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“RICERCHE SLAVISTICHE”. NUOVA SERIE 2 (62) 2019

ABSTRACTS E PAROLE CHIAVE

MARIA CRISTINA BRAGONE

*Note sulla fortuna della poesia di Gregorio
Nazianzeno in Russia tra XVII e XVIII secolo*

Резюме

В статье рассматриваются стихи Григория Богослова, помещенные в *Славяно-греко-латинском букваре* Федора Поликарпова (Москва 1701). Оригинальный греческий текст стихов сопровождается переводом на славянский и латинский. Расположение оригинального текста и перевода выявляет дидактическую функцию стихов Григория Богослова, способствующую преимущественно изучению греческого языка.

Кроме стихов Григория Богослова, часть религиозного материала букваря представлена на греческом, славянском и латинском языках.

Выдвигается гипотеза, согласно которой многоязычные издания известных дидактических трудов, таких, как *Colloquia familiaria* Эразма Роттердамского или *Janua linguarum reserata* Яна Амоса Коменского, могли оказать влияние на изготовление и организацию материала на греческом, славянском и латинском языках, присутствующего в букваре Федора Поликарпова.

Ключевые слова: Григорий Богослов; стихи; перевод; Фёдор Поликарпов; *Славяно-греко-латинский букварь*; влияния.

ADAM DROZDEK

Levshin vs. Voltaire

Abstract

Vasilij Alekseevič Levšin (1746-1826) è stato uno dei più prolifici scrittori e traduttori della Russia del Settecento e oggi è conosciuto in primo luogo per le sue raccolte di racconti in più volumi. Egli ha scritto anche un pamphlet in cui difende la cura provvidenziale di Dio dagli argomenti di Voltaire, da questi usati in occasione del terremoto di Lisbona del 1755. Levšin abbracciò il razionalismo di Voltaire, ma rifiutò l'alterigia dello scrittore e filosofo francese e la sua pretesa di sapere quali fossero le giuste direzioni dell'universo. Levšin era anche membro del circolo moscovita dei Rosacroce e tracce delle sue vedute massoniche possono essere rinvenute nei suoi scritti.

Parole chiave: Vasilij A. Levšin; XVIII secolo; racconti; razionalismo; Voltaire; Rosacroce.

IVANA ETEROVIĆ

*Apsolutne konstrukcije u evanđeoskim
tekstovima hrvatskih protestanata*

Summary

In this paper, the results of the research on absolute constructions in evangelical texts by Croatian protestants are presented. The texts analyzed include texts located in the Glagolitic and Cyrillic editions of the New Testament, and the Glagolitic, Cyrillic, and Latin editions of *Postila*, thus continuing the linguistic analysis of Croatian protestant issues. The basic aim is to determine the state of those constructions, but also consider the impact of potential templates in order to better understand their role in the creation of the first complete Croatian translation of the New Testament. Previous research has shown that when creating their translations, Croatian protestants used the “Lectio-nary of Bernardin of Split” (so called *Zborovčičev lekcionar*, 1543),

so it was expected that the hypothesis on the higher representation of the nominative absolute compared to other syntactic constructions would be confirmed, which this research has proven. This syntactic feature can therefore be undoubtedly attributed to lectionary tradition, while the few examples of the dative absolute are the result of Croatian Church Slavonic influence and a reflection of the Glagolitic education held by Croatian protestants.

Keywords: Croatian language, 16th century, Reformation, Bible, syntax, participle, nominative absolute, dative absolute.

JANJA JERKOV

*Sulla genesi della Rassegna di reliquie
veneziane di Jakov Krajkov (1572)*

АБСТРАКТ

Сред многобройните проблеми, породени от сборника на Яков Крайков *Различни потреби* (1572 г.), са тези, свързани с присъствието в книгата му на един преглед на мощите, запазени във Венеция, със заглавие *Сказаніе и повѣсть колико иматъ Венеѳіа стѣхъ мощи*. М. Цибранска-Костова в своята монография (2013), посветена на целия сборник, смята по отношение на *Сказаніе*, че това е текст, съставен вероятно в контактната зона на славяно- и италиано-говорящи (каквито са Венеция и Адриатическо крайбрежие, особено Дубровник) и че съдържанието на въпросния преглед, разположен в произволен ред, произлиза от Календара. Направеният анализ на венецианската литература по посока „забележителни неща“ в града Венеция даде възможността да бъде идентифициран източникът, от който произлиза славянският „разказ“. Това е списъкът на венецианските мощи, изготвен от Francesco Sansovino (1521-1586 г.), автор на много известения *Dialogo di tutte le cose notabili che sono in Venetia* (1565 г.).

