

Sebastian Kempgen: The Mysterious Illyrian Slavic Alphabet

ALPHABET: ILIRICVM SCLAVORVM

^a	^b	^c	^d	^f	^g	^h	ⁱ	^l	^m	ⁿ	^o
Ac	Buc	Cothno	Dobro	Feiu	Glaglose	Hij	Ilsouo	Iesti	Misalre	Nam	On
Ⓐ	Ⓒ	Ⓓ	Ⓔ	Ⓕ	Ⓖ	Ⓗ	Ⓙ	Ⓛ	Ⓜ	Ⓝ	Ⓞ
^p	^q	^r	^s	^t	^u	^x	^z	^z			
Pocbi	Teurus	Reti	Sier	Tc	Vlo	Xnie	Zmghi	Zelth	He	Pi	Si
Ⓟ	Ⓠ	Ⓡ	Ⓢ	Ⓣ	Ⓤ	Ⓧ	Ⓨ	Ⓩ	Ⓩ	Ⓩ	Ⓩ

ALPHABETŪ SCLAVOR.

a.	b.	u.	g.	d.	e.	x.	z.	iz.	i.	g.	c.	l.	m.	n.	
Ⓜ	Ⓟ	Ⓠ	Ⓡ	Ⓢ	Ⓣ	Ⓤ	Ⓧ	Ⓨ	Ⓩ	Ⓩ	Ⓩ	Ⓩ	Ⓩ	Ⓩ	
o.	p.	r.	s.	t.	u.	f.	h.	ot.	sc.	ci.	c.	s.	ie.	ia.	iu.
Ⓢ	Ⓣ	Ⓤ	Ⓥ	Ⓦ	Ⓧ	Ⓨ	Ⓩ	Ⓩ	Ⓩ	Ⓩ	Ⓩ	Ⓩ	Ⓩ	Ⓩ	Ⓩ

The Mysterious “Alphabetum Iliricum Sclavorum”

Sebastian Kempgen

1. Everybody knows that there are two Slavic alphabets, i.e. alphabets invented for the use by the Slavs, namely Glagolitic and Cyrillic. Other alphabets are being used (Latin) or have been used by in Slavic countries for writing Slavic, notably Greek and Arabic. However, in some medieval typographic manuals and books reproducing foreign or exotic alphabets from around the world there is a mysterious third Slavic alphabet to be found. It is different from both Glagolitic and Cyrillic, is said to be unknown¹, has no name of its own besides being described as “Iliricum Sclavorum” or simply “Sclavonian”. It looks like this:



Fig. 1: The “Illyrian Slavic Alphabet”

In this paper, we would like to shed some light on this alphabet which seems to have been neglected or overlooked in manuals or papers on Slavic paleography, and its origins. In this way, it is an extension to the paper by Roland Marti (1995) whose subject are textual sources with alphabets added to them rather than collections of alphabets as such.

2. The oldest sample which we could find is in the book “*Libellus valde doctus, elegans, & utilis...*” by **Urban Wyss**, published in Zurich in **1549**. As its name implies, it is a book aimed primarily at calligraphers showing many samples of Latin handwriting, but also to readers who want to learn more about foreign alphabets. In this book, the Illyrian Slavonic alphabet, cut in wood, is the only (!) Slavic alphabet to be shown. Below is a reproduction of the alphabet, touched up by the author (as have been all others in this paper for the best printing in black and white). A second edition of the book, published in 1564, reprints the same alphabet, set in another frame.

¹ For example, by blogger *Ulliana_Art* (s.a.) – one of only two online sources to mention the alphabet. However, the blogger does not seem to know that “Sclavor.” is the abbreviation for “Sclavorum” (Gen. Pl.) or that in “Alphabetv̄” the superscript stands for the “m”, so that the word reads “Alphabetum”, not “Alphabetu”.



Fig. 2: Wyss, Alphabetum Iliricum Sclavorum (1549)

3. During the same time in Italy, the famous typographer **Palatino** devotes three pages of his book to Slavic alphabets. The book was published in Rome in 1550, but many of the tables were created in 1545. Palatino's first figure shows a (Croatian) Glagolitic alphabet which he attributes to St. Hieronymus, the second figure a Cyrillic alphabet attributed to St. Cyrill, and the third one a text in Bosnian Cyrillic – possible the oldest specimen of printed Bosnian Cyrillic. The mysterious Illyrian Slavic is *not* among them. The same holds true for **Postel**'s book "Linguarum duodecim characteribus...", published in 1538.

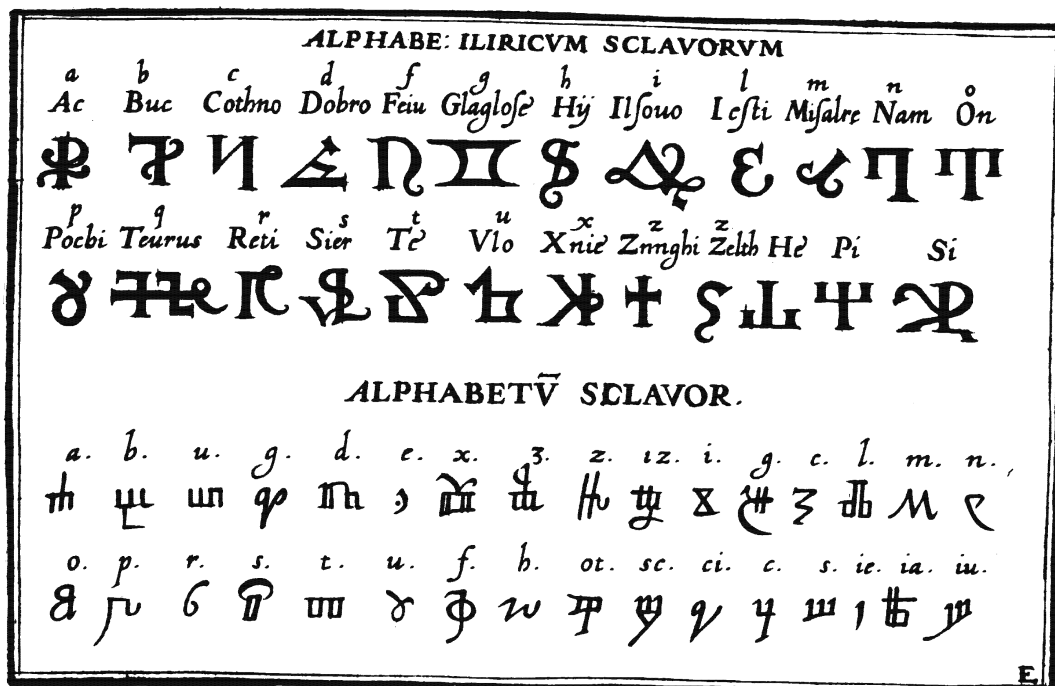


Fig. 3: de Bry, Alphabetum Iliricum Sclavorum (1596)

4. 50 years after Wyss, the mysterious alphabet is included in “Alphabeta et Characteres” published by the brother **de Bry** in Frankfurt in **1596**, this time along with other Slavic alphabets: Croatian Cyrillic and Glagolitic alphabets, an Old Church Slavonic Cyrillic alphabet, the Illyrian alphabet combined with a cursive Glagolitic alphabet on another plate – see fig. 3 above –, and another Croatian Glagolitic alphabet combined with a “Moscovitian” Cyrillic alphabet on one plate. The Illyrian alphabet is exactly the same as the one from Wyss, though the actual letters differ slightly. Thus, it has travelled from Switzerland to Germany, but the de Brys obviously had other sources available to them as well.

5. Only a dozen years later in France **Claude Duret** publishes his “Thresor [sic] de L’Histoire des Langves de cest vnivers” (**1613**). He does include several Slavic alphabets in his work: a Serbian Cyrillic one, a Dalmatian and an Illyrian one (which are both Croatian Glagolitic), and another Cyrillic alphabet (with Bosnian traits). The Illyrian alphabet from Wyss is *not* included.

6. The Illyrian alphabet makes its next appearance fifty years later in **Daniel’s Copy-Book**, published in London in **1664** by Richard Daniel, with engravings by Edward Cocker. It is presented along with the Glagolitic alphabet in one figure (see below)². Again, the alphabet is the same as before. By now, the alphabet had travelled north from Zurich to Frankfurt, and from there to London.

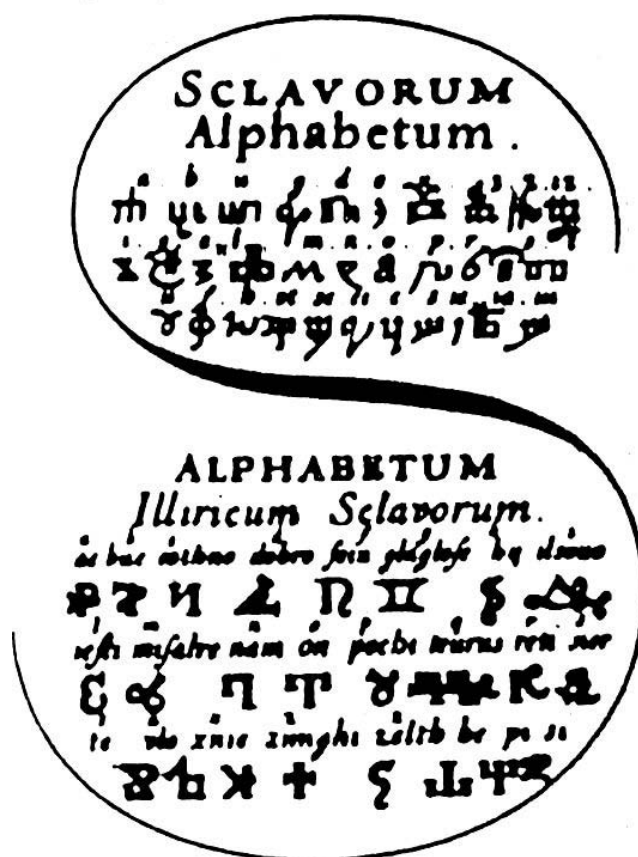


Fig. 4: Daniel’s Alphabetum Illiricum Sclavorum (1664)

² The picture was taken from Žubrinić (1995) because the online edition of Daniel (1664) misses p. 50 which should contain the Slavic alphabets shown above.

7. Nearly 80 years later, in 1740, the alphabet was included in **Gebner**'s manual on printing ("Buchdruckerkunst und Schriftgießerey"), published in Leipzig, Germany. Only one half of the table has been digitized due to some laziness during the scanning process³ but it is obvious, that it is indeed the same alphabet. Gebner often refers to de Bry, so his source is clear. Besides this Illyrian alphabet, Gebner has tables for Cyrillic, Illyrian Glagolitic, Croatian Glagolitic, and Russian (Cyrillic).

