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PROF. OLGA DOBIASH-ROZHDESTVENSKAJA**



**ABSTRACTS**

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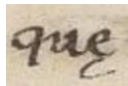
## Reflection and spelling of diphthongs in 15th-Century Latin manuscripts: theory and practice

This paper examines the spelling of Latin diphthongs in 15th-century humanistic manuscripts. The reflection of diphthongs in writing is not only an orthographic feature but also a significant paleographic characteristic. The question of the correct spelling of diphthongs arose in both theoretical and practical scribal practice at the end of the 14th century. It was first addressed by the Greek scholar Manuel Chrysoloras (1355–1415), who consistently distinguished between diphthongs and monophthongs in his Greek grammar. The influence of Chrysoloras on Coluccio Salutati also affected Poggio Bracciolini. Poggio's manuscripts reveal the evolution of his diphthong writing. Poggio's early manuscripts (*Berlin, Hamilton lat. 166*, 1408; *Vat. Lat. 3245*, 1410–1414), like those of Salutati, always reflect diphthongs in the endings, as well as in the words *quae*, *haec*, *Caesar*, *aequus*, and *quaero*. Poggio does not write diphthongs in the words *aetas*, *Graecus*, *prae-*, etc.

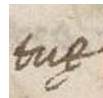
Guarino Veronese (1374–1460), who studied Greek with Chrysoloras, played a significant role in the discussion of diphthongs. In 1415, he wrote the treatise *De diphthongis*, in which he provides a list of words containing diphthongs (*aedes*, *aedilis*, *aeger*, etc.). This treatise has survived in manuscripts and early editions (e.g., *Vat. Lat. 1493*, *Vat. Reg. Lat. 786*). Gasparino Barzizza (c. 1360–1431) also did not remain aloof from the issue of diphthongs; in 1418, he published *De orthographia*, and later a short work, *Exornationes et constructiones* (*Vat. Lat. 6870* (ff. 61r–81v)), which devotes much attention to diphthongs. Around the same time, Niccolò Niccoli (1365–1437) received criticism from Veronese (in 1413) and Bruni Aretino (in 1424) and others for writing diphthongs in full (as *ae*) and placing them incorrectly in place of short vowels.

In later manuscripts, Poggio stops using diphthongs, even in words in which he had previously used them (e.g., *Vat. Lat. 2208*, 1426). To distinguish the adverb *pené* from the word *poena* ‘punishment’, he uses the sign *virgula*. Perhaps the heated debate on diphthongs at the very beginning of the 15th century, initiated by Chrysoloras, was largely due to his personal influence.

This paper examines various ways of writing the diphthong *ae* in 15th-century manuscripts. The focus is on manuscripts of Cicero's works:



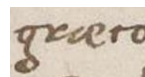
*Vat. Lat. 6837*, 1425 r.



*Vat. Lat. 3233*, 1470 r.



*Vat. Lat. 3230*, 1450 r.



*Vat. Reg. Lat. 786*.

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## Venetian *lettere ducali* to the captains and podesta of Treviso, 14<sup>th</sup>-15<sup>th</sup> centuries: Study of parchment-based documents using visualization of faded text and IR-Fourier analysis of degradation signs

The report presents the results of a complex study of the letters of the Doges of Venice from the 14<sup>th</sup>-15<sup>th</sup> centuries addressed to podesta and the captains of Treviso (*Archive of the Saint Petersburg Institute of History of the Russian Academy of Sciences. Western European Section. Coll. 6. Cart. 186. № 2–7, 17, 21; Archive of the Saint Petersburg Institute of History of the Russian Academy of Sciences. Western European Section. Coll. 6. Cart. 187. № 5, 13*).

The visualization of the faded text was carried out in three stages. At the first stage, a multifunctional banknote scanning detector «MFD1» (manufacturer – Cassida, USA) with sources of IR- (850 nm, 940 nm) and UV- (365 nm and 254 nm) radiation was used. At the second stage, a hyperspectral camera «SpecimIQ» (manufacturer – Specim, Finland) with a spectral range of 400-1000 nm, a spectral resolution of 7 nm and a spatial resolution of 512×512 pixels was used. The illumination of the studied documents was carried out by UV-light sources with a wavelength of 365 nm. Data processing was carried out in the software «Spectron» (manufacturer – Resonon, USA) and included calibration, lighting correction and noise reduction. When revealing the hidden text of the manuscripts, it was found that the maximum clarity of the faded text is achieved not in the integral UV-range, but in a narrow spectral channel with a wavelength of 423.3 nm. At the third stage, an «EOS 5D Mark IV» digital camera (manufacturer – Canon, Japan) was used. The photographs were taken when the documents were illuminated with lamps with wavelengths of 365 nm and 254 nm, the exposure parameters varied depending on the intensity of the ink fluorescence: the shutter speed varied from 10 to 30 seconds, the aperture from f/10 to f/20. For reading the inscriptions and conducting further paleographic analysis, photography in UV-illumination showed the best results.

A separate part of the conducted research was devoted to the identification of signs of parchment degradation by the method of IR-Fourier spectroscopy on a letter dated 1360 (*Archive of the Saint Petersburg Institute of History of the Russian Academy of Sciences. Western European Section. Coll. 6. Cart. 186. № 4*). The measurements were performed using an «Alpha II» spectrometer (manufacturer – Bruker Optik GmbH, Germany) in the specular reflection mode in the spectral range of 4000-400  $\text{cm}^{-1}$  with a resolution of 4  $\text{cm}^{-1}$ . Mathematical processing of the obtained data was carried out using the Python programming language. Four zones were selected for spectral measurements: ink-free and visibly contaminated parchment; areas with spots; areas with ink text; control parchment from another manuscript in the same collection. IR Fourier analysis revealed specific absorption bands on the spectra of the documents in the regions of about 3650-3400  $\text{cm}^{-1}$  (valence vibrations of O–H and N–H bonds), 1740  $\text{cm}^{-1}$  (carbonyl group of esters C=O) and 2900-2800  $\text{cm}^{-1}$  (aliphatic compounds C–H), indicating the presence of organic compounds, products of biological activity, or parchment aging processes. The subsequent application of the principal component analysis (PCA) in this case made it possible to divide the spectral data into three clearly differentiable groups (pure parchment, ink, stains), while the main intergroup differences are due to changes in the amide bands corresponding to proteins and changes in the degree of collagen hydration.

Thus, the integration of text visualization methods, IR-Fourier spectroscopy and mathematical data processing allows us to propose the following technique for non-invasive diagnostics of the condition of parchment documents: UV-photography is recommended as the fastest and most effective tool for restoring text readability, and IR-Fourier analysis in the specular reflection mode using PCA allows to identify spectral signs of degradation of parchment and distinguish between products of contamination, natural aging of the material, as well as traces of ink without damaging the object of study.