Ключови думи: Яков Крайков; *Различни потреби*; *Сказаніе и повѣсть колико иматъ Венеѳіа стѣхъ мощи*; контактната зона; Дубровник; венецианската литература; Francesco Sansovino.

AMIR KAPETANOVIĆ

*Rukopisnim i jezičnim stazama
hrvatskih prijevoda Lucidarija*

Summary

The *Elucidarius* (*Lucidarius*), a collection of Mediaeval knowledge and beliefs, was very popular in Mediaeval Europe. All translations of this Mediaeval work of prose into other European national languages are known to originate from two main versions – Honorius Augustodunensis’ Latin “theological” version, and a German compilation of Honorius’ works and other non-theological works of various content. This paper focuses on the language of indirect (via Italian and German) 15th- to 19th-century Croatian translations of this Mediaeval text. All of the Croatian translations are in local speeches of the Čakavian dialect. The versions of the *Lucidarius* from the Siena miscellany and the Tihčić transcript were created according to Italian translations of Honorius’ work, and do not belong to this same manuscript series. Translations from the Old Czech differ from their later transcriptions, however this group of texts give indications of the existence of two initial versions created on the basis of an unknown original translation: the first of these two is the *Lucidarius* from the *Žgombić miscellany* (closest to the original translation), and the other is the *Lucidarius* from the *Petris miscellany*. All more recent transcriptions created between the 15th and 19th century in the region ranging from Kvarner Bay to the island of Pašman are more similar to the version from the *Petris miscellany*, although they also share some characteristics with the version from the *Žgombić miscellany*.

Keywords: *Elucidarius*; Mediaeval literature; Honorius Augustodunensis; Croatian translated literature; Čakavian dialect; transcriptions.

СЕРДЖИО МАЦЦАНТИ

*Исследования о религии древних славян:
опыт периодизации*

Riassunto

L'articolo propone una nuova periodizzazione degli studi sull'antica religione degli slavi dalle prime ricerche scientifiche fino ai nostri giorni, strutturata in quattro fasi. Al periodo della nascita della filologia slava (Dobrovský, Šafarik) segue quello della mitologia comparata, segnato dalle tendenze di matrice romantica e in particolare dalla rielaborazione delle concezioni di Grimm (Buslaev, Afanas'ev, Potebnja). Il periodo successivo, che costituisce la sintesi di quelli precedenti e allo stesso tempo la reazione agli eccessi della scuola mitologica, è a sua volta suddiviso in tre parti: la prima presenta l'internazionalizzazione del dibattito avvenuta dopo gli anni Sessanta dell'Ottocento (importanti soprattutto le figure di Jagić e Veselovskij); la seconda descrive la formazione della storia delle religioni come scienza, che ha portato ai più importanti studi sull'argomento (Niederle, Brückner, Mansikka, Gal'kovskij, Aničkov); la terza parte è dedicata alla decadenza degli studi nel secondo quarto del XX secolo, dovuta al mutamento delle condizioni politiche e culturali europee (particolare attenzione è dedicata a Propp e Jakobson). Il quarto periodo si concentra sulle tendenze della seconda metà del XX secolo, tra cui il ritorno al mitologismo (Gieysztor, Ivanov e Toporov), l'etnolinguistica (Tolstoj) e altre (Rybakov, Łowmiański, Gasparini).

Nonostante l'interesse di alcune delle teorie più recenti, l'autore invita a superare l'attuale crisi negli studi sull'argomento recuperando i risultati del terzo periodo, ingiustamente sottovalutato dalla maggioranza degli studiosi recenti.

Parole chiave: religione; antichi Slavi; storia degli studi; periodizzazione.

