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METHODOLOGICAL DESIGN OF THE FIRST PRINTED CROATIAN GLAGOLITIC SPELLING BOOK

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***Summary** – The First Printed Croatian Glagolitic Spelling Book is a culturally significant example of the literacy of the Croatian people. It represents the first preserved and also renowned spelling book in the Croatian language and is a faithful account of its development. The text was printed in Glagolitic script in the Croatian edition of the Old Church Slavonic language. It was intended for teaching reading, and not writing Cyrillic alphabet. The first page of the spelling book presents a masterpiece – the work of Venetian typography, but also a specific methodological instrument whose roots can be traced in contemporary spelling books. Copies of the spelling books can be found throughout the world serving as a model for spelling books printed after 1527.*

***Key words:** reading, Glagolitic script, spelling book, typography*

INTRODUCTION

“A nation which does not remember its Yesterday cannot plan its Tomorrow. A nation which through generations inherits in stone, clay or bronze cannot add its Today is not a historical nation. Only knowing and using the writing can introduce nations to world history.”

(Paro, 1995:12 – 13)

For the Slavic people, the emergence from the darkness and acceptance of attainments of a new civilization, presupposed accepting a script. Relying on the Christian religion Cyril's students made learning Cyrillic script and Glagolitic script easier by means of series of mnemonic formulae. Nevertheless, Glagolitic script remained stable only in Croatia.

This article will focus on the circumstances around the emergence of the first printed Croatian Glagolitic spelling book. Importance will be given to the analysis of its parts – first page based on which the so called reconstruction of the manner of reading acquisition using this spelling book will be achieved.

Indeed, those who know *script* are introduced into world history, and that is achieved by learning. The little spelling book will get into the hands of the enlightened few.

SPELLING BOOKS – BASIC INFORMATION

Written spelling books from earlier periods, starting with the very first spelling books which Croatian Glagolitic people learned how to read and write from, have not been preserved. However, through research and use of print, the oldest printed spelling book which is at the same time the oldest conserved spelling book emerged.

The process of learning Glagolitic script in the middle ages is not known, but it is assumed that “*in rich towns, in cathedral schools, even those who did not intend to dedicate themselves to the clergy, could get an education, however in poorer village landed estates learning the script was most likely restricted to deacons, future glagolitic ministers.*” (Bratulić, 1983:14) It is assumed that there existed particular glagolitic centers such as Rijeka, Vrbnik, Vinodol or Roč where Glagolitic script was learned. Various monasteries should not be overlooked (Benedictine, Franciscans, the Pauline fathers) where “students, deacons learned” and we “*can assume that according to the first printed spelling books.*” (Bratulić, 1983:14)

As we will see from the structure of this Spelling book, it should be observed in the context of the then contemporary Medieval private school of a catholic orientation. We must also not neglect the fact according to which Latin was learned in such schools in the West, while in our area Church-Slavonic, and in this case Croatian Old-Church Slavonic language was learned¹. We can easily assume that this Spelling book was used in some private or some monastery school – for their “young”, that is clergy as a preparation for Glagolitic service. Spelling books² of this type (Latin spelling books) usually began with prayers (e.g. “pious texts) which were easily memorized and which were known by most people. Considering that the most common prayer that followed was Our Father (*Pater noster*) as in this example, the spelling books in Europe were given the name *pater – noster abecedariumi*, and somewhere even *psalters* since they often included texts from the book of psalms. It cannot be firmly stated that there was no earlier version to this Spelling book since there are no preserved texts, but it is known

¹ Croatian-Old Church Slavonic = Croatian editorial of Old Church Slavonic language.

² Cyrillic and Glagolitic Spelling books are referred to as alphabet books (Cyrillic) or «bukvar» and the name comes from the first letters of «azbuka»; азъ, букы, vědě,...

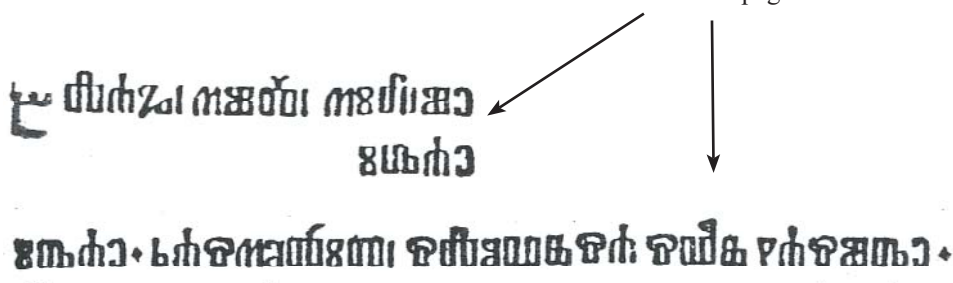
that print shops prior to printing some important works, printed so called test pages, and those were actually tables with letters: “Such prints served two purposes: to see what kind of graphic possibilities to oficinas have, and for them to be textbooks for reading.” (Bratulić, 1983:14)

The Croatian Glagolitic Spelling book was printed in quarter form – 24X16, rather impractical for carrying, and consists of six pages (or eleven printed pages). In average it has thirty to thirty six lines³ of text per page. There is also a Latin signature, which is present in the second – **a ii** and the third page – **a iii**. Letters or numbers (Cro. kustoda)⁴ emerge on the back sides of the first three pages (2nd, 4th, and 6th page).



