Pietro anche da sospetti de' pericoli resa sicura, mi commise di scrivere queste Memorie; e 'l sommo di Lui s a p e r e mostrommi il modo per . Imperocche', Monsignor Leprotti (di felice memoria) mi significo' essere l'idea di SUA SANTITA' NOSTRO Signore, che io tessessi quest' Opera in maniera, che nessuna delle seguenti cose mancasse. Cioe' comandava il SANTISSIMO PADRE, che io principiassi dal dare la Storia spettante alla erezione della gran Cupola Vaticana, e a cio', che fosse confacente a mettere in chiaro tanto la costruzione della medesima, e le varie sue circostanze, quanto il modo con cui alla magnifica Fabbrica data fu esecuzione . E voleva, che indi io riferissi non solo que' moti della Fabbrica i quali in altri tempi cagionarono osservazioni , discorsi; ma anche i pensieri degli Artefici sopra i medesimi moti, ed i ripari o meditati, o eseguiti; quali potess' io dalle Storie, e Memorie o stampate o scritte a penna, raccogliere e che poi ragionassi de' nuovi timori nel tempo del suo Pontificato insorti, de' consigli chiesti a' Professori, ed agli Architetti, e che in oltre di tutti gli altrui stampati, o manoscritti *Pareri*, li Compendj io formassi . Ordinava pure, ch' io esponessi come era stata per lettere richiesta l'opinione mia, ed io scritta la avea sotto il titolo di *Riflessioni*, e come dappoi era io stesso passato a roma, previo l comando di SUA SANTITA': e che in seguito descrivessi con diligenza quanto in Roma io feci, e principalmente inserissi le Figure, e le corrispondenti descrizioni, e notizie de' danni della gran Mole, quali erano state delineate, e scritte nel tempo delle osservazioni, e degli esami su le facce de' luoghi; onde poi tutto potesse esser

con le stampe posto alla pubblica luce, sicche' d' una chiara memoria li Posterì  
forniti restassero; alle quali cose io anche aggiungessi l'ultimo mio Parere, da me in  
Rome lasciato, come un Progetto delli restauri da farsi. Commettevamì finalmente,  
che io descrivessi, e registrassi l'esecuzione d'esso Progetto, della quale si diceva  
benignissimamente, che di mano in mano mene sarebbe stato trasmesso avviso;  
siccome con un 'ammirabile cura mi fu trasmesso. Ecco l'idea, la quale mi fu data;  
e mi fu data come una ben organizzata, e perfetta semente. Ne' indi io dovea che  
coltivarla, e far crescere la pianta: ma in tali casi chi cerco', ritrovo', scelse la  
semente, fece l'opera principale a pro di chi dappoi contribuendovi la coltivatura,  
da' il modo alla Pianta di andarsi sviluppando, e di andar acquistando molta  
estensione.

### **The TT Version**

BOOK ONE. PREFACE. The most honoured authority of the Excellent and Holy  
Prince, who wisely wanted **to make (L5)** the sublime Fabbrica of Saint Peter's  
Dome secure even from the suspects of dangers, has commissioned me to write  
these Historical Memories; and His **(L3)** supreme knowledge has shown me the  
way to write them. **For this reason (L9) (L4) (L3)** Monsignor Leprotti (of happy  
memory) **communicates (S1)** to me the idea of His Holiness Our Lord that I could  
weave this Opera so that none of these things were missing. That is, the Most Holy  
Father commanded that I initiated **from exposing (S3)** the Historia regarding the  
erection of the great Vatican Dome, **and for this objective, (S6)** the Historia had to  
make it clear both the constitution of the Dome and its circumstances, as well as the  
way in which the magnificent Fabbrica **was executed. (L5)(L3)** He after requested  
me to report not only those motions of the Fabbrica which in the past caused  
observations and discussions, but also the thoughts of the Artificiers about the same  
motions and the restorations, either meditated or executed (so that I could collect  
them from the Histories and Memorie, printed or written). **He also asked that I  
afterwards could reason on the new fears occurred in the time of his  
Pontificate. and on the previous recommendations and advice from Professors  
and Architects; and furthermore, I could make the Compendiums of all others  
printed or hand written (L7) (Pr7) Pareri (Opinions) (L2)** He also ordered me to  
express my opinion, as requested in the letters, and **I wrote it (L6)** with the title of  
**Riflessioni (L2)**. Later, I went to Rome **following the command of His Holiness,**

(L7) so that I could then describe diligently what I did in Rome and insert principally the Figures with the corresponding descriptions and the news of the damages of the great Mole, as they had been delineated and written in the time of observations and exams on the faces of the sites; **whence** then all could be printed and put to the public **attention**, (S1) **so that it could remain** clearly in the memory of Posterity. (L5) To all that **I also had to add** (L5) my last *Parere* which I left in Rome as a Project of the restorations to be accomplished. Finally, He **committed me to describe and register** (L5) the implementation of this Project, of which it was said benevolently, that progressively it would have been notified to me, as it was admirably done. Here is the idea I was given like a well-organized and perfect seed; indeed, I had only to **cultivate and make** (L7) the plant grown up; but in such cases the one who found and chose the seed accomplished the major work for those who then, contributing to the cultivation, gives the possibility to the Plant of developing and acquiring a lot of extension.

### Translation Strategies Used

**Strategy L5: Phrase structure change**, I used a different order anticipating the verb “*resa*” that I translated with ‘*make*’ in the infinitive form and not in the past participle according to the Italian old style, after that I put the object ‘*the sublime Fabbrica*’ and the adjective ‘*secure*’ after the main sentence thus speeding the periods. In the ST, there are the use of articles and prepositions with the spelling according to the writer of the thirteenth/fourteenth century like Dante e Boccaccio Ex. ‘*l*’ for ‘*il*’ (the) and ‘*de*’ for ‘*dei*’ (of the) and ‘*lui*’ (he) instead of ‘*suo*’ (his). Therefore, the first translation was **intralanguage**.

**Strategy L3: Transposition**, I translated the personal pronoun ‘*di LUI*’ used in old Italian of the time with the proper adjective ‘*His*’ *The* Italian word is poetical and a regionalism.

**Strategy L9: Level shift, Strategy L4: Unit shift, Strategy L3: Transposition**, I translated the old conjunction ‘*imperocche*’ with the causal phrase ‘*for this reason*’, determining a shift from the lexical term ‘*imperocche*’ to the phrase ‘*for this reason*’ which also implies the transposition from the conjunction to preposition + demonstrative + noun. This translation involved more than one strategies.

**Strategy S1: Synonymy**, I translated the verb ‘*mi significo*’ with ‘*communicate*’; *significare* here has the meaning of ‘*esprimere per mezzo del linguaggio pensieri, sentimenti e concetti*’ (express through the language thoughts, feelings and



concepts); also, Alessandro Manzoni used this verb with this meaning ‘*m’hanno significato che vossignoria illustrissima mi voleva me*’ (Manzoni) (TT: They communicate to me that your illustrious lordship wanted me) Thus, in the TL with this meaning the verb could be *communicate* and not *mean*.

**Strategy S3: Hyponymy**, I translated the superordinate verb ‘*dal dare*’ (to give), a generic verb, with the hyponym ‘*from exposing*’ which implies the activity of referring.

**Strategy S6: Distribution change**, I translated ‘*a cio*’ (to that) with ‘**for this objective**’ to give a clear idea of the purpose of the phrase.

**Strategy L5: Clause structure change and Transposition L3**, I changed the subject plus passive verb ‘*data fu esecuzione*’ with ‘**was executed**’ which is only a passive verb, and I also changed the order of the phrase in a more suitable way to the LT. Furthermore, I translated the noun ‘*esecuzione*’ (execution) with the verb ‘**executed**’ passing from the noun to the verb.

**Strategy L7: Sentence structure change, Explicitness change Pr2**: I divided the long sentence ‘*E voleva, che indi io riferissi non solo que' moti della Fabbrica i quali in altri tempi cagionarono osservazioni , discorsi; ma anche i pensieri degli Artefici sopra i medesimi moti, ed i ripari o meditati, o eseguiti; (quali potess' io dalle Storie, e Memorie o stampate o scritte a penna, raccogliere e che poi ragionassi de' nuovi timori nel tempo del suo Pontificato insorti, de' consigli chiesti a' Professori, ed agli Architetti, e che in oltre di tutti gli altrui stampati, o manoscritti Pareri, li Compendj io formassi.*’ In the following sentences :  
**1st sentence** ‘*He requested me to report afterwards not only those motions of the Fabbrica which in the past caused observations and discussions, but also the thoughts of the Artificiers about the same motions and the restorations, either meditated or executed (I could collect them from the Histories and Memorie, printed or written).* **2nd sentence** ‘*He also asked that I afterwards could reason on the new fears occurred (L6) in the time of his Pontificate. and on the previous recommendations and advice from Professors and Architects; and furthermore, I could make the Compendiums of all others printed or hand written Pareri (Opinions)*’ This structural change made the text more readable in terms of contents. For this choice, I had to report the main clause in the second sentence to explicit the request of the subject of the whole period of the ST.

**Strategy L2: Loan translation**, I maintained the word ‘*Pareri*’ since the similar

word '*Opinions*' is very reductive and does not give the idea of officiality present in the ST.

**Strategy L6: Clause structure change**, I introduced the relative clause '*that I wrote*' which replaced the conjunction *ed* (and), giving the sentence an explicative meaning. A regionalism is present in the verb *avea* for *aveva* (had). I translated the tense '*ed io scritta la aveva*', which is a past perfect, with '*that I wrote*'. Poleni used the past perfect which was common in that time and typical of the Florentine language. Furthermore, I gave the sentence a SVO order.

**Strategy L2: Loan translation**, I maintained the word '*Riflessioni*' and not *Reflections* since it is the title of the writing and has the same meaning as Reflections: bending the mind to reach a meditated judgement; a remark made because of meditation.

**Strategy L7: Sentence structure change, Strategy L8: Cohesion change (L8)**, I introduced the sentence after the full stop '*Later I went to Rome, following the command of His Holiness*', which I put between two commas instead of the subordinated sentence '*e come dappoi era io stesso passato a roma, previo l comando di SUA SANTITA': e che in seguito descrivessi con diligenza quanto in Roma io feci*'; the change fastened the sentences which became more fluid and adaptable to the TL.

**Strategy S1: Synonymy**, I translated the allegorical word *luce* (light) with *attention* changed the general allegorical word with a more definite one.

**Strategy L5: Phrase structure change**, I changed the past subjunctive '*restassero*' with the past of the modal verb '*could remain*' to express the subjunctive which is not present in the LT.

**Strategy L5: Phrase structure change**, I started a new sentence and I changed the subjunctive verb '*aggiungessi*' with '*had to*' in coordination with the previous sentence in the past which is a continuation and a completion of what Poleni wants to say.

**Strategy L5: Phrase structure change**, I translated the objective proposition '*che io descrivessi e registrassi*' with the infinitive '*to describe and register*' typical of the English language.

**Strategy L5: Phrase structure change**, I translated the sentence '*Ne' indi io dovea che coltivarla e far crescere la pianta*' with '*indeed I had only to cultivate*

*and make*' using two infinitive verbs '*cultivate*' and '*make*' after '*had to*'.

### **Comment on the Strategies**

Also in this third example of the ST, related to the beginning of the Prefazione (Preface), the strategies I used are mostly syntactic and mainly connected to the phrase structure changes but also to some loans and transposition, according to Chesterman's categorization.