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## **An unpublished letter of Bonifacius Amerbach from the collection of N. Likhachev**

A previously unpublished text stored in the Archive of the St. Petersburg Institute of History of the Russian Academy of Sciences is presented in the paper. It is a letter from Basel lawyer Bonifacius Amerbach (1495–1562) to Lucas Schroteisen (d. 1564), chancellor of Duke Württemberg and count of Montbéliard Christoph (1515–1568), dated 17 March 1552. The paper provides also a description of the letter as an autograph of Amerbach and its unique significance for the extensive correspondence between the two 16th-century legal scholars. Further, a biographical information about Bonifacius Amerbach and Lucas Schroteisen is provided, the paper reveals the themes addressed in both the St. Petersburg letter and the correspondence between the legal scholars: expertise in matters of wine and the use of quotations and phrases from the works of classical antiquity in everyday written speech. A separate study traces the history of the letter's journey from Schroteisen's personal archive in Montbéliard to N.P. Likhachev's collection in St. Petersburg. The focus is here on establishing the owners of the letter in the late 19th and early 20th centuries. Archival data reveals that the letter belonged to

Swiss manufacturer and collector Alfred Bovet (1841–1900) and was sold in 1884 at an auction held by É. Charavay to Heinrich Lempertz the Elder (1816–1898), a scholar and collector from Cologne, resold 1906 to Berlin antique dealer Martin Breslauer (1871–1940), from whom the letter was purchased in 1909/1910 by Nicolai P. Likhachev (1862–1936). The paper serves both as a study of the Renaissance in Europe and humanistic jurisprudence, and as a research of the formation of N.P. Likhachev's collection.

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## **Venetian *lettere ducali* to the captains and podestà of Treviso from the collection of N.P. Likhachev, 14<sup>th</sup>-15<sup>th</sup> centuries:**

### **Results of reading erased notes**

Among the oldest documents of the Doges of Venice from the 14<sup>th</sup>–15<sup>th</sup> centuries in the collection of N. P. Likhachev, one can highlight a group of ten *lettere ducali* addressed to the podestà and captains of Treviso from 1355 to 1489 (*Archive of the Saint Petersburg Institute of History of the Russian Academy of Sciences. Western European Section. Coll. 6. Cart. 186. № 2–7, 17, 21; Archive of the Saint Petersburg Institute of History of the Russian Academy of Sciences. Western European Section. Coll. 6. Cart. 187. № 5, 13*). Two of them were presented in 2019 by D.A. Ageeva at the IX Annual conference in commemoration of Prof. Olga A. Dobiash-Rozhdestvenskaja (see Abstracts on the website of the St. Petersburg Institute of History). The provenance of these documents is unknown. It is possible that they were acquired through the director of the *Biblioteca comunale* of Treviso and founder of the Museo civico, Luigi Bailo (1855–1932), a collector who used documents from his collection in a course on Latin paleography and diplomatics at the local Lyceum. In the only surviving letter from 1896 (published by L.G. Klimanov in the „Transactions of the State Hermitage“ in 2014), he offered Likhachev assistance in acquiring ancient charters and seals, meaning his connections in Venice and Treviso.

All the *ducali* in this group bear traces of carefully erased archival notes on the reverse side next to the address. On some documents, traces of paper along the fold line remain from paper annotations pasted in a former archive (similar to those preserved on the *ducali* to the Marquises of Ferrara) or from pasting into an album or a passe-partout in a private autograph collection. The 1389 *ducale* also lost its address, receipt note, 14<sup>th</sup>-century archival note, and note of the *corrector*. These were deciphered thanks to photography in UV-illumination performed by staff at the Laboratory of the complex study of the manuscripts at the St. Petersburg Institute of History. By identifying the missing inscriptions, it was possible to reconstruct the 16<sup>th</sup>- and 17<sup>th</sup>-century archival notes. All were written by the same hand. A comparison of these notes with earlier archival notes and receipt notes reveals a significant difference in wording, owing not only to the need to translate Latin terminology into the vernacular, but also to the practical use of these notes. Case law and the local historiographic traditions, that had developed by the mid-14<sup>th</sup> century, relying on deed material, made consulting office records commonplace, and archival annotations, duplicated in registers, became a crucial tool for information retrieval.

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## ***Amadas et Ydoine*, le roman français du XIII<sup>e</sup> siècle: dans l'espace des manuscrits**

Nous examinerons ainsi les trois manuscrits d'*Amadas et Ydoine*, datés du début (G et V2) et de la fin (P) du XIII<sup>e</sup> siècle:

- Göttingen, Niedersächsische Staats- und Universitätsbibliothek, Philos. 184, f. 1ra–2vb;
- Vaticano, Biblioteca Apostolica Vaticana, Palatini latini, 1971, II, f. 61ra–68vb;
- Paris, Bibliothèque nationale de France, ms. fr. 375, f. 315rd–331va.

Consacrée à l'analyse de la tradition manuscrite du roman *Amadas et Ydoine*, notre communication le traite d'après trois axes principaux:

- l'évolution du texte du roman des manuscrits plus anciens mais fragmentaires *G* et *V2* vers la version complète conservée dans le manuscrit *P* vers 1288, notamment à travers la transformation des éléments de l'intrigue ainsi que la modification de certains épithètes;
- la place du roman au sein du codex *P* et la signification de l'organisation des textes qu'il contient;
- le rôle des résumés attribués à Perrot de Neele, placés en tête de chaque texte du manuscrit *P*, y compris celui de notre roman.

Malgré un nombre important d'études textologiques consacrées à ce roman (G. Paris, A. Andresen, D. Reinhard), les manuscrits ont jusqu'à présent été analysés principalement sous l'angle de leur datation et de leur transmission historique. En revanche, la manière dont différents auteurs ou copistes ont modifié l'intrigue d'un même roman, ainsi que le choix des termes employés pour caractériser le sentiment amoureux des protagonistes, restent encore insuffisamment étudiés.

Notre communication propose une tentative d'interprétation comparative des différentes versions manuscrites conservées, en recourant notamment à une approche intertextuelle. Nous chercherons à confirmer l'hypothèse selon laquelle les manuscrits les plus anciens présentent un lexique d'épithètes associé au lexème *amour/amor* moins développé et moins riche que celui de la version complète du manuscrit *P*.

Par ailleurs, nous nous focaliserons sur la structure du codex *P* et commenterons les raisons pour lesquelles *Amadas et Ydoine* a été placé précisément entre Partonopeus de Blois et le Roman de Brut. Nous concluons qu'il s'agit d'un choix délibéré des copistes médiévaux, en nous fondant sur le fait que les résumés des textes du manuscrit, rédigés par Perrot de Neel, suivent le même ordre que les œuvres du codex. Nous aborderons également le résumé de Perrot consacré à *Amadas et Ydoine*: nous analyserons la manière dont il restitue le contenu du roman de façon assez claire et cohérente, ainsi que la manière dont il met l'accent sur le point culminant de l'histoire, en lui consacrant davantage de vers qu'aux autres péripéties.

Nous noterons toutefois que le trouvère n'emploie pas d'épithètes associées au lexème *amor*, tout en soulignant la pureté de l'amour des protagonistes par d'autres figures de style.