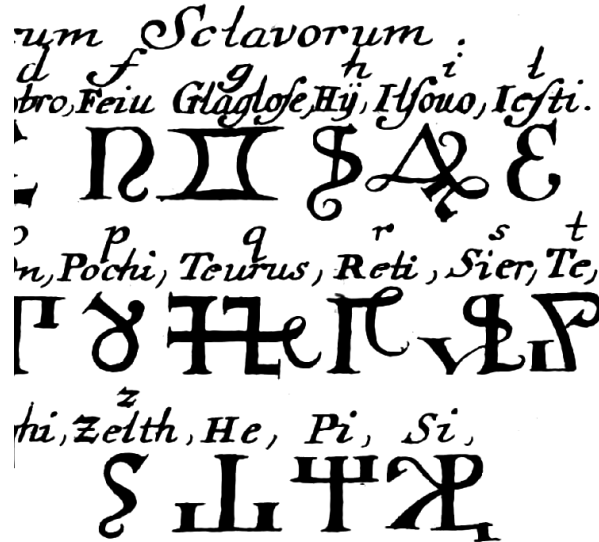


Fig. 5: Gebner, Illyricum Sclavorum (1740)

Sclavonische Alphabet.					
ALPHAB. SCLAV.					
Figur.	Bedeutung.				
P	Ac	a	δ	Pochi-	p
F	Buc	b	H	Theurus	q
N	Cothno	e	R	Reti	r
Z	Dobro	d	S	Sier	s
R	Feiu	f	T	Te	t
G	Glaglose	g	V	Vlo	u
H	Hy	h	X	Xnie	x
I	Ifouo	i	Z	Zanghi	z
J	Jesti	l	S	Zelth	z
M	Mifalre	m	H	He	
N	Nam	n	P	Pi	
O	On	o	S	Si	

Fig. 6: Fritz, Alphabetum Sclavorum (1743)

³ In this book, some of the alphabets are on large-format tables which have not been unfolded during the scanning process.

8. Around the same time, in 1743, **Johann Friedrich Fritz** included the alphabet in his calligraphic manual and collection of alphabets (p. 75), and the same alphabet can again be found in his “Orientalisch- und Occidentalischer Sprachmeister” (Fritz & Schulze 1748, 149). The alphabet is the same as before. – In these books, the Sclavonian Alphabet is printed in one long row as part of a table. To save some space, we will reproduce it here in two rows (see above, fig. 6).

9. A few years later, the well-known French typographer **Pierre Simon Fournier** includes “Esclavon” in the Slavic alphabets in his “Manuel typographique” (1766, table 69). He does not continue the tradition of printing the characters’ names, just the Latin equivalent. This seems to be the first appearance of the Illyrian Slavonic alphabet in France after having been printed in Switzerland, Germany, and England before. In the same year in Italy, **Grubissichio** does *not* mention this alphabet in his book on the origins of the Glagolitic alphabet (“In originem et historiam alphabeti sclavonici glagolitici vulgo hieronymiani...”).

Esclavon.

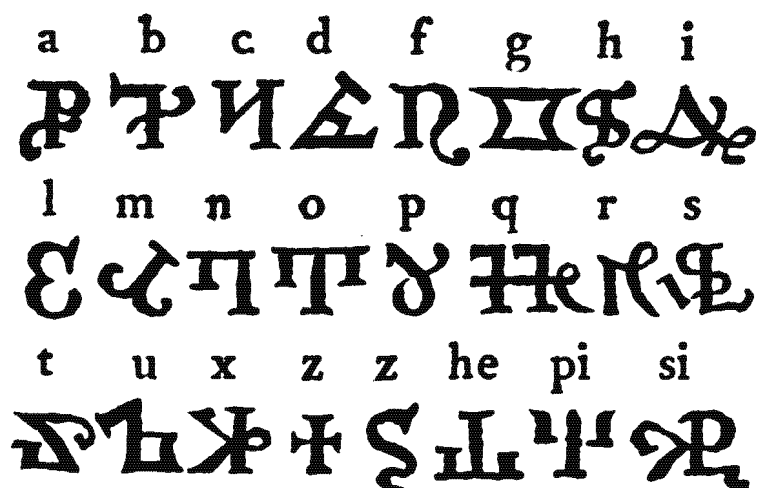


Fig. 7: Fournier, Esclavon (1766)

SCLAVONIAN 1.



Fig. 8: Fry, Sclavonian (1799)

10. Last but not least, in **1799**, the mysterious alphabet shows up in **Edmund Fry**'s "Pantographia", as one of ten samples of Slavic alphabets. He calls it "Sclavonian" and states (p. 267): "Many nations, both in Europe and Asia, speak this language; it is used generally in all the eastern parts of Europe, except Greece, Hungary, and Wallachia; but these nations have a variety of characters. – Fourn. v. 2. p. 226." He is the only one to explicitly name his source but has nothing to contribute to the alphabet in question.

11. Let us sum up our findings: We have a mysterious Slavic alphabet, called mostly "Iliricum Sclavorum", with typographic evidence from the 16th right up to the end of the 18th century. So far, seven books on typography, printing and languages are known to show this alphabet. The oldest specimen was printed in 1549, the last book to show it (as far as we know) was published in 1799. In the 19th century it seems to have been forgotten or brushed aside, at a time when Slavic philology began to emerge and knowledge of Glagolitic and Cyrillic (especially Glagolitic) became more sound, the priority of Glagolitic over Cyrillic was proven, and St. Hieronymus no longer believed to be one of its authors. The alphabet appears in Switzerland first, then travels north to Germany where it is reprinted several times, and from Germany it moves onwards to London, and later to France. There is no evidence for this alphabet in Italy neither from Venice nor from Rome where most printing occurred at the time.

There are some obvious peculiarities in these alphabets which nevertheless do not seem to have been noticed before, so we would like to point them out here:

- In all of these alphabets, the number and shape of the letters are identical, with no variation at all. (The actual letters on the engravings differ slightly.) This is in stark contrast to the figures for Cyrillic and Glagolitic alphabets in the same books in which the characters vary in number and shape during the centuries.
- In all the alphabets the names of the letters are identical, too, except for some slight orthographic variation. (They were not reproduced anymore at the end of the 18th century.) Again, this is not the case with the other two Slavic alphabets. The order of the letters are of the 'Latin' ABC type.
- The name of the alphabet is identical in all sources, too (except for straight translations).

These findings alone are proof enough that there has only ever been exactly one blueprint for this mysterious Slavonic alphabet, the original engraving by Wyss in 1549, which all other authors later copied, taking it for a real alphabet. These later copies reproduced the alphabet very faithfully, but it is obvious that, for 250 years, none of the authors of these copybooks had a "living" alphabet to check his engravings against, that there actually were no texts that could be used to sample these letters from, no speakers to correct anything etc. Whereas in all these typographic books the Glagolitic and the Cyrillic alphabets do exhibit certain changes over time as they changed naturally, this one alphabet seems to be frozen in time, as if it had been photocopied by one author after the other.

What is also very telling is that the alphabet appears "on the periphery" only, so to speak – north of the Alps, away from any Slavic-speaking country. Palatino, publishing about the same time as Wyss in Rome, knows nothing about the mysterious alphabet, neither does Grubissichio. Its later appearance is restricted to Germany, England, and France, while in Italy we only find the "real" Slavic alphabets.

12. If the alphabet in question can indeed be traced back to Urban Wyss and his publication in 1549 in Zurich, then it is worth to have a closer look at the author.

Wyß (alternate spelling: Wyss) was a teacher, calligrapher and type cutter, working in Bern and having his publications printed in Zurich, Switzerland. Although the Wyss were well-known citizens of Bern and their grandchildren live there until this day, it remains unknown exactly when Urban Wyss was born or when he died. It is assumed that he was born around 1530 and had two children.⁴

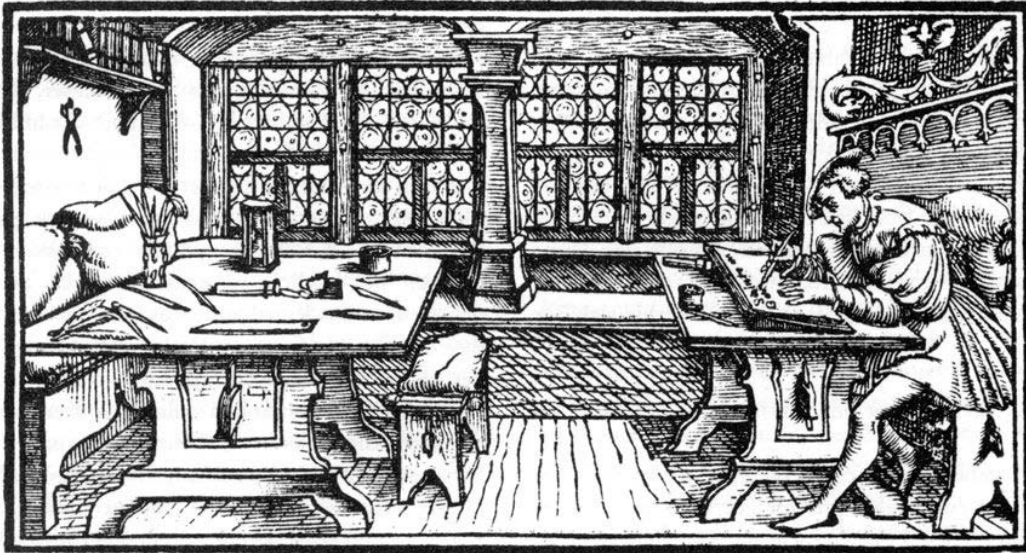


Fig. 9: Urban Wyss (?) at work (1550)

More is known about the influential and widely successful printing house that published his works, Froschauer. These printers published more than a thousand books, mainly in German and Latin. Foreign language editions, among which especially Hebrew could be expected, were rare. At the time when Wyss cut his wooden blocks, this printing house regularly sent someone to Venice, Europe's "capital of printing" at the time, to buy all the latest books.⁵ Thus, it can be assumed that the sources that Wyss had available to himself came from Venice.

It is also worth having a closer look at the other alphabets that Wyss cut for his book. Its appendix contains tables for the following alphabets: *Græcum*, *Hebrai[cum]*, *Indicum*, *Arabum*, *Siriorum*, *Saracenorum*, *Sclavorum*, *Egiptiorum*, and *Caldaicum Antiquum*.

From a typographic point of view, these alphabets all follow the same design and look very similar to each other. In other words, Wyss, working on wood, cut all of these alphabets in a similar vein, not trying to preserve any different designs which he might have seen in his sources. In today's terms, it is a serifed "Roman" design he applied to all alphabets.

⁴ See http://www.bernergeschlechter.ch/humo-gen/family.php?database=humo_&id=F27685&main_person=I80589. The illustration has been taken from his second book (1550).

⁵ See Leu (2004) for more information.

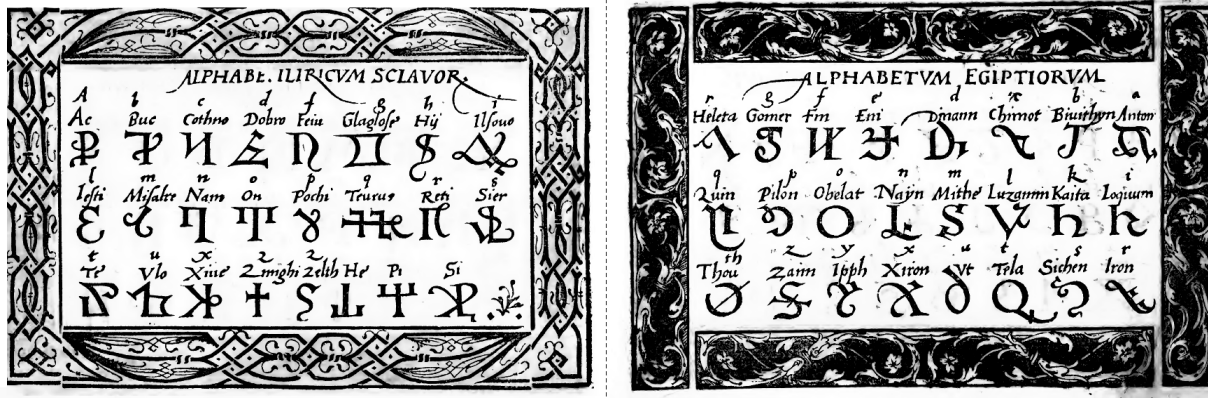


Fig. 10: Two alphabets from Wyss

13. The Latin equivalents and the character names in Wyss' alphabet deserve special attention. These are the Latin letters: a – b – c – d – f – g – h – i – l – m – n – o – p – q – r – s – t – u – x – z – z – Ø – Ø – Ø. They follow the “Latin” order (abcd), not the “Greek” order (abvg). This order has some astonishing defects: there is no < e >, which is such a basic sound and letter, and the < k > is missing, too. It is hard to imagine a Slavic alphabet having neither of these two sounds.