The translation is literal as much as possible always taking into consideration that it is impossible to have a one to one translation, and that Italian is a more analytical language compared to English; furthermore, Poleni wrote in the eighteenth century using the vulgar Italian which is mainly the Tuscan language full of regionalisms; this consideration is consistent with my translation of this third example.

That is why, as I mentioned previously, the presence of some Tuscan regionalisms requires first an intralingual translation since Poleni followed in part the tradition of the writers of the Thirteenth, fourteenth century, like Dante and Boccaccio; and their language was the language used by the literates of the time, beside the Latin language.

Some examples of Tuscan regionalisms, I found in this third example and in the others, are '*a*', (*for ai*) *de*', (*for dei*) *altrui*, (*for altri*) *avea*, (*for avevo*), *di lui* (*for his*), *su le* (*for sulle / on the*),' this last is of French influence; the two writers I mentioned above, Dante and Petrarca, used regularly these Tuscan regionalisms, that is why they became poetical.

Furthermore, Dante in his Divine Comedy used the third person of the verb instead of the first, an example is *avea* and not *avevo*, *tenea* and not *tenevo* (Dante, Inf. c.21. "*Ed ei tenea de' piè ghermito il nerbo*" (in TL: he kept tightly the feet)

I continued with a fourth passage from the First Book of the Preface to show another example of literal translation.

### **Fourth example: from the First Book, the Preface**

#### **The ST Version**

Da essa idea non mi sono scostato mai, quando ho cercato di porre in opera le materie utili per queste Memorie: e la considerai con attenta diligenza anche per vie

meglio innestare col mio lavoro tutto cio', che convenientemente appartenere le potesse. Quindi e' provenuto, che in alcun luogo io mi sia alquanto esteso nel ragionare della Natura, e dell'Arte, perche' le leggi, e le opere della Natura, dell'Arte sono, molto piu' di quel che a primo aspetto sembri, legate con le materie proposte per rispetto alla Fabbrica nostra. E qui avvertire pur debbo, che varie questioni, nate per cagione della Fabbrica medesima, sono state del genere di quelle, nelle quali il Pro ed il Contra parer possono ugualmente esser veri, se certi principi, e certi esami non siano costituiti, onde si abbia da essi il modo per ricavar l'astrusa distinzione tra il vero e il falso. A fine di far meglio conoscere, come I diversi fili di queste Memorie tessuti siano e uniti, posi (ove mi parse d'esser d'uopo) attenzione a dimostrare con le convenienti citazionii legamenti. Desse ad alcuno forse o men necessarie in *Istoriche Memorie*, o troppe sembreranno: ma io le ho ripurate utili per far si, che con la scorta delle medesime citazioni le origini de' fatti, o delle prove si rinvenissero facilmente. Credei che un tal metodo al metodo Geometrico si accostasse in qualche maniera; cioe' per quanto la natura di questa faccenda sia atta a comportar. Puo' anco essere, che ad alcuni non piace la divisione di queste *Memorie* in una specie di Sezioni e d'Articoli, siccome dagli Storici non usata; ma la necessita' di distinguer la varietas delle materie, delle narrazioni, e de' ragionamenti m' indusse a fare cosi'.

### **The TT Version**

**I have never been separated (L6)** from **this (L3)** idea when I tried to carry out the useful **subjects (S5)** for those Historical Memories and I considered it with careful diligence also to better implant with my work all that *could conveniently belong to it (L6)*. So, it happened that I might somewhat have extended my *ratio (L3)* on Nature and Art since the laws and the works of Nature and Art are closely related, much more than it may appear at first sight, to the issues proposed with respect to our Fabbrica. And hence **I must warn (L6)** that the various questions raised from the Fabbrica itself, have been of the kind of those in which the Pro and Contra can be equally true, if some principles and examinations are not settled; **so that from them it can derive (L4)** the abstruse definition between true and false. To make better know how the various threads of those Memorie **are woven and linked**, I paid attention (where it seemed necessary to me) to demonstrate, through the

suitable quotations, their ligaments. **They may seem to someone not necessary or plenty in the Historical Memories; (L6)** but I have considered useful, **to find easily, (L6)** with the storage of these reference, the origin of the facts or of the proves. I believed that such a method in some way was near the Geometric method; that is, as far as the nature of this matter **is likely to be. (L3)** It may **also (L4)** be, that some do not like the division of these Historical Memories into a kind of Sections and Articles since they are rarely used by the historians; but the necessity of distinguishing the variety of the issues, narrations and argumentations induced me to do this.

### Translation strategies Used

**Strategy L6: Clause structure change,** I translated the verb ‘*non mi sono scostato*’ with ‘*I have never separated*’ which I put before the object to which it refers to ‘*from this idea*’; it gives a different order according to the SVO, typical of English structure.

**Strategy L3: Transposition,** I changed the personal pronoun ‘*essa*’ of the old Italian with the demonstrative adjective ‘*this*’ grammatically proper and correct.

**Strategy S5: Abstraction change,** I translated ‘*materie*’ with ‘*subjects*’ and not ‘*materials*’ passing from a concrete noun to an abstract general one; using the word *subject* I gave the word a more suitable intellectual connotation than the word *material*.

**Strategy L6: Clause structure change,** I translated ‘*appartenere le potesse*’ with ‘*could belong*’ ordering the clause according to the SVO of the TL.

**Strategy L3: Transposition,** I translated the infinitive ‘*nel ragionare*’ with the word ‘*ratio*’ which has the meaning of reasoning with intellect to arrive to the truth.

**Strategy L6: Clause structure change,** I ordered the poetical clause ‘*avvertir pur debbo*’ according to the SVO; in fact, in the TL it became ‘*I have to warn*’, it gives the SVO order typical of the TL.

**Strategy L4: Unit shift,** I translated ‘*onde si abbia da essi il modo di ricavar...*’ with ‘*so that from them it can derive*’ avoiding the impersonal ‘*si*’ with *can* and using the verb ‘*derive*’ avoiding the use of the passive mode to speed the sentence.

**Strategy L6: Clause structure change,** I translated ‘*Desse ad alcuno forse o men necessarie in Istoriche Memorie , o troppe sembreranno*’ with ‘*They may seem to someone not necessary or plenty in the Historical Memories*’ I put the verb *sembreranno* (seem) at the beginning of the sentence and also the adverb

*molti* (plenty) giving a SVO order more suitable in the TL.

**Strategy L3: Transposition,** I translated “*sia atta a comportare*” with the adverbial phrase “*is likely to be*” which in Italian means “*e’ probabile che sia*” since it has not a one to one word translation.

**Strategy L4: Unit shift,** I translated the word ‘*anco*’ from the old Tuscan regionalism into the modern Italian ‘*anche*’ and in the TL ‘*also*’; an inter and intra language translation.

### **Comment on the strategies**

Also in this part of the ST, related to the continuation of the Prefazione (Preface) the strategies I used are mostly syntactic and mainly connected to the clause structure changes according to Chesterman’s categorization.

The translation is literal as much as possible and I took into consideration the characteristics of the TL which follows more strictly the SVO order. Furthermore, I needed to transpose some words and units choosing the nearest to the meaning of the ST.

I used where necessary words and verbs which could improve better the readable and give fluidity but always in the respect of the ideas of the ST

### **Fifth example: from the First Book, Preface**

#### **The ST Version**

Cominciero’ questo primo Libro dal Fondatore , e dalla fondazione della vecchia Basilica di S. Pietro , e ragionero’ del sito, della figura, e delle misure della medesima; sperando, che non solo dilettevoli, ma di qualche profitto ancora potranno riuscire tali notizie intorno a quella Basilica; conciossiache’, nel luogo di quella demolita, fu eretta la Basilica nuova, vale a dire il presente Tempio Vaticano . Così’ poi passero’ naturalmente ad esporre la demolizione di quella , e la costruzione di quello : e mi fermero’ alquanto nel notare alcune particolarita’ spettanti alla Fabbrica della gran Cupola , che e’ ( come ben si dice da alcuni) d’ esso sontuoso Tempio corona . Ma non si ricaverebbe un frutto perfetto tanto, quanto e’ dalla venerate commissioni indicato; se, ove d’ un ingegnoso Edificio trattandosi, s’ avessero le sole particolari notizie dal medesimo dipendenti senza le corrispondenti cognizioni,

da cui sono costituite della bell' Arte dell' Architettura le teorie. Percio, in universale la vera regolar figura delle Cupole esaminero', & indi rivolgendo le osservazioni alla figura della Cupola di San Pietro, cerchero' in partiolare qual giudizio di questa formare si debba. Discendero' poi a trattare della natura, degli accidenti, e dell'unione de' materiali, onde mi resti aperta la strada al ragionar intorno a quelli, di cui la Cupola e' fabbricata; e, dopo un tale ragionamento dir anche de' lavori degli Artefici, che s'impegnarono nel costruirla, ben sara' conveniente. E d'essa Cupola avendosi in vista I Danni, porro' ogni cura nell'investigar le loro interne ed esterne cagioni. E, perche' il piu' valido rimedio ne' Cerchioni di ferro consiste, esaminero' e con diligenza quali possano essere le forze delle loro resistenze e quali i modi piu' sicuri e vevoli perche' siano posti in opera con vantaggio. Egli e' vero che, cosi' facendosi, le notizie universali ammassate in quelle Memorie ad alcun forse esser in troppo gran numero sembreranno: ma convien riflettere, che le strade conducenti al falso sono infinite, e la strada conducente alia verita' e' una sola: e che percio', per ben vederla, conviene proveder quanti mai lumi si possa, onde sia agevolato il giungere piu' sicuramente ad una vera intelligenza, e ad un vero giudizio non solo de' danni, e de' rimedi, ma anche delle molte cose contenute nelle tante Scritture, che in questo proposito furon prodotte. Ora facendomi a cio, che in primo luogo proposi, mentre sono per accingermi a ragionare del Fondatore, e della fondazione della vecchia Basilica, veggio qui pure un pericolo, cioe' che il ragionar di quelle antichita' parer possa cosa soverchia inverso al proposito dello scrivere le mie *Storiche Memorie* per modo, che quesle pigliar si possano come nuovi supplementi, e continuazione dell' Opera intitolata *Tempio Vaticano del Cavalier Carlo Fontana*. laonde quelle notizie, che a' primi incominciamenti s'appartengono, sembrano forse inutili ripetizioni. Non pero' di meno egli e' necessario, che si faccia cosi', affine d' aver qui non solamente unito, ma di nuovo diligentemente esaminato il total complesso di quanto a quella superba Fabbrica s'aspetta.

### **The TT Version**

I will commence the First Book from the Founder and the foundation of the old St Peter' s Basilica, and I will reason of its site, plan and measures hoping that not only pleasant but still *useful (L3)* the news on that Basilica can be. Thus, on the site of

the demolished Basilica, a new one was built, which is the present Temple of Vatican.

