

## ABSTRACTS

GERMÁN COLÓN: *Reflejos cultos de plagium y plagiarius en algunas lenguas europeas.*

*The author studies the penetration of Latin juridical terms Plagium and Plagiarius in the main languages of elevated speech; he observes the appearance of Catalan plagi in the 14<sup>th</sup> century, of Spanish plagio and plagiario in the 16<sup>th</sup> century (Bartolomé de las Casas), and the relation of both to their European congeners. Then, relying on a text of Material, he tries to investigate, where the semantic step from «kidnapping, rape of men» to «intellectual rape» was taken (France?). He insists on the importance of the Spanish documentation disregarded up to this moment.*

LOUIS CALLEBAT: *ROSA: La rose.*

The subject of this paper is to inquire into the different uses and meanings of the latin word, *rosa*, which is a botanical term in its denotative function, used as a simple or complex lexical unit, yet also an highly rich term in aesthetical, emotional and symbolic connotations. *Rosa* pertains to the usual vocabulary as well as to the esoteric one; it belongs to the scientific as well as the pictural, religious or poetic terminologies. As such *rosa* is indeed one of the most sparkling word in the latin vocabulary.

JUAN GUTIÉRREZ CUADRADO: *Angenes Tragetados* (sacrificio de la Misa, 13a).

The form *Tragetados* used by Berceo in the *Sacrificio de la Misa* has an unknown significance. The examination of several biblical texts, parallel to Berceo's, allows to establish an interpretation and to account for etymology: we are in front of a French borrowing. We conclude also that Berceo was familiar with French biblical texts or commentarists.

JUAN ANTONIO GONZÁLEZ IGLESIAS: *El neologismo en el discurso literario.*

Two passages of Ovid are analysed: the invention of the agriculture (1. «The hair of the trees/of the earth/of the comet») and the first human flight in the mythology (2. «From Icarus flight to the vocabulary of the aviation»), as well as their occurren-

ces in classical greek and spanish literatures. The technical series, the creation of a new word in a fictitious world and their paralellisms with historical facts take us to contemplate the insertion of neologism in different kinds of speech (*fabula, historia...*) in the last epigraph (3. «Myth and poetry in the neologism»).

M. NIEVES SÁNCHEZ: *Nombres medievales de medicamentos compuestos.*

This paper analyzes the names of some compound medical products, made up by the Greek particle *dia* plus the name of the main element or the most basic of all of those which take part in the formation; the denominations come from treatises or medical texts or sources of Spanish medieval origin and which belong in its vast majority to the 15<sup>th</sup> Century.

CARL JOACHIM CLASSEN: *Der Stil Tertullians. Beobachtungen zum «Apologeticum».*

This article is concerned —apart from some technical terms— with the words first found in Tertullian's «Apologeticum» (or in his «Ad nationes» and his «Apologeticum»). It illustrates what kind of words they are and in which sort of contexts they occur, and tries to suggest why Tertullian chooses them —not because he is dealing with new, i. e. Christian topics, but because he aims at a distinct and clear, impressive and effective manner of writing; and being an unrivalled master of the Latin language, he succeeds in achieving his aim.

ISABEL ACERO DURÁNTEZ: *En torno a la historia de la lexicografía española: El Nomenclator de Hadrianus Junius.*

Throughout the XVI<sup>th</sup> century a number of multilingual lexicons were published in Europe, where they circulated freely. Our contribution to the history of Spanish lexicography is a study of Hadrianus Junius' *Nomenclator*, which appeared in Antwerp in 1567. Although we have discovered other earlier works on which Junius based his own, the *Nomenclator* is novel, among other things, in that it includes a series of Spanish words which are listed for the first time in a lexicographical treatise.

GREGORIO HINOJO: *Enriquecimiento léxico del latín en Nebrija.*

Like other prominent humanists, Nebrija was trying to make Latin a self-sufficient language, capable of meeting the needs of communication in his own age. This

ambitious plan was difficult to implement due to a number of lexical gaps, since many institutions, artifacts, materials and concepts characteristic of the Renaissance were completely unknown in Antiquity and, accordingly, lacked a specific designation in Classical Latin. In order to overcome these difficulties, Nebrija had recourse to three different devices. Firstly, he borrowed from ancient authors who till then had been excluded from the classical canon as being too late or too vulgar. Secondly, he coined a number of neologisms using the classical rules of derivation and composition. Thirdly, he expanded the semantic range of some Latin words. By using these three devices, Nebrija distanced himself from the orthodox ciceronians who rejected all words which were not recorded in Cicero or in any other writer of the classical period.

IGNACIO PÉREZ PASCUAL: *Sobre la voz castellana rubí.*

The article presents various Peninsular documentation for the word *rubí* and suggests an Occitane origin for its appearance in Spanish.

YAKOV MALKIEL: *Las múltiples fuentes del sufijo español -io.*

The Spanish derivational suffix *-ío*, *-ía*, of moderate frequency at present and found in nouns and adjectives, cannot be securely traced to any single Latin source. In some instances it goes back to ancestral *-Ī(V)U*, *-Ī(V)A*, with a long I necessarily stressed; in others to *-IU*, with a short, mandatorily unstressed I. The coexistence in folk speech of Graeco-Latin *-IA* must also be kept in mind.

Comparison with Italian dialectal forms has likewise proved instructive.

JOSÉ LUIS PENSADO: *Notas Filológicas.*

According to Fray Antonio de Guevara *¡a Dios paredes!* was a farewell formula to wish somebody a good journey widely used among peasants. *Paredes* (mod. *pareis*) was the second person plural of the indicative present of *parar*. This is the obvious meaning of an obscure passage of the *Celestina* usually interpreted as *¡adiós paredes!* (sc. «farewell walls») following a humorous suggestion by Gonzalo de Correas (17<sup>th</sup> c.).

*Qutildequé* was not the name for the abbreviation of *quisque* or *qualque*, as conjectured by Romera Navarro and all the editors of Gracián's *Criticón*. Fray Martín Sarmiento informs us that it referred to the symbol for *que* (sc. *q̄*, a letter «q» with a superscript til).