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A Short Note on the Glagolitic Ornament in Pamvo Berynda's *Triod Cvetnaya* (Kiev 1631)

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Although the Glagolitic script is usually associated with Bulgaria, Serbia and Croatia, graffiti, inscriptions and single letters in otherwise Cyrillic texts or Cyrillic writing areas have been found on East Slavic territory, too – mostly prominently in Kiev and in Novgorod, its first capitals.¹

In this short paper, we would like to draw the readers' attention to two lines of Glagolitic text, which are to be found in the Epilogue to Pamvo Berynda's *Triodion* or *Triod Cvetnaya*, printed in Kiev in 1631 (russ. *Триодъ Цветная 1631 г.*, ukr. *Триодъ Цвітня 1631 р.*). No full facsimile or a pdf of this rare book seems to be available online. However, a copy is currently being offered for sale for roughly 10.000 Euros.²

Fedor Titov has published two very valuable books about the printing house at the Kievan Lavra, the "History of the Printing House of the Kievan Lavra" (Titov 1916), accompanied by "Addenda" two years later (Titov 1918). Both volumes are available electronically from the Lavra's online library at <http://biblioteka.lavra.ua/index.php?lang=rus&topic=elib&folder=43> [accessed July 25, 2014]. In his "Addenda", Titov devotes chapter 37 (pp. сѣс to сѣѡ = 246–262, or pages 262–278 in the pdf file) to the *Triodion*.

He reproduces the full text of the Prologue to the *Triodion* written by the corrector Tarasij Zemka, and then the full Epilogue by the same author which makes up the last two pages of the 1631 edition. The Epilogue ends with a sample of the alphabet used for printing the *Triodion* and then features a Glagolitic ornament, before ending with four more lines of text and the obligatory "Amen".

¹ See, for example, Miltenov 2013: 39–48.

² Accessed July 24, 2014. <http://chernovtsy.chv.slando.ua/obyavlenie/1631-g-triod-tsvetnaya-petra-mogily-raritet-ID86wlh.html>. This page also has two pictures of the volume.



Fig. 1: Pamvo Berynda's Glagolitic ornament (1631)

In his comments about the edition, the Prologue and the Epilogue, Titov restricts himself to a simple note about the presence of this unusual element: “An original ornament of the book, by the way, are two lines set in *Glagolitic* type”.³ In his *Tipografija*, published two year earlier, he had also shown the same ornament (p. 16) in the chapter about Old Russian printing, as a rare example of using this script among Russian scribes. Its function, according to Titov, usually was a cryptographic one, hiding, for example, the scribe's or printer's names. After Titov, Speranskij (1929: 67) seems to have been the next author to reproduce the ornament in his “Tajnopis' v jugo-slavjanskix i russkix pamjatnikax pis'ma”, although in bad quality. He cites it as a remarkably recent example of using Glagolica in a cryptographic function and transliterates it into Russian.⁴

So, first, we would like to transliterate the Glagolitic text using Latin letters – see the following figure.



Fig. 2: Glagolitic ornament with transliteration

³ “Оригинальное украшение книги составляют, между прочим, две строки, набранные шрифтом *глаголицы* (см. выше, стр. сѣг [= 253])” (Titov op. cit., p. сѣе [255]).

⁴ See also “1631 р. вийшла ‘Тріодь цвітна’ з криптонімічним записом Беринди” (<http://sofiynist.donntu.edu.ua/kalendar/2012/july/pamva.html>; accessed July 29, 2014; no author given). – By the way, Berynda and his legacy would normally be seen today as part of the Ukrainian (and Byelorussian) history – see, for example, the corresponding article in the Ukrainian Wikipedia (https://uk.wikipedia.org/wiki/Беринда_Памво), while the Russian version avoids a precise statement, simply saying that he was one of the first printers “in Rus” (“на Руси”) (accessed Sept 12, 2014. https://ru.wikipedia.org/wiki/Беринда_Памво), thereby hiding the fact that Kiev definitely wasn't part of the Russian state at the time. Speranskij, of course, simply subsumes Berynda under the “Russian” sources he investigates, as was customary at the time. Other versions of the Wikipedia article also call Berynda “Ruthenian/Rysin” (de.) or “East Slavic” (be.).

It is time to comment upon the obvious mistake which has been made in assembling the Glagolitic letters for the ornament in the Epilogue of the 1631 edition of the *Triodion*: the last word reads *arkitipograf*⁶, not *arxitipograf*⁷, as one would expect. This can be explained when one looks at the actual printing types used for the ornament (see fig. 5): Glagolitic K and Glagolitic X, although clearly different in printing type representing older or standardized letter forms (cf. first samples), can indeed be more similar in other designs (cf. second samples), and a K [= k] may thus be mistaken for a X [= kh] by someone who is not very familiar with Glagolitic letters. SPERANSKIJ, by the way, seems to have overlooked this typo.