Afterwards, I will of course pass to expose on the *demolition of the old Basilica and on the construction of the present Vatican Temple*'(Pr2); and I will somewhat **dwell upon (L4)** some details regarding the Fabbrica of the great Dome **which is the crown of this sumptuous Temple (L6), as some well say (L5)**. *But we would not get (L5)* a perfect fruit as much as it is indicated by the venerable commissions if, dealing with this ingenious Building, **were produced (L4)** only the news **related to the Temple (Pr2)** without the corresponding universal cognitions from which **the theories (6)** of the Fine Art of Architecture were taken. Therefore, **universally, (L3) I will examine (L6)** the true regular figure of the Domes and then by addressing the observations to the figure of the Dome of St. Peter, I will try what judgment of this **should be formed (L5)**. I will then descend in dealing with the nature, the accidents, and the union of the materials, so that the road remains open to my reasoning around those of which the Cupola is built; and, after such a reasoning, I will **also say(L5)** of the works of the Artificers who were committed to build it, and it will be well convenient. **And having (L6)** in sight the damages of **this (L4)** I will put every effort to investigate of their internal and external reasons. And since the most useful remedy consists in the iron Rims, I will diligently **(L3)** examine what can be the strengths of their resistances and what is the safest and effective ways **to be implemented (L4) (L6)** with benefit. **It (Pr1)** is true that, in doing so, the universal news gathered in those *Historical Memories* **may seem (L 3)** to someone to be too large in number, but it **is worthwhile (L3)(L5)** to consider that the roads leading to falsity are endless, **whereas (L3)** the road to the truth is **just one (L3)**; and , therefore, in order to see it well, it is **convenient (L3)** to provide **as many lightings as possible (L3)** in order **to facilitate (L6)** more securely the **achievement of (L3)** true intelligence and true judgment, not only of the damages and remedies but also of the many things contained in the copious Writings which, in this regard, were produced. Now, referring to what I firstly proposed, while **I am about to reason (Pr2)** on the Founder and the foundation of the old Basilica, I can also see here a danger, it is that reasoning of those antiquities **can seem excessive (Pr1)** to the purpose of writing my *Historical Memories*, so that they can be taken as new supplements and a continuation of the Work entitled the *Vatican Temple of Cavalier Carlo Fontana*; **the risk is that (L9)** the news,



which belong to the first beginnings, may seem unnecessary repetitions. But nevertheless, **it (pr1)** is necessary to do like that in order to have **in my work (Pr2)** the whole complex, not only unified but again diligently examined, of what regards the fabulous Fabbrica.

### Translation Strategies Used

**Strategy L3: Transposition**, I translated the noun ‘*profitto*’ with the adjective ‘*useful*’ instead of ‘*profit*’ it makes the unit nearer to the TL.

**Strategy Pr2: Explicitness**, I translated ‘*esporre la demolizione di quella, e la costruzione di quello*’ with ‘*the demolition of the old Basilica and on the construction of the present Vatican Temple*’ adding *the old Basilica instead* of the female demonstrative pronoun ‘*quella*’ (that) and ‘*the present Vatican Temple*’ instead of the male demonstrative pronoun ‘*quello*’ (that). The change maintained the same meaning but gave clarity.

**Strategy L4: Unit shift**, I translated ‘*e mi fermero’ alquanto nel notare*’ with ‘*I somewhat will dwell upon...*’ I avoided what is called *pleonasm-* from latin *pleonasmus* (sovrabbondare, abundance)-, and I have chosen only one verb “*dwell*”, since it was not necessary to have two verbal forms, ‘*e mi fermero’ nel notare*’, from a grammatical or conceptual point of view.

**Strategy L6: clause structure change**, I translated ‘*che e’ d’esso sontuoso tempio corona*’ with ‘*which is the crown of this sumptuous Temple*’ giving a SVO order typical of the LT.

**Strategy L5: Clause structure change**, I changed the impersonal form “*come ben si dice da alcuni*” with “*as some well say*” which is an active form with the subject ‘*some*’ translating the plural indirect complement ‘*da alcuni*’.

**Strategy L6: Clause structure change**, I changed the impersonal form “*si ricaverebbe*” with the personal “*we would not get*” It makes the sentence easier and faster, maintaining the same verb.

**Strategy L4: Unit shift**, I changed the passive form ‘*si avessero*’ which contains the impersonal particle “*si*” with another passive form “*were produced*” containing the auxiliary verb “*were*”, since the impersonal form is not common in LT and therefore difficult to translate.

**Strategy Pr2: Explicitness change**, I translated “*dal medesimo dipendenti*” with “*related to the Temple*”, I repeated the noun “*Temple*” to make clear the pronoun

*“il medesimo”*(the same).

**Strategy L6 Clause structure change**, I put the noun subject *“the theories”* before the verb *“were taken”* giving the sentence a SVO order, typical of the TL.

**Strategy L3: Transposition**, I translated the locution *‘in universale’* (in universal) with the adverb *‘universally’* placed between two comas; it gives more fluidity and it is nearer to the TL.

**Strategy L6: Clause structure change**, I translated *“regolar figura delle Cupole esaminero”* with *“ I will examine the true regular figure of the Domes ”*. I anticipated the verb *‘esaminero’* (examine) to the subject giving the sentence a SVO order.

**Strategy L5: Phrase structure change**, I translated the impersonal subjunctive verb *“ si debba”* with the passive form *“should be formed”*; it translated the subjunctive form which is not present in the TL conjugation and solved the problem of the impersonal *‘si’*.

**Strategy L5: Phrase structure change**, I translated *‘dir’* (say) with the future *‘I will say’* in connection with the previous futures since it gives continuity, connection and structural fluency. In the language of the time the present tense was very common.

**Strategy L4: Unit shift**, I translated the personal pronoun *‘essa’* (it) with *‘this’* since in old Italian the personal subject pronoun was used as a demonstrative adjective of the modern Italian.

**Strategy L3: Transposition**, I translated the locution *“con diligenza”* (with diligence) with the adverb *“diligently”* which shortens the sentence and makes it nearer to the TL.

**Strategy L5: Phrase structure change**, I translated the locution, verb plus noun, *“siano posti in opera”* with only a verb *‘to be implemented’* a technical verb which gives a proper and more specific meaning.

**Strategy L6: Clause structure change**, I translated the verb with the passive particle *‘e avendosi in vista I danni’* (in this case *‘danni’* is subject of the clause) with the active verb *‘And having in sight the damages’* in which *‘damages’* is the object. In this way, the sentence is more fluently and nearer to the TL.

**Strategy L3: Transposition**, I translated the locution (preposition + noun) *‘con diligenza’* with the adverb *‘diligently’* to use only one word typical of the TL.

**Strategy L4/L6: Unit shift/ phrase structure change**, I translated the phrase ‘*perche’ siano posti in opera*’ with ‘**to be implemented**’ which is a verb used in the field of Architecture with the meaning of execution of a work/ I also changed a finite structure vs. non-finite for more fluidity and consistence.

**Strategy Pr1: Cultural filtering**, I translated the personal subject pronoun ‘*egli*’ which the author used as a neutral pronoun according to the language of the eighteenth century; while in the modern Italian language ‘*egli*’ is only used for a male person.

**Strategy L3/L5: Transposition/ Phrase structure change** I translated ‘*forse sembreranno*’ with ‘**may seem**’ a modal which contains the uncertain idea of *forse* (perhaps) as well as the idea of the future tense “*sembreranno*” (will seem) which involves the phrase structure change.

**Strategy L3/L4: Transposition/ Unit shift**, I translated ‘*ma convien*’ with ‘**is worthwhile**’ so that I passed from a verb “*conviene*” to ‘**is + adjective**’; furthermore, I passed from the verb “*convien*” (convenient) to a phrase ‘**is worthwhile**’ which is nearer to the TL; ‘*convien*’ with the meaning of ‘**being appropriate, necessary**’ was a poetical word also used by the writers of the thirteenth century like Dante in his Divine Comedy.

**Strategy L3: Transposition**, I translated the copulative co-ordinating conjunction ‘*e*’ with the adversative co-ordinating conjunction ‘**whereas**’ since the author used the word ‘*e*’ to transmit a contrast which is not used in the modern language

**Strategy L3: Transposition**, I translated ‘*una sola*’ with ‘**just one**’ passing from the adjective to the adverb; it is more fluent and nearer to the TL

**Strategy L3/L4: Transposition/ Unit shift**, I translated ‘*conviene*’ with ‘**is convenient**’ so that I passed from a verb “*conviene*” to ‘**is + adjective**’; furthermore, I passed from the verb “*conviene*” to a phrase ‘**is convenient**’; it makes the unit nearer to the TL.

**Strategy L3: Transposition**, I translated ‘*si possa*’ made of an impersonal particle +verb with ‘**as many lightings as possible**’, in this way ‘*si possa*’ (*can*) is inside *the* equality comparative; it gives fluidity to the clause.

**Strategy L6: Clause structure change**, I translated ‘*sia agevolato*’ with ‘**to facilitate**’ thus, passing from a finite tense to an infinite tense since it depends on the final locution ‘**in order to**’

**Strategy L3: Transposition**, I translated the verbal noun ‘*il giungere*’ with the

noun ‘*achievement + of*’; it gives more fluidity and coordination to the sentence.

**Strategy Pr2: Explicitness**, I translated “ *mentre sono per accingermi a ragionare*” with “*I am about to reason*” simplifying the structure with a double periphrastic structure; this results loquacious and is used in the language of the author. In ‘*I am about to reason*’ there is also implicit the verb ‘*accingermi*’ (set out)

**Strategy Pr1/L6: Cultural filtering/ Clause structure change**, I translated “*parer possa cosa soverchia*” with “*can seem excessive*” putting the modal verb ‘*can*’ before the verb giving the clause an SVO order; furthermore, I eliminated the noun ‘*cosa*’ (thing) which is typical of the language of the time.

**Strategy L9: Level shift**, I translated the adverb ‘*laonde*’ made up of *la*+*onde*, (there +from where) used as a conclusive conjunction, today rare, with “*The risk is that*” which is more analytic and explicit and recovering the connective conjunction

**Strategy Pr1: Cultural filtering**, I translated the personal subject pronoun ‘*egli*,’ (he) used for a male, with the neutral personal pronoun ‘*it*’ . The author used the personal pronoun referred to a man instead of the neutral one.

**Strategy Pr2: Explicitness**, I translated the adverb ‘*qui*’, (here) which usually indicates a place, with ‘*in my work*’ ; I used the locution to better explicitate and make clear the generical adverb; it gives consistence to the clause .

### **Comment on the Strategies**

Also in this fifth example, related to the continuation of the Prefazione (Preface), the strategies I used are mostly syntactic and mainly connected to the *transposition* strategy and the *clause structure changes*, according to Chesterman’ s categorization, which affects the organization of the constituent clauses.

The translation strategies used were mainly target culture-oriented with some explicitness to make the sentences clearer and fluid.

The translation is literal as much as possible and I took into consideration the characteristics of the TL which follows more strictly the SVO order. At the same time, I needed to transpose some words and units choosing the nearest to the meaning of the ST. The interlanguage translation was quite intense.

I used where necessary words and verbs which could improve better the readability and give fluidity but always in the respect of the ideas of the ST.