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## **The manuscript tradition of the anonymous moralizing encyclopedia *De proprietatibus rerum***

The paper examines the manuscript tradition of the little-known anonymous moralizing encyclopedia *De proprietatibus rerum*, which is preserved in five manuscripts dating from the late fourteenth to the mid-fifteenth century:

- Oxford, Merton College Library 68 (ff. 6v–16r; mid. XV cen.);
- Lincoln, Lincoln Cathedral Library 40 (ff. 248v–256v; late XIV cen.);
- Oxford, Bodleian Library Bodley 571 (ff. 257r–269r; mid. XV cen.);
- Vaticano, Biblioteca Apostolica Vaticana Ott. lat. 626 (ff. 117r–131v; late XIV cen.);
- Modena, Biblioteca Estense Universitaria γ. O. 5 2 (ff. 66v–150v; late XIV cen.).

The focus is on the collation of the five known manuscripts and on identifying the witness closest to the archetype in the context of preparing a critical edition of the text. The comparison reveals a division of the manuscript tradition into two lines, provisionally marked by the correct or incorrect transmission of the name of Julius Solinus (*Solinus/Silinus*). The line closest to the archetype, in which the name of the ancient author is transmitted correctly and the text is characterized by greater completeness and overall higher quality, includes *Vat. Ott. lat. 626* and *Lincoln 40* as well as *Bodl. 571*. The other line, which contains lacunae and a lot of errors, includes *Modena γ. O. 5 2* and *Merton 68*.

The analysis shows that the differences between the two lines are substantial, yet they do not constitute independent redactions. At the same time, two manuscripts (*Merton 68* and *Vat. Ott. lat. 626*) show signs of correction and normalization. The paper will discuss the principal features of textual transmission in the individual witnesses and will propose a *stemma codicum* according to which the closest to the archetype is *Lincoln 40*.

## **The history of Benvenuto da Imola's *Romuleon* manuscript from the N. Likhachev collection on the evidence of its ownership inscriptions**

Benvenuto da Imola's «*Romuleon*» manuscript from the N. P. Likhachev Collection (*Archive of the Saint Petersburg Institute of History of the Russian Academy of Sciences. Western European Section. Coll. 46. Cart. 609. № 2*) has not been specifically studied as an independent source in its own right. It is mentioned only briefly in the works of F. Duval (2001) and L. Sarazini (2006), both of which are based on the descriptions provided by P. O. Kristeller (1990) and L. G. Katushkina (1972). The present paper is devoted to reconstructing the early history of the «*Romuleon*» manuscript from the N. P. Likhachev Collection on the basis of the ownership inscriptions on fol. 2r, compared with fifteenth-century Genoese documents.

We have introduced corrections into L. G. Katushkina's transcription of one of the ownership inscriptions: I. «+ *Comstantinus Lercarius. In mundo spes nulla boni spes nula saluptis solla salus s(er)vire Deo sunt cetera fraudes*» («+ *Constantine Lercari. In this world there is no hope of good, no hope of salvation; the only salvation is to serve God, all else is deceit*»).

This distich is interpreted by P. O. Kristeller as a «*Latin poem by Constantinus Lercarius*»; however, this assertion is difficult to accept. The verse lines in question are attested in the fifteenth-century manuscript tradition. In particular, in *Marciana It. II. 88* this distich appears as a separate note written by a fifteenth-century hand (*Frati C., Segarizzi A. Catalogo dei codici Marciani Italiani. Modena, 1909. Vol. I. P. 252*), while in *Vat. Pal. lat. 1880* (f. 140v) it forms part of a more extensive nine-line poetic text attributed to Pseudo-Petrus Luder.

The second and third inscriptions had not previously been transcribed. We have established the following readings:

II. «*Ego Pirusan(us) de Salvo emi p(re)ntem libru(m) a (Con)stantino Lir(cari)o et soluptus fuit p(re)nte B(er)nardo Rasio, not(ari)o*» («*I, Pirusanus de Salvo, bought the present book from Constantine Lercari, and payment was made in the presence of the notary Bernardo Rasio*»);

III. «*Ego B(er)nardus Ragijs sumtus et de p(re)dic(t)o vidi solver(e) dictu(m) Constantinu(m)*» («*I, Bernardo Raggio, having been called in [as a witness to the transaction], saw, with regard to the above-mentioned matter, that the said Constantine was paid*»).

Inscriptions II and III record an act of sale: the manuscript passed from Constantine Lercari to a certain Pirusanus of the de Salvo family. Thus, the first of the three inscriptions is the earliest, and the Constantine Lercari mentioned in it was the owner of the book. The name of Constantine Lercari appears in Genoese documents of the late fourteenth and early fifteenth cc., in particular in the list of the consuls of Caffa for 1404 (*Canale M. G. Della Crimea, del suo commercio e dei suoi dominatori dalle origini fino ai dì nostri. Commentari storici. Vol. 3. Genova: R. J. de Sordo-Muti, 1856. P. 534*). Bernardo Raggio is attested in 1474–1475 as an assistant scribe (sottoscrivano) of the curia of Caffa (*Codice diplomatico delle colonie tauro-liguri durante la signoria dell'Ufficio di S. Giorgio (MCCCCLIII–MCCCCLXXV) / Ed. A. Vigna (Atti della Societa Ligure di storia patria (Genova)). Genova, 1879. T. II. Parte II. P. 214, n. MCXXIII*). In analogous cases, the status of notary is normally indicated explicitly; in Bernardo Raggio's case, however, such a designation is absent. This circumstance makes it possible to argue that he became a notary only after 1475. Consequently, the sale inscriptions should be dated to the last quarter of the fifteenth c., when Bernardo Raggio already appears in the sources as a Genoese notary. The identity of the purchaser from the de Salvo family has not yet been established.

The date MCCCXXXIII (1443), which we have read on fol. 1r, allows for the possibility that the manuscript was produced for Constantine Lercari, consul of Caffa in 1404. In that case, however, he could hardly have been its seller in the last quarter of the fifteenth c. Therefore, either by the time of the sale the book already belonged to a later member of the family bearing the same name, or the first ownership inscription itself refers not to the consul of the early fifteenth c., but to his descendant.

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## **The *textus praescissus* technique in the Rotunda of the 13th–16th centuries: technical aspects and research value (based on the manuscripts of the Russian State Library)**

The technique of “truncating” the ends of verticals, the so-called *textus praescissus* (“cut of”), is found in various Gothic book scripts (e.g., the famous “Advertisement sheet” of the scribe Johan vom Hagen from the beginning of the 15th century shows an example of *gothica textualis* “*textus praescissus vel sine pedibus*” – “truncated”, “footless” writing (Derolez A. *The Palaeography of Gothic Manuscript Books*. 2010. Pl. 17)). The *textus praescissus* technique was also used in Rotunda, a rounded book script common in the High and Late Middle Ages in Southern Europe.