Picture 1.: Latinska signatura
(First Croatian glagolitic *Spelling book*, 1983:5).

Picture 2.: Kustoda – “*IDAЕ*” – shift from 2nd to 3rd page



(First Croatian glagolitic *Spelling book*, 1983:2 – 3).

In accordance with the domineering tradition which emerged in the renaissance, that is during the time when first books were printed, this book does not have a title, although it has an interesting renaissance frame on the first page which we will refer to later in the text. The *Spelling book* is printed in two colors⁵. The majority part is printed in black while red letters are prevalent in rubrics⁶ such as captions, initials, initial letters of particular words and sentences with the purpose of emphasizing them. This need is already present in older texts when based

³ The number of lines varies: 11th page is an exception (it is not entirely filled with text) and it has 12 lines, p. 9 has 29 lines, p 1 has 30 lines, and p 4 has 33 lines; and p. 10 has 34 lines and the 2nd, 3rd, and 8th page have 35 lines, pages 6 and 7 have 36 lines.

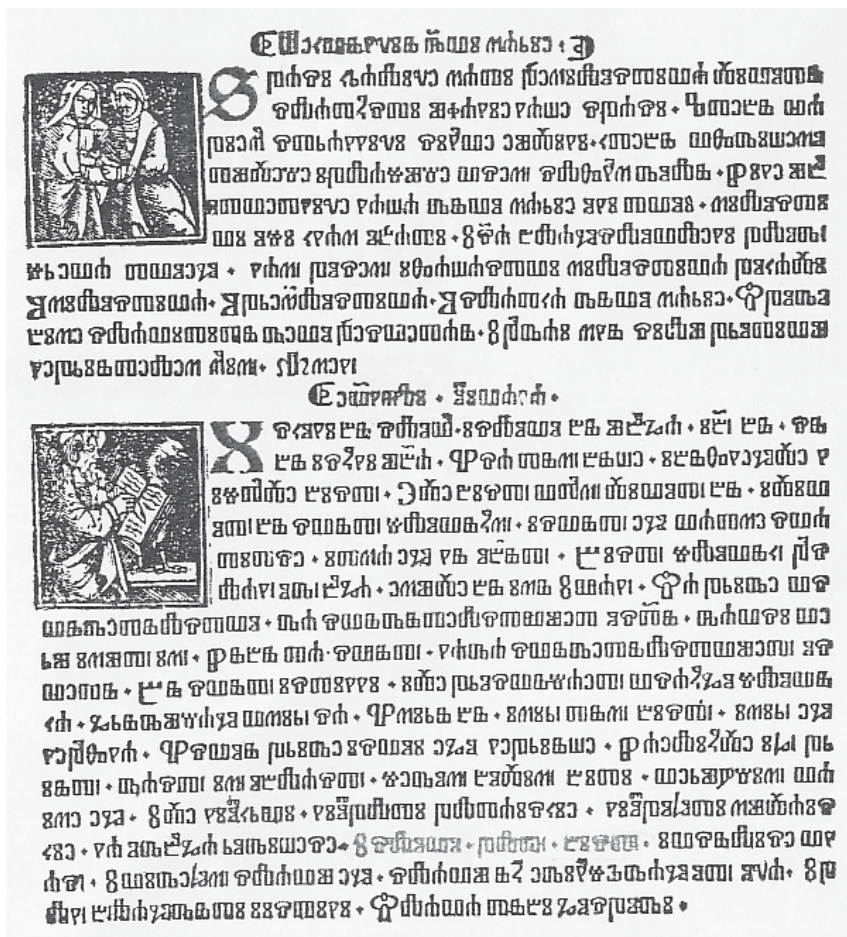
⁴ “Kustoda” is a number, letter or word which is found at the bottom of a page in a book and is the announcement of the first word on the following page. Today, it is not in practice anymore

⁵ Author’s note: in page copies, the red is acknowledged from being lighter, and where the difference is not observable, the graphemes (are usually bigger from black printed graphemes) are rounded.