## Sixth Example from the First Book

### The ST Version

SITO DELLA VECCHIA BASILICA DI S. PIETRO (from p.10 of the anastatic reprint)

Ne' altro che una **forte probabilita'**, per rispetto alla determinazione di quel tempo addure, si puo'. Questo e' uno di que' casi, in cui convien dolersi ,che **molti antichi Autori non siano stati assai diligenti nell' illustrare le loro Storie co' distinti lumi della Cronologia;** ma che anzi abbiano, non rare volte, in un fiato narrate le cose, che a diversi anni appartenevano. Non pero' cosi' con la probabilita', **ma con certezza ragionero' del sito, in cui la fabbricata fu la vecchia Basilica Vaticana. Dessa era , in parte, stata eretta sulle rovine del Circo di Nerone. Ho qui rapportata dello stesso Circo la pianta** [ TAV. B. FLG. V. ) **A b e d E f g b A** : e la ho rapportata tanto piu' volentieri , quantoche' la ho ritrovata gia' posta in buon lume. Erano state in un Disegno **messe insieme le Piante si' della vecchia Basilica, come della nuova da Monsignor S. Ciampini ; il quale ricavo' la Pianta della vecchia Basilica da un Codice antico.** E si servi utilente anche d' un Manoscritto di Tiberio Alfano . Al disegno poi di Monsignor Ciampini fu artificiosamente di **piu' la pianta del Circo aggiunta dal Cav. Fontana, e dal P. Bonanni, da cui ho io preso il Disegno** da me rapportato, che all' intelletto la specie della combinazione delle piante di quelle tre Fabbriche molto ben rappresenta.

### The TT Version

#### THE SITE OF THE OLD BASILICA OF ST.PETER.

There are strong uncertainties regarding the site of the ancient Basilica, since the first ancient Authors were not so diligent to describe their histories following the lights of Chronology. I will, instead, discuss with certainty of the site where the old Vatican Basilica was built which was partly constructed on the ruins of the Circus of Nero. I have related the planimetry of this Circus with the drawing of the new Basilica [TAV. B. FIG. V. Abcdefgh] as Monsignor Ciampini had done previously, putting together the plants of the new and the old Basilica of which he got the plan from an old Code. Afterwards, to this plan Cavalier Fontana and P. Bognanni added

a new planimetry from where I took the drawing.

### **Translation Strategies Used**

In this sixth example the translation does not follow Chesterman's category of Literal Translation; I translated the main points of the content of ST making a summary which gives knowledge of what Poleni wants to communicate.

I took the three main facts of the ST, underlined above, and gave a partial translation maintaining the same tenses and looking for appropriate words; I used a semantic strategy that Chesterman calls *compression*.

The first important fact is the uncertainty of the information about the old Basilica; the second is the certainty that the old Basilica was built on the ruins of the Circus of Nero; the third is that Monsignor Ciampini got the plan of the old Basilica from an antique code. And Poleni too, the his plan from Cav. Fontana and P. Bonanni.

### **Translation Process**

As we noticed in chapter 3.7 and from the translation strategies the process of producing translations was far from being simple and involved different participants including the reader. This process was related both to the purpose of the ST and to how the TT operates in the target context based on the communicative function of the ST. As Christiane Nord says the whole process to produce a target-text oriented translation starts from the analysis of the ST and proceeds to the recipient of the TT following all the steps. (Nord 1991)

In my translation process, I always made choices to solve problems and eliminate errors, and in doing that I referred to a theory that Karl Raimund Popper calls tentative hypothesis, which is subjected to the error elimination process at the end of which new problems emerge demonstrating that theories do not lead to the truth but give an "*idea*" to see and evaluate the truth.

Peter Newmark, in his *Textbook of Translation*, affirms that solving the problems is the second moment of the translation theory and it is preceded from their identification; the following steps are the identification of the possible translation

procedures and the finding of the suitable one. (Newmark 1988). Therefore, in translating I have always followed a theory *consciously or intuitively*, to use Newmark's words.

The entire text has not been translated before while there are translations of other old texts of architecture in English such as the translation of **De Architectura** by Vitruvio of which the most known version was translated by Morris Hicky Morgan in 1914, with his third edition appeared in 1960.

Anyway, I also took as a point of reference the existing synopsis of the text in Italian suitable in this case, being it a complex and voluminous text written in the Italian language of the time, the Italian Vulgar, but at the same time I have always had in front of me the original text for a continuous confrontation and research of the nearest and proper words and structures.

This comparison was constant, in translating I examined what the words had in common and what were their different sense-components which Newmark considers as the basic process in translation. Nevertheless, I have always valued more than one word before making my choice, going to the origin of the words and their meaning.

Taking into consideration the divulgative function of the text and the purpose of Giovanni Poleni to give an answer to the request of the Pope and with it put an end to all the discussion on the imminent collapse of the Temple, I considered the fundamental theoretical concepts of translation, paying attention to the linguistic and cultural differences also in the same language since the text was written in a different time.

Thus, the temporal distance made a new Italian version necessary; as Steiner affirms the barrier in a single language or the distance between source and receptor is time; therefore, the **Historical Memories** were subjected continuously to the *intralingual translation* which Jakobson defines as an interpretation of verbal signs by means of other signs of the same language (Jacobson 1959).

Furthermore, the ST presented many regionalisms that Poleni used in writing in Italian vulgar which is mainly the Tuscan language. These regionalisms are mainly referred to the use of articles, prepositions and the persons of the verbs, for example

Poleni uses the third person instead of the first, ‘*avea*’ and not ‘*avevo*’, also very common in Dante, that in English are both translated in *had*; the presence of regionalisms , as I mentioned previously, are also in the use of detached prepositions: *de le*, *de li*, etc., and in the article *li* and ‘*l*’ instead of *il* and *gli*, and the use of *y* for *I*.

The intralingual translation, that is in the same language, was a sort of synthesis of the contents where repetitions and long sentences were eliminated using a semantic strategy that Chesterman calls *compression* which mainly eliminates repetitions and redundancy.

For instance, in the article seven, page six of the first book of the *Historical Memories* the sentences from “*sicche’ quindi non solo si ricava.....conoscer si possa*” are avoided since they do not change the content previously exposed or clarify or add something else different from what was said before.

Analyzing the Italian synopsis, I realized that it was the result of paraphrasing the original text of 400 pages, written in the Italian language of the eighteenth century and articulated in six sections or books, to convey precise and readable information to the contemporary Italian recipients, mainly on the technical aspects of Poleni’s studies and conclusions.

In fact, it gathered all the considerations related to Poleni’s analytical studies and his project for restoration, for this reason it was essentially focused on the content, it means on the denotative aspect although it was maintained the same macro-structure, it means chapters and paragraphs.

The denotative aspect, that is the precise literal definition of words, in a non-literal text is particularly important and it comes before their connotation.

It took me almost two years to read the text and the synopsis and then to translate some parts from Italian into English following the literal strategy according to Chesterman’s theory, always having in front of me the original text in “*a reciprocal going-over and getting-back from one language to the other one*”(Heidegger 1979 p.151). Comprehension was the first stage of the translation and I mainly read chapter by chapter, paragraph by paragraph, sentence by sentence underlining the most problematic words and



passages, the cultural words and the ones difficult to translate or untranslatable; I gave also a certain space to my feelings, my intuition and what I call *reading eyes*.

I read my translated text several times and in a certain way I maintained myself detached from the ST to correct, revise and see what Newmark calls the *naturalness* of the TT which is one of the translation levels that he considers suitable especially for the informative, persuasive and authoritative texts; the unnaturalness for him is what he calls *interference*.

Also, Nida affirms that a translation '*should have a natural and easy form of expression*' which for her is *the same of her dynamic equivalence as distinct from the Formal Correspondence*'.

It is not easy to establish what *natural* is, in fact it has been indicated in several ways. In my translation, I considered naturalness as a revise strategy to avoid language stretches as much as possible and make it fluent for the readers of the TT.

To produce a closer approximation to the meaning of the ST I used a lot of glossaries on line, dictionaries, also related to the technical language, and encyclopedia to go deeper into the words and their meaning and evolution; the reading of some parts of Vitruvio's five books on Architecture, both in Latin and in the English version as parallel texts, was a reference for the translation of some technical terms.

The reading procedure of the original text has been mainly by paragraphs and sentences, being a long text, with an attention to the words, their origin and use and their sound, in order to understand the intention of the ST as well as the tone and the style which is the way of writing of the author.

Therefore, I proceeded from the macro-structure of the text, where I took into consideration the global strategies of maintaining a suitable relation between target and source text in the elegance of sounds and words, and I continued with the micro- unit of the words which I considered relevant and functional to this kind of technical translation and its purpose.

I can say that in the applicative procedure I used a coherent technical language, logical structured with linking devices which give lexical and grammatical cohesion able to express Poleni's ideas and concepts; a language nowadays used by the

English scientific community made of more engineers than literates. Thus, taking into consideration the divulgative function of the text and the purpose of the author to solve the structural problems of the Dome I considered the fundamental procedures of translation as the exact contextual meaning of the ST in a way that both content and language are comprehensible and readable to the readers, paying, furthermore, attention to the linguistic and cultural differences between the eighteenth century and the present time, which is noticeable in the way Poleni writes.

In the analysis of the text I followed the procedure of paragraph by paragraph, sentence by sentence and word by word solving and choosing the right words in a continuous revising and processing of the TT. Therefore, in this process I went forward and back, in a procedure that Christiane Nord calls *looping*; I did it in order not to miss important factors and search for suitable strategies in a heuristic prospective and flexibility in order to achieve the optimal equivalence that Nida calls *dynamic equivalence or functional equivalence*, I previously mentioned, and also to convey the same meaning although I did not use the exact phrasing of the original text since, as Newmark says, there is not one-to-one equivalent in the words.

Anyway, my efforts were to reproduce in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style, paying attention to the denotative and connotative (figurative) functions of the language (Nord 1991). In this context I found difficult the translation of the lexis with a connotative aspect, and in fact as Newmark points out the '*chief difficulties in translating are lexical*'(Newmark 1988).

In translating my attention was on what Nida calls Target Oriented Translation in the consideration that I had to convey the information of the source text to a target readership so that to be fully comprehensible to the reader ( Nida 2000).

Taking into consideration the kind of text I translated, my choice towards the Target Oriented Translation was to make the text accessible to an intended target audience, readable as smoothly as possible and adapted to the contemporary culture.

In doing that I took into consideration the ST language, particularly Poleni's musical phrasing, and I approached as much as possible to the meaning in the choice of the words maintaining the integrity of the message and in general the style of the writing, particularly in the Introduction, the Preface and the First Book.

I did not have limitations in the use of the technical skills to re-express the meaning in the target text in order to find the most optimal words and structures since the ST was a copious text written in the eighteenth century Italian language, still influenced, as I mentioned previously, by the writers of the fourteenth-sixteenth centuries such as Petrarch, Boccaccio and Dante Alighieri, considered the father of the Italian language.

In the whole, I kept near the concept of the closest natural equivalence to assure that the translation could be faithful to the meaning intended by the original writer. In terms of language I sometimes replaced a word class by another word class without changing the meaning and paying attention to the cohesion of the sentences and its syntax order which in the English language is SVO (subject, verb, object).

For example, the ST presents the modal verbs after the infinitive: *“E qui avvertire pur debbo....”* p.3 art.2 that I translated in *“And hence I must warn that ....”* giving an SVO order. Therefore, the sentences from the original text are rendered in the target language with the same meaning but not the exact way of phrasing in order to improve readability.