Glagolitic “standard” “initials”		
letter	design	design
<K>		
<X>		

Fig. 5: Letters <K> vs. <X> in Glagolitic

This leads us to the question about the origin of the Glagolitic printing types used in Kiev in the Epilogue of the 1631 *Triodion*. It is obvious that the letters match the Glagolitic printing types used in Croatia (and in certain printing houses outside Croatia) in the 16th century. This had already been mentioned by Speranskij (1929: 67) who calls it an “imitation” (*подражание*) of Croatian Glagolica. Indeed, the letters are similar (but not identical) to the large-size ones used by Primož Trubar in his “Tabla za dicu”, printed in Urach in 1561, see the figure below. (The printing types themselves were created in Nuremberg.)⁶

One similarity worth mentioning is the ‘open’ form of the Glagolitic ‘I’ used for larger type, making it look like a Latin ‘X’ (see below, second line, fourth character). On its page about their collection of Trubar’s book⁷, the British Library features the same alphabet types from 1561 as we do (see right half of fig. 6), and it is interesting to note that in their copy of this edition, someone has added Latin letters to the Glagolitic alphabet, too, making several mistakes before giving up altogether. The ‘I’, for example, is identified as ‘H’.

⁶ The ABC has been taken from the reprint of “Glagoljska i cirilska tabla za dicu. Tübingen 1561” in Zagreb in 1986 (Cymelia Croatica 1986: 5 and cover).

⁷ Accessed July 25, 2014. <http://britishlibrary.typepad.co.uk/european/2014/05/slovenian-and-croatian-protestant-books-in-the-british-library-.html> [].

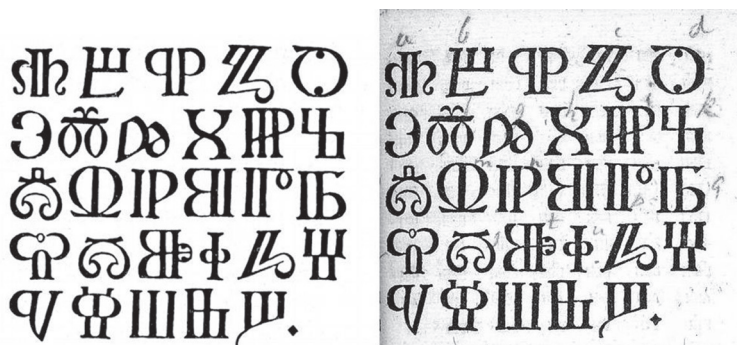


Fig. 6: Trubar's Glagolitic large-size printing types

Trubar's letters are also very similar to the ones J. Vajs uses in 1909 in his chart of "Literae Initiales" (in his *Abecedarium*, p. 7).⁸ – More samples of printing types similar to the ones used in Kiev can be seen on <http://www.croatianhistory.net/glagol-jica/runjak.html> and elsewhere on that site, and of course also in the recent collection compiled by the author of this paper.⁹ See for example the types used in Rome in 1629 for the 'Azbukividněk slovinskij' (and note the Latin transliteration someone has added to the first word, mistaking the 'U' for an 'O' – also similar letters):

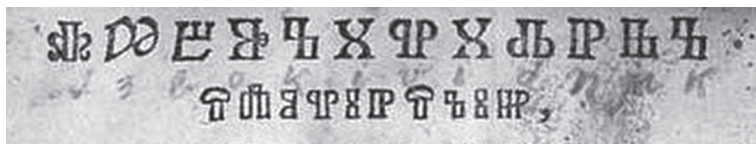


Fig. 7: Glagolitic printing types, Rome 1629

However, when comparing the letters from Kiev with Croatian samples one cannot help but state that the Kievan type looks inferior – decidedly less organic in its design. Some letters have a distinct 'outline' look, others have filled-in forms like standard text fonts would have. This only adds to the effect that these two lines serve more as an ornament than text for reading. By the way – who could have read Glagolitic in Kiev in 1631 anyway? Our short hint (above) could have already answered this question: rarely anyone, and on purpose – if it is true that the ornament served as a cryptogramm.

There can be no doubt that the Glagolitic printing types used in the *Triodion* in 1631 either came from Croatia or from foreign Glagolitic printers in places like Rome

⁸ Vajs 1909 is available at <http://kodeks.uni-bamberg.de/AKSL/Grammatik/VajsAbecedarium/index.htm>.

⁹ Kempgen 2015. Open access: <https://opus4.kobv.de/opus4-bamberg/frontdoor/index/index/docId/26537>.

or were modelled after 16th century Croatian printing types. In the introduction to their reprint of Titov's *Tipografija...*, editors Martin Erdmann and Walter Kroll (2000) mention that Petro Mohyla himself managed to import one set of Latin characters for the Kievan printing house (p. XVIII), so it is entirely possible that the Glagolitic characters were brought to Kiev at the same time which would be after 1627. We think this is more plausible than to assume they were cut as an "imitation" of Croatian printing types on the spot in Kiev.

To sum up, both the Latin and the Glagolitic printing types show a distinct Western influence on Kiev, which belonged to the Polish-Lithuanian Commonwealth at the time and had been part of the Grand Duchy of Lithuania for centuries. However, the main purpose of this article was to draw attention to the Glagolitic ornament itself, and to make a Unicode representation of the two lines of text available electronically.

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