The names of the characters do have similarity to the usual Slavonic names *Az Buki Vedi* etc., but only partly. It is these Slavic names of the character that serve as an indication that we are dealing with a Slavic alphabet in the first place – otherwise one could not even be sure. This is the row of names by itself: *Ac – Buc – Cothno – Dobro – Feiu – Glaglofe – Hij – Ilfouo – Iesti – Misfalre – Nam – On – Pochi (or Pochi) – Teurus – Reti – Sier – Te – Vlo – Xnie – Znnghi – Zelth – He – Pi – Si*. The last letters do not even pretend to have real words as names – they are just syllables. The only names which are correct are *Dobro*, *Nam*, and *On*. Sometimes, certain mis-readings seem to have distorted the names which, however, are at least recognizable⁶: *Ac* ≈ *As/Az*, *Buc* ≈ *Buki/Buk/Bucchi*, *Glaglofe* ≈ *Glagoli*, *Hij* ≈ *I*, *Misfalre* ≈ *Mislite*, *Pochi/Pochi* ≈ *Pokoj*. Other names are a bit more obscure at first glance: *Ilfouo* ≈ *Sfouo/Slovo* or *Ifsche*? *Teurus* ≈ *Tvrdo/Twertto/Terddo*? *Reti* ≈ *rci*? *Znnghi* ≈ *Zemglie/Zemlja*, *Zelth* ≈ *Zelo*? *Cothno* ≈ *Kako* (with *c* = [k])? *Feiu* ≈ *Fert*? *He* ≈ *Hier*? *Vlo* ≈ *Uk*? (Remember that *v* = [u]) *Xnie* ≈ *Xiuitte/Zivete* [*x* stands for the [ž] sound as once can see from the Glagolitic alphabet). Sometimes, the character names and the character itself do seem to match (see *Iesti* and character < E >), but do not match the “l” in the Latin order of letters at all. The < E > is the only character that can immediately be recognized. It is the more astonishing then that this < E > is moved backwards in the alphabet and does not take its usual spot after the < D >. The names *Pi* and *Si* are probably simply *Psi* and *Ksi* distorted, and the name *Pi* is attached to the letter which looks similar to a Greek Psi.

14. Let us now turn to the letters themselves. At first glance, some characters do allow associations with various letters from the Latin or Cyrillic alphabet. We have assembled them in the following figure:

⁶ We are adding some of the names Grubissichio (1766, 45) uses to demonstrate the pronunciation used by Croats, Serbs, and Dalamatians, obviously influenced by Italian conventions, and some names from Duret (1613, 740).

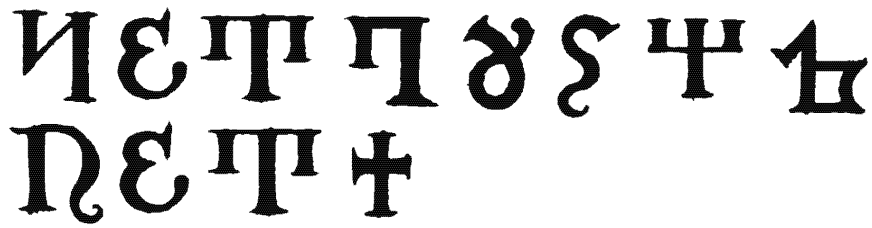


Fig. 11: Similarities to Cyrillic and Latin letters

In this figure, the letters seem similar to a Cyrillic <И>, or <H> resp. <Ц> (in their older forms) or <Ч> (in its more squarish form), to <Е> (resp. Greek epsilon), to <Т> (with long and thick serifs), to <П> (with the left stem shorter, similar to what we find in the Greek alphabet, where often the right stem is shorter) or to a flipped <Г> (again, with a thick serif), to the ligature <Ѫ>, to <С>, to <Ш> (in its older form), to <Ъ> (all in the first row) or to certain Latin letters (second row), the last one being an <I>.

Item aliud authore Cyrillo.

^a Háo A a	^b Búphi B B	^{uu} Viddi K B	^{ga} Glagoglie Г T	^d Dobro H H
^e Iest E E	^{oo} Xiwíta X X	^z Szemglia L Y	ⁱ I i H H	^k Chacco R C
^l Griúdi A λ	^m Mislite M M	ⁿ Náo N H	^o On O o	^p Poccoi Π π
^r Hérzví P p	^s Szlouo C c	^t Térddo H T	^u Húch Ö ö	^f Férth Φ φ
^{ha} Hín X x	^{nulla} Hoth (W w)	^{Schia} Schia H u	^{Pso} Pso Y v	^{Scia} Scia H H
^{Nulla} (B L O)	^{Ia} A	^{Stá} H	^{iú} Y y.	

D.A.
Y6I3

Fig. 12: Alphabetum Illiricum Autore Cyrillo

Because of these superficial similarities, the thought arose that the alphabet is Bosnian Cyrillic⁷. However, we think that this explanation is misleading. Out of the 24 letters, only one third seems somehow related to Cyrillic, but even for these, the order in which they appear in the alphabet seems to be mixed up. We also see that the rows of Latin correspondences (a b c d f g) and the row of letter names are not really connected to the actual characters themselves which are being shown below them. If Wyss had a Serbian / Croatian or Bosnian Cyrillic alphabet on hand, he would have seen something like fig. 12 (from Duret 1613, which is a straight copy from Palatino 1545/1550). Starting from a blueprint like this, would Wyss ever have ended up carving his “Iliricum Sclavorum” alphabet the way he did when most letters were immediately recognizable and comparable to Greek letters? We don’t think so.

15. Our solution is this: we think that the mysterious Slavonic alphabet is simply a Glagolitic alphabet in disguise. To show this, we will take the illustration by de Bry (see above, fig. 3), which has both the Illyrian Slavonic alphabet and a Glagolitic alphabet. Although the Glagolitic one is more a cursive variant, it can be matched very well to the “Illyrian Slavonic” one to demonstrate the similarities. The figure below shows the result of a graphic experiment:



Fig. 13: Matching the Illyrian Slavonic and the Glagolitic alphabet

What we have done here is as follows: We have put the Glagolitic lines directly under the Illyrian Slavonic one, preserving the Latin letters that accompany the Glagolitic ones. Absolutely no rearranging of the letters was necessary, no turning or flipping – except for switching the positions of < n > and < m > in the Glagolitic line. As the Illyrian Slavonic alphabet has fewer letters in it than the Glagolitic one, it is obvious that not all Glagolitic characters can be matched to the Illyrian Slavonic ones. Thus we have *left out* a few of the Glagolitic letters for the rest to match better, and in some cases, especially in the second half of the alphabet, one cannot be completely sure about the best match. Therefore, we show some possible alternate matches in the second Glagolitic line.

⁷ This seems to be the position of Darko Žubrinić (1995), section *Croatian Cyrillic Script*.

Once one is no longer distracted by the “false” names that go along with the Illyrian letters, there are some character matches that are absolutely convincing that we are simply dealing with two variants of the Glagolitic alphabet here. These are the sequence of < v, g, d, ž >, the sequence < l, n, m >, and also, at the end of the alphabet, the “inverted T” and the Cyrillic-looking *shita*-letter. Here, only the arms of the Glagolitic letters have been reduced in length. All in all the match between the Illyrian Slavonic and the Glagolitic alphabet is much better than any approach to interpret the mysterious alphabet as Bosnian Cyrillic.

16. Having offered above the solution that seems obvious from an experienced typographer’s point of view, let us now return to Urban Wyss – supposed that he was the person responsible for the original design.

It seems plausible to assume a situation not unlike this: he got hold of a 16th century Glagolitic alphabet brought from Venice to Zurich, which would have been a Croatian variant, judging especially from the Latin < M > shape. His letter designs (and, of course, his book) show that he was also familiar with the Greek alphabet (see the epsilon), and possibly Cyrillic. He set out to carve letters for this unfamiliar alphabet (Glagolitic) according to the features characteristic for Latin and Greek letters in traditional Roman design (stems, half circles, serifs etc.), and at the same time applying some of his skills in carving swirls etc. for letters. Having no idea which parts of the Glagolitic letters were distinctive and which weren’t, he transformed the Glagolitic letters into fanciful designs that fit the rest of the exotic alphabets that he cut for his book – see above, fig. 8, for a similar approach to the “Egyptian alphabet”. In Zurich at the time, there would have been no one who could have given him advice on how to interpret the Glagolitic letters best – which parts were important and which of his ornamental additions or re-interpretations made them unrecognizable as Glagolitic letters.

17. In the solution shown above, it is of course possible that we have to assume certain additional steps by Urban Wyss. For example, in the sample from the brothers de Bry, the Glagolitic < K > letter stands in its correct position before < l, m, n, o, p, r, s, t >. According to Italian spelling, the [k] sound is written as a Latin < c >. The shape of the Glagolitic letter seems more like a Cyrillic < з >, but in reality it is the Glagolitic < k > in handwritten form. Now when creating the Illyrian Slavonic alphabet, Wyss seems to have rearranged some letters to match the usual Latin order < a, b, c, d >. Judging from the strange name of his third letter, “Cothno”, this design could also represent a Glagolitic < k >, which, due to some confusion between the spelling < c > and the sound [k], became the < c > in the Illyrian alphabet. Note that a real < k > is completely missing!

18. In the present paper, we have offered a solution for the mysterious “Alphabetum Iliricum Sclavorum” that is to be found in typographic and calligraphic manuals from the 16th to the 19th century in North-Western Europe. In our view, it is a Glagolitic alphabet in disguise – cut in wood by a person who was an expert in carving Latin letters and who paired his expertise with his calligraphic imagination to produce letter forms for exotic Glagolitic letters which afterwards could not be recognized as Glagolitic any more. However, due to lack of better knowledge, it has been faithfully reprinted for 250 years – but never anywhere near Slavic-speaking countries. As such, the Illyrian Sclavonian alphabet can be called fictitious or a pseudo-alphabet – but its inspiration has been Glagolitic, not Cyrillic. Although Glagolitic letters have also served cryptographic purposes⁸, there is no reason to believe that in the context of Wyss’ book this should have been the case.

⁸ See Speranskij (1929) for an extensive overview.