⁶ Latin expression – *ruber, -bra, -brum* – red

and Roman script initials (gothic): **B, M, N, P, S**, such an initial letter can be seen in the poem of old man Simeon – N. The following is said about the size of the letters: “*Small letters are half a Cicero high⁸, bigger letters reach approximately 1 cicero, and initials are 2 ciceros high* (First Croatian Glagolitic Spelling book. (Bratulić, 1983:15)

This spelling book can easily be placed into the order of readers. It does not come with a grammar nor does it mention numerous ligatures and even more frequent abbreviations. The system of numerical values of Glagolitic letters is also not mentioned since all those elements are present in it.

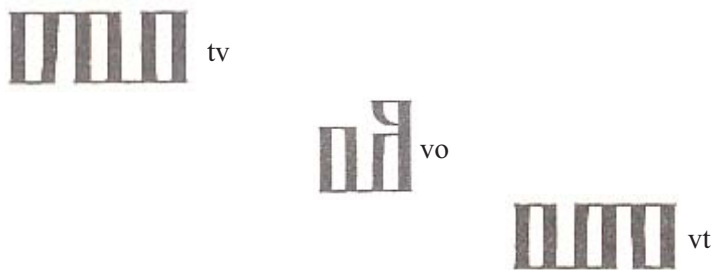


Picture 5.: Roman alphabet initial S (gothic – “pike” letters) in *ŠEKVĚNCIJA D(Ě)VI MARIE* and glagolitic initial I from the *Gospel of John*.

called Glagolitic cursive as fast writing of “big” letters) – according to Paro, 1995:32.

⁸ The height and type of letters in typography. Their name comes from a type of letter from the Roman period during which Cicero’s *Epistole* was printed.

If we observe the shapes of Croatian square Glagolitic script we can observe the dominance of several simple strokes based on verticals and horizontals. Logically we conclude that due to such regularity the symmetry would be emphasized which enabled a sort of “melting” of some elements in different letters. That is how ligatures emerged or kernels or treads.⁹ Two-letter ligatures are the most frequent such as *tv*, *vo*, *vz*, *pr*; etc., and they are found in the word such as “*TVOE*” (*tv*, *eng. your*) in David’s psalm.



Picture 6.: Examples of two letter ligatures from the *Spelling book* .

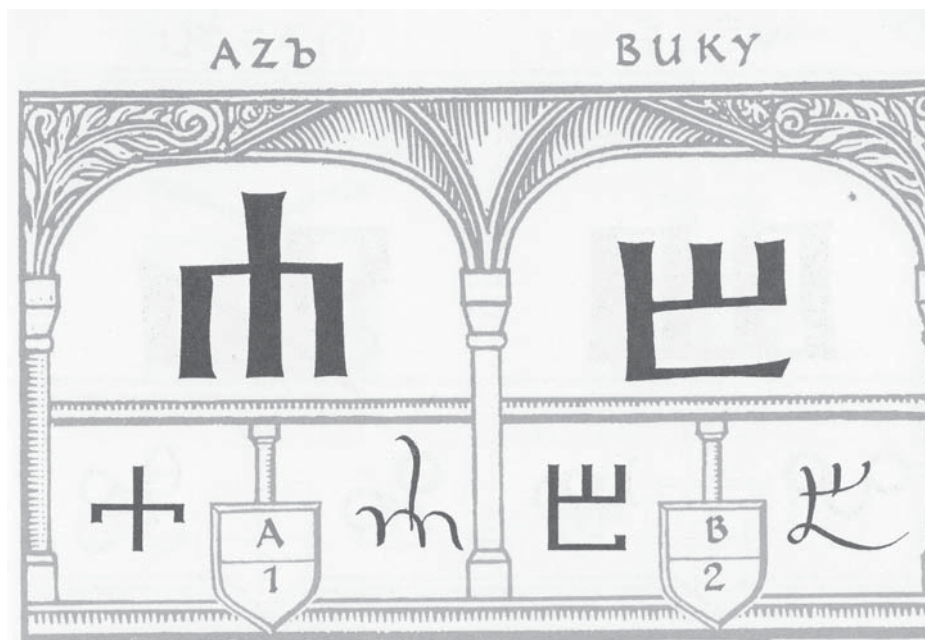


Picture 7.: Manner of producing ligatures with letters of symmetric shapes (Paro, 1995:36 – 37).

In addition to ligatures, in “paper economy”, that is, word shortening, suspensions were also used (leaving out the second part of the word), and contractions (compression) are most frequently in this book, that is, only the first and the last letters were written, e.g. *B(OG)B*, a word which appears at the beginning of John’s Gospel. In order to know that the word is contracted, i.e. shortened, it was marked by a stroke, so called tittle above the word. Each letter of the Glagolitic alphabet has its numerical value. Using a tittle above the letter or a dot in front or after it indicates reading number and not sound values of a letter. In the example

⁹ There is a large number of various kerning: two-, three-, four – letter. In comparison with Konzul’s and Torresani’s spelling books, Jembrih writes the following: “Both have the same graphic symbols and traditional ligatures (connectors) where two (rarely three) letters are graphically linked into one whole: the so called adequately-horizontal and vertical ligatures. Both spelling books abound with broken ligatures of Baromic technique. In those, Konzul is closest to Baromic’s broken ligatures” (Jembrih, 1980:66).

of the year of print (and numbers within the text, e.g. number 3 on page 2) of this *Spelling book*, the logic of letter – number can be observed.