An example of this is in the first book article 3 of the Memories *“Egli e' vero che cosi facendosi, le notizie universali ammassate in quelle Memorie ad alcun forse esser in troppo gran numero sembreranno: ma convien riflettere, che le strade conducenti al falso sono infinite, e la strada conducente alla verita' e' una sola: e che percio', per ben vederla, conviene proveder quanti mai lumi si possa, onde sia agevolato il giungere piu' sicuramente ad una vera intelligenza, e ad un vero giudizio non solo dei danni, e de' ristoramenti, ma anche delle molte cose contenute nelle tante scritture, che in questo proposito furono prodotte”* which I translated with limited narrowing and slight changes above all in terms of syntax *“In doing that it is true that all the news gathered in the Historical Memories in large number will appear to some, but it is worthwhile to reflect on the fact that the roads to falsities are plenty whereas the road to the truth is just one and it is to be found*

*with the lights of reason in order to get smoothly to the real intelligence and judgment of the damages and remedies, without losing the considerations of the many Writings previously produced''*

In the whole, the strategies I applied in the translation process were local linked basically to problem solving and decision-making in a procedure used for sentences and smaller units of languagein and linking devices to give lexical and grammatical cohesion and reduce redundancy and repetitions.

But, in accordance to the ST I have chosen the same macro-structure, the same division in paragraphs but connected to simplify and shorten the structures and sentences.

I divided the complex sentences into clauses linked by analytical and coordinative linkers such as *since, as, therefore, however, nevertheless*; that is why in the translation the columns do not have the same proportions also considering that Italian is an analytical language, and for this reason it needs more words than the English Language.

Furthermore, in the English language the theme is in the initial position due to SVO (subject-verb-object) structure of the typical English sentence, in fact the theme is often the subject of the sentence; whereas, the rheme in English usually follows the theme. The relationship between the theme – rheme produces what Bussmann calls cohesion (Bussman1998). In the Italian Language, especially of that time, I would say that the rheme was more relevant than the theme since the subject does not have the initial position in the sentence.

However, I have taken into consideration each sentence of the original text and rendered it into a sentence in the target language with the same meaning to give more readability and naturalness, although sacrificing some faithfulness mainly related to the length of the sentences and the syntactic construction, and avoiding redundancy.

An example could be the following “*Ben giusto fu che ammirassi anch'io, siccome ammirai, quel fervore con cui oltre le gravissime faccende alla Religione appartenenti, e all'Impero, vi avete presa distinta cura della magnifica Mole così splendida, e così grandiosa*” that I translated with: “*It was well right that I also admired, as I did, the fervor with which, beside the serious religious and secular*

*matters connected to the Empire, You have taken distinguished care of the magnificent Building, so splendid it is, indeed*”<sup>4</sup> I used the auxiliary ‘*did*’ instead of repeating the verb ‘*ammirai*’ (admire) which Poleni uses to strengthen his idea.

In the first part of the ST related to the Introduction and the Preface I respected the morpho-syntactic features and I also paid attention to the stylistic aspect since Poleni wrote for the Pope with a suitable reverential formal style and not for the International public.

Accordingly, I paid attention to choose words from Latin etymology, in consideration of the fact that Latin was the Lingua Franca and still it is the official language of the Vatican.

This connotative aspect, that is the intratextual features, which involves the language use and style, has been determined by the objective of the ST which was divulgation; therefore, the language focuses mainly on the content and principally on the words, considering that it is a scientific text, the time is different and the addressee is the Pope.

Therefore, translating a treatise like this involved wide literary and linguistic knowledge considering also that it is unusual since it is particularly related to the use of material and procedures to build domes and not to the artistic-technical literature which describes the styles of different kinds of buildings; on this matter there are a lot of English translations widespread in the English-speaking scientific community.<sup>5</sup>

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<sup>4</sup> Memorie Istoriche della Gran Cupola del Tempio Vaticano, Introduzione p.3

<sup>5</sup> White Donald, *The Ten Books of Architecture by Leon Battista Alberti*, University of Chicago Press, Chicago, 1969 (translation of Leon Battista Alberti, *De re aedificatoria*, Di Lorenzo, Firenze, 1485 first printed edition by Giovanni Orlandi, *De re edificatoria-Leon Battista Alberti*, Il Profilo, Milano, 1966) ; Robert Tavernor and Richard Schofield, *The four books of Architecture*, MIT Press, Cambridge, 2002 (translation of Andrea Palladio, *I quattro libri dell'Architettura*, De Franceschi, Venezia, 1570- the anastatic reprint edited by Ottavio Cabiati, Hoepli, Milano, 1951); Morris Hicky Morgan, *Vitruvius-The Ten Books on Architecture*, Harvard University press, Harvard, 1914 first edition (translation of Marco Vitruvio Pollione, *De Architettura*- unknown version). It does not seem superfluous to remind that .Mazzotta Patrizia and Salmon Laura (edited by), *Tradurre le microlingue scientifico-professionali. Riflessioni teoriche e proposte didattiche*, UTET, Torino, 2007. Giovanni Poleni worked for a long time to a new edition of *De Architettura*, which, however, was published many years later, edited by Simone Stratico (*Discorsi preliminare all'Architettura di Vitruvio Commentata e illustrata da Giovanni Poleni e da Simone Stratico*, Mattiuzzi, Udine, 1825).

Consequently, in the translation I proceeded by paraphrases and the use of equivalent words in TT eliminating repetitions and restricting the most redundant and longphrases, considering, as I have already mentioned, that Italian language is more analytical than the English language which needs fewer words to express a concept.

Nevertheless, the strict semantic translation for the whole would have been hard and hardly practicable, although, being it a non-literary text it was given precedence to the denotation aspect of words and their referential function without losing the sense which gives the TL text its naturalness.



## 5. CONCLUSION

Going into the mind of the author, Giovanni Poleni, and his language, involved me not only in the deep awareness of the features of the two languages and my knowledge and competence but also in the consciousness that languages, as Ortega says, proceed from *'different mental pictures, from divergent philosophies'* which form the language we think with (Ortega y Gasset 1992 p.109-111). In this regard I considered what Umberto Eco says about translation:

Translating means understanding the internal system of a language and the structure of a text in that language, and building a double of the textual system that, under a certain description, can produce similar effects, in the syntax and meaning, in the reader " and the readers have a relevant role, without them translation does not exist (Eco 2003 p.16).

Therefore, to continue with Ortega, it is utopian to believe that two words belonging to two different languages refer exactly to the same objects since it is not only a passage between two languages but between two cultures.

And in the case of my translation of the *Memorie* this aspect is relevant since the author wrote in the Italian language of his time, the vulgar Tuscan with its regionalisms.

During my translation I experienced what Ortega exposes in his *Misery and Splendor of Translation*, where he says that translation is partly not a *"duplicate of the original text (...) but a literary genre apart with its own norms and ends [ ...] it is not the work but a path towards the work"*

In this context, I can say that any time I have read the TT version and the original text I felt that the two texts were in parallel but they were not the same and that my work was always in progress; in a certain way, it was like to be in a construction yard to use an allegory. I felt like an artisan who had to choose the proper instruments and

adjust the work to achieve the objectives, that is why I am convinced that a translation is never finished.

Therefore, I could say that in my translation process I experienced what Peter Newmark says: “*A satisfactory translation is always possible but a good translator is never satisfied with it*” (Ortega Y Gasset 1992). I am not a professional translator and my experiences are not wide in this field but I am convinced that communication is translating continuously even in the same language; in fact, interpretation is the common background of languages.

But more than a good translator, I like to consider the fact that a translator should never be satisfied since, in a certain way, a translation is never finished and when it is finished another translation is possible. On the purpose, I considered what Umberto Eco says that ‘*translation is never finished and when it is finished another translation is possible*’; this refers to his concept of translation as ‘*many possible worlds*’, on this regard he says that “*Translating is a constant negotiation of meaning to say almost the same thing*”(Eco 2003).

His key word is ‘*almost*’ which can contain many things for different reasons such as the languages involved and the confrontation of cultures which are behind the languages; this pushed me to find the proper strategies to apply in order to have the nearest words in the TL.

For example to translate the Italian retro, elegant word ‘*contezze*’ from the Historical Memories I had to find a proper word which could express the exact meaning given by Poleni, he writes ‘*se poi di quell’eccelso Edificio si riguardino la figura, la costruzione, I difetti; si comprende assai chiaramente, che per ben esporgli, necessita v’e d’un’ardua combinazione di molte e diverse contezze*’ ; I did not translate the word ‘*contezze*’ with knowledge, being it an uncountable noun with a vague meaning, but with the word ‘*cognition*’ which is the act or the process of knowing, it means the knowledge together with the ability of evaluating; this was my translation ‘*When going through the structure and defects of that excellent Building, in order to expose them, quite clear it is the necessity of having a combination of many different cognitions*’.<sup>6</sup>

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<sup>6</sup> Memorie Historiche



This brings to make two considerations: the first one is that it is difficult and almost impossible to find the exact word in another language, in this case English or in the same language, Italian, but in different time; the second one is that the Italian language was born as a literary language the influence of which remains still now. In fact, before Poleni Dante in his Divine Comedy writes “*mi trassi oltre per aver contezza di quello spirito*”(Dante 2016).

In my translation, I experienced what Roman Jakobson affirms when he says that there are no perfect correspondences among the languages, it means that any word of a language never corresponds to a single and very precise word in another one, but maybe more than one, or part of it, or none; the words of different languages intersect each other but never perfectly overlap one another (Jakobson 1959).

The first word with which Poleni starts his book “*Accingendomi ...*” is a gerund which contains the meaning of “*stare per fare qualcosa*” (be doing something) is not the same as “*approching*” but it is the best word to express the concept of getting near something with quality and method and making advances; furthermore, it has the same length, the same starting vowel and more less the same sound.

Although translating was a long and challenging enterprise it was worth in doing that considering how wide this experience has acted in my mind and in my profession as a language teacher.

This experience together with the extra linguistic aspects, such as the culture, society and the historical moment of the ST, played a crucial role because I realized more and more that my translation was not a mere transposition of concepts from one language into another but also a way of feeling Poleni’s time and the way of writing.

Considering that the text has an informative and divulgative purpose, I maintained a certain kind of balance between the aesthetic and the sound-effects of the language, and the content expressed with syntactic and semantics choices.

Thus, considering the nature of the Treatise and its purpose, I used linear structures with periods of moderate extension and subordinations assuring that the transposed expressions could maintain the same meaning although they did not have the same value; and I shortened the distance paying attention to the choice of the words which directly transmit the message.

Considering also that Poleni's interlocutor was the Pope to whom he had to refer his studies and researches, as well as the specialized audience, I maintained a certain kind of literacy proper of the author and the time.

My study and work have been wide and challenging since translation is related to a set of actions which are difficult to define or close in a universal method or scheme.

Any time I revised the TT I improved my translation although aware to transmit my reading and interpretation of the ST to the readers who will read and interpret according to their knowledge and spirit.

To refer Chesterman's concepts, for me translating has been mainly an art and a way of improving the knowledge of languages, also of my Italian language; a way of seeing where both languages can arrive to express the thought and the concepts we need to communicate.

In the textual analysis of the ST the first step was the deep comprehension of Poleni's thought through the interpretation of his language and of the textual organization of the material I was progressively reading.

In fact, I realized that his writing was different from the modern Italian not only in the lexis but also in the syntax, punctuation and structures.

After defining the global meaning of the ST, the second moment was to understand the clear intention of the author since he uses a formal literary language characterized by rhetoric and metaphorical expressions built according to the complex structures of his time, still linked to the prose of the fourteenth century as I said in the previous chapters.

To answer to the questions I posed in the Introduction of this thesis I acknowledge that the words of different languages intersect each other but never perfectly overlap one another, in fact any time I read my translation I doubted that it was the same as the ST.