Literature

Primary sources

- Johann Theodor and Johann Israel de Bry, *Alphabeta et characteres, iam. inde a creato mvndo ad nostravsq. tempora; apvd omnes omnino Nationes vsurpatj; ex varijs Autoribus accurate depromtj. Artificeose et eleganter in ære effictj, et recens foras dati, per io: Theodorvum et io: Israelem de Bry, Fratres germanos, Ciues Francfordien. Francofordij, Anno MLXCVI. [Frankfurt 1596] – Available online. A German edition was published in the same year under the title: *Alphabet und aller art characteren, so iemals von Anbegin der Welt, bey allen Nationen, in allerlen Sprachen, im Brauch gewesen ausz vielen autoribus mit fleisz zusammen gezogen. Kunstlich in Kupffer gestochen, unnd von Neuwem an Tag geben, durch Joh. Theodorum, und Joh. Israel von Bry, gebruder. Franckfurt, 1596.**
- Richard Daniel: *Daniels Copy-Book: or, A Compendium of the most Usual Hands of England, Netherland, France, Spain, and Italy with the Hebrew, Samaritan, Caldæan, Syrian, Ægyptian, Arabian, Greek, Saxon, Gotick, Craotian [sic!], Slavonian, Muscovian, Armenian, Roman, Florentine, Venetian, Saracen, Æthiopian, and Indian characters; VWith all the Hands now most in Mode and present Use in Christendom, written with a fingular Dexterity, and after a more easie, ready, free and gentle way than hitherto hath been ever practised or known in this kingdom. Together with sundry Portraitsures of Men, Beasts and Birds, in their various Forms and Proportions, naturally Drawn with single Touches, without former Presidents. All very useful for Ingenious Gentlemen, Scholars, Merchants, Travellers, and all sorts of Pen-men. Written and Invented by Rich. Daniel Gent. And Ingraven by Edw. Cocker Philomath. London 1664. – Available online at: <https://archive.org/details/Danieland039ScopyBook>. (This online edition misses p. 50 that shows the Slavic alphabets!)*
- Claude Duret, *Thresor [sic!] de l’Histoire des Langves de cest vnivers. Contenant les Origines, Beautés, Percions, Decadences, Mutations, Changemens, Conuerfions, & Ruines des langes [...] par M. Clavde Dvret Bovrbonnois, Pretident à Moulins. Imprime a Collogny, par Matth. Berjon, pour la fosieté Caldoriene. MDCXIII. [Cologne 1613]. Available online at: https://archive.org/details/fre_b1886963 (pdf from microfiche in black and white) and at <http://www.bvh.univ-tours.fr/Consult/index.asp?numfiche=1058> (second edition, Yverdon 1619, in colour).*
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- Johann Friedrich Fritz & Benjamin Schulze: *Orientalisch- und Occidentalischer Sprachmeister, Welcher nicht allein hundert Alphabete nebst ihrer Aussprache, So bey denen meisten Europäisch- Asiatisch- Africanisch- und Americanischen Völckern und Nationen gebräuchlich find, Auch einigen Tabulis Polyglottis verschiedener Sprachen und Zahlen vor Augen leget, Sondern auch das Gebet des HErrn, In 200 Sprachen und Mund-Arten mit dererselben Characteren und Lesung, nach einer Geographischen Ordnung mitthei-*

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Appendix: In the 63 page Appendix, the title pages and all Slavic alphabets from the sources used in this paper have been assembled in chronological order. All illustrations have been painstakingly cleaned up down to pixel level and their contrast and sharpness has been enhanced.



Bibliographische Angaben / Bibliographical Entry:

Sebastian Kempgen: The Mysterious “Alphabetum Iliricum Sclavorum”. With a 63 page Appendix. Preprint, to appear. University of Bamberg 2015. 14 + 63 pp.

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18



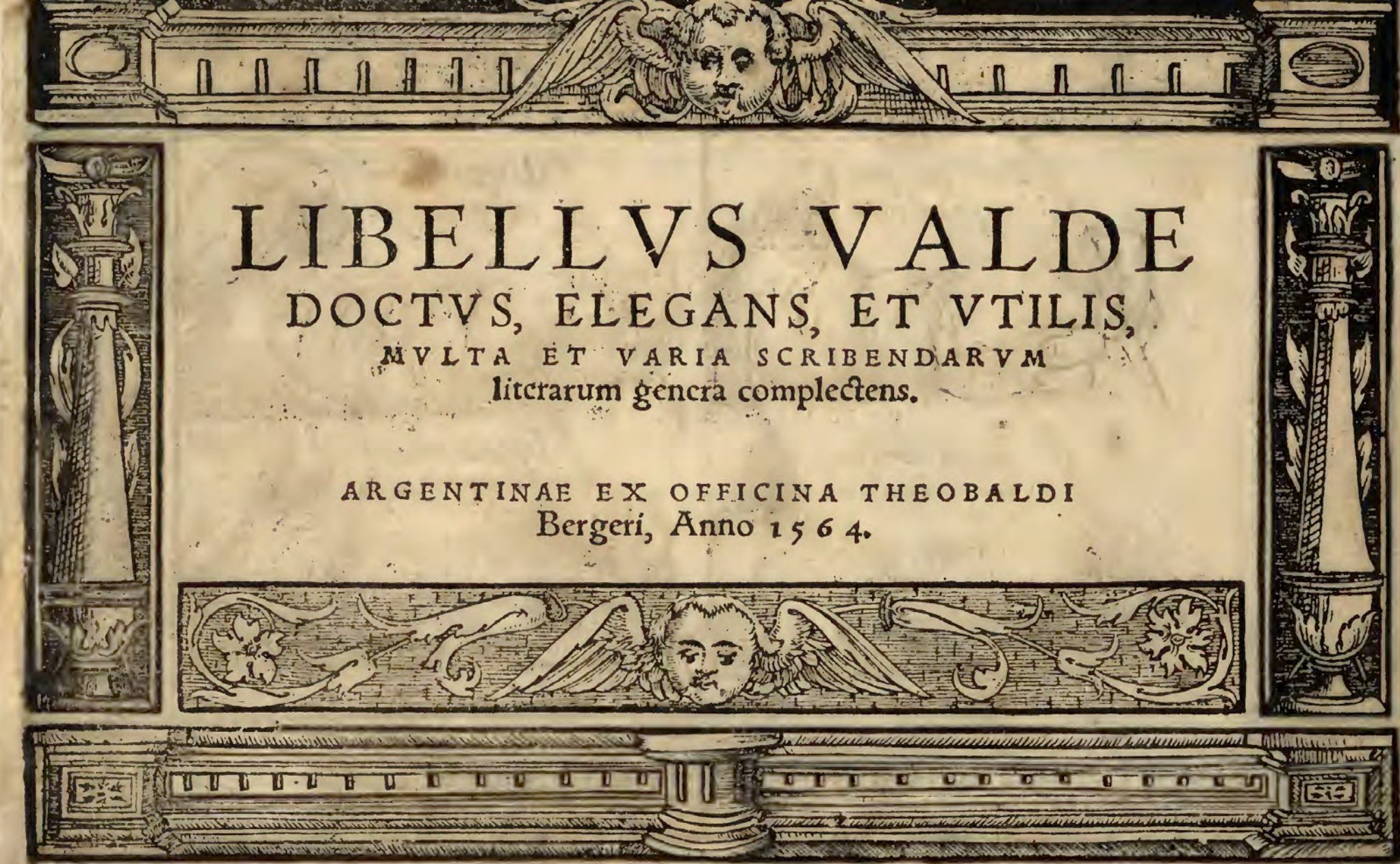
IBELLVS VALDE DOCTVS,
elegans, & utilis, multa & uaria
scribendarum literarum genera complectens.



119

ALPHABE. ILIRICVM SCLAVOR.

^A	^b	^c	^d	^f	^g	^h	ⁱ
Ac	Buc	Cothno	Dobro	Feiu	Glaglosp	Hij	Ilfouo
Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ
^l	^m	ⁿ	^o	^p	^q	^r	^s
Iesti	Misalre	Nam	On	Pochi	Teurus	Reti	Sier
Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ
^t	^u	^x	^z	^z	^{He}	^{Pi}	^{Si}
Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ



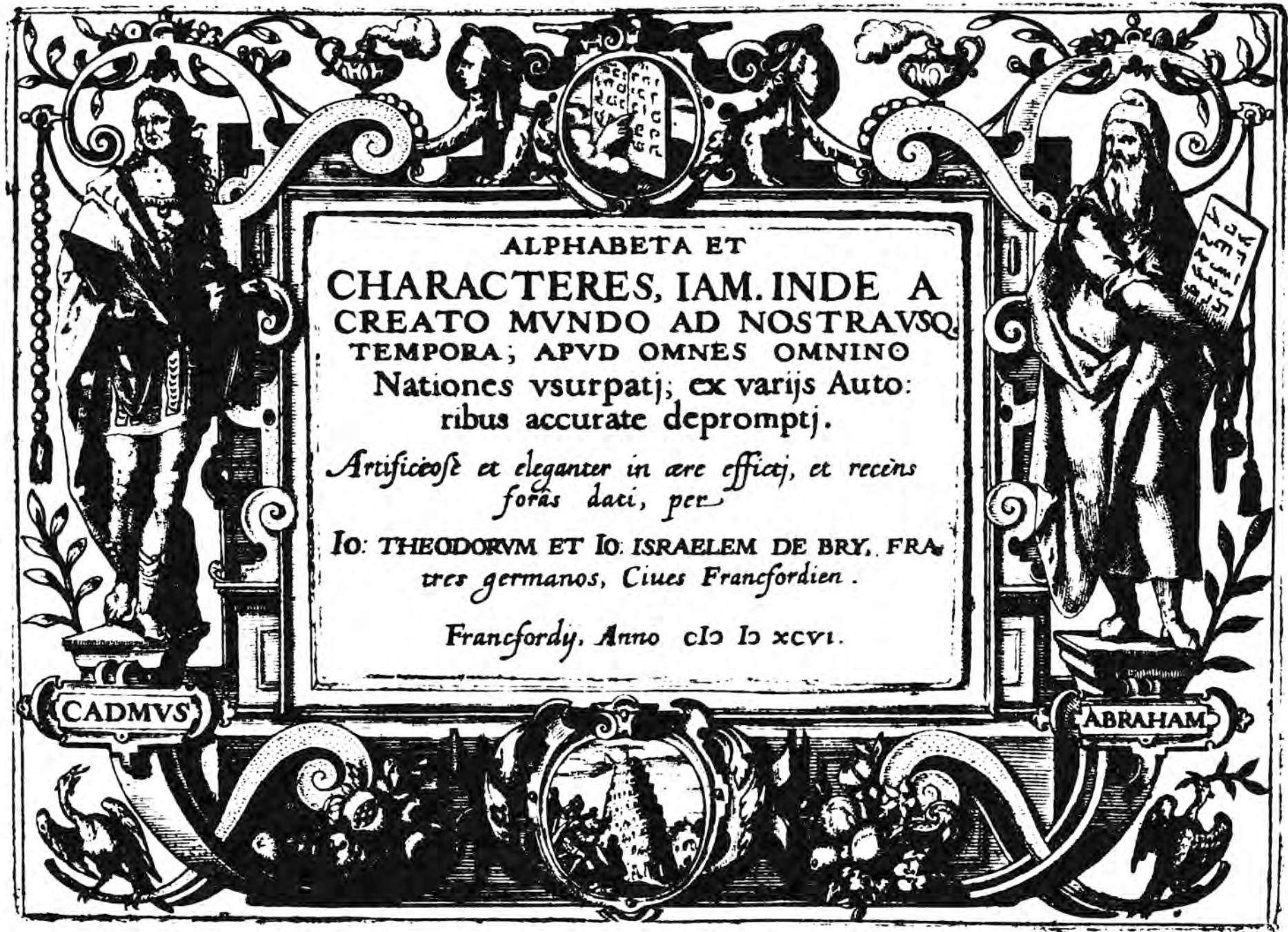
LIBELLVS VALDE
DOCTVS, ELEGANS, ET VTILIS,
MVLTAE ET VARIAE SCRIBENDARVM
literarum genera complectens.