A study of the writing of six digitized manuscripts from the Russian State Library, written in Rotunda between the late 13th to early 16th centuries (Dominican Bolognese Bible of the late 13th century (RSL. F. 722 No. 734); gradual of the second quarter of the 14th century from Siena or Perugia (F. 183.1 No. 1992); gradual of the late 15th century from Central Italy (F. 183.1 No. 1990); missal of the second half of the 15th century, created in Rome for the Augustinian Heremites (F. 183.1 No. 1933); album with cuttings from illuminated chant books of the 13th – turn of the 16th centuries from Northern Italy, Florence and France (F. 183.1 No. 1678); processional of the early 16th century from Northern Italy (F. 183.1 № 1097)), has shown that in Rotunda, the use of the *textus praescissus* technique, compared to transalpine calligraphic Gothic book writing, had a number of peculiarities, and the technique itself was used very limitedly.

The method of performing this technique could be different: in the manuscripts under consideration, the vertical line was predominantly executed in several strokes with the pen lifted (not in one stroke without lifting the pen and with its turn) – finishing the corner at the bottom of the vertical line so that its base acquired a “cut” appearance. This kind of finishing touch could be accomplished in a variety of ways. Only some of the “cut” ends of the verticals had a flat surface, while the others could be designed in various ways: as a subtle dovetail, with a vertical stroke slightly slanted to the right or left, or with a slightly rounded end.

When choosing one or another form of the ends of the verticals, the scribes of the manuscripts under consideration, as a rule, followed different individual “strategies”, and the study of the *textus praescissus* technique can provide additional criteria for determining the individual characteristics of the scribes.

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## **Comparison of traditional and neural network approaches to scribe identification (a case of “Arrighi’s” breve)**

For a long time, paleographic writer identification has relied on visual analysis and the subjective opinion of the expert. This study addresses the attribution of a breve by Adrian VI dated November 12, 1522 (*Archive of the St. Petersburg Institute of History. Western European Section. Coll. 41. Cart. 532. № 42*), presumably written by the renowned calligrapher Ludovico Arrighi (Vichentino). To this end, a parallel comparison is conducted for the first time between classical (Adobe Photoshop) and modern (siamese convolutional neural networks) methods of handwriting-based authorship identification.

Transcription, translation, and paleographic analysis of the breve were performed, resulting in a table of letterform variations (characteristic shapes of *a*, *c* in the *ct* combination, and *s*). These forms were then visually compared with twelve Arrighi’s manuscripts from digital copies available online. The closest analogues were found in the marginal notes of manuscript *Vat. Lat. 5802*. However, a detailed comparison of identical letter combinations in Adobe Photoshop CS revealed differences in connectivity and slant.

**Conclusion of the traditional method:** the scripts share common features but belong to different scribes (likely from the same circle).

For objective verification, a corpus of 1150 line images from 20 authors of the 16th century was created (sources: e-codices, Getty, Gallica). A multi-stage preprocessing pipeline was developed: binarization, automatic detection and removal of decorative elements (initials) based on “intensity spikes”, line segmentation using the Valley Method, and artifact filtering. This allowed the standardization of historical documents for machine learning.

A siamese neural network with shared architecture and weights (Siamese ResNet) is proposed. The feature extractor is built on residual blocks (Tiny ResNet Block, 17 layers), producing a 12-dimensional embedding. The key innovation is a combined comparison vector (concatenation, squared difference, and Hadamard product of the original vectors). Training on 10000 pairs (with augmentation: random shift, cropping, threshold filtering) using the CrossEntropyLoss function and adaptive learning rate reduction achieved an accuracy of 89.4% (reducing false negative responses to 4.4%).

When tested on the breve from the St. Petersburg Institute of History RAS archive, the model showed high sensitivity: for the document's lines, authors 916-Trattato (mean score 0.998) and 904-Benedetto-Varchi (0.640) dominated. However, analysis of the consistency matrix revealed instability: different lines of the same document were confidently assigned to different authors, and for some fragments the maximum score did not exceed 0.22.

**Conclusion of the neural network method:** the true author of the document is absent from the training set but belongs to the same calligraphic school as the indicated candidates.

**General conclusion:** The siamese convolutional network with residual blocks effectively solves the task of style differentiation and the “filtering out” of obviously dissimilar candidates, overcoming the noise of historical writing supports. The proposed methodology objectively confirmed that Arrighi is not the author of the breve, while pointing to stylistically close scribes. The combination of deep preprocessing and similarity metrics allows AI to be used in paleography as a verification tool complementing traditional analysis.

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### **On the use of Frechulf of Lisieux’ Universal Chronicle in the Anonymous Chronicle of the manuscript *Admont, Benediktinerstift, Cod. 15***

In one version of the “*Chronicon*” written by the so-called pseudo-Fredegar we find — in addition to the well-known passage about the Frankish origins from the surviving Trojans — a rather detailed renarration of the late antique “*De excidio Troiae [historia]*” (or “*Acta diurna belli Troiani*”) by ‘Dares the Phrygian’. This early medieval variant of pseudo-Dares’ work, usually titled “*Historia Daretis Frigii de origine Francorum*” and containing a number of unique features, has survived in several manuscripts. It was published twice in the 19<sup>th</sup> century — for the first time by Gaston Paris (1874) and then by Bruno Krusch (1888). Despite the interest of some researchers (first of all M.-R. Jung and N. K. Yavuz) in “*Historia Daretis Frigii de origine Francorum*”, its role in the later tradition has been poorly studied.

Among firmly established facts is the use of the “*Historia Daretis Frigii de origine Francorum*” (along with the earlier “*De excidio Troiae [historia]*”) in the universal chronicle (“*Historiarum libri XII*”) written by Frechulf of Lisieux in the 9<sup>th</sup> century. Frechulf’s text, in turn, probably influenced the “*Trojan section*” of an anonymous world chronicle, which has survived in the manuscript from the library of the Benedictine monastery Admont (*Admont, Benediktinerstift, Cod. 15*; see digital facsimile of the manuscript — URL: [https://manuscripta.at/hs\\_detail.php?ID=25872](https://manuscripta.at/hs_detail.php?ID=25872)) and is dated to the second half of the 1180s. In his conference report the author analyzes the content of the “*Trojan section*” (fol. 9ra–11vb) in the aforementioned Admont codex, identifying those fragments of the text that may be related to Frechulf’s work (or some version of the latter). He also characterizes other specific features of the Trojan legend retold in this piece of medieval monastic historiography, which for a long time did not attract the attention of scholars.

## **Deux thèmes similaires dans deux types d'images différents aux marges du manuscrit bolognais XIVE siècle**

Le manuscrit du commentaire de Bartolo da Sassoferrato sur le *Digestum Novum* conservé dans les Archives de l'Institut d'Histoire à Saint-Petersbourg (Académie des sciences de Russie) (*Coll. 46. Cart. 590. № 1*) a été créé en 1370 à Bologne, probablement selon l'exemplaire de l'auteur, lors du séjour de Baldo degli Ubaldi, élève célèbre de Bartolo, qui a hérité quelques manuscrits de son maître. Les gloses et dessins, dont les scribes bien instruits en droit savant ont accompagné le texte du commentaire, ont été déjà étudiés par l'auteur de cette contribution, et cette fois, il va présenter les nouveaux résultats de son étude. L'examen des dessins a démontré une fois de plus, qu'ils n'étaient point une simple illustration des sujets traités par Bartolo, mais servaient à mettre en lumière ses idées et jugements sur les sujets particulièrement importants pour juristes et les juges en fonctions, c'est-à-dire qu'ils jouaient le rôle de signes et de symboles dans l'appareil du livre manuscrit. Dans les travaux de référence, cependant, on ne trouve que des informations très pauvres et insuffisantes sur le contenu de ces symboles.