This is the reason of my continuous research of the appropriateness of expressions both in the words and in the structures in order to achieve in my translation the denotative and connotative aspect of the ST language.

This study was developed in consideration of two theories: the *Source Oriented Translation* and the *Target Oriented Translation*; the first kind of translation is oriented towards the text from which the information or ideas derived; the second is oriented towards the linguistic use and tastes of the culture in which the text had to be translated.

This distinction still involves the concept of faithfulness, which deals with the belief that interpretation, inherent in the translation process, aims to find out the true intention of the text.

An example of the research of fidelity could be evident in the translation of the titles Poleni uses when he refers to the Pope ‘*Vostra Clementissima Degnazione*’ which I translated with ‘*Your Most Gracious Benevolence*’ approaching as much as possible the two meanings of the SL and LT. ‘*Degnazione*’ contains the meanings of availability to listen and comprehend of the sovereign in attitude of humility towards the interlocutor, so that the word *benevolence* is the most proper in this context. Also, the adjective *Clementissima* underlines the availability of the superior towards a subject in the attitude of forgiving and not punishing.

Therefore, a translation must deal with several aspects which are not only linguistic but also extra linguistic linked to Poleni’s historical and cultural background.

Another example is related to *Fabbriche* which I did not translate with *Yards*, as I explained in the chapter of Translation strategies, because the word *Fabbriche* was well known in the field of Architecture to indicate the construction of Saint Peter’s Temple.

However, it is from the awareness of the impossibility of a perfect translation that came my ‘*joy of translating and retranslating*’, to remind and use Ricoeur’s words; I had the perception I created a *possible world*, using Umberto Eco’s word, a world which might be a point of reference for the possible future worlds related to Poleni’s text and its translation.

Every translation is exploration, a source of experience of alienation and the

difference as such; at the same time it is the way of realizing the unexplored possibilities of language, those which ‘*escape to every rule and make it possible and necessary a literal translation of the foreign text into another language*’ as Berman mentions when he says ‘*the non-imposition of rules but opening to non-normate zones of the language*’(Venuti 2000)



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## APPENDICES

### APPENDIX 1: ITALIAN INTEGRAL VERSION

#### MEMORIE ISTORICHE DELLA GRAN CUPOLA DEL TEMPIO VATICANO E DE' DANNI DI ESSA E DE' RISTORAMENTI LORO,

#### DIVISE IN LIBRI CINQUE. ALLA SANTITÀ DI NOSTRO Signore PAPA BENEDETTO XIV.

Accingendomi, BEATISSIMO PADRE, a scriver l' Istoria delle cose, nel tempo dell' ottimo Pontificato Vostro accadute,cosi' per riguardo alle difamine de' Danni, che nella Cupola erano, di cotesto Magnifico Tempio di S. Pietro come per rispetto a' Ristoramenti o proposti , od eseguiti: punto non temei de' maggiori due falli ,in cui scrivendo un' Istoria incorrer si puo' agevolmente . Cioe' a dire: ne' ebbi timor, da una parte, di deviar dalla verita' per affezione, ovvero passion veruna, che mi signoreggiasse; tali essendo le cose, onde si trattava, che mantenermi ho potuto in una indifferenza perfetta, e la sola verita' riguardare ne' dubitai dall'altra, di non avere le necessarie informazioni; dacche' potei esattamente il tutto comprendere, per i ragionamenti altrui, per le altrui scritte, e per aver io medesimo della costituzione di quella gran Mole si concepute meditando le idee solleccito, e grave pensier mi fu il considerare quanto dovesse riuscirci difficile il metter per iscritto si varie, ed importanti cose nel vero lume loro e migliore. Conciossiache vedeva di dover *io* versare in materia tant'importante, quanto materia alcuna d' Architettura ripurar si possa importante il piu . E che sia cosi!: se la grandezza si consideri della Mole ; questa e' una delle maggiori del Mondo. Se l' proposto soggetto appartenere in gran parte .s' osservi alla solidita; di leggieri apparisce appunto esser essa la principalissima intra le tre cofe, Solidita, Comodo e Bellezza, le quali non pur nella formazione delle Fabbriche, ma negli addottrinamenti eziandio dell' Architettura piu escogitati, e meglio scritti, ogni maggiore studio ricercano. Se poi di quell' eccelso Edificio si riguardino la figura, la costruzione,i difetti; si comprende assai chiaramente, che per ben esporgli, necessita v' e' d' un' ardua combinazione di molte e diverse contezze . Ma, per dir brieve, *io* soggiugnero unicamente la cagione piu' alta, la quale rende per me quel' affare oltre ad ogni comparazione importantissimo: egli e' il Comandamento della SANTITA' VOSTRA. Ben giusto fu, che ammirassi anch'io, siccome ammirai, quel fervore, con cui, oltra le

gravissime faccende alla Religione appartenenti, e all' Impero, vi avete presa distinta cura della magnifica Mole così splendida, e così grandiosa: sicché dal Vostro Comando, e sotto i faustissimi Auspicj Vostri, sono stati intrapresi, ed a perfezione ridotti i ristoramenti della medesima. Sa il Mondo, esser in Voi quel patrimonio amplissimo del Sapere, che alla Dignità Vostra di Maestro della Cattolica Chiesa, e del Cristianesimo tutto, sta cotanto bene, e conviensi. Per tanto egli chiaro da sé, che quelle mie Memorie aver non dovrebbero parola alcuna, nella quale non risplendesse lume d' ingegno, e perfezione d' industria. Ciò dalla mia mediocrità io non potendo sperare, solo mi resta di supplicar vivamente alla Clementissima Dignazione Vostra, ch' Ella gradire ne voglia l' ubbidienza mia ossequiosissima. Quella è la supplica mia e questo insieme è il mio ardente voto. Il massimo però de' miei voti è, che l' Onnipotente Divina Mano ne prolunghi la preziosissima vita, e felicità le tanto al Mondo importanti, piissime, magnanime idee della SANTITÀ VOSTRA: a cui i Pie' venerati bacio religiosissimamente.

**LIBRO PRIMO. PRAFAZIONE.** La sempre venerata autorità dell'OTTIMO E SACRATISSIMO PRINCIPE, che volle providamente l'eccelsa Fabbrica della Cupola di S. Pietro anche da sospetti de' pericoli resa sicura, mi commise di scrivere queste *Memorie*; e 'l sommo di Lui sapere mostròmi il modo per iscriverle. Imperocché, Monsignor Leprotti (di felice memoria) mi significò essere l' idea di SUA SANTITÀ NOSTRO SIGNORE, che io tessessi quest' Opera in maniera, che nessuna delle seguenti cose mancasse. Cioè comandava il SANTISSIMO PADRE, che io principiassi dal dare la Storia spettante alla erezione della gran Cupola Vaticana, e a ciò, che fosse confacente a mettere in chiaro tanto la costituzione della medesima, e le varie sue circostanze, quanto il modo con cui alla magnifica Fabbrica data fu esecuzione. E voleva, che indi io riferissi non solo que' moti della Fabbrica i quali in altri tempi cagionarono osservazioni, discorsi; ma anche i pensieri degli Artefici sopra i medesimi moti, ed i ripari o meditati, o eseguiti; quali potessero io dalle Storie, e Memorie o stampate o scritte a penna, raccogliere e che poi ragionassi de' nuovi timori nel tempo del suo Pontificato insorti, de' consigli chiesti a' Professori, ed agli Architetti, e che in oltre di tutti gli altrui stampati, o manoscritti *Pareri*, li Compendj io formassi. Ordinava pure, ch' io esponessi come era stata per lettere richiesta l'opinione mia, ed io scritta la avea sotto il titolo di *Riflessioni*, e come dappoi era io stesso passato a Roma, previo il comando di SUA SANTITÀ: e che in seguito descrivessi con diligenza quanto in Roma io feci, e principalmente inserissi le Figure, e le corrispondenti descrizioni, e notizie de' danni

della gran Mole, quali erano state delineate, e scritte nel tempo delle osservazioni, e degli esami su le face de' luoghi; onde poi tutto potesse esser de' luoghi; onde poi tutto potesse esser con le stampe posto alla pubblica luce, sicche' d' una chiara memoria li Posterì forniti restassero; alle quali cose io anche aggiungessi l'ultimo mio Parere, da me in Rome lasciato, come un Progetto delli restauri da farsi. Commettevami finalmente, che io descrivessi, e registrassi l'esecuzione d'esso Progetto, della quale si diceva benignissimamente, che di mano in mano mene sarebbe stato trasmesso avviso; siccome con un ' ammirabile cura mi fu trasmesso. Ecco l'idea , la quale mi fu data; e mi fu data come una ben organizzata, e perfetta semente. Ne' indi io dovea che coltivarla, e far crescere la pianta: ma in tali casi chi cerco', ritrovo', scelse la semente, fece l'opera principale a pro di chi dappoi contribuendovi la coltivatura, da' il modo alla Pianta di andarsi sviluppando, e di andar acquistando molta estensione. .Da essa idea non mi sono scostato mai, quando ho cercato di porre in opera le materie utili per queste Memorie: e la considerai con attenta diligenza anche per vie meglio innestare col mio lavoro tutto cio', che convenientemente appartene le potesse. Quindi e' provenuto, che in alcun luogo io mi sia alquanto esteso nel ragionare della Natura, e dell'Arte, perche' le leggi, e le opere della Natura, e dell'Arte sono, molto piu' di quel che a primo aspetto sembri, legate con le materie proposte per rispetto alla Fabbrica nostra. E qui avvertire pur debbo , che varie questioni, nate per cagione della Fabbrica medesima, sono state del genere di quelle, nelle quali il Pro ed il Contra parer possono ugualmente veri, se certi principi, e certi esami non siano costituiti, onde si abbia da essi il modo per ricavar l'astrusa distinzione tra il vero e il falso. A fine di far meglio conoscere , come I diversi fili di queste Memorie tessuti siano e uniti, posi (ove mi parse d'esser d'uopo) attenzione a dimostrare con le convenienti citazioni e legamenti. Desse ad alcuno forse o men necessarie in *Isloriche Memorie* , o troppe sembreranno: ma io le ho ripurate utili per far si, che con la scorta delle medesime citazioni le origini de' fatti, o delle prove si rinvenissero facilmente . Credei , che un tal metodo al metodo Geometrico si accostasse in qualche maniera ; cioe' per quanto la natura di questa faccenda sia atta a comportare. Puo anco essere, che ad alcuni non piace la divisione di queste *Memorie* in una specie di Sezioni e d'Articoli , siccome dagli Storici non usata; ma la necessita' di dittinguer la varietà delle materie, delle narrazioni, e de' ragionamenti m' indusse a fare cosi'