ARGENTINAE EX OFFICINA THEOBALDI
Bergeri, Anno 1564.



ALPHABE. ILIRICVM SCLAVOR.

A	b	c	d	f	g	h	i
Ac	Buc	Cothno	Dobro	Feiu	Glagloſe	Hij	Ilſouo
Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ
l	m	n	o	p	q	r	s
Ieſti	Miſalre	Nam	On	Pochi	Teurus	Reti	Sier
Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ
t	u	x	z	z	He	Pi	Si
Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ



S. HIERONYMVS

Litterarum Illyricarum inuentor.

a	b	u	gh	d	e	sg	sz	sz	is	i	gi	iu	k	l	m	n
ⲁ	ⲃ	Ⲅ	ⲅ	Ⲇ	ⲇ	Ⲉ	ⲉ	Ⲇ	ⲇ	Ⲉ	ⲉ	Ⲇ	ⲇ	Ⲉ	ⲉ	Ⲇ

o	p	r	s	t	u	f'	h	ps	cc	z	od	sc	I	ia	iu
ⲏ	Ⲑ	ⲑ	Ⲓ	ⲓ	Ⲕ	ⲕ	Ⲍ	ⲍ	Ⲏ	ⲏ	Ⲑ	ⲑ	Ⲓ	ⲓ	Ⲕ

S. CYRILLVS

Aliarum Illyricarum litterarū Auc̄tor.

a	b	g	d	e	x	s	z	i	cb	i	k	l	m	n	o
ⲁ	ⲃ	ⲅ	Ⲇ	ⲇ	Ⲉ	ⲉ	Ⲇ	ⲇ	Ⲉ	ⲉ	Ⲇ	ⲇ	Ⲉ	ⲉ	Ⲇ
p	r	s	t	u	f	ch	ps	o	z	cc	sc	x	see		
ⲏ	Ⲑ	ⲑ	Ⲓ	ⲓ	Ⲕ	ⲕ	Ⲍ	ⲍ	Ⲏ	ⲏ	Ⲑ	ⲑ	Ⲓ	ⲓ	Ⲕ

Dij.

ALPHABE: ILIRICVM SCLAVORVM

^a	^b	^c	^d	^f	^g	^h	ⁱ	^l	^m	ⁿ	^o
Ac	Buc	Cothmo	Dobro	Feiu	Glaglose	Hij	Il souo	Icsti	Misalre	Nam	On
Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ
^p	^q	^r	^s	^t	^u	^x	^z	^z	^h	^p	^s
Pocbi	Teurus	Reti	Sier	Te	Vlo	Xnie	Zmngbi	Zelch	He	Pi	Si
Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ

ALPHABETŪ SCLAVOR.

a.	b.	u.	g.	d.	e.	x.	z.	iz.	i.	g.	c.	l.	m.	n.	
Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	
o.	p.	r.	s.	t.	u.	f.	h.	ot.	sc.	ci.	c.	s.	ie.	ia.	iu.
Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ	Ɱ

THRESOR DE L'HISTOIRE DES LANGVES DE CEST VNIVERS.

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Chananeenne,	Abyfine,	Hongroie,	Biaruienne,
Samaritaine,	Grecque,	Polonoüe,	Angloüe,
Chaldaïque,	Armenienne,	Prufienne,	Indienne Orientale,
Syriaque,	Seruiane,	Pomcranienne,	Chinoüe,
Egyptienne,	Efcclaoune,	Lithuanienne,	Japanoüe,
Punique,	Georgiane,	Vualachienne,	Iaiuene,
Arabique,	Iacobite,	Liudnienne,	Indienne Occidentale,
Sarrasine,	Cophite,	Rufienne,	Ouueane nouvelle,
Turquefque,	Hetruienne,	Mofchouitique,	Indienne des Terres neues, &c.
Perfane,	Latine,	Gothique,	
Tartarefque,	Italienne,	Nortmande,	
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Moresque,	Hefpagnole,	Finnoniene,	
Ethiopienne,	Alemande,	Lapponiene,	

PAR M. CLAVDE DVRET BOVRBONNOIS,
Preñident à Moulins.

*Nous auons adioñté DEUX INDICES: L'un des Chapitres; L'autre des principales
matieres de toute ce Threfor.*



IMPRIME A COLOGNY, PAR MATTH. BERJON,
Pour la ſocietè Caldorienne. cId. Idc. XIII.
Auec Priuilege du Roy Tres-Chreñtien.

Langues de cest Vniuers.

733

Alphabetum Tzeruianorum litterae sunt 30.

А	Δ	α	α	As a
В	Г			buchi b
Д	Е			vide v consonans.
Ж	З			glagoia g
Д	Д	д		dobro d
Е	Е	е		iest e
Ж	Ж			exiuit cx.x.
З	З			zielo z
И	И	и		zziemelie zz.tz.
К	К			ix non est litera, sed numerus. 10.
К	К			i i
Л	Л			caco K
М	М			lvvide l
Н	Н			missite m
О	О			nas n
П	П			on o
Р	Р			pocoe p
С	С			reci r
Т	Т			slouo s
У	У			terdo t
Ф	Ф			vsch v vocalis non consonans.
Х	Х			phert ph
Ц	Ц			chi ch
Ч	Ч			od od
Ш	Ш			o in principio & fine tantum.
Щ	Щ			thi th
Ъ	Ъ			ci c crassum , vt proferunt , Florentiai , Tusculanive.
Ѡ	Ѡ			ciarui c
ѡ	ѡ			scha sch.ab Hebrais.
Ѣ	Ѣ			gscha gsch
ѣ	ѣ			hier aspiron est in fine dictionis postconsonantem, vel in medio ad tollendum hiatum.
Ѥ	Ѥ			
ѥ	ѥ			iat ia
Ѧ	Ѧ			ia ia
ѧ	ѧ			iu iu
Ѩ	Ѩ			ie ie
ѩ	ѩ			iest iest

Langues de cest Vniuers.
l'Alphabet Dalmatic, de S. Ierosime.

As a.	Vidi v conson.			vr. vt.	
Ⲡ ⲡ Ⲣ.	Ⲙ	ⲙ	ⲛ	Ⲟ.	
Buchi b. br. bo.	glogoin g.		gd. go.		
Ⲕ ⲕ Ⲍ ⲍ.	Ⲏ	ⲏ	Ⲑ ⲑ.		
dobro d.	iest e.	ecciuit e.	zielo z.		
Ⲓ ⲓ.	Ⲕ ⲕ.	Ⲍ ⲍ.	Ⲏ ⲏ.		
ziena z.	isre ige.	i voyel.	ige i conson.		
Ⲑ ⲑ.	Ⲓ ⲓ.	Ⲕ ⲕ.	Ⲍ ⲍ.		
caoo k ko.	luidi l.	mislit m.	nas n no.		
Ⲏ ⲏ.	Ⲑ ⲑ.	Ⲓ ⲓ.	Ⲕ ⲕ Ⲍ.		
on o.	pocoe p. p. po.		reci r.		
Ⲓ ⲓ Ⲕ.	ⲕ	Ⲍ	ⲍ Ⲏ.		
stouo s.	tendo t. tb. tu.	huch y our.			
ⲕ Ⲍ ⲍ.	Ⲏ ⲏ Ⲑ ⲑ.	Ⲓ.			
phert ph.	chier ch. cho.	oto w.	schia to ou sch.		
Ⲓ ⲓ.	Ⲕ ⲕ.	Ⲍ.	Ⲏ ⲏ.		
ci c oo.	cierph.	scia.	ier.	iet.	ias.
Ⲏ ⲏ.	Ⲑ.	Ⲓ.	Ⲕ ⲕ.	Ⲍ ⲍ.	Ⲏ.

Αααα 2

Histoire de l'Origine des

a Hás 𐌆	b Búchi 𐌇	uu Viddí 𐌈	gama Glaggolic 𐌉	d Dobró 𐌊	e Iéft 𐌋
œ Xiuitte 𐌌	Szélo 𐌍	z Szenglia 𐌎	Isc' 𐌏	i Hij' 𐌐	gie Hie' 𐌑
k Chacob 𐌒	l Gliúdi 𐌓	m Míslite 𐌔	n Nás 𐌕	o On 𐌖	p Poccoí 𐌗
r Hérzi 𐌘	o Slouo 𐌙	t Tévdó 𐌚	u Húch 𐌛	f Férth 𐌜	he Hín 𐌝
Hoth 𐌞	Schid 𐌟	z Szi 𐌠	o Cérf 𐌡	so Sciá 𐌢	Stá 𐌣
		Iér 𐌤	ia Iáth 𐌥	ius Ius 𐌦.	

Langues de cest Vniuers.

Item aliud authore Cyrillo.

^a Háo Α Δ	^β Búphi Β Ε	^υ Viddi Κ Β	^{ga} Glagoglie Γ Τ	^d Dobro Α Π
^e Iest Ε Ε	^z Xiútte Ж X	^z Szengliá Л У	ⁱ Ii Н И	^k Chacco Р С
^l Griúdi Λ λ	^m Mislite М М	ⁿ Náo Н Ѡ	^o On О о	^p Poccoí Π π
^r Hérzvj Р ρ	^s Szlouo С с	^t Térddo Ш Т	^u Húch Ѡ ѡ	^f Férth Ф ф
^{ha} Hír X x	^{nulla} Hoth (Ω ω)	^{Schia} Schia Ѡ ѡ	^{Pso} Pso Υ υ	^{Scia} Scia Ш ш
^{Nulla} (Ѡ ѡ)	^{Ia} Λ	^{Stá} Ψ	^{iú} Υ υ.	

D.A.
1613

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ENGLAND, NETHERLAND, FRANCE, SPAIN, and ITALY,

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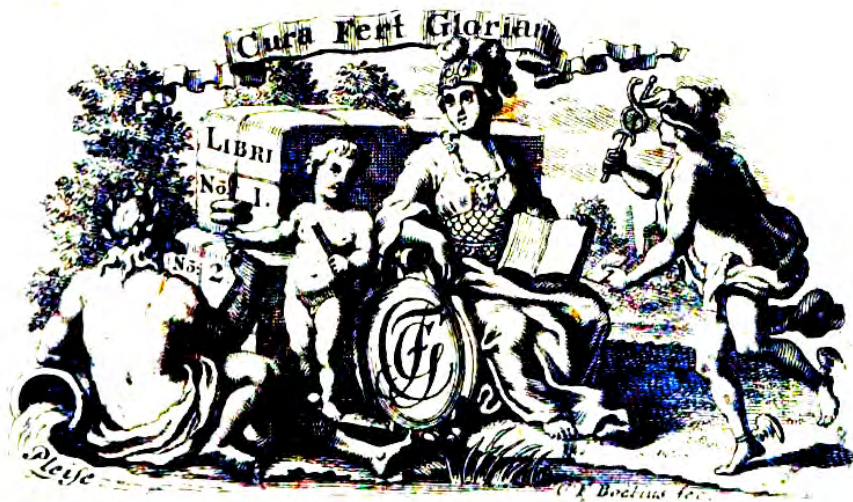
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Collegiatens dafelbst.



Leipzig, bey Christian Friedrich Weßner 1740.

pag. 161.

Aut Gothorum literas invenit.