Les dessins sont interprétés à partir de l'analyse des paragraphes correspondants du traité de Bartolo. Le présent essai est centré sur deux séries de dessins, similaires dans leur contenu, mais en même temps très différents dans leur contour et manière d'exécution artistique. Outre l'élucidation du contenu symbolique de chaque image, nous allons réfléchir, si tous les dessins sont produits par un seul et le même dessinateur, ou par deux personnes différentes. Dans l'étude générale du manuscrit en certain sens unique, il est d'autant plus important de le faire, que les images sont accompagnées de gloses verbales tracées de la même main que les dessins, et qui présentent tout de même un problème similaire, vu la variation extrême de la manière graphique de certains scribes. Si nous trouvons l'évidence de ce que deux séries des dessins ont été exécutées d'une et la même main, nous aurons aussi l'argument de plus en faveur de l'attribution des gloses à une et la même personne.

L'une des séries étudiées est constituée des profils d'hommes avec une coiffe qui peut être identifiée comme «*béret*» ou, en italien, «*basco*». Il est possible que ces images attestent la première diffusion en Italie de ce type de coiffe caractéristique des scientifiques et des intellectuels de la Renaissance. Tous les personnages de cette série sont représentés avec une barbe épaisse et soigneusement coiffée. Nous les trouvons dans différentes parties du manuscrit contenant le commentaire de Bartolo sur divers livres du *Digest* (*ff. 124va.9–14, 178vb.47–51, 184va.29–33, 184vb.71–75, 211rb.62–68*), mais dans tous les cas, le trait commun des raisonnements de Bartolo, auxquels les images se réfèrent, c'est qu'après avoir évalué une tradition complexe et sinieuse des commentaires sur la norme romaine en question, le juriste italien en déduit les recommandations simples et pratiques pour la conduite du procès judiciaire. La barbe de certains caractères est marquée de bandes transversales, ce qui indique sur une connotation indubitable des personnages représentés avec les affaires de la justice. En représentant un juge clairvoyant, ajoutons nous, le dessinateur marquait en même temps l'idée claire et pratique de Bartolo lui-même.

Une autre série est constituée de visages d'hommes de profil avec l'œil déplacé vers le front (*ff. 16ra.68–78, 69ra.38–45, 69rb.27–34, 86rb.49–55, 201vb.52–57*), ce qui évoque une association avec l'image du sage dans le Livre de l'Ecclésiaste 2.14 *Sapientis oculi in capite eius*, ou dans la traduction italienne traditionnelle *Il saggio ha gli occhi in fronte*. L'idée d'une sagesse et une longue expérience est exprimée aussi par la particulièrement longue ou très ample barbe de la plupart des personnes représentées. Ces images sont traitées de manière plus simple et libre, et on y aperçoit une pointe d'ironie. Cependant, en ce qui concerne leur signification plus concrète, la frontière entre elles et les images de la première série s'avère d'être très fine. En général, ces images caractérisent la pensée même de Bartolo, bien qu'elles prennent parfois les traits non seulement d'un juge prudent, mais aussi de participants malchanceux au procès qu'il conduit. Les dessins de la série signalent principalement les solutions pleines d'esprit et subtiles aux questions

**La collaboration non réussie de V. Bakhtine  
avec l'Institut des livres, des documents et des lettres  
(Académie des sciences de l'URSS)**

En septembre 1920, par les soins d'O. A. Dobiaš-Roždestvenskaja, il a été organisé le Cabinet des disciplines auxiliaires près de la Faculté des sciences sociales de l'Université de Petrograd, dont le but a été de fournir aux étudiants des connaissances systématiques dans le domaine de l'histoire du Moyen Âge occidental et de les faire apprendre les compétences de recherche. Des dizaines de fragments de manuscrits latins et 86 chartes du Xe jusqu'au premier tiers du XIIIe siècle, provenant de l'église cathédrale de la ville de Crémone, ont été empruntés à l'ancienne collection de N. P. Likhachev pour les études dans ce Cabinet

Le séminaire sur les chartes de Crémone, lequel Dobiaš-Roždestvenskaja organisé au dit Cabinet, devint une pépinière de savants médiévistes, dont il est sorti un nombre d'historiens renommés, entre autres V. V. Bakhtine. Même parmi les participants excellents du séminaire, formés dans de bons gymnases classiques, Bakhtine se distinguait par son approche intéressée et créative des documents étudiés. Son choix tombait sur les documents les plus difficiles à lire, où le texte a été presque éteint et parfois complètement abîmé, il essayait de débrouiller les signes mal discernables et, en utilisant le matériel comparatif, reconstitue les parties manquantes du texte. Bakhtin a ensuite appliqué son expérience en reconstitution des textes à l'étude du premier chartier de l'Église de Crémone, qui n'est parvenu à nous que dans les copies postérieures. Il daté ainsi le privilège d'immunité donné à l'Église de Crémone de la dernière période du règne de l'empereur Lothaire, bien que dans la copie du Xe siècle celui-ci ait été attribué à Louis le Pieux et cette attribution ait été acceptée par ses prédécesseurs. Dans la même copie, il a détecté en revanche le fragment d'une charte de Charlemagne. Cette étude a été publiée en allemand dans la revue *Neues Archiv der Gesellschaft für Ältere Deutsche Geschichtskunde* (vol. 48, 1930, p. 33–44). Bakhtine a commencé aussi une large étude sur toute une série des chartes de Crémone appartenant à la collection de N. P. Likhachev, et a pris compte d'autres chartes anciennes de cette collection, en publiant en outre une charte du Xe siècle, provenant de l'Église cathédrale de Plaisance.

Bien qu'avec des pauses prolongées et non plus à l'échelle du séminaire de 1920–1922, l'étude des chartes de Crémone sous la direction de Dobiaš-Roždestvenskaja se poursuivait jusqu'à la fin des années 1920, puis, sous sa suggestion, leur exploration fut reprise par S. A. Anninsky (1891–1942), le conservateur des manuscrits au Musée du livre, du document et de l'écriture de l'Académie des sciences, dans lequel l'ancienne collection de Likhachev fut transformée. Mais lorsque, en 1934, à l'Institut de recherche créé sur la base dudit Musée, l'on a conçu l'idée d'une publication intégrale des chartes de Crémone sous la direction de Dobiaš-Roždestvenskaja, elle l'a accepté sous la condition que Bakhtine participe à cette entreprise et qu'on essaie de le faire entrer comme employé dans l'institut. Bakhtine est alors à peine sorti de l'emprisonnement et de l'exil, qui lui ont été infligés pour des raisons politiques, Anninsky et M. le directeur A. S. Orlov, membre de l'Académie des sciences, ont fait tout leur possible pour mener à bien ce projet, et ce n'est point leur faute qu'il ne fut pas en fin du compte réalisé.