Picture 8.: Phonemic and numerical value of glagolitic letters (within the shield) with the stylized letters of rounded glagolitic script (left) and the cursive style of glagolitic script (right). The base angle¹⁰ style is placed in the gallery of the letter field – alphabet (Paro, 1995:21).

THE FIRST PAGE

THE MASTERPIECE OF VENETIAN TYPOGRAPHY

In their comments, various authors point out the *beauty* of the first page of this *Spelling book*, its value and uniqueness.

What makes it different from other pages is the richly decorated renaissance frame (black art) which can be broken into four decorative vignettes¹¹ of which the bottom one is especially interesting according to prof. Damjanović “*some unfortunate pupil gets redemption for his negligence*” – *a whipping on his bare behind! One cannot overlook the fact that the whip was often a room “decoration”*. Truly a frightening picture of education of the time, and for some authors an “at-

¹⁰ Those are letters engraved into linoleum, according to printing letters from the breviary of the mentioned B. Baromić (Venice, 1493).

¹¹ The decoration in the book or the manuscript in form of a picture or ornament at the beginning or end of a text.

tractive” ...”some unfortunate pupil is held by another on his back, while another pupil holds him and the drill teacher whips him in front of the teacher and other pupils.” (Kolendić, 1934:198) Or the “contemporary” interpretation of the same: “*in front of the teacher sitting behind the desk (right) and the school principle who is standing and observing (left), in front of the pupils who are obviously disinterested in what is happening (meaning: an ordinary happening), the drill teacher is whipping a misfortunate pupil on his “bare bottom!”*” (First Croatian Glagolitic Spelling book (Bratulić, 1983:15). If the frame is looked more closely, the following can be observed: “*In the composition’s bottom part of the frame on the first page look carefully at the letter .L. which is placed between the legs of two pupils, which most likely hold the name of the author of the same xylographic composition.*” (Jembrih, 1980:64) The other vignettes are decorated with animal (birds) and plant (leaves, flowers) motifs, mythological creatures, various ringlets – the dynamics and richness of decorations is very detailed.

It has been written that this page was different from other pages in the number of lines of the Glagolitic text – 30. It is known that the Spelling book printed in Glagolitic script at the printing house Andrija Torresani¹² in Venice in 1527. Evidence of that is the typographic symbol of Torresani’s printing house on page 11¹³: a tower with the crown encircled with initials of Roman letters A and T which stood for the name of the printer – Andrea Torresani. Using the tower as a symbol of the printing house is not coincidental, since tower in Italian is pronounced *torre*, and that root can be found in the “last name” Torresani. The entire set is printed in red color. The second evidence is seen in the Glagolitic and Roman script inscription, that is, impressum from which we can read the information: “(printed) ‘*štampani v benecihb po andrei torežani iz ažule 1527.*”

¹² *Andrija* (depending on the author also *Andrea Torresani* (1451 – 1528/1529 – two years of death are cited, 1529 more frequently.) whose signature was *de Thoresanis*, was born in Lombardy in a place called Asola. At an early age he was attracted to the artistic center, primarily typographic – Venice, where he worked with the printer N. Jenson (Grgur Dalmatin also worked there) and whose press he actually bought in 1479. By marrying off his daughter to Alda Manuzi (books were signed: *In aedibus Aldi et Andreae Asulani Soceri.*) a friendship was deepened by kin. Although his son-in-law dies in 1515, he continues with the tradition of printing. Considering that he welcomed Erasmus of Rotterdam to his home, that stay was described in his work *Colloquia* pointing out the modest life of this renaissance master of printing. In addition to works in Latin, he also published Plato and Aristotle. In 1479 he published the Latin Psalter -, and in 1493 the Glagolitic Psalter – ‘*Svršenje brviéli hrvackih Štampani v Benecihb po meštrě Andrěe Torižaně iz Ažulě. Korežani po pre Blaži Baromiči kanon(i)gi crkve senbske. Na dni 13. miseca marča 1493.*” (First Croatian Glagolitic Spelling book, 1983:15). He believed that he was printing the work of St. Jerome who was a model to humanists. Perhaps he printed this *Spelling book* in his honor.

¹³ This page is only partly filled so page 12 (or the back side of page 6) remained empty.



Picture 9.: Typographic symbol of Torresani's print shop with the impressum.

Has this Spelling book served as a kind of *Introductorium* for a “greater” print such as a missal or breviary? It is not known. This question remains open.