ALESSANDRA MURA

*La prima e l'ultima lingua di Pavel Vilikovský.
Riflessioni su L'ultimo cavallo di Pompei*

Abstract

In the wide critical debate on contemporary West European and American literature there are endless reflections that should include, among other well-known names, Pavel Vilikovský's prose. Nevertheless, we must admit with some embarrassment that one of the greatest Slovak writers isn't still so visible in the European scenario where he would have the same role as Milan Kundera and many other famous authors. This article aims to focus on Vilikovský's poetics through a brief analysis of one of his most famous novels that, more than others, highlights the author's relationship with language, writing and context. This relationship emerges especially by making comparisons with similar topics we found in Milan Kundera. Such issues are particularly relevant for translation and require translators' utmost attention.

Keywords: Pavel Vilikovský; Slovak literature; narrative prose; poetics.

HAN STEENWIJK

*L'importanza delle opere lessicografiche
di Vrančić e Micaglia per il dizionario
trilingue di Tanzlingher (manoscritto di Zara)*

Abstract

The Zadar manuscript (ca. 1672) contains the oldest and probably first draft of Tanzlingher's Italian-Croatian-Latin dictionary. At that time the lexicographical works of Vrančić (1595, 1605), Micaglia (1649, 1651) and Habelić (1670) were already in circulation in the Croatian linguistic area. Comparing these to the Zadar manuscript it emerges that Vrančić – in particular the 1605 edition – and Micaglia

have been extensively used by Tanzlingher. This can be demonstrated by conjunctive errors and the inclusion of lexemes, meanings and orthographical solutions typical for those works. On the other hand, no indication can be found that Tanzlingher also consulted Habelić for his first draft. Furthermore, Micaglia probably also served as a model for the general set-up of the Zadar draft, from the separation mark between the language sections in the entries to the choice of Galesini’s Italian-Latin dictionary for the Italian headword list. That may be the reason why Tanzlingher paid tribute to Micaglia by faithfully reproducing the subtitle of the latter’s work as the title of the Zadar manuscript.

Keywords: lexicography; trilingual dictionary (Italian-Croatian-Latin); Giovanni Tanzlingher; Faust Vrančić; Giacomo Micaglia.

WILLIAM R. VEDER

*Three Russian Copies of the Scete Patericon.
Error Analysis*

Abstract

Applicando la tecnica della rigorosa analisi degli errori sviluppata dalla disciplina dell’acquisizione della seconda lingua a tre copie cirilliche di due antigrafì glagolitici, troviamo schemi di errori corrispondenti. Tali schemi possono essere messi direttamente in relazione con la scrittura glagolitica degli antigrafì.

Parole chiave: Scete Patericon; analisi degli errori; acquisizione della seconda lingua; scrittura glagolitica.

ЮРИЙ ЯКОВЛЕВИЧ ВИН

*Рецепция понятий и терминов
византийского права у средневековых
южных Славян и в Русском государстве:
основные тенденции (до XIII в.)*

Summary

The methodological aspects and main trends of the studying of borrowing concepts and terms in the Mediaeval Slavonic and Russian law are examined, starting from recognition of problem of reception, *id est* learning, assimilation and adoption of elements of foreigner culture, as all-embracing problem of modern Humanities. The centre of attention puts on the reception of concepts and terms of Byzantine law in Mediaeval Slavonians and Russian State till XIII c., where the translated law monuments were famous from the beginning. The direct borrowings of concepts and terms of Byzantine law play a role as indications of immediate learning the contents of Byzantine prototypes, although in Mediaeval Russia they were mediated by South Slavonic translations and reception of Greek concepts and terms. From this point of view a borrowing of monuments of Byzantine Law as well as reception of concepts and terms of Early Mediaeval law displays the original nature and multiformity of Slavonic culture.

Keywords: Byzantine law; reception of concepts and terms; South Slavs; Mediaeval Russian state.

JOSIP VUČKOVIĆ

*Interpolacija stihova iz pjesme Svit se konča
u izlaganju o Posljednjem sudu
iz Berčićeva zbornika br. 5*

Summary

The Judgement of the Lord God [Sud gospodina Boga] is an elaborate apocalyptic prose, which can be found in three Croatian Glagolitic lit-

erary miscellanies, produced in the 15th and 16th centuries – *Berčić’s miscellany no. 5* [*Berčićev zbornik br. 5*], the *Miscellany with spiritual readings IV a 48* [*Zbornik duhovnog štiva IV a 48*], and the *Tkon miscellany* [*Tkonski zbornik*] – as well as in two late copies, in the *Glagolitic Little book of legends of the priest Dume Grego* [*Zbirčica legendi Popa Duma Grega*] from the 18th century and its Latin copy from the 19th century. This article shows that the variants from the *Miscellany with spiritual readings IV a 48* and the *Tkon miscellany* are similar, even if the former has been abbreviated by the exclusion of one lengthy episode, and it was this abbreviated version what was copied in the manuscripts from the 18th and 19th century. These four variants can be said to constitute one redaction of *The Judgement*, whereas the variant found in the *Berčić’s miscellany no. 5* is its separate redaction with many unique features.