On observe toute une série d'essais de Dobiaš-Roždestvenskaja afin d'assurer la participation de Bakhtine aux projets des instituts de l'Académie des sciences. Le 14 novembre de 1934, O.A. a signé un accord avec l'Institut du livre, du document et de l'écriture pour un ouvrage sur l'origine de la minuscule carolingienne. Il est fort probable qu'en signant ce contrat, O.A. espérait faire de Bakhtine un coauteur de l'étude en question. Le lendemain même, comme en témoigne l'une de ses notes, elle donna à Anninsky une certaine procuration, tout en le remerciant d'avance pour tout ce qu'il avait fait pour V. V. Bakhtin. Cet épisode pourrait être lié au fait que parmi les papiers de S. A. Anninsky se trouve un manuscrit du premier chapitre de l'étude monographique de Bakhtine sur le même sujet. L'idée de co-paternité avec Bakhtine a été réalisée au cours d'une nouvelle édition de « L'Histoire de l'écriture au Moyen Âge », entreprise sur la suggestion de la direction de l'Institut historique et archéographique et achevée dans le cadre des activités du nouvel Institut d'histoire, dont la branche de Leningrad a incorporé l'Institut du livre, du document et de l'écriture et Institut historique et archéographique. Cependant, Bakhtine fut victime d'une nouvelle vague de répressions politiques, et sa coopération à peine commencée avec la Branche de Leningrad de l'Institut d'histoire n'a eu pas une continuation.

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**«The History of Charlemagne and Roland» in Lat. Q.v.XVII № 4  
(Manuscripts Department, National Library of Russia):  
On the Provenance and Making of the Manuscript Copy**

This paper examines a copy of the *Historia Karoli Magni et Rotholandi*, or Pseudo-Turpin Chronicle, preserved in the manuscript Lat. Q.v.XVII № 4. Although the codex is catalogued as a *miscellanea*, its contents are unlikely to be accidental: the texts it transmits are connected with the tradition of the *Liber Sancti Jacobi*, the Santiago de Compostela compilation that took shape between 1138 and 1145 and is also known as the *Codex Calixtinus*.

Lat. Q.v.XVII № 4 is a small-format parchment codex dated to the late 14th or early 15th century. In its current state, it comprises 56 folios, but this was not its original extent: the final part of the codex has been lost, as indicated by the abrupt ending of the Chronicle. The last surviving folio, judging from its darkening, wear, and folds, appears to have functioned for some time as the outer leaf of the manuscript's block. The manuscript was probably rebound in the 17th century.

The text is written in a regularized chancery Gothic cursive. The consistency of the script, abbreviations and supralinear signs suggests a single principal hand. Marginal notes, executed in the same manner as the rubrics, should be associated not with later readership but with the manuscript's original design and intended function. The main text of the Chronicle was copied before rubrication, as shown by spaces left for headings and initials, as well as by guide letters. The rubricator, apparently working after the copying of the main text, often had too little space, abbreviated chapter headings, or placed them in the margins.

Particularly noteworthy is the table of contents of the Chronicle: the order of the chapters is disrupted according to the sequence 1, 3, 5...15, then 2, 4, 6...16. This error most likely arose during the copying of an unnumbered two-column table of contents and points to a specific layout in the exemplar. The mismatch between the table of contents, the rubrics, and the main text shows that these elements were not systematically checked against one another.

The ownership inscription *Ex bibliothecae St. Jacobi de Moguntiae* makes it possible to associate the manuscript, tentatively, with the abbey of St. James in Mainz. This attribution fits the known history of the monastery: the destruction it suffered at the end of the 18th century and the subsequent dissolution of the monastic community created the conditions for the dispersal of its library and for the manuscript's possible later entry into the collection of A.N. Neustroev. Additional context is provided by the materials of Wolfgang Trefler, librarian of the abbey in the early 16th century, which attest to the presence of the *Liber Sancti Jacobi* and the Pseudo-Turpin Chronicle in the monastic collection.

Comparison of the Pseudo-Turpin text in Lat. Q.v.XVII № 4 with the *Codex Calixtinus* (*Archivo-Biblioteca de la Catedral de Santiago de Compostela, Códice Calixtino, fol. 163r–189r*) and its early copies, including Ripoll 99 (*Barcelona, Arxiu de la Corona d'Aragó, Ripoll 99, fol. 55r–80v*) and Alc. 334 (*Lisbon, Biblioteca Nacional, Codices Alcobaçences CCCII/334, fol. 186v–211v*), shows that the St. Petersburg manuscript belongs to a branch of the tradition textually close to Alc. 334. At the same time, the error in the table of contents rules out direct copying from the Alcobaça codex and suggests the existence of an intermediate exemplar belonging to the same textual line.

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**Crusade bull *Cum hiis superioribus annis* (1456):  
experiences of its dissemination in the German-speaking lands**

The decade following the fall of Constantinople in 1453 was marked by active papal efforts to organize a crusade against the Ottoman Turks and halt their further advance into Europe. Judging by surviving written accounts, this found a response primarily in German-speaking lands, for which the Turkish advance could be deemed as a real threat.

Among the papal appeals, the text of which was actively distributed in Germany (primarily in the southern regions), was the bull *Cum hiis superioribus annis* (1456), in which Pope Callixtus III called for the organization of collective processions and prayers in order to obtain a victory over the Ottomans. To date, 18 copies of this bull have been discovered, as well as its printed versions in Latin and in German translation. A comparative analysis of these copies, supported by information from accompanying texts and some codicological data, allows us to trace partially the logistics and methods of the distribution of the bull. Furthermore, a stemmatic analysis confirms previous assumptions that printed versions of the bull were fabricated in Mainz or its surrounding area.

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## **Does the archival heritage of Königsberg belong to the USSR? A post-war project of the exchange of displaced archives between the USSR and the Federal Republic of Germany**

In April 1945, when Soviet troops captured Königsberg following fierce fighting, the most valuable holdings of the East Prussian archives – primarily medieval documents relating to the history of the Teutonic Order – were no longer in the city. They had been evacuated westwards and ended up in the British occupation zone after the war. In 1948, the Soviet authorities expressed an interest in the transfer of the Prussian State Archive to the USSR. German archivists understood this as an interest in the Teutonic Order fonds (perhaps as material related to Russian history), but the Soviet Union seems to have another motivations. The initiative appears to have originated at the local level: the authorities of the newly formed Kaliningrad Oblast required plans of infrastructure and requested that the Soviet authorities obtain the relevant German archival documents.

An official proposal for an exchange addressed to the British occupation administration, which was still present in the first years of the existence of the FRG, was formulated in early 1950. In return, the Soviet side suggested to hand over the archives of Lübeck and Hamburg, which had been transported to the USSR little time before and whose fate had already been the subject of repeated enquiries by the British occupation authorities. These were also valuable archives which included numerous medieval documents. In addition to the Königsberg archives, it was proposed to transfer to the USSR the Tallinn City Archives, which had been transported by the Germans prior to their retreat and were also preserved in the British occupation zone. The issue of the latter was highly sensitive: the Western countries have never recognised de jure the legitimacy of the incorporation of the Baltic republics in the USSR. Thus, negotiations with Moscow regarding the fate of the archive of one of the Baltic cities were impossible. Nevertheless, the British authorities did not exclude the possibility of exchanging materials from the East Prussian capital for the Hanseatic archives and sought the opinion of German experts on the matter. They, in turn, spoke out against it. As a result, the exchange did not take place.

