no equivalent in F_2: the sharp right turn on the descender of **g**, introducing the bow (particularly pronounced in LF's later years); the low sitting cross-stroke on **r** (where F_2's often ranges above the line, even when unligatured); and the wide and angular head on **q** (Plate 18). Some of these variations can be put down to differences in script, but by no means all, and even Huschner has to admit that there are many differences[166]. We also possess a possible subscription of Liudprand to a judicial notice of 967. Although the attribution is far from certain, and the sample very short, the forms are clearly not those of LF[167]. Finally, it is worth noting that LF's formulation betrays few if any of Liudprand's stylistic features: he shows no marked preference for obscure terminology (particularly Graecisms) and no love of hyperbaton and complex syntax. Perhaps Liudprand was simply constrained by the diploma form. Yet when other great stylists of the era, such as Leo of Vercelli and Rather of Verona, compose charters, they stand out precisely on account of their rhetorical flourish[168]. In comparison, LF's works look decidedly pedestrian. This is not the only distinction between Liudprand's and LF's Latinity: Liudprand's writings reveal a small but significant number of vulgarisms, which speak of Romance influence; by contrast, LF's œuvre is largely free from interference

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ly those of LF, but the hand displays a high degree of instability. This is probably a product of inexperience (as Huschner notes, this was only LF's second diploma, and his first in diplomatic minuscule), but we must also allow for the possibility of script imitation. See Wolfgang HUSCHNER, Diplom König Ottos I. für das Kloster St. Peter in Quedlinburg, in: Otto der Große, Magdeburg und Europa 2: Katalog, hg. von Matthias PUHLE (2001) p. 115 f.; GREER, Commemorating Power (as n. 99) p. 129–131 (with reproduction at p. 131); and cf. Julia CRICK, Historical Literacy in the Archive: Post-Conquest Imitative Copies of Pre-Conquest Charters and Some French Comparanda, in: The Long Twelfth-Century View of the Anglo-Saxon Past, ed. by Martin BRETT / David WOODMAN (2015) p. 159–190, esp. p. 169 f., on „faker's palsy".

166) HUSCHNER, Transalpine Kommunikation (as n. 10) p. 577–584. Cf. STOKES, Scribal Attribution (as n. 45).

167) Arezzo, Archivio Capitolare, Badia delle sante Fiora e Lucilla, 13, with HUSCHNER, Transalpine Kommunikation (as n. 10) p. 564–568; CHIESA, Liutprando di Cremona (as n. 66) p. 73 f. (with tav. XLII).

168) Heinrich FICHTENAU, Rhetorische Elemente in der ottonisch-salischen Herrscherurkunde, in: MIÖG 68 (1960) p. 39–61, esp. p. 47 f. On Liudprand's distinctive style: Liugi G. RICCI, Problemi sintattici nelle opere di Liutprando di Cremona (Medioevo Latino. Biblioteca 20, 1996); STOPPACCI, Il secolo senza nome (as n. 162) p. 309 f.