Encyclopedic Dictionary as a Crossroad between Place Names and Antroponyms: A Project of a New Type

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Abstract

The paper is devoted to the description of the encyclopedic dictionary project *Florence in the Works of World Famous People: A Dictionary for Guides and Tourists* supported by Italian Cultural Foundation Romualdo Del Bianco. Main steps of the dictionary making process are carefully analysed as well as mega-, macro- and microstructure of the reference book based on *the Genius of the Place* principle. The paper is focused on outstanding foreigners with special reference to writers, artists, musicians and other public figures who worked and lived in Florence in different historical periods since the XVth c. up to the present day that have become the object of the Dictionary. Special attention is given to dictionary microstructure including four reference sections: *Biography*, *Creative Work, Florentine Influence, and Learn More*. The model of the Dictionary is supposed to become a sample for future reference books describing famous visitors to other cultural cities: London, Moscow, Paris, Oslo, etc.

1. Introduction

1.1. *Dictionary predecessors*

The aim of this paper is to describe the structure of a new Dictionary project *Encyclopedic Dictionary for Guides and Tourists*: *Florence in the Works of World Famous People* (Karpova 2009) the compilation of which was inspired by rich historic experience of English author lexicography and mainly, Dictionaries of Characters and Place Names, where proper names (PN) are the main object of dictionary mega-, macro- and microstructure (Karpova 2011: 133–137).

These dictionaries have a long history of development and formation as well as impressive modern scene, and their main goal is to register and describe names of characters from famous literary works. See, for example: *The Shakespeare Name Dictionary* (Davis and Frankforter 2004), *A Guide to Astrological, Biblical, Historical, Literary and Mythological Names in the Works of G. Chaucer* (De Weever 1996), *Women in Shakespeare* (Findlay 2009), *Who's Who in Shaw* (Hartnoll 1975), *Longman Guide to Shakespeare's Characters: A Who's Who of Shakespeare* (McLeish 1985), *Shakespeare's Characters. A Complete Guide* (Rowse 1984), *Hardy's Wessex Identification of Fictitious Place Names in Hardy's Works.* (Stevens-Cox 1970), *The Agatha Christie Who's Who* (Toye 1980), etc.

These reference works, however, differ from encyclopedic dictionaries in many respects and consist of detailed essays devoted to certain places and people accompanied by their photos or gravures.

1.2. *Why Florence?*

Foundation Romualdo Del Bianco headed by Mr Paolo del Bianco in Florence (http://www.fondazione-delbianco.org) has mission to promote, set up, develop and produce initiatives, research, publications to enhance, hand down, disseminate and preserve the cultural, artistic, historic and scientific heritage of Florence and Tuscany (Del Bianco 2011: 37–42). For this reason the Foundation supports various international initiatives aimed at

engaging mass and cultural tourists into acquaintance with Tuscany and Florence in particular.

Life Beyond Tourism Portal (http://directory.lifebeyondtourism.org) which was created by the Foundation is also designed to promote intercultural dialogue, cultural initiatives, production of books, films, dictionaries and other means devoted to Florence as a centre of culture and heritage.

Both Foundation and Portal are aimed at giving the users a good opportunity to learn the city, its spirit, cultural diversity from different angles, and not only on the basis of traditional knowledge, but also through unknown and curious facts which can attract more and more international tourists. In this respect our Dictionary Project based on *the Genius of the Place* principle serves as a new and attractive tool to promote Florence among international tourists. It includes names of outstanding foreign personalities (American, Croatian, English, German, Russian, etc.) who once visited, lived or worked in Florence in different historical periods (beginning from the XVth c. up to the present day) and created their literary and art works under the fruitful influence of Florence.

1.3. *Users' groups*

It is a well-known fact that lexicographers today tend to create reference works aimed, first and foremost, at particular users' groups. That is why the project under discussion is compiled to answer the needs and demands of a certain user group – *guides* and *tourists*, because Florence is the destination of many foreigners who annually visit its streets and museums.