Šimčik describes the external look of the Spelling book and talks about its red binding in a smooth, soft, matte skin, i.e., Moroccan skin, or in other words about the “red *binding from Moroccans in carton.*” (Šimčik, 1933:376) That is how the bibliographer Renouard also describes it, guided by the instructions of some Englishman who asserted that it is only a bit of the four leaves and that it is not mentioned in any bibliography which is incorrect.

THE BASIC EXAMPLE OF THE METHODOLOGICAL FRAMEWORK

If this page is observed carefully, one can notice a stylized “cross” in the upper left angle. Considering that Cyril began the Glagolitic alphabet sequence with a cross, this symbol is also placed at the beginning as a central symbol of Christianity, that is, Christ's sacrifice.¹⁴

It is easy to observe and understand the logic of learning on this page, since as has been said, the purpose of this spelling book was to learn how to read. The Spelling book was put together so that an individual – pupil can learn how to read and does not contain directions for writing particular letters of the alphabet. The first notation is a pious call, that is, the invocation of personal names – Jesus and Mary (the well-known names to the implied pupil). After the call the alphabet follows in three lines, each line has 11 letters which makes a total of 33 Glagolitic letters. It is important to mention that the letters are not named (e.g. A as AZB), rather, as has been mentioned, the graphemes are written in alphabetical order which basically makes their acquisition, i.e., reading more difficult.

¹⁴ Author's note: considering that library users were logically superiors, this “cross” could symbolize the Holy Trinity (the Father, the Son and the Holy Spirit), i.e., the symbol of the holy cross with which any activity began including learning: “*In the name of the Father, Son and Holy Spirit. Amen.*”



Picture 10.: Copy of the first page of the Spelling book.

Below the alphabet there is the so called *spelling table*¹⁵. This is a combination of each consonant with each vowel. Simply put, the spelling table was printed in one color and in two columns, so that each line in the column contains a combination of various vowels (7) with the same consonant which makes 21 line (2 columns added) – from *ba* to *šb* which makes a total of 147 syllables, i.e., 22 lines since the 22nd line warns us that the rhyme is finished (*SVRŠENĀ SROKĀ*), i.e., that all combinations of sounds, or letters have been exhausted. Therefore, in addition to the five known vowels: *a, e, i, o, u*, the vowels *ê* and *b*¹⁶ are also in

¹⁵ Bratulić and Damjanović call her the *cramming table*.

¹⁶ Some authors believe that those phonemes were not read, but were written. Nevertheless, it should be kept in mind that Croatian – Slavonic texts had their particular rules for the realization

that combination. In that way all possible combinations of vowels and consonants have been used, and the following rhymes¹⁷, created e.g. *ba, be, bi, bo, bu, bê, bb* and other rhymes, i.e. syllables. Such a type is simple, easily memorized (rhyme), logical (alphabetical order), so it made learning at one level easier. A table could be drawn and in that way blown up so it was easier to memorize: GA, GE, GI, GO, GU,... From the above mentioned we can conclude that this method of learning, i.e., spelling method¹⁸ one learned to read – the teacher pronounced each letter in the written work by its alphabetical name, and the pupil had to recognize the letters, name them and combine them into words in the way they are read, i.e. read the words regardless of the name of a particular letter in the alphabet. This rather complex method of learning prevailed up to the 19th century (methodology as a discipline). This was the first step in acquiring the reading technique.

In order to make the letter – sound relationship more comprehensible, *Spelling* books like this one often followed the known prayers such as *Our Father* and *Hail Mary*. This principle is applied in teaching even today, starting from the familiar in order to reach the unfamiliar, that is, from what is closer to us to what is further from us, from the old to the new – the inductive towards the deductive (in some cases). To know these prayers by heart meant that they could be recognized in script. It is easy to conclude that only good knowledge of letters could make learning to read possible and direct further teaching, therefore learning was mostly focused on the first page.

In the *pater–noster* alphabet book the first prayer is *Our Father*¹⁹, and if we delve into that prayer entitled MOLITVA NEDILNA (eng. Sunday Prayer) (the title is printed in red and is decorated), we observe that the text as was mentioned above was written in the Croatian editorial of the Old-Church Slavonic. Therefore, the text contains typical Old-Church Slavonic words such as IŽE (which), but also words which remained unchanged in the Croatian language to this day (e.g. IME, eng. name), which testifies the existence of a long tradition of preservation culture, that is, gradual predominance of the Croatian language. The prayer remained

of each grapheme, that is letter, and according to that the number of graphemes did not necessarily have to match (nor did it match) with the number of phonemes in the Croatian of that time. Those phonemes are evidence of the glagolitic tradition and can serve as evidence that the text was actually taken from a rather old template.

¹⁷ Rhyme – a canonical type of style. In this example a rhyme is created by each consonant followed by a vowel.