3. Comincierò questo primo Libro dal Fondatore , e dalla fondazione della vecchia Basilica di S. Pietro , e ragionerò del sito, della figura, e delle misure della medesima; sperando, che non solo dilettevoli ma di qualche profitto ancora potranno riuscire tali notizie intorno a quella Basilica; conciossiache', nel luogo di quella demolita, fu eretta la Basilica nuova, vale a dire il presente Tempio Vaticano . Così poi passerò naturalmente ad esporre la demolizione di quella , e la costruzione di quello : e mi fermerò alquanto nel notare alcune particolarità spettanti alla Fabbrica della gran Cupola , che è ( come ben si dice da alcuni) d'esso sontuoso Tempio corona . Ma non si ricaverebbe un frutto perfetto tanto, quanto è dalla venerata commissione indicato; se, ove d' un ingegnoso Edificio trattandosi, s' avessero le sole particolari notizie dal medesimo dipendenti, senza le corrispondenti universali cognizioni, da cui sono costituite della bell' Arte dell' Architettura le teorie. Perciò, in universale la vera regola della figura delle Cupole esaminerò, & indi rivolgendolo le osservazioni alla figura della Cupola di San Pietro, cercherò in particolare qual giudizio di questa formare si debba. Discenderò poi a trattare della natura, degli accidenti, e dell'unione de' materiali, onde mi resti aperta la strada al ragionar intorno a quelli, di cui la Cupola è fabbricata; e, dopo un tale ragionamento dir anche de' lavori degli Artefici, che s'impegnarono nel costruirla, ben sarà conveniente. E d'essa Cupola avendosi in vista i danni, porrò ogni cura nell'investigar le loro interne, ed esterne cagioni. E, perchè il più valido rimedio ne' Cerchioni di ferro consiste esaminerò con diligenza quali posano essere le forze delle loro resistenze e quali i modi più sicuri e vevoli perchè siano posti in opera con vantaggio. Egli è vero che, così facendosi, le notizie universali ammassate in quelle Memorie ad alcun forse esser in troppo gran numero sembreranno: ma conviene riflettere, che le strade conducenti al falso sono infinite, e la strada conducente alla verità è una sola: e che perciò, per ben vederla , conviene proveder quanti mai lumi si possa, onde sia agevolato il giungere più sicuramente ad una vera intelligenza, e ad un vero giudizio non solo de' danni, e de' rimedi, ma anche delle molte cose contenute nelle tante Scritture, che in questo proposito furon prodotte. Ora facendomi a ciò , che in primo luogo proposi , mentre sono per accingermi a ragionare del Fondatore, e della fondazione della vecchia Basilica, veggio qui pure un pericolo, cioè che il ragionar di quelle antichità parer possa cosa soverchia inverso al proposito dello scrivere le mie *Storiche Memorie* per modo, che queste

pigliar si possano come nuovi supplementi, e continuazione dell' Opera intitolata *Tempio Vaticano del Cavalier Carlo Fontana*. Inonde quelle notizie, che a' primi incominciamenti s'appartengono, sembrano forse inutili ripetizioni. Non però di meno egli è necessario, che si faccia così affine d' aver qui non solamente unito, ma di nuovo diligentemente esaminato il total complesso di quanto a quella superba Fabbrica s' aspetta. conciossiache', nel luogo di quella demolita, fu eretta la Basilica nuova, vale a dire il presente Tempio Vaticano . Così poi passerò naturalmente ad esporre la demolizione di quella , e la costruzione di quello : e mi fermerò alquanto nel notare alcune particolarità spettanti alla Fabbrica della gran Cupola , che è ( come ben si dice da alcuni) d' esso sontuoso Tempio corona . Ma non si ricaverebbe un frutto perfetto tanto, quanto è da lei e venate commissioni indicato; se, ove d' un ingegnoso Edificio trattandosi, s' avessero le sole particolari notizie dal medesimo dipendenti, senza le corrispondenti universali cognizioni, da cui sono costituite della bell' Arte dell' Architettura le teorie. Perciò, in universale la vera regolar figura delle Cupole esaminerò, & indi rivolgendolo le osservazioni alla figura della Cupola di San Pietro, cercherò in particolare qual giudizio di questa formare si debba. Discenderò poi a trattare della natura, degli accidenti, e dell'unione de' materiali, onde mi resti aperta la strada al ragionar intorno a quelli, di cui la Cupola è fabbricata; e, dopo un tale ragionamento dir anche de' lavori degli Artefici, che s'impegnarono nel costruirla, ben sarà conveniente. E d'essa Cupola avendosi in vista i danni, porrò ogni cura nell'investigar le loro interne, ed esterne cagioni. E, perchè il più valido rimedio ne' Cerchioni di ferro consiste esaminerò con diligenza quali posano essere le forze delle loro resistenze e quali i modi più sicuri e valevoli perchè siano posti in opera con vantaggio. Egli è vero che, così facendosi, le notizie universali ammassate in quelle Memorie ad alcun forse esser in troppo gran numero sembreranno: ma conviene riflettere, che le strade conducenti al falso sono infinite, e la strada conducente alla verità è una sola: e che perciò, per ben vederla , conviene proveder quanti mai lumi si possa, onde sia agevolato il giungere più sicuramente ad una vera intelligenza, e ad un vero giudizio non solo de' danni, e de' rimedi, ma anche delle molte cose contenute nelle tante Scritture, che in questo proposito furon prodotte. Ora facendomi a ciò , che in primo luogo proposi , mentre sono per accingermi a ragionare del Fondatore, e della fondazione della vecchia Basilica, veggio qui pure

un pericolo, cioè che il ragionar di quelle antichità parer possa cosa soverchia inverso al proposito dello scrivere le mie *Storiche Memrie* per modo, che queste pigliar si possano come nuovi supplementi, e continuazione dell' Opera intitolata *Tempio Vaticano del Cavalier Carlo Fontana*. Inonde quelle notizie, che a' primi incominciamenti s'appartengono, sembrano forse inutili ripetizioni. Non però di meno egli è necessario, che si faccia così, affine d'aver qui non solamente unito, ma di nuovo diligentemente esaminato il total complesso di quanto a quella superba Fabbrica s'aspetta.

### **FONDATORE PRIMO DELLA VECCHIA BASILICA DI S. PIETRO.**

Principiero dunque da quel primo, che fondò in Roma una Basilica dedicandola a S. Pietro: questi fu Costantino il Grande. Di ciò varie prove date anno eruditamente il Cardinale Baronio ne' suoi Annali, il Cav. Carlo Fontana nel suo *Tempio Vaticano*, Monsignor Ciampini nella sua *Sacris Aedificiis Constantino Magno constructis Synopsi Historica*, il P. Bonanni nella sua Opera intitolata *Numismata Summorum Pontificum Templi Vaticani Fabrica indicata*, ed in altre Opere altri. Io non farò che alcune osservazioni su certe cose, su cui parmi che si possa spargere ancora qualche lume. Osserverò in primo luogo, che qui non riuscirà inopportuno il fare un riflesso, il quale sarà forse nuovo, e servirà per una specie di forte prova. S. Agostino, che fiorì nel fine del quarto secolo, ed al principio del quinto fece menzione delle grandi Basiliche di Roma. Ne fece pure Paolo Orosio, che intorno del sedicesimo anno del quinto secolo scrisse l'istoria sua, e questi distintamente la Basilica di S. Pietro nominò, ove scrisse del saccheggio dato da Alarico all'alma Città. Successe quell'orrida tragedia nell'anno dell'Era Volgare 409 secondo il parere del P. Antonio Pagi, i di cui argomenti mi sembrano più forti di quelli adoperati da altri Autori per riferirla al seguente anno 410. Adunque se sussisteva la Basilica di S. Pietro nel nono anno del Secolo quinto, potè d'essa Basilica essere stata fabbricata nel Secolo quarto, vale a dire ne' tempi di Costantino. Sicché quindi non solo si ricava la possibilità della fondazione della Basilica nel tempo degli Autori posteriori registrato: ma ne viene di più, che conseguentemente una maggior forza di storica verità, anche per rispetto al Fondatore della Basilica medesima, conoscer

si possa.



## APPENDIX 2: TARGET TEXT ENGLISH VERSION

### HISTORICAL MEMORIES OF THE GREAT DOME OF THE VATICAN CHURCH AND OF THE DAMAGES AND RESTORATIONS DIVIDED IN FIVE BOOKS

**MOST HOLY FATHER,** Approaching to write the history of the facts occurred in the time of Your Excellent Pontificate, related to both the investigation of the damages in the Dome of the magnificent Temple of St. Peter's in Rome and in respect to the restorations proposed or executed, I did not fear at all of the major two errors in which we may easily incur in writing a *Historia*; it is to say that I had no fear, on one hand, to deviate from the truth for affection, that is for any passion, which could master me; being things like that, it was necessary to maintain myself in a perfect indifference in order to see only the truth. On the other hand, I did not doubt not to have the necessary information since I could exactly the whole understand from the others' reasoning and writings, and from having myself conceived, in meditation, the most proper ideas on the constitution of the great Mole, with a keen eye in the accurate observation of the construction. Immediate and grave was my thought when I considered how arduous it could be putting the copious and relevant information in a written form and in their true and better light of knowledge. Nevertheless, I acknowledged that I had to plunge into a subject extremely important than any other in Architecture. And that is so, considering the greatness of the Mole, which is one of the major in the world. If we observe that the matter we deal with belongs mainly to the concept of solidity, it seems clear that solidity is the most principal among the three elements of Solidity, Commodity, Beauty which require the greatest studies not only in the formation of the *Fabbrica* but also in the meditated and better written indoctrinations of Architecture. Then, if we regard the figure, the construction and the defects of the sublime Building we realize that to well relate on them it is necessary to combine many and different cognitions. To make it brief, I will say that the highest reason that makes this issue extremely important to me is the command of YOUR HOLINESS. It was well right that I also admired, as I did, the fervor with which, beside the serious religious and secular



matters connected to the Empire, you have taken distinguished care of the magnificent Building, so splendid it is, indeed. Therefore, Under Your command and Auspices, the restorations have been conducted and perfectly reduced the restorations. The world recognizes in You the widest heritage of Knowledge which greatly accompanies Your Dignity of Master of the Catholic Church and benefits the entire Christianity. Therefore, my Historical Memories should not have any word in which the light of intelligence and the perfection of work did not shine. Not having any hope from my mediocrity, I only must highly supplicate Your Most Gracious Benevolence to accept my most obsequious obedience. This is my supplication and my earnest vote; but the greatest of my votes is that the Divine Almighty's Hand may prolong your precious life and felicitate the World with the most important, pious and magnanimous ideas of YOUR HOLINESS to whom so religious I kiss the venerated Feet.