^{s r p o f g h i k l m}
7 Δ H ◊ W P X I P Λ Y

^{s t u x y z &}

Demaratus ◊ ϣ Ϡ Ω Ϟ Ϸ Λ X.

^{a b c} ◊ M ^{k l m n o p q r s t u} ϣ Ϡ Ω Ϟ Ϸ Λ X ϣ Ϡ Ω Ϟ Ϸ Λ X ϣ Ϡ Ω Ϟ Ϸ Λ X

^{o p q} I Y Z ϣ Ϡ Ω Ϟ Ϸ Λ X

Abetum Saracenorum.

^{A d c b a}
I A. A. A. ϣ i, Delphin, Cati, Bendi, Alemoxi,

II E. E. E. M L G N

III B. B. B. ^{m l k i h} Melatil, Lechini, Karthi, Ioithi, Hetiri,

IV O. O. O. P X 3 N ϣ

V I. I. I. ^{u t s r q} Azototh, Tothin, Salaty, Rati, Inthoath

VI K. K. K. Ϡ U R P H

VII J. J. J. Ϡ U R P H

VIII M. M. M. ^{u d f g h i l} um Sclavorum: bro, Feiu Glaglose, Hy, Ifsouo, Icfsti.

X 7. 7. 7. Ϡ U R P H

XI ϣ Ϡ Ω Ϟ Ϸ Λ X ^{p q r s t} Ϡ U R P H

XII 2. 2. 2. Ϡ U R P H ^z Ϡ U R P H

XIII +. +. +. Ϡ U R P H ^{hi, zelth, He, Pi, Si,} Ϡ U R P H

XIV v. v. v. Ϡ U R P H

XV 8. 8. 8. Ϡ U R P H

Cyrillisch.

Das Cyrillische Alphabet.

Benennung.	Groß.	Klein.	Curr.	Bedeutung.	Zahl.
As	Ѧ	Ѧ	Ѧ	A	1
Boga	Ѣ	Ѣ	Ѣ	B	2
Vidil	Ѥ	Ѥ	Ѥ	V	3
Glagole	Ѧ	Ѧ	Ѧ	G	4
Dobro	Ѩ	Ѩ	Ѩ	D	5
Esti	Ѫ	Ѫ	Ѫ	E	6
Shivite	Ѭ	Ѭ	Ѭ	Sh	7
Selo	Ѯ	Ѯ	Ѯ	S. Z	8
Semla ishe	Ѱ	Ѱ	Ѱ	i	9
j	Ѳ	Ѳ	Ѳ	j	10
Thita	Ѵ	Ѵ	Ѵ	Th	20
Iota	Ѷ	Ѷ	Ѷ	I	30
Kako	Ѹ	Ѹ	Ѹ	K	40
Ludi	Ѻ	Ѻ	Ѻ	L	50
Mislite	Ѽ	Ѽ	Ѽ	M	60
Nash	Ѿ	Ѿ	Ѿ	N	70
Xi	Ѻ	Ѻ	Ѻ	X	80
On	Ѽ	Ѽ	Ѽ	O	90
Pokoi	Ѿ	Ѿ	Ѿ	P	
ÿ.b xónyraæ	Ѻ	Ѻ	Ѻ		

Ⓞ 4

Rezi

Benennung.	Groß.	Klein.	Curr.	Bedeutung.	Zahl.
Rezi	Р	р	Р	R	100
Slovo	С	с	С	S	200
Tèrdo	Т	т	Т	T	300
Uk	Ѹ	ѹ	Ѹ	U	400
Fert	Ф	ф	Ф	Ph	500
Hir	Х	х	Х	Ch	600
Pfi	Ѳ	ѳ	Ѳ	Pf	
Ot	Ѡ	ѡ	Ѡ	O	700
Shzha	Ш	ш	Ш	Shzh	800
Gi	Ѣ	ѣ	Ѣ	C	900
Zherv	Ѥ	ѥ	Ѥ	Zh	1000
Sha	Ш	ш	Ш	Sh	
Jer	Ѣ	ѣ	Ѣ	b	
Jad	Ѥ	ѥ	Ѥ	ji	
Ja	Ѧ	ѧ	Ѧ	ja	
Je	Ѩ	ѩ	Ѩ	je	
jo	Ѫ	ѫ	Ѫ	jo	
ju	Ѭ	ѭ	Ѭ	ju	

Das

Glagolitisch.

Das Glagolitische Alphabet.

Benennung.	Groß.	Klein.	Curr.	Bedeutung.	Zahl.
As				A	1
Boga				B	2
Vidil				V	3
Glagole				G	4
Dobro				D	5
Esti				E	6
Shivite				Sh	7
Selo				S.	8
Semla				Z.	9
ishe				i	10
j				j	20
Iota				I	30
Kako				K	40
Ludi				L	50
Mislite				M	60
Nash				N	70
Ou				O	80
Pokoi				P	90
				Rezi	

Benennung. Groß. Klein. Curr. Bedeutung. Zahl.

Rezi				R	100
Slovo				S	200
Tèrdo				T	300
Uk				U	400
Fert				Ph	500
Hir				Ch	600
Ot				O	700
Shzha				Shzh	800
Ci				C	900
Zherv				Zh	1000
Sha				Sh	
Jer				b	
Jad				ji	
Ju				ju	

Vor diesem hat man sich allein der Glajolitischen Schrift bedienet, bis der gelehrte Primus Eruber die erste Invention gemacht, mit Lateinischen Buchstaben Crainerisch oder Sclavonisch zu schreiben.

Alpha:

Alphabetum Russicum
gedruckt geschrieben

а ААа	af	ХхХх	chir	αααδΑδ	ΧΧ
ВБбО	bucki	Ww	ot	ββδβ	ϞϞ
ВВВВ	Wedi	ЦцЦц	za	ϠϠββββππ	ϠϠϠϠ
ГгГг	glagol	УуУу	tscherrv	ϢϢϢϢ	ϠϠϠϠ
АААа	dobro	ѸѸѸѸ	scha	ϣϣϣϣ	ϠϠϠϠ
ЕεЕε	jest	ШшШш	schtscha	ϤϤϤϤ	ϠϠϠϠ
ЖжЖж	schiwiet	ЩщЩщ	jerl	ϥϥϥϥ	ϠϠϠϠ
Сс-с	sealo	Ъъ-ь	jeri	ϦϦϦϦ	ϠϠϠϠ
Зз	semla	ЫыЫы	kleinjer	ϧϧϧϧ	ϠϠϠϠ
Ии	ische	ЬьЬь	jatgh	ϨϨϨϨ	ϠϠϠϠ
ІіІі	i	ѢѢѢѢ	je	ϩϩϩϩ	ϠϠϠϠ
КкКк	какаи	ѤѤѤѤ	ju	ϫϫϫϫ	ϠϠϠϠ
ЛлЛл	ludi	ѦѦѦѦ	jost	ϬϬϬϬ	ϠϠϠϠ
Ммм	miesleli	ѨѨѨѨ	ja	ϭϭϭϭ	ϠϠϠϠ
НнНн	nasch	ѬѬѬѬ	on	ϮϮϮϮ	ϠϠϠϠ
ОоОо	an	ѮѮѮѮ	ksi	ϯϯϯϯ	ϠϠϠϠ
ПпПп	roczi	ѰѰѰѰ	psi	ϰϰϰϰ	ϠϠϠϠ
РрРр	itci	ѲѲѲѲ	fita	ϱϱϱϱ	ϠϠϠϠ
СсСс	Salwo	ѴѴѴѴ	isiza	ϲϲϲϲ	ϠϠϠϠ
ТтТт	zwerda	ѶѶѶѶ		ϳϳϳϳ	ϠϠϠϠ
УуУу	ik	ѸѸѸѸ		ϴϴϴϴ	ϠϠϠϠ
ѸѸѸѸ	u	ѺѺѺѺ		ϵϵϵϵ	ϠϠϠϠ
ФфФф	fret			϶϶϶϶	ϠϠϠϠ

Wie die Russischen Zahlen ausgesprochen werden.

NUMERI CARDINALI.	NUMERI ORDINALI.
1 Odm	Perwoi (perwóti) der erste
2 Twà	Truggoi der zweyte
3 Tri	Tretie
4 Tsettiri	Tsetwertie
5 Peuth oder Peut	Peuti (peutie)
6 Schéft	Schesti (schestie)
7 Sém	Semi
8 Wósm	Wosmi
9 Têwét	Tewetti
10 Têset	Têsetti
11 Odinnazét, odinnatset	Odinasetti
12 Twanàzet, twanatsset	Twenasetti
13 Trinàzet	Trinatsetti
14 Tsettirinàtset	Schettirinatssetti
15 Peutnàzet	Peutinatsetti
16 Schèstnàzet	Schestinatsetti
17 Semnàzet	Semnatsetti
18 Wósmnàzet	Wosmnatssetti
19 Têwétnàzet	Tewetnatsetti
20 Twàtset	Twatssetti
30 Trizet	Tritsetti
40 Sôrók	Soroki
50 Peutezet	Petetssetti
60 Schestezet	Schestesetti
70 Semtezet	Semtetssetti
80 Wosmtezet	Wosmtesetti
90 Tewenost	Tewenosti
100 Odin sto	Stonosti [1000.]
101 Sto odin	Tischizati, Tischitsati

DAS

Neu eröffnetes
in Hundert Sprachen bestehendes

A. B. C. Buch,

Oder

Gründliche Anweisung,

In welcher

Der zarten Jugend nicht allein in der
Teutsch, Lateinisch, Französisch, Italiäni-
schen, &c. sondern auch zu denen meisten Orientalischen
Sprachen, deren Erkänntniß und Aussprache
in kurzer Zeit zu lernen,
Ein leichter Weg gezeiget wird.



Leipzig, bey Christian Friedrich Gessner, 1743.

Alphabetum Rufficum.

Figur.	Bedeut.	Figur.	Bedeut.	Zahlen.
А ААа	As	ХхХх	Chir	1 Odm
В ВВВ	Bucki	Уу	Ot	2 Twa
ВВВВ	Wedi	ЦцЦц	Za	3 Tri
Г ГГГ	Glagol	УуУу	Tscherv	4 Tsettiri
Д ДДД	Dobro	ШшШш	Scha	5 Peuth. odet Peut
Е ЕЕЕ	Jest	ЩщЩщ	Schtsfscha	6 Schest
Ж Ж-Ж	Schiwict	Ъъ	Jerl	7 Sem
З З-З	Sealo	Ыы	Jeri	8 Wofm
И И	Semla	Ьь	Kleinjer	9 Têwêc
І І І І	Ifche	Ѣ ѣ	Jatgh	10 Têset
К К К К	I	Ѥ ѥ	Je	11 Odinnazset
Л Л Л Л	Kakai	Ѧ ѧ	Ju	12 Twanâzet
М М М М	Ludi	Ѩ ѩ	Jost	13 Trinâzet
Н Н Н Н	Miesleli	Ѭ ѭ	Ja	14 Tsettirinâset
О О О О	Nasch	Ѯ ѯ	On	15 Peutnâzet
П П П П	An	Ѳ ѳ	Ksi	16 Schêstinâzet
Р Р Р Р	Pocai	Ѵ ѵ	Pfi	17 Semnâzet
С С С С	Irci	Ѷ ѷ	Fita	18 Wôsmâzet
Т Т Т Т	Salwo	Ѹ ѹ	Isiza	20 Twâtset
У У У У	Twerda	Ѻ ѻ		30 Trizet
У У У У	Ik	Ѽ ѽ		40 Sôrôk
У У - -	Ur	Ѿ ѿ		50 Peutezet
Ф Ф Ф Ф	Fret	Ѡ ѡ		60 Scheltezet
		Ѣ ѣ		70 Semtezet
		Ѥ ѥ		80 Wofmtezet
		Ѧ ѧ		90 Tewenok
		Ѩ ѩ		100 Odin - flo.