Examining the history of this failed exchange is important for us, as it raises broader questions regarding the objectives behind the transportations of items relating to the German cultural heritage and their actual use in the USSR, as well as issues concerning the post-war development of the northern part of East Prussia, which became a part of the USSR following the Second World War.

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## **Documents of Cardinal de Richelieu from the collection of N. P. Likhachev**

The report concerns working papers and documents related to Cardinal de Richelieu (1585-1642), Chief Minister Louis XIII and a well-known politician in France, including his episcopate in Luçon, which are part of the collection of Academician N. P. Likhachev in the Archive of the St. Petersburg Institute of History (Russian Academy of Sciences). These autographs are an independent "Collection 10" of the Western European section of the collection and chronologically cover the period 1610-1641.

The history of the formation of this complex of documents is traced, as well as briefly presents its content and historical significance. "Collection 10" is considered as the only one-piece collection of autographs in Russia, which is part of the Richelieu working archive and valuable documentary evidence of the French absolutism epoch in the first half of the 17th century.

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### **Women's correspondence in the Grand Duchy of Lithuania in the 16th century**

Women's correspondence in the Grand Duchy of Lithuania, despite having emerged later (it has only been identified from the 1520s onwards) than official documents or men's correspondence, is one of the most valuable sources for diplomatics, palaeography and sphragistics.

It is precisely these documents that allow us to trace the evolution of handwriting styles, primarily the humanistic cursive (*cancelleresca italica*) in these lands. A distinctive feature of women's correspondence was the relatively limited use of scribes and secretaries. The majority of the surviving autographs by women from the most distinguished families — primarily the Radziwills, Khodkevichs, Sapiehas, the Princes of Ostrogski, the Olelkovichs and the Sangushkos — were written in their own hand and demonstrate a great variety of handwriting styles (cf.: AGAD. *Archiwum Radziwiłłów. Dz. IV. Sygn. 674; Dz. V. Sygn. 26, 9625*).

Furthermore, they constitute the primary source material for sphragistic research. Sphragistics has long been studying the seals of princes, nobles and burghers from the era of the Grand Duchy of Lithuania, as evidenced by works in Polish, Ukrainian and Belarusian historiography. Historiography has mainly analysed seals belonging to male members of these families, whilst female seals have been virtually ignored. There may be several reasons for this — both the small number of surviving seals compared to those of men, and the relatively low informational value of the impressions themselves. The fact that women used heraldic images on a par with men is beyond doubt and is confirmed by the discovery of lead seals belonging to Polotsk princesses and later artefacts (Пчелов Е. В. *Печать Софьи Витовтовны и изображение на ней // Tarptautinė numizmatikos konferencija. Pranešimų tezės. Vilnius, 2012 m. gegužės 23–25 d. Lietuvos nacionalinis muziejus. Vilnius, 2012. S. 142–143*). Nevertheless, prior to the early 15th century, virtually no princely, let alone noble, female seals are known to exist. References to them are found in the documents of the Metrica of the Grand Duchy of Lithuania, and there are also indications of their presence in later copies (in the form of a circle with the initials L.S. (*locus sigilli*)).

For a woman, the use of a seal was a sign of her social status. Usually, an unmarried girl did not have a seal, possibly because she was almost never able to authenticate any legal documents on her own (cf.: AGAD. *Archiwum Potockich z Radzyna. Sygn. 345. S. 80*). However, from the moment they came into possession of property, even young girls received their own seals.

Most often, a woman's seal bore her own (patrilineal) coat of arms, accompanied by the owner's initials. It was rare for a wedding coat of arms — combining the coats of arms of both husband and wife — to be featured (AGAD. *Archiwum Radziwiłłów. Dz. V. Sygn. 14635*).

In most cases, a woman used the image of her family coat of arms throughout her life, with a separate seal being made for correspondence — smaller in size and without an inscription around the edge. The shield could also take various forms, depending on when the seal was made. It is interesting to note the correlation between a woman's marital status and her use of wax. Thus, widowed princesses almost never used red wax in their personal correspondence, switching instead to green or black.

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### **Poetic Collections in Honor of the Virgin Mary and the French Manuscript Tradition of the 15th-16th Centuries**

The report is devoted to a cycle of 15th- and 16th-century French manuscripts containing poetry dedicated to the Virgin Mary. These collections of Marian poetry were inspired by poetry competitions held in various

French cities beginning in the 15th century, known as “*puy de palinods*” in honor of the feast of the Immaculate Conception of the Virgin Mary. These competitions were primarily held in Rouen and other cities in Normandy. Several genres participated in the Rouen poetry competition, the most famous of which were the *chant royal*, *rondeau*, and *ballade*. After the competition, the best works were transcribed. This is how manuscript collections of Marian poetry came into being.

Poetic works in honor of the Virgin Mary were far from simple prayers in verse. Many of them glorified royal power and called for a crusade against the Ottoman Empire. A study of several such collections reveals unique examples of propaganda directed against the Turkish people.

The report will examine a number of 15th-16th century manuscripts from the National Library of France and the National Library of Russia containing these works.

The early 16th-century collection (*Fr.Q.v.XIV.6*) from the Manuscript Department of the National Library of Russia deserves special attention. It is entitled “*Songs, Ballads, and Rondos in Honor of the Holy Virgin*” (*Chants, Ballades et Rondeaux en l'honneur de la Sainte Vierge*). It has not previously been the subject of scholarly research. This codex was acquired by the Russian diplomat and bibliophile P.P. Dubrovsky in France at the end of the 18th century and, along with other manuscripts he brought to St. Petersburg, became part of the collection of the Manuscript Depot of the Imperial Public Library. The manuscript from the National Library contains more than ten royal songs, rondos, and ballads written by French poets. The author of the report was able to attribute most of these works and establish the approximate dates of the codex's creation. The manuscript is decorated with one miniature and numerous ornamented initials. Its rich decoration and the high quality of the parchment allow it to be placed alongside a number of handwritten collections of Marian poetry belonging to the royal house of France and other wealthy patrons.