¹⁸ Simply put, the teacher would point to the blackboard containing syllables with a stick or cane and the students had to construct words, that is read them (two syllable words, three syllable words), e.g. *mama, kiša, tata čita*,... Words which did not contain possible combinations of syllables, demanded a somewhat «different» approach – the teacher pointed to particular letters and syllables, e.g. the for the word *glava* (head) he would point to the letters – *g, l, a* and the syllable *va*. Therefore tables containing alphabet letters, and the ones which were rhymes, that is syllables were put into the spelling books first.

¹⁹ From Matthew's Gospel (6, 9 – 13) we learn that Jesus taught his students to pray Our Father and therefore in the Christian tradition, great importance is given to this prayer – it is a constituent part of the ceremonial (the Holy Mass).

the same, although there were changes in smaller segments²⁰: “*OČE NAŠE_б IŽE ESI NA NEBĚSIH_б...* or “*Oče naš koji jesi na nebesima...*” (eng. *Our Father Who art in Heaven*). In addition to the title, the first letter of the prayer is also printed in red and is bigger than the rest of the letters (Glagolitic initials) – **O** and the end of the prayer is equally stressed, i.e., the first verse letter A. (*AMEN_б*). Reasons for such formation of letters were mentioned above in the text. Furthermore, for the first on this page and in this text the ligature is introduced, e.g. *tv* in the word *TVOE* or *MOLITVA* (eng. *prayer*) or *pr* in *PRIDI* (eng. *come closer*). There is also an occurrence of the cluster (three letters) *tvo* in *CESARASTVO* (eng. *kingdom*) or *TVOE*. Nevertheless, it should be mentioned that the pupil had to know the ligatures really well, that is, his teacher had to be a skilled reader and text interpreter, since the book, although printed, was a privilege even in the simplest form, although both the teacher and student knew the prayers by heart. Although knowing all the letters (phonemes) enabled easier connecting into words, and the logic of connecting letters enabled basic understanding of particular ligatures and abbreviations since later when this Spelling book enters the population and becomes a model for other spelling books, the form will gradually adapt to the acquisition of reading, but also writing. The text of the prayer is accompanied by rich illustrations which complete the prayer. The black background has a man character – praying, who is challenged and lured by death, danger, evil (the skeleton) which we can easily relate to the words: “*I NE VA VEDI NAS_б V NAPAST NA IZBAVI NAS_б OD NE PRIJAZNI.*” (Eng. *And lead us not into temptation, but deliver us from evil*). The last prayer on this side is Hail Mary or as it is printed in the title (also in red letters) **POZDRAVLENIE ANĚLA**²¹ (Eng. Greeting the angel), and just like in *Our Father*, the initial Glagolitic letter is specially formed and emphasized by the red color just as the ending²² of the prayer - *AMEN_б*. The contractions²³ cannot be overlooked in the prayer; only the following graphemes are written G (initial letter of the word) and Ъ (the last letter of the word), and the title indicates dropping – *G(OSPODIN)B* or *I(SU)SB* and appropriate ligatures, e.g. *vo* in *TVOEE*. Attention should be given to the prayer illustration which is much cleared than *Our Father*, and shows the angle Gabriel (drenched in light) greeting the Virgin Mary: “*ZDRAVA MARIE...*”

Although this renaissance masterpiece is considered a representative sample of printing (its beginnings), various authors, some more and some less acknowledge the value of the first page. Although its detailed analysis is missing, this article attempts to improve that and at least partially give a shorter analysis.

²⁰ Gradually Croatization of the prayer takes place and therefore changes in the text. In Torresani we have: “*NA IZBAVI NAS_б OD NE PRIJAZNI,*” and in the *Trial pages* (Cro. *Pokusni listovi*) (Konzul): “*da izbavi nas od zla*” which remained to date.

²¹ Angelic greeting – angel Gabriel greeted the Virgin Mary informing her that she will give birth to the Son.

²² Association for Λ and Ω – beginning and end.

²³ See the beginning of this chapter.

THE SPELLING BOOK – A MODEL FOR OTHER EDITIONS OF THAT TYPE

This Spelling book served as a kind of template to other issues of Glagolitic spelling books and is considered important to mention basic similarities between this design and the ones to which it served as a model.