Alphab-

Das Cyrrillische Alphab. t.

Benennung.	Groß.	Klein.	Curr.	Bedeutung.	Zahl.
As	Ѧ	Ѧ	Ѧ	А	1
Boga	Ѣ	Ѣ	Ѣ	В	2
Vidil	Ѥ	Ѥ	Ѥ	Ѥ	
Glagole	Ѧ	Ѧ	Ѧ	Г	3
Dobro	Ѩ	Ѩ	Ѩ	Д	4
Esti	Ѫ	Ѫ	Ѫ	Е	5
Shivite	Ѭ	Ѭ	Ѭ	Ш	6
Selo	Ѯ	Ѯ	Ѯ	Ѯ	
Semla	Ѱ	Ѱ	Ѱ	Ѱ	Z
Ishe	Ѳ	Ѳ	Ѳ	Ѳ	
j	Ѩ	Ѩ	Ѩ	Ѩ	8
Thita	Ѭ	Ѭ	Ѭ	Ѭ	9
Iota	Ѯ	Ѯ	Ѯ	Ѯ	10
Kako	Ѱ	Ѱ	Ѱ	Ѱ	20
Ludi	Ѳ	Ѳ	Ѳ	Ѳ	30
Mislite	Ѵ	Ѵ	Ѵ	Ѵ	40
Nash	Ѷ	Ѷ	Ѷ	Ѷ	50
Xi	Ѹ	Ѹ	Ѹ	Ѹ	60
On	Ѻ	Ѻ	Ѻ	Ѻ	70
Pokoi	Ѽ	Ѽ	Ѽ	Ѽ	80
ÿ. b xónyrae	Ѿ	Ѿ	Ѿ	Ѿ	90

Benenn.

Cyrillisch.

Benennung.	Groß.	Klein.	Curr.	Bedeutung.	Zahl.
Rezi	Р	р	Р	R	100
Slovo	С	с	С	S	200
Terdo	Т	т	Т	T	300
Uk	Ѹ	ѹ	Ѹ	U	400
Fert	Ф	ф	Ф	Ph	500
Hir	Х	х	Х	Ch	600
Psi	Ѳ	ѳ	Ѳ	Pf	
Ot	Ѡ	ѡ	Ѡ	O	700
Shzha	Ѣ	ѣ	Ѣ	Shzh	800
Gi	Ѥ	ѥ	Ѥ	C	900
Zheru	Ѧ	ѧ	Ѧ	Zh	1000
Sha	Ш	ш	Ш	Sh	
Jer	Ѣ	ѣ	Ѣ	b	
Jad	Ѧ	ѧ	Ѧ	ji	
Ja	Ѧ	ѧ	Ѧ	ja	
Je	Ѧ	ѧ	Ѧ	je	
Jo	Ѧ	ѧ	Ѧ	jo	
Ju	Ѧ	ѧ	Ѧ	ju	

Das

Das Glagolitische oder Croatische Alphabet.

Benennung.	Groß.	Klein.	Curr.	Bedeutung.	Zahl.
As				A	1
Boga				B	2
Vidil				V	3
Glagole				G	4
Dobro				D	5
Efti				E	6
Shivite				Sh	7
Selo				-	8
Semla				S. Z.	9
Ishe				i	10
j				j	20
Iota				I	30
Kako				K	40
Ludi				L	50
Mislite				M	60
Nash				N	70
Ou				O	80
Pokoi				P	90

Benenn.

Glagolitisch oder Croatisch

65

Benennung.	Groß.	Klein.	Curr.	Bedeutung.	Zahl.
Rezi				R	100
Slovo				S	200
Tèrdo				T	300
Uk				U	400
Fert				Ph	500
Hir				Ch	600
Ot				O	700
Shzha				Shzh	800
Ci				C	900
Zherv				Zh	1000
Sha				Sh	
Jer				b	
Jad				ji	
Ju				ju	

Vor diesem hat man sich allein der Glagolitischen Schrift bedienet, bis der gelehrte Primus Truber die erste Invention gemacht, mit Lateinischen Buchstaben Crainerisch oder Slavonisch zu schreiben.

Ⓔ

Elem.

Alph. I. Slav. II. Ægypt. III. Gothor. IV. Hetrusc. 75

Fig. I. Venenn. Fig. II. Venenn. Fig. III. Ved. Fig IV. Ved.

Ac	a	Athomus	a	a	a
Buc	b	Biuthyn	b	b	b
Cothno	c	Chinoth	c	c	c
Dobro	d	Dinaim	d	d	d
Feiu	f	Eni	e	e	e
Glaglose	g	Fin	f	f	f
Hy	h	Gomor	g	g	g
Ilfouo	i	Heletha	h	h	h
Jesti	l	Joquum	i	i	i
Misfalre	m	Kayta	k	k	k
Nam	n	Lucanim	l	l	l
On	o	Mithe	m	m	m
Pochi	p	Nayn	n	n	n
Theurus	q	Obelat	o	o	o
Reti	r	Pilon	p	p	p
Sier	s	Quin	q	q	q
Te	t	Iron	r	r	r
Vlo	u	Sichen	s	s	s
Xnie	x	Tela	t	t	t
Zanghi	z	Ut	u	u	u
Zelth	z	Xiron	x	x	x
He		Ipph	y	y	y
Pi		Zain	z	z	z
Si		Thou	th	&	k

Orientalisch = und Occidentalischer
Sprachmeister,

Welcher

nicht allein hundert Alphabete
nebst ihrer Aussprache,

So bey denen meisten

Europäisch = Asiatisch = Africanisch = und
Americanischen Völkern und Nationen
gebräuchlich sind,

Auch einigen Tabulis Polyglottis verschiedener
Sprachen und Zahlen vor Augen leget,

Sondern auch

das Gebet des H. Herrn,

In 200 Sprachen und Mund = Arten
mit dererselben Characteren und Lesung, nach einer
Geographischen Ordnung mittheilet.

Aus glaubwürdigen Auctoribus zusammen getragen, und mit
dazu nöthigen Kupfern versehen.

L e i p z i g,

Zu finden bey Christian Friedrich Gessner.

I 7 4 8.

68 Das Glagolitische oder Croatische Alphabet.

Das Glagolitische oder Croatische Alphabet.

Benennung. Groß. Klein. Curr. Bedeutung.

As				A
Boga				B
Vidil				V
Glagole				G
Dobro				D
Efti				E
Shivite				Sh
Selo				S.
Semla				Z.
Ishe				i
i				j
Iota				I
Kako				K
Ludi				L
Mislite				M
Nash				N
Ou				O
Pokoi				P

Das Glagolitische oder Croatische Alphabet. 69

Benennung. Groß. Klein. Curr. Bedeutung.

Rezi				R
Slovo				S
Tèrdo				T
Uk				U
Fert				Ph
Hir				Ch
Ot				O
Shzha				Shzh
Gi				C
Zherv				Zh
Sha				Sh
Jet				b
Jad				ji
Ju				ju

Vor diesem hat man sich allein der Glagolitischen Schrift bedienet, bis der gelehrte Primus Truber die erste Invention gemacht, mit Lateinischen Buchstaben Crainerisch oder Sclavonisch zu schreiben.

Das Cyrillische Alphabet.

Das Cyrillische Alphabet.

Benennung. Groß. Klein. Curr. Bedeutung.

As	Я	Ѧ	Ѧ	A
Boga	Б	Ѣ	Ѣ	B
Vidit	В	Ѥ	Ѥ	V
Glagole	Г	Ѧ	Ѧ	G
Dobro	Д	Ѩ	Ѩ	D
Esti	Ѥ	Ѥ	Ѥ	E
Shivite	Ѧ	Ѧ	Ѧ	Sh
Selo	С	Ѧ	Ѧ	
Semla	Ѧ	Ѧ	Ѧ	S. Z
Ishe				i
j	Н	Н	Н	j
Thita	Ѧ	Ѧ		Th
Iota	І	І	І	I
Kako	К	К	Ѧ	K
Ludi	Л	Л	Л	L
Mislite	М	М	Ѧ	M
Nash	И	И	И	N
Xi	Ѧ	Ѧ		X
On	О	О	О	O
Pokoi	П	П	П	P
y. bxónyæ	Ѧ			

Das Cyrillische Alphabet.

Benennung. Groß. Klein. Curr. Bedeutung.

Rezi	Р	р	Р	R
Slovo	С	с	С	S
Terdo	Т	т	Ѳ	T
Uk	Ѡ	ѡ	Ѣ	U
Fert	Ф	ф	Ф	Ph
Hir	Х	х	Х	Ch
Pfi	Ѳ	ѳ	Ѵ	Pf
Ot	Ѡ	ѡ	Ѣ	O
Shzha	Ш	ш	Ѫ	Shzh
Gi	Ѣ	ѣ	Ѥ	G
Zherv	Ѥ	ѥ	Ѧ	Zh
Sha	Ш	ш	Ѩ	Sh
Jer	Ѣ	ѣ	Ѥ	b
Jad	Ѥ	ѥ	Ѧ	ji
Ja	Ѧ	ѧ		ja
Je	ѧ	Ѩ		je
Jo	Ѩ	ѩ		jo
Ju	ѩ	Ѫ		ju

Das Gotthische und Sclavonische Alphabet. 149

ALPHAB. GOTHOR.

ALPHAB. SCLAV.