Within the prose of *The Judgement of the Lord God* from the *Berčić’s miscellany no. 5*, two verses have been found in an episode, where the personification of the Earth chastises the decadence of monks and clergy within its broader appeal to God, to judge the humanity for its sinfulness: “*oči svoi ot is’tini uk’loniše. Pohote sego s(vě)ta zabludiše*” [“*removing their eyes away from the truth, they have strayed into the lusts of this world*”]. In a slightly different form, these verses, absent from all the other versions of *The Judgement*, also appear in an anticlerical poem, called *The light is coming to the end* [*Svit se konča*], which is a part of the oldest Croatian poetry collection that is preserved in the 14th-century manuscript known as *Code slave 11*. I argue that the verses from *The Judgement of the Lord God* in *Berčić’s miscellany no. 5* are likely to be an echo of a variant of the poem *The light is coming to the end*, rather than some other hypothetical text. To support such a conclusion, I point to the research of Amir Kapetanović, who has studied the poetry repertoires of the *Berčić miscellany no. 5* and *Code slave 11*, as well as the variants of their poems in various other collections, concluding that the scribes who have produced the *Berčić’s miscellany no. 5* had access to a collection of poetry that was, at the very least, closely related to the collection found in the *Code slave 11*.

For a long time, it was common for scholars to speculate about the medieval and early modern reception of *The light is coming to the*

end, without offering any concrete textual arguments to support their claims. A shift in the state of research has been recently made by Dragica Malić, who has observed that several verses in Marko Marulić's *Good lessons* [*Dobri nauci*] have a high concentration of the same collocations and rhymes that appear in *The light is coming to the end*. While her argument that Marulić's *Good lessons* echo the poem from *Code slave II* is plausible, its support in rhymes and collocations is not entirely compelling. Therefore, the verses I have uncovered from the apocalyptic prose from the *Berčić's miscellany no. 5* are the most reliable trace of the reception of *The light is coming to the end* in later medieval Croatian literature.

Keywords: interpolation; verses; Glagolitic literature; *Berčić's miscellany no. 5*; anticlerical poem; *The light is coming to the end*.

DUŠAN R. ŽIVKOVIĆ

*Spatio-temporal Metaphors in
Dictionary of the Khazars by Milorad Pavić*

Сажетак

Овај рад представља анализу лингвистичке природе и стилских ефеката просторно-временских метафора у *Хазарском речнику* Милорада Павића, као и њихове поетичке функције, семантичких аспеката и онтолошког статуса у сложенем фикционалном свету постмодерног романа.

Метафоре кретања времена и кретања субјекта се преплићу, у циљу свеобухватности наративних и концептуалних перспектива *Хазарског речника*. Посредством ових односа, просторно-временске метафоре повезују различите временске слојеве у роману, како би створиле њихову интерференцију и реверзибилност. У том процесу сви стилски, поетски и семантички аспекти у складу су са древним мистичним принципима јединства простора и времена.

Кључне речи: Милорад Павић; *Хазарски речник*; стилски ефекти; метафоре; поетичка функција; постмодерни роман.

LAURA ROSSI

Ri/leggere La storia dell’artista Fedotov
di Viktor Šklovskij?

Резюме

Если теоретические, критические и автобиографические произведения Виктора Шкловского стали предметом исследований и порой полемик, то *Повесть о художнике Федотове*, посвященная печальной судьбе “русского Хогарта” (1815-1852), почти всегда игнорируется. В статье сопоставляются ее многочисленные редакции, написанные на протяжении сорока лет, выявляя ее скрытый адресат и, возможно, неожиданный ключ прочтения.

Ключевые слова: формализм, Шкловский, социалистический реализм, эпиграфы, Маяковский.