The bishop of Modruša and the head of the Sinj diocese, Šimun Kožičić Benja, printed the spelling book in his print shop in Rijeka²⁴ under the title *Psaltir*²⁵. This is not a copy of the Spelling book, although both books keep the tradition of older texts which benefits the theory of the existence of a particular, although to us unfamiliar common template. For example, *Psaltir* does not contain the prayer of Pope Sikst IV nor the Gospel of John. Their common feature is easily found in graphical symbols which are the same, but also in ligatures. It should not be overlooked that *Pokusni listovi*²⁶ (eng. Trial pages) (Glagolitic and Cyrillic) from Tübingen which mark the beginning of the protestant movement. They were inserted into later editions as books which helped in reading Glagolitic and Cyrillic script, and were also sample letters of print shops which are related with the letters of Torresani's print shop. The first Glagolitic Spelling book was to be a template for further development of Glagolitic spelling books such as *Table za dicu* (eng. Tables for Children) from 1561, which was also printed in Tübingen – Cyrillic and Glagolitic: '*Authors...have pupils in front of them, pupils, not deacons. However, both pupils learned the same: at the beginning capital (initial letters), followed by capital letters, followed "current" letters..., in the end letters under titles. On the following page was a table with syllables: ba, be, bi, bo, bu, etc. In the end, just like with Torresani's annotation: Svršenъ srokъ.*' (Bratulić, 1983:19) Therefore, without major difference, e.g. one observable difference is in the first cited sentence; even the common people have the right to learn the Glagolitic script! Later on the letters of Torresani's spelling book once again served as a template for drawing, this time for the first Slovene grammar: *Articae Horulae* from 1584. It is necessary to mention one more example for which the Spelling book was a textual template. In Propaganda's printing shop 1629²⁷, the mentioned Rafael

²⁴ Bartulić confirmed that it did not differ much from Torresani's Spelling book: '*the arrangement of texts is different and the language is more Croatian than in the Spelling book from 1527. Kožičić also renewed liturgical texts and adapted them to the spoken language, that is, the language of Croatian literature of that time*'. (Bratulić, 1983:17)

²⁵ Anica Nazor dated the *Psaltir* in 1530.

²⁶ Stipan Konzul Istrijan in the enlightenment of the people starts with children. Antun Dalmatin sends him two Dalmatian books (*Misal* and *Brevijar*) and two Spelling books from Venice – Torresani's *Spelling books*

²⁷ Actually, the Roman congregation De propaganda fide publishes Levaković's Spelling book under the same name. The second edition *Azbukividnjaka* is published without changes in 1693. The third edition is from 1739, and the fourth from 1753; both editions contain glagolitic and Cyrillic writing. Stjepan Damjanović edited the reprint (according to the last edition) and wrote the preface under the title *Nadbiskup Mateo Karaman i njegov Bukvar (Archbishop Mateo Ka-*

Levaković printed *Azbukividnêk slovinskij iže općenim načinom psalterić naziva-et se*, a spelling book which contained texts in all three letters: Glagolitic, Cyrillic and Roman.

Only the important spelling books influenced by Torressani's spelling book were presented. Some important similarities and differences were pointed out, without delving significantly into text structure of each individual spelling book. Their comparison seeks further examinations.

OTHER SAMPLES OF SPELLING BOOKS

Interesting circumstances were behind this Spelling book. Some copies are incomplete, some are wrongly placed in Cyrillic editions, and Kolendić mentioned seven. The first sample²⁸ mentioned is conserved in its entirety. It is ownership of the Bodleian Library in Oxford. It is kept under entry 4^o.C.51.Th. The error occurs in the 17th century when the print catalogue for this book is entered as '*Aliquot Preces Linguâ Servianâ. Ven. 1527.*²⁹' The second sample is incomplete. It is kept in Vienna - Österreichische Nationalbibliothek (signatura C.P.2.B.83.) thanks to the librarian Peter Lambecius (+ 1680). Dobrovski claimed that 5 was missing, when actually page 6 was missing – the last page which contained the mentioned typographical data, wrongly dating the year of print: 1528 instead of 1527 and the print shop – Venetian, and not Torresani's but Bindoni – Pasini³⁰. The following sample is connected to a private London library (1824). It is fragmental since it is missing two pages (3 and 4). IT was described by Renouard, but remained unknown to the public. The fragmental sample is also one which in possession of bibliophile Jakob Zupan.³¹ He only had fragments of the Spelling book from 1527

raman and his Bukvar (Zagreb – Split, Ex libris, 2005.g.).

²⁸ Only basic data on current editions are given. For details see Kolendić, 1933:199 – 201. It can be assumed that the mentioned world libraries are in possession of copies of the *Spelling book* today, yet this seeks a detailed analysis of those editions which was not possible to achieve with this article. .

²⁹ Or '*the prayer book in the Serbian language*'; this edition in 18th century Russia was considered Cyrillic catechism for Catholics, which was only printed in Venice in 1527. Such an edition caused many fallacies relating to some Cyrillic editions which did not exist.

³⁰ The Slav specialist Dobrovski came to this conclusion most likely because that printing house (F. Bindoni and M. Pasini) in 1528 printed the first glagolitic missal prepared by Franciscan Pavle Modrušan. Bratulić considers this *Spelling book* to be the forerunner for the majority part for the mentioned Missal and assumes that Bindoni and Pasini cooperated with Torresani. If such cooperation existed, then Pavle Modrušan can be considered editor of the *Spelling book*.