New frame work of interpretation of Florentine treasures with special reference to famous people's creative career who once visited this magnificent city will open a new page in cultural tourism (Karpova and Gorbunov 2009: 113–114). The planned dictionary will provide local guides with new and curious information about world famous personalities which is missing in Guides around Florence.

2. Structure of the project: *Florence in the Works of World Famous People. Encyclopedic Dictionary for Guides and Tourist*

2.1. *Compilers' profile*

It is common knowledge that volunteer lexicographers' practice exists for many centuries in Great Britain when compilers of the main national dictionaries attracted ordinary people to this routine work. Volunteers used to gather quotations and other data for famous dictionaries of national languages.

It should be noted in this connection that encyclopedic dictionary *Florence in the Works of World Famous People* is created by international students, that is volunteers from different Universities and countries of the world: Croatia, Hungary, Russia, Serbia with a good command of English (Alekseeva and Karpova 2010: 131–138). Volunteers from other countries can also join our project which is open to any contributor.

2.2. *Stages of the project*

The project consists of three stages: *before* (working with sources for the Dictionary and composing its macrostructure), *during* (writing Dictionary entries when in Florence) and *after* (doing post editorial work at home).

Stage 1 refers to home activities when students are searching for famous persons (either from their own region or other countries) who visited Florence in different periods of time. They work at home libraries and archives collecting information about these people in printed and Internet reference resources. The result of this stage is writing Dictionary articles about these famous people.

Stage 2 is devoted to discussion of the Dictionary project at the annual one-week international students' workshop in Florence. It is the climax of the Project when students: a) are divided into international teams and search for additional information about outstanding persons (chosen at home) when visiting museums, sightseeing, walking around the streets, examining buildings and other objects in Florence connected with famous persons they discuss in the Dictionary; b) add information gained by every team in Florence to the dictionary entries and c) present them during the final session of the workshop.

Stage 3 (carried out at home) consists in post-editorial work on the entries discussed during the workshop in Florence taking into consideration the new information. The edited entries must be put on the workshop's web. Moreover, we have already published three issues of the dictionary (Karpova 2009, Petrashova 2011, Yudina 2012).

3. Dictionary architecture

3.1. *Dictionary megastructure*

The dictionary is compiled according to the parameters accepted in modern lexicography: addressee, format, sources and object of description; principles of its mega-, macro- and microstructure; multimedia features and polygraphic peculiarities of dictionary design.

Its sources are: encyclopedias on literature, music and art; dictionaries of characters and place names; dictionaries of quotations, proverbs, sayings and author encyclopedias; guidebooks and books about Florence.

The Dictionary **megastructure** includes: the introductory part *How to use the Dictionary*; *Dictionary corpus* with PN arranged in an alphabetical order (from A to Z) and three *Appendices* where Dictionary articles are arranged under the following categories: Nationality, Subject Area and Chronology.

Appendix 1 contains names of the personalities belonging to different nationalities: American, Croatian, English, French, Hungarian, Russian, etc.: *American*: Mark Twain; *Croatian*: Franjo Ciraki, Marin Držić, Antun Gustav Matoš, Janus Pannonius, Josih Juraj Strossmayer; *English*: Robert and Elizabeth Browning, Lord George Gordon Byron, William Collins, David Lawrence, Lord Frederick Leighton, Florence Nightingale, William Shakespeare, Percy Bysshe Shelley, John Webster, Oscar Wilde; *French*: Honoré de Balzac, George Sand, Stendhal; *German*: Heinrich Heine, Rainer Maria Rilke; *Italian*: Irene Galitzine, Giotto; *Hungarian*: Károly Markó, Janus Pannonius, Antal Szerb; *Russian*: Innokenti Annensky, Anna Akhmatova, Ivan Aivazovsky, Konstantin Balmont, Vasily Bazhenov, Joseph Brodsky, Karl Briullov, Dmitri Buturlin, Sergei Diaghilev, etc.