**BOOK ONE.PREFACE.** The most honored authority of the Excellent and Holy Prince, who wisely wanted to make the sublime *Fabrica* of Saint Peter's Dome secure even from the suspects of dangers, has commissioned me to write these Historical Memories; and His supreme knowledge has shown me the way to write them. For this reason, Monsignor Leprotic (of happy memory) communicates to me the idea of His Holiness Our Lord that I could weave this Opera so that none of these things were missing. That is, the Most Holy Father commanded that I initiated from exposing the *Historia* regarding the erection of the great Vatican Dome, and for this objective, the *Historia* had to make it clear both the constitution of the Dome and its circumstances, as well as the way in which the magnificent *Fabrica* was executed. He, after, requested me to report not only those motions of the *Fabrica* which in the past caused observations and discussions, but also the thoughts of the Artificers about the same motions and the restorations, either meditated or executed (so that I could collect them from the *Histories* and *Historical Memories*, printed or written). He also asked that I afterwards could reason on the new fears occurred in the time of his Pontificate; and also on the previous recommendations and advice from Professors and Architects; and furthermore, I could make the *Compendiums* of all others printed or hand written *Pareri* (Opinions) He also ordered me to express my opinion, as requested in the letters, and I wrote it with the title of *Riflessioni* (*Reflections*). Later, I went to Rome following the command of His Holiness, so

that I could then describe diligently what I did in Rome and insert principally the Figures with the corresponding descriptions and the news of the damages of the great Mole, as they had been delineated and written in the time of observations and exams on the faces of the sites; whence then, all could be printed and put to the public attention, so that it could remain clearly in the memory of Posterity. To all that I also had to add my last *Parere* which I left in Rome as a Project of the restorations to be accomplished. Finally, he committed me to describe and register the implementation of this Project, of which it was said benevolently, which would progressively have been notified to me, as it was admirably done, indeed. Here is the idea, and it was given to me like a well-organized and perfect seed; indeed, I had only to cultivate and make the plant grown up; but in such cases the one who has found and chosen the seed accomplished the major work for those who then, contributing to the cultivation, will give the possibility to the Plant of developing and acquiring a lot of extension. I have never been separated from this idea when I tried to carry out the useful subjects for those Historical Memories and I considered it with careful diligence also to better implant with my work all that could conveniently belong to it. So, it happened that I might somewhat have extended my ratio on Nature and Art since the laws and the works of Nature and Art are closely related, much more than it may appear at first sight, to the issues proposed with respect to our *Fabrica*. And hence I have to warn that the various questions raised from the *Fabrica* itself, have been of the kind of those in which the Pro and Contra can be equally true, if some principles and examinations are not settled; so that from them it can derive the abstruse definition between true and false. In order to make better know how the various threads of those Historical Memories are woven and linked, I paid attention (where it seemed necessary to me) to demonstrate, through the suitable quotations, their ligaments. They may seem to someone not necessary or plenty in the Historical Memories; but I have considered useful, in order to find easily, with the storage of these reference, the origin of the facts or of the proves. I believed that such a method in some way was near the Geometric method; that is, as far as the nature of this matter is likely to be. It may also be, that some do not like the division of these Historical Memories into a kind of Sections and Articles since rarely used by the historians, but the necessity of distinguishing the variety of the issues, narrations and argumentations induced me to do this. I will commence the First Book from the Founder and the foundation of the old St Peter's Basilica, and I will reason of its

site, plan and measures hoping that the news on the Basilica not only pleasant but still useful can be. Thus, on the site of the demolished Basilica, a new one was built, which is the present Temple of Vatican. Afterwards, I will of course pass to expose on the demolition of the old Basilica and on the construction of the present Vatican Temple; and I will somewhat dwell upon some details regarding the Fabbrica of the great Dome which is the crown of this sumptuous Temple, as some well say. But we would not get a perfect fruit as much as it is indicated by the venerable commissions if, dealing with this ingenious Building, it had not been processed from the particular news related to the Temple without the corresponding universal cognitions from which the theories of the Fine Art of Architecture were taken. Therefore, universally, I will examine the true regular figure of the Domes and then by addressing the observations to the figure of the Dome of St. Peter, I will try in particular what judgment of this should be formed. I will then descend in dealing with the nature, the accidents, and the union of the materials, so that the road remains open to my reasoning around those of which the *Cupola* is built; and, after such a reasoning, I will also say of the works of the Artificers who were committed to build it, and it will be well convenient. And having in sight the damages of this I will put every effort to investigate of their internal and external reasons. And since the most useful remedy consists in the iron Rims, I will diligently examine what can be the strengths of their resistances and what the safest and effective ways to be implemented with benefit. It is true that, in doing so, the universal news gathered in those Historical Memories may seem to someone to be too large in number, but it is worthwhile to consider that the roads leading to falsity are endless whereas the road to the truth is just one, and that, therefore, in order to see it well, it is convenient to provide as many lightings as possible in order to facilitate more securely the achievement of a true intelligence and a true judgment, not only of the damages and remedies but also of the many things contained in the copious Writings which, in this regard, were produced. Now, referring to what I firstly proposed, while I am about to reason on the Founder and the foundation of the old Basilica, I see here also a danger, it is that reasoning of those antiquities can seem excessive to the purpose of writing my Historical Memories, so that they can be taken as new supplements and continuation of the Work entitled Vatican Temple of Cavalier Carlo Fontana. The risk is that the news, which belong to the first beginnings, may seem unnecessary repetitions. But nevertheless, it is necessary to do like that in order to have in my

work the whole complex of what regards the fabulous *Fabbrica*, not only unified but again diligently examined

#### **THE SITE OF THE OLD BASILICA OF ST. PETER.**

There are strong uncertainties regarding the site of the ancient Basilica, since the first ancient Authors were not so diligent to describe their histories following the lights of Chronology. I will, instead, discuss with certainty of the site where the old Vatican Basilica was built which was partly constructed on the ruins of the Circus of Nero. I have related the planimetry of this Circus with the drawing of the new Basilica [TAV. B. FIG. V. Abcdefgh] as Monsignor Ciampini had done previously, putting together the plants of the new and the old Basilica of which he got the plan from an old Code. Afterwards, to this plan Cavalier Fontana and P. Bognanni added a new planimetry from where I took the drawing.

## APPENDIX 3: SYNOPSIS IN ITALIAN

### 1. Sinossi

Scrivere la storia di un Edificio magnifico come la Chiesa di San Pietro a Roma e dei suo Danni comporta due tipi di rischi; il primo è quello di allontanarsi dalla Verità, a causa di un'eccessiva passione, per cui è necessario essere distaccati e cercare solo la Verità. Il secondo rischio è di non avere sufficienti ed adeguate informazioni, pertanto si rende utile conoscere gli studi condotti da altri, meditando sulle loro idee e soprattutto osservare molte volte l'Edificio, per trovare in esso stesso le informazioni cercate. In tal modo le informazioni raccolte sull'Edificio sono divenute così tante che la difficoltà è divenuta quella di riportare il tutto per iscritto e descrivere come questo Edificio sia espressione della triade vitruviana: *venustas, firmitas, utilitas*, attraverso la sua configurazione e costruzione, anche nei suoi Difetti; la comprensione di ciò rende necessario combinare aspetti numerosi e diversi. Tuttavia la grandezza di questo Edificio non solo ha permesso una loro conoscenza, ma conseguentemente anche di eseguire adeguate opere di restauro, che sono esse stesse testimonianza di ingegno e capacità tecnica.

Padova, 16 dicembre, 1774

## **LIBRO I. PREFAZIONE. 1.**

Lo

scopo di questo Libro è di rendere sicura la Cupola di San Pietro anche dai possibili dubbi circa i suoi Danni. Il Libro contiene la storia della costruzione della Chiesa e della Cupola nelle diverse fasi progettuali e costruttive, i cinematismi e i Danni che la Cupola ha manifestato nel tempo e le diagnosi di volta in volta fatte e a cui sono talvolta seguiti dei restauri. Inoltre contiene la mia opinione circa questi Danni e il percorso conoscitivo da cui è scaturita, che mi ha indotto a descrivere i sopralluoghi, i rilievi, i Disegni, lo studio dei documenti, il progetto e il cantiere di restauro, al fine di rendere noto il percorso conoscitivo e quanto conseguentemente fatto. **2.** Nello svolgere questo compito in più punti ho esteso il mio ragionamento alla Natura e all'Arte, perché strettamente legate ai ragionamenti relativi ai Danni di questi Edifici, perché quando due diverse ipotesi sembrano allo stesso tempo sia vere che false il ragionare sulla Natura e l'Arte permette di riconoscere la Verità. Queste Memorie Istoriche sono divise in Sezioni, al fine di distinguere le diverse fasi del processo conoscitivo e dei correlati ragionamenti. **3.** Il Libro Primo descrive la fondazione dell'antica Chiesa, riportando la pianta, al fine di dimostrare che conoscere il suo sviluppo planimetrico è utile alle successive riflessioni, anche se questa Chiesa fu del tutto demolita per costruire quella attuale. Particolare attenzione è

rivolta alla storia costruttiva della Cupola e alla sua relazione con le teorie dell'Arte dell'Architettura, utili ad esprimere un giudizio su di essa. Tratterò poi dei materiali e dei dissesti, dei Danni e delle loro cause, degli Scritti sulla Cupola, del restauro e dei correlati

accorgimenti, procedendo secondo la strada del ragionamento, che è l'unica via che porta all'unica Verità.

**4.** Descrive la storia antica di questo Edificio non è un'inutile ripetizione, ma serve proprio a capire la storia recente dell'Edificio.

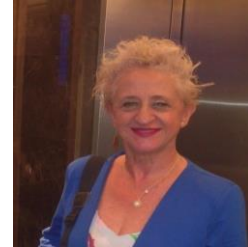
### **III. SITO DELLA VECCHIA BASILICA DI**

**S. PIETRO. 17.** Circa il sito dell'antica Basilica si possono solo fare delle fondate ipotesi, essendo questo uno dei casi in cui i narratori antichi non hanno descritto gli eventi passati in modo organico e sequenziale.

**18.** L'antica Chiesa doveva essere in parte costruita sul sito dell'antico circo di Nerone, pertanto ho qui sovrapposto le due piante [TAV. B. FIG. V. AbcdEfgH], desumendo la pianta della vecchia Basilica dai Disegni di Monsignor Ciampini, a cui il Cavalier Fontana ha sovrapposto la pianta del Circo di Nerone.







## **RESUME**

## **CURRICULUM VITAE ET STUDIORUM**

**Calogera Lina AUGELLO**

**Teacher**

### **BA**

Palermo University – Italy, Degree in Foreign Languages

### **MA**

1. Tor Vergata University – Rome, Italy, in *Teaching English Language and Literature*

2. Palermo University – Italy, in *Psycho-physical disabled pupils with the Down Syndrome*

### **PhD**

Istanbul Aydin University – Istanbul University, English Language and Literature with a thesis in Translation Studies

### **Qualifications**

1. State qualification in teaching English Language and Literature, Ministry of Education, Italy
2. State qualification in teaching in Primary School, Italian Ministry of Education, Palermo, Italy
3. Diploma in Classical Studies and Humanities, Caltanissetta, Italy

**Calogera Lina AUGELLO** received her BA degree in Foreign Languages from the University of Palermo, her MA in Teaching English Language and Literature from Tor Vergata University in Rome and an MA, from Palermo University, in teaching in classes with Psycho-physical disabled pupils with the Down Syndrome. Prior Kemerburgaz, she was a permanent Teacher of English Language and Literature in the Italian State Classical and Language High School 'Ruggero Settimo' in Caltanissetta , Italy from 1980 up to now; teacher at Italian Lisesi in Istanbul from

2005 to 2010; Director of the Italian Elementary School in the Italian Consulate in Istanbul from 2010 to 2011. She has attended Numerous Teacher Courses in Italy and in Britain on: *Teaching English Language and Literature, Equal Opportunities "Man-Woman", New Teaching Methods, The new EU programs, the Intercultural and global education, International Student Mobility, the Development of intercultural competence, multilingualism as the basis of European identity*. She has been teacher trainer in many courses in Italy.

## **RESEARCH**

**Participation in a research team** on Docimology for the realization of a study on "*Assessment and Compulsory Schools*" organized by the Department of Docimology of the Faculty of Education of Palermo in collaboration with the O.P.P.I and C.R.A.I.E. Prof. Giuseppe Gatto, Department of Sociology and Adult Education, University of Palermo, Italy, 1983.

## **FOREIGN ASSIGNMENTS**

1. President of the Cultural Association DANTE ALIGHIERI İstanbul Committee
2. Responsible in Turkey for PLIDA (International Italian Certification)

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