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### **Caratteristiche del formulario degli atti di Milano del XII-XIII secolo dalla collezione di N. P. Likhachev**

Nel 2026, un team di ricercatori (A. A. Vovin, D. P. Volchenkov, N. B. Mredinskaya, I. D. Travin) ha iniziato a lavorare sulla preparazione per la pubblicazione degli atti di Milano dalla collezione dell'accademico N. P. Likhachev. Il più antico degli atti milanesi risale al 1147–1281 (*Archivio dell'Istituto di Storia dell'Accademia Russa delle Scienze di San Pietroburgo. Sezione Occidentale. Collezione 4. Busta 143. №№ 1–5, 5a, 6–21*). Gran parte di loro riguarda il Monastero di Milano di Santa Margherita e comprende contratti di vendita, donazione, scambio di terreni, locazione, ecc. L'analisi del formulario dei primi documenti di Milano rivela sia la loro evoluzione sotto l'influenza della scuola di giurisprudenza di Bologna, sia la conservazione delle loro differenze in relazione alle peculiarità dello sviluppo regionale dei centri locali medievali d'Italia

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### **Ein Brief 1591 Herzog Wilhelms V. von Bayern an seinen Geheimen Rat im Archiv am St. Petersburger Institut für Geschichte (Russische Akademie der Wissenschaften)**

Im Archiv am St. Petersburger Institut für Geschichte werden gegen 60 nicht veröffentlichte und bislang unbekannte Briefe Herzog Wilhelms V. von Bayern an seinen Geheimen Rat und Agenten in Rom Minuccio Minucci aufbewahrt. Sie wurden von dem bekannten russischen Historiker und Sammler Prof. Nikolaj Petrovič Lichačev (1862–1936) bei einem westeuropäischen Antiquariat in der Zeit vor 1914 erworben. Die Schriftstücke umspannen die Zeit von 1588 bis 1603. Sie sind auf Latein mit einer eleganten *scrittura testeggiata* geschrieben und mit eigener Unterschrift des Herzogs versehen, viele allerdings vom Wasser beschädigt und schlecht erhalten.

Ein Brief aus dieser Reihe, und zwar vom 4. Mai 1591, München, (*Archiv am SPbIG. Westeuropäische Sektion. Koll. 25. Kart. 417. Nr. 2*), ist mit einer skandalösen Geschichte des abenteuerlichen und betrügerischen

Alchemist und Goldmacher Marco Bragadino verbunden. Einst Günstling des Herzogs, hat er durch falsche Versprechen die bayerische Staatskasse zum großen Teil entleert, dann aber wurde er entlarvt und hingerichtet. Der betreffende Brief wurde um wenige Tage nach Bragadinos Hinrichtung geschrieben.

Als Minucci Bragadino in München beobachtete und dabei seine Vorgeschichte in Italien kannte, hatte er eine negative Einstellung zum Alchymisten, konnte dem Herzog aber nicht widersprechen. Als Minucci jedoch nach Italien zurückkehrte, verurteilte er Bragadino und seine Rolle am bayerischen Hof scharf. Dies warf einen Schatten auf den Förderer des Alchemisten, erreichte den Herzog und ließ ihn gegenüber eigenem Rat abkühlen.

Der lange fünfseitige Brief des Herzogs an Minucci ist ein Versuch, diese Situation zu beheben. Er dient als Beispiel für einen überaus feinen und höflichen Stil, mit dessen Hilfe zwar schwere Vorwürfe gegen Minucci für die Verletzung der Vertraulichkeit am bayerischen Hof gemacht werden, gleichzeitig aber erhält das Schreiben auch Versuche, Minucci mit menschlichen Schwächen und fehlender böswilligen Absicht zu entschuldigen. In manchen Ausdrücken ist Ironie zu erkennen, so *amicorum officia* für Anzeigen gegen Minucci oder *fumos alchimicos*, denen der Herzog nach Worten von Minucci folgte. Gleichzeitig ist der Brief von Wilhelm von Bayern mit dem Ziel erfüllt, den Rat der beinahe um den Rücktritt gebeten hatte, zu erhalten. Der Brief endet mit einer Bestätigung des unerschütterlichen Vertrauens in Minucci.

Diese ungewöhnliche Loyalität des Souveräns gegenüber seinem Bediensteten erklärte sich durch den großen Wert und die Bedeutung Minuccis als erfahrenen Agenten an der päpstlichen Kurie in Rom für das Gelingen der kirchlichen Politik des Herzogtums Bayern, das infolge seiner Erfolge in der Gegenreformation im 16. Jahrhundert letztendlich zum einen der hervorragenden deutschen Territorialstaaten aufstieg.

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### **Latin and Volgare in letters of the dukes and duchesses of Sforza, based on materials from collection of N. P. Likhachev**

The 15th century saw the heyday of Volgare, a language that had not yet acquired its own name but had already almost emerged from the shadow of Latin. The explosive spread of Volgare, however, was polycentric: several emerging local koine languages simultaneously claimed the role of a single pan-Italian language. One such center was Milan, where the Sforza dynasty established itself in the mid-15th century. Its founder, Francesco Sforza, was not Lombard by origin but belonged to a different linguistic and cultural community. Meanwhile, his wife, the heir to the previous Visconti dynasty, and their children and descendants were born in Milan.

The N. P. Likhachev collection contains several dozen letters belonging to the Sforza dukes and duchesses from the second half of the 15th century, written in Volgare as well as in Latin. The purpose of this paper is to trace the patterns of use of Volgare and Latin in these letters, as well as to determine how they combined various dialects of Volgare, primarily Lombardic Koine and the "southern" or Florentine dialect, which was gaining popularity at the time.

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### **Vsevolod Vladimirovich Bakhtin: life of a scientist**

The paper briefly outlines the milestones of V. V. Bakhtin's life. A talented historian and paleographer, V. V. Bakhtin (1901-1951) is best known for his works related to the medieval manuscripts. Once O.A. Dobiaš-Roždestvenskaja considered him to become her successor in both the Manuscripts Department of the National Library of Russia (former State Public Library in Leningrad) and Leningrad University, but his life turned differently.

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### **Western European illuminated documents of the 18th century in Moscow collections (The “Russian chapter”)**

The catalogue “*Western European Illuminated Documents of the 15th-18th Centuries in Moscow Collections*” prepared for publication by the author of the report, contains more than a dozen letters of nobility from the 18th century united by one important feature that cannot be ignored. Granted by the emperors of the Holy Roman Empire, the kings of Poland and the colleges of landrat of Livonia and Courland, written in Latin or German, decorated by court miniaturists and calligraphers of Vienna, Warsaw, Riga or Mitau, they at first glance seem to be the same desirable rarities for a Russian collector travelling through Europe that could be found at auction or in dusty folders in an antiquarian shop. But in fact, these unique specimens were originally intended for Russia, arrived here almost immediately and remained in Russia forever. We are talking primarily about letters of nobility granted to Russian statesmen, diplomats, military men from the “fledglings of the Petrine nest” to the nobles of Catherine the Great's time. Among them are well-known names: Field Marshal Fyodor Alexeyevich Golovin, the future first Chancellor of the Russian Empire Gavriil Ivanovich Golovkin, Russian envoy to the court of Charles VI in Vienna, Andrey Artamonovich Matveev, Chief General Alexander Ivanovich Rummyantsev and his son Field Marshal General Count Pyotr Alexandrovich Rummyantsev-Zadunaisky and others.

Almost all of these documents from Moscow collections (RGADA, OPI GIM, OR RSL) have so far remained outside the interests of historians, heraldists and art historians. The report presents the first overview of the charters of this group with an analysis of the iconographic and stylistic features of their artistic design.