The same PN are presented in **Appendix 2** according to the category *Subject*. For example, *Art*: Ivan Aivazovsky, Vasily Bazhenov, Karl Briullov, Irene Galitzine, Nikolai Ghe, Lord Frederick Leighton, Ivan Nikitin, Kuzma Petrov-Vodkin, Vasily Surikov, Fedot Shubin,

Károly Markó; *Literature*: Innokenti Annensky, Anna Akhmatova, Konstantin Balmont, Honoré de Balzac, Joseph Brodsky, Robert & Elizabeth Browning, Lord George Gordon Byron, William Collins, Franjo Ciraki, Fyodor Dostoevsky, Maxim Gorky, Nikolay Gumilev, Heinrich Heine, Mikhail Kuzmin, David Lawrence, Antun Gustav Matoš, Pavel Muratov, Rainer Maria Rilke, George Sand, William Shakespeare, Percy Bysshe Shelley, Stendhal, Antal Szerb, Mark Twain, Pyotr Vyazemsky, John Webster, Oscar Wilde; *Theatre and Cinema*: Sergei Diaghilev, Marin Držić, William Shakespeare, Andrei Tarkovsky, Boris Zaycev, Vladimir Vasiliev, etc.

In **Appendix 3** all personalities are given in a chronological order. *XV c.*: Janus Pannonius; *XVI c.*: Marin Držić, William Shakespeare, John Webster; *XVII c.*: Ivan Nikitin; *XVIII c.*: Honoré de Balzac, Vasily Bazhenov, Karl Briullov, Dmitri Buturlin, Lord George Gordon Byron, Nikolay Demidov, Heinrich Heine, Károly Markó, Percy Bysshe Shelley, Fedot Shubin, Stendhal, Ekaterina Vorontsova-Dashkova; *XIX c.*: Ivan Aivazovsky, Robert and Elizabeth Browning, Franjo Ciraki, William Collins, Fyodor Dostoevsky, Sergei Diaghilev, Nikolai Ghe, Ivan Grevs, Maxim Gorky, Lord Frederick Leighton, etc.

3.2. *Dictionary macrostructure*

The bond between a man and his location is undoubtful and predetermined by *genius loci* 'genius of the place', which connects mental and emotional phenomena with their real material environment. For people of today cities have become kind of display of cultural forces. The way the cities are perceived by people depends largely upon the *genius loci*, which accounts for the fact that image of a city may be very specific. So *genius* and *locum* are connected by way of the genius' biography, which in its turn leads to a new hybrid that results in travelling about the world with Great Guides. The above said makes it clear why it is necessary to create a dictionary of a new type.

Dictionary **macrostructure** includes anthroponyms – names of writers, poets, artists, musicians, public figures and the like in an alphabetical order (surname, first name, profession): Ivan Aivazovsky (Russian painter); Joseph Brodsky (Russian poet); Karl Briullov (Russian painter); George Gordon Byron (English poet); Franjo Ciraki (Croatian poet); Sergei Diaghilev (Russian art critic and ballet impresario); Fyodor Dostoevsky (Russian writer); Marin Držić (Croatian playwright); Nikolai Ghe (Russian artist); Maxim Gorky (Russian writer); Ivan Grevs (Russian historian); Frederick Leighton (English painter); Károly Markó (Hungarian painter); Antuan Gustav Matoš (Croatian writer), etc.

Open and dynamic character of dictionary information means that this type of a dictionary has no boundaries from the point of view of its volume. The number of articles will be constantly growing. Thus, the size of the macrostructure is not limited and other proper names can be constantly added. That is why the project has a subtitle *A Dictionary without Boundaries* (http://www.fondazione-delbianco.org/seminari/dett_prog.asp?idprog=377).

3.3. *Dictionary microstructure*

Microstructure has four sections: *Biography*, *Creative Works*, *Florentine Influence*, *Learn More* as in the entry devoted to **S. Rachmaninoff**, a famous Russian composer.