³¹ The link – November 7, 1831 in the letter by Matija Čop to P. J. Šafarik there is a list of rare books (preserved in Prague) from Zupan's library among which we can find *Kratka azbukvica i kratak krstjanski katoličanski nauk* (*Kanizijev katekizam* is mentioned) printed in Cyrillic script in 1696 in Trnava with the note that there is a Roman script edition, and Zupan had it in Glagolitic script. The second letter dated January 13, 1832 states that the Glagolitic edition was not published in Trnava, but in Rijeka and that Zupan gave it to bishop Maksimilijan Vrhovac as a gift (meeting in 1820) which should be noted in his diary.

and believed that it had been printed in Rijeka just as the Missal by Kožić. Šafarik³² wrongly assumed that the existence of the Glagolitic spelling book printed “*on the River*” around 1531 so Kolendić related it to Kožić’s *Bukvar*³³. St. Petersburg holds the entirely preserved sample which was falsely described in Karataj’s report – a bibliography of old Cyrillic editions from 1872 so the Spelling book was included among Cyrillic editions. One sample is kept in New York (Morgan Library & Museum) which the American ambassador Prince wrote about: “*A rare Old Slavonic religious manual*”. The first page of the Spelling book was printed, however a different typographic note is given: “*Alphabeticum et Preces Illyricae, imp. Ven. per Andream de Toressanis de Asula, 1527*” Perhaps that copy does not differ much from the others. One should study the impressum. Hiersemann’s³⁴ copy sparked the most interest since the Spelling book was considered to be incunabula – “one of a kind”. It was given the name: *Introductorium croatice*.³⁵ Kolendić managed to talk Hiersemann into making a copy of the Spelling book and it was published in 25 copies under the title *Introductorium croatice 1527* with a preface in the German language and cost 500 dinars per copy. In the celebration of the 500th anniversary of the first published Croatian book, *Misal po zakonu rimskoga dvora* (eng. Missal According to the Law of the Roman Court) (1483 – 1983); GZ Hrvatske (eng. Croatian Music Institute), ŠK, The International Center for Slavic studies of the Socialist Republic of Croatia and the National University Library in Zagreb published a copy of this, the oldest Croatian spelling book under the title *First Croatian Glagolitic Spelling book, 1527 (First Croatian – Glagolitic Spelling Book)*. The reprint³⁶ had a transliteration, and was edited and prefaced by Josip Bratulić – *Croatian Spelling Books until the Croatian Revival*.

³² The printing house in Rijeka could not publish the Spelling book with the translation of *Kanizijevog malog katekizma* (eng. Kanizini’s little catechism) since its Latin original was printed only in 1556 and the printing house was in operation for only one year: 1530 – 1531.

³³ That spelling book was neither known nor described at that time and that caused the misapprehension.

³⁴ Karl W. Hiersemann, the well-known Leipzig antiquary and librarian; Leipzig, Königstr. 29: catalogue 624, *Osteuropa, Balkanländer* where under number 1320 this *Spelling book* is listed. The asking price for it was “over 30 thousand dinars”. Due to the high price it was not very popular to the public.

³⁵ According to Kolendić: Hiersemann most likely recalled that Torresani in 1527 on the request of the Dei Nicolini da Sabbio Library gave a similar, but larger textbook from which Latin, Greek and Italian could be learned, under the title *Introductorium, cui titulus est Corona preciosa*. Šimčik pointed to that book in his article “*Dokumenti stare hrvatske kulture*” (eng. Documents of the Old Croatian Culture) which placed the Spelling book among important elements of Croatian culture.

³⁶ It was submitted for printing on the 14th, and was published on February 22, 1983. It was published in 1670 numerated copies. 1500 copies are marked with numbers from 171 to 1670 (140 gramm paper). 150 copies were published on hand made paper (vevče) and marked with numbers from 21 to 170. 20 copies were printed manually and marked with numbers from 1 to 20. It was published, as mentioned above, as a contribution to the 500 anniversary of the first Croatian and South Slavic book – the glagolitic Missal (On February 22, 1483).

CONCLUSION

This humble piece can be found at the National and University Library in Zagreb under R II A - 8° - 15. It represents a kind of peak of the renaissance printing art which was extremely important for the Croatian culture, especially one of its aspects which is the reading culture. As Hiersmann stated: "This is not only an important monument to the old Croatian language but also an early print of Glagolitic script." (Šimčik, 1933:376), thus saying everything – even more since the cultural value of this spelling book speaks for itself and it is not necessary to give it more attention. In it we can observe the development and change in the language, the manner of printing letters, and one cannot forget its methodological instrument which, considering the time of development was at an envious level. Its basic principles were included into contemporary spelling books which were used for acquiring Glagolitic Roman script. What is interesting is the value of all those editions which were lavished, and for which wrong impressions were given and yet are significant bearers of the culture of the Croatian people.

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