3.3.1. *Biography*. His photo (*a graphic label*) opens the entry line. Then the musician's biography is given: with a *chronological label* (dates of life and death) and *encyclopedic definition*:

Sergei Vasilievich Rachmaninoff, also commonly spelt in English as Rachmaninov (1873–1943), a distinguished <u>Russian</u> composer, pianist, and conductor. He was born to a noble family, in Semyonovo, near <u>Veliky Novgorod</u>. He became interested in music as a child, as both his parents were amateur pianists. Sergei studied at the <u>Saint Petersburg Conservatory</u>, but he missed classes and was a poor student; then he moved to Moscow to study piano under <u>Nikolai Zverev</u> and <u>Alexander Siloti</u>. …

The majority of the entries include an unfolded hypertext containing references to places in Florence and Italy visited by the persons described in the Dictionary. For example, the user may get an exact route to the house where S. Rachmaninoff lived in Florence. Our Dictionary also provides the user with multimedia possibilities: visual and audio (films, video, songs, etc.). Thus, with the help of new integrative lexicographical methods we are creating an integral model of a dictionary with multimedia features.

3.3.2. *Creative Works*. Another section of the entry is devoted to description of his *creative works*:

S.V. Rachmaninoff as a composer is often defined as a most Russian composer. In his works he combined creative principles of Moscow and St. Petersburg schools into a united Russian style. Being a contemporary of the Russian revolution, Rachmaninoff considered the most significant topics of his works to be "Russia and its destiny" and Christian motifs. Sergei Rachmaninoff lived in the times of the <u>Silver Age</u> in Russian culture, and this period brought elements of symbolism to his works. Rachmaninoff wrote five works for piano and orchestra—four concertos plus the <u>*Rhapsody on a Theme of Paganini*</u>. …

3.3.3. *Florentine Influence*. Section of the dictionary microstructure, called *Florentine Influence*, brings special spirit to the dictionary showing the person's attitude to Italy and the inspiration he received for his creative work in Florence:

Travelling across <u>Italy</u>, S.V. Rachmaninoff spent a couple of weeks in <u>Florence</u>, which was a great inspiration for him. In letters to his friend A.M. Korzin he wrote: "…we have already spent a week in <u>Florence</u>, where we arrived safely. There are so many visitors here now, so it's difficult to find an apartment. The weather is fine and warm. We are having a good time here and I like <u>Florence</u> very much"…

When in Florence, S.V. Rachmaninoff wrote to his friend A.M. Korzin: "…My dear friend, I received your letter 5 days ago. Today I have finished the correction of Francesca, and now I'm quite free. I haven't seen any gallery yet. I visited only several cathedrals and all the parks and gardens. I was charmed mostly by <u>Boboli Gardens</u> and <u>Piazzale Michelangelo</u>… My address is the same Pension Lucchesi, Lungarno della Zecca 16". The opera <u>*Francesca da Rimini*</u> Rachmaninoff mentioned in his letter is considered to be one of his greatest masterpieces. The composer was inspired by the beauty of the city of Florence. …

3.3.4. *Learn More*. Our Dictionary has a unique feature which is expressed in the transparency of its boundaries in many senses. This feature enables its compilers to reflect in the dictionary *their personal impressions and associations* as visitors of Florence which they put into the section of the microstructure *Learn More*. It also includes *Further Reading* about

the person described. Thus, in S. Rachmaninoff's case we can read more on the following webs:

http://www.dobraya.info/statji/rahman.html
http://ru.wikipedia.org/wiki/Рахманинов
http://www.classic-music.ru/rachmaninov.html
http://www.rachmaninov.tmb.ru/, etc.

4. Conclusion

In conclusion I would like to underline the importance of the Project for young researchers because it is an effective way of involving them into lexicographic activities and inspire them to master cultural values of the world heritage through thoughtful and thorough research. Thus we offer cultural tourists a unique model of a monolingual (English) encyclopedic dictionary which is a new means to do Florence created by the visitors themselves. Moreover, it is also important to note that this model of a dictionary may serve as a reliable model for compiling future reference books describing outstanding visitors to other cultural cities: London, Moscow, Paris, Oslo, Washington, etc.

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