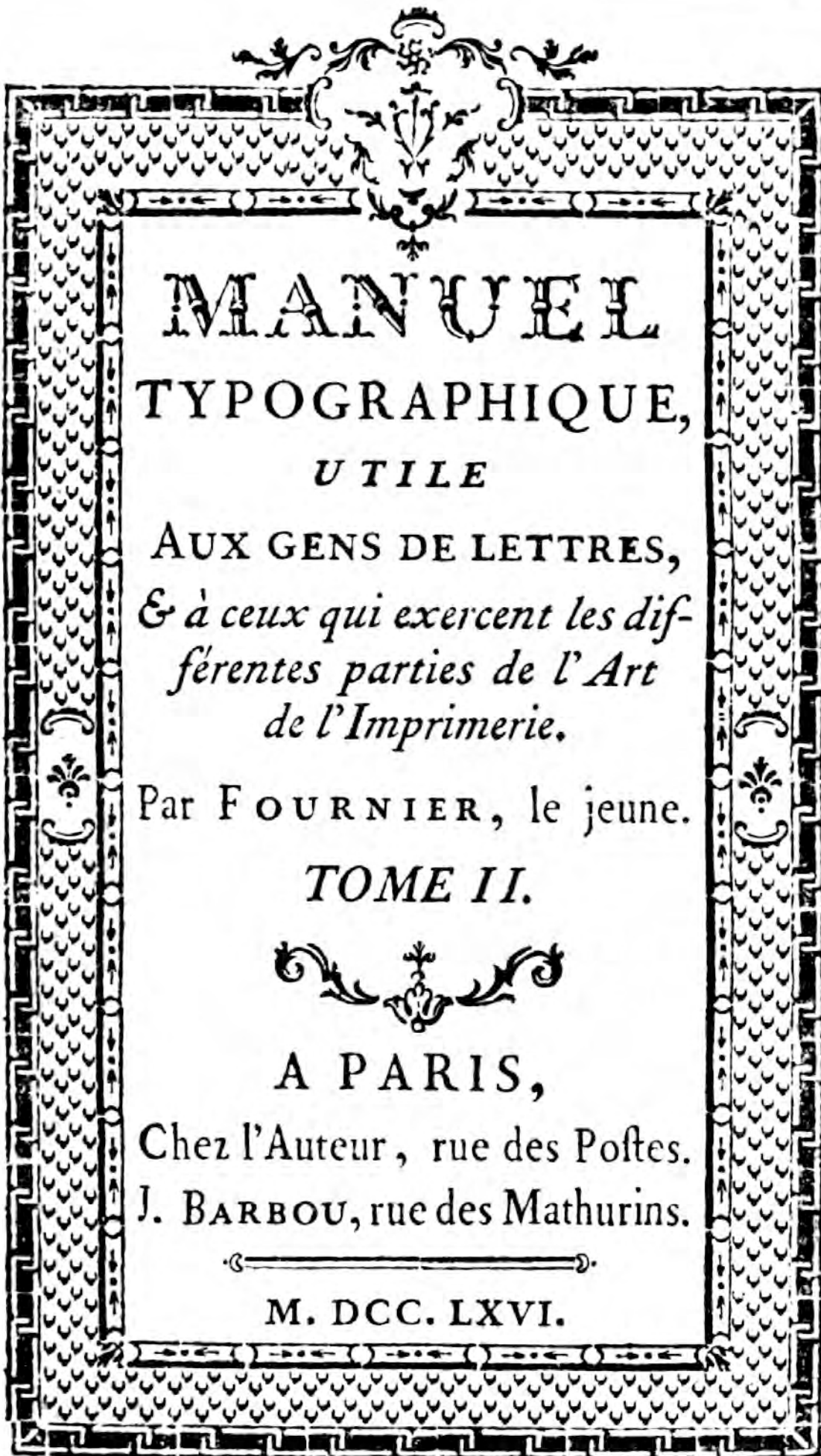
Figur. Bedeutung.

Figur. Bedeutung.

ⱦ	a
Ⱨ	b
ⱨ	c
Ⱪ	d
ⱪ	e
Ⱬ	f
ⱬ	g
Ɑ	h
Ɱ	i
Ɐ	k
Ɒ	l
ⱱ	m
Ⱳ	n
ⱳ	o
ⱴ	p
Ⱶ	q
ⱶ	r
ⱷ	s
ⱸ	t
ⱹ	u
ⱺ	x
ⱻ	y
ⱼ	z
ⱽ	&

ⱦ	Ac	a
Ⱨ	Buc	b
ⱨ	Cothno	e
Ⱪ	Dobro	d
ⱪ	Feiu	f
Ⱬ	Glaglose	g
ⱬ	Hy	h
Ɑ	Ilouo	i
Ɱ	Jesti	l
Ɐ	Misalre	m
Ɒ	Nam	n
ⱱ	On	o
Ⱳ	Pochi	p
ⱳ	Theurus	q
ⱴ	Reti	r
Ⱶ	Sier	s
ⱶ	Te	t
ⱷ	Vlo	u
ⱸ	Xnie	x
ⱹ	Zanghi	z
ⱺ	Zelth	z
ⱻ	He	
ⱼ	Pi	
ⱽ	Si	

Ɀ 3



G R E C S.

223

65

Russe.

a b g d e

А а Ѡ В Г Д Е е

x z dz i y k l m

Ж С З И К Л М

n o p r s t y

Н О П Р С Т П У

f ch cz ts sc ie ui

Ф Х Ч Ш Щ Ъ Ы

i ē xe ks ps th is

Ь Ъ Э Ю Я Ѳ ѳ



224 ALPHABETS

66 Servient, de S. Cyrille.

a	b	v	g	d	e	zh	z
Я	Б	В	Г	Д	Е	Ж	З
z	i	th	i	y	k	l	m
З	И	Ѡ	І	К	Л	М	
n	x	o	p	cc	r	s	t
Н	Ѧ	О	П	С	Р	С	Т
y	w	f	ch	ps	ō	sch	cz
У	Ѧ	Ф	Х	Ѧ	Ѡ	Ѧ	Ѧ
c	sc	e	ē	ya	ye	yo	you
Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ



G R E C S.

225

67

Servien.

a	b	v	g	d	e	x	z
Α	Β	Γ	Δ	Ε	Ζ	Η	Θ

iz	i	k	l	m	n	o	p
Ι	Κ	Λ	Μ	Ν	Ο	Π	Ρ

r	s	t	u	ph	ch	ō
Ρ	Σ	Τ	Υ	Φ	Χ	Ω

th	c	c	sh	sch	gsc	gsh
Θ	Υ	Ψ	Ω	Ϝ	ϝ	Ϟ

h	ia	io	iu	ie	iest
Δ	Ξ	Τ	Γ	Ι	Ε



226

ALPHABETS

68 *Illyrien, de S. Jerôme*

a b v g d e x s

ⲁ ⲃ ⲅ ⲇ ⲉ ⲛ ⲟ

z i i y k l m n

ⲛ ⲛ ⲛ ⲛ ⲛ ⲛ ⲛ

o p r s t u f h

ⲟ ⲡ ⲣ ⲥ Ⲧ Ⲩ Ⲭ Ⲯ

ō ch cz ci sc ye ya yu

ⲟ̄ Ⲙ Ⲛ Ⲟ Ⲡ ⲡ ⲣ

69

Esclavon.

a b c d f g h i

ⲁ ⲃ ⲅ ⲇ ⲉ ⲛ ⲟ

l m n o p q r s

ⲛ ⲛ ⲛ ⲛ ⲛ ⲛ ⲛ

t u x z z he pi si

ⲟ ⲡ ⲣ ⲥ Ⲧ Ⲩ Ⲭ Ⲯ

GRECS.

227

70

Bulgare.

a b v g d e x

Ⲁ Ⲃ Ⲅ Ⲇ Ⲉ Ⲋ Ⲍ

z dz i i k l m n

Ⲏ Ⲑ Ⲓ Ⲕ Ⲗ Ⲙ Ⲛ

o p r s t y f ps

Ⲝ Ⲟ Ⲡ Ⲣ Ⲥ ⲧ ⲩ

sc sch e ia ious p y ot

ⲫ ⲭ ⲯ ⲱ ⲳ ⲵ ⲷ



IN ORIGINEM
ET HISTORIAM
ALPHABETI SCLAVONICI GLAGOLITICI
VULGO HIERONYMIANI,
DISQUISITIO
ANTIQUITATIS POPULORUM SEPTENTRIONALIUM,
REIQUE LITTERARIÆ SCLAVONICÆ,
ET RUNICÆ STUDIO SIS
A CLEMENTE
GRUBISSICHIO
PROPOSITA.



V E N E T I I S ,



M D C C L X V I .

Apud Jo. BAPTISTAM PASQUALI.

SUPERIORUM PERMISSU, ac PRIVILEGIO.

<i>ALPHABETUM</i>			
<i>Glagoliticum.</i>	<i>Runicum.</i>	<i>Græcum.</i>	
ⱁ ⱃ ⱅ ⱇ ex Frisch. †	† X ‡	A	1
ⱉ ⱋ ex Frisch. †	ƿ	ϕ	2
ⱍ	B	B	3
ⱏ V	Y	Γ	4
ⱒ	ⱄ b	Δ	5
ⱔ 3	ε	E	6
ⱖ	* *	X	7
ⱘ ex Orbin. †	† ex Sched. †	Z	
ⱚ	h	S	
ⱜ ⱞ	X H	H	8
Ⱡ ⱡ	III H	I	
†† ex Frisch.			
Ɽ	ƿ	K	9
Ⱨ ⱨ	Λ	Λ	10
ⱪ	M	M	11
ⱬ Ɱ	ƿ † †	N	12
Ɒ ex Frisch. & ex Orbin. †	† ex Sched.	O	13
Ⱳ	Π B	Π	14
ⱴ	R ex Sched.	P	15
ⱶ ex Orbin. †	Ϛ	S	16
ⱸ	†	T	17
ⱺ	U	Υ υ	18

Sebastian Kempgen, Slavic Alphabets

PANTOGRAPHIA;

CONTAINING

ACCURATE COPIES OF ALL THE KNOWN
ALPHABETS IN THE WORLD;

TOGETHER WITH

AN ENGLISH EXPLANATION OF THE PECULIAR
FORCE OR POWER OF EACH LETTER:

TO WHICH ARE ADDED,

SPECIMENS OF ALL WELL-AUTHENTICATED
ORAL LANGUAGES;

FORMING

A COMPREHENSIVE DIGEST OF
PHONOLOGY.



By EDMUND FRY,
LETTER-FOUNDER, TYPE-STREET.



Printed by COOPER and WILSON,
For JOHN and ARTHUR ARCH, Gracechurch-Street;
JOHN WHITE, Fleet-Street; JOHN EDWARDS, Pall-Mall; and
JOHN DEBRETT, Piccadilly.

MDCXCIX.

1799

ANCIENT BRITISH 2.

Ein tad yr hwn wytl yn y nesoedd. Sanctedi-
dier dy enw. Deued dy deyrnas. Bid dy ew-
yllys ar yddaiar, megis y mae yn y nesoed.
Dyros i ni heddyw ein bara beunyddiol, amad
deu i ni ein dyledion, fel a maddeuwn ni in
dyledwgr. Ac nac arwain ni i brofe digaeth.
Eithr gwared ni rhag drwg. Amen.

BULGARIAN.

							
a	b	v	g	d	e	x	z
							
dz	i	k	l	m	n	o	p
							
r	s	t	y	f	ps	sch	ia

BULLANTIC.

					
A	B	C	D	E	F
					
G	H	I	K	L	M
					
N	O	P	Q	R	S

ANCIENT BRITISH 2.

The Lord's Prayer, given as more modern than the former.

Wilk. Ess. p. 435.

BULGARIAN.

Bulgaria is a province of Turkey; the character favors much of the Illyrian, (Fourn. v. 2. p. 275,) but the dialect is Sclavonian.

BULLANTIC.

Capital ornamented letters in use for the dispatch of the Apostolic Bulls.

Fourn. v. 2. p. 269.

CORNISH.

Ny taz ez yn neau. Bonegas yw tha hanaw.
Tha Gwlakath doaz. Tha bonogath bogweez
en nore pocoragen neau. Roe thenyen dyth-
ma gon dyth bara givians. Ny gan rabn wee-
ry cara ny givians mens. O cabin ledia ny
nara idn tentation. Buz dilver ny thart doeg.
Amen.

CROATIAN.

Ozhe nash ishe efina nebesih. Svetise jme tu-
oe. Pridi cesa rastvo tvuoe. Budi volia tvoja
Jako na niebesih j tako nasemlij. Hlib nash
usag danni dai nam danas. Jodpusti nam dlgi
nashe. Jaco she imi odpushzhamo dishnikom
nashim. Ine isbavi nas od nepriasni. Dais ba-
vi nas od sla.

DALMATIAN 1.

							
a	b	v	g	d	e	x	z
							
tz	i	i	y	k	l	m	n
							
o	p	r	s	t	u	ph	ch

CORNISH.

The Lord's Prayer.

Orat. Dom. p. 52.

CROATIAN.

The Lord's Prayer.

Wilk. Ess. p. 435.

The character used by the Croats is the same as the ILLYRIAN 1, which see.

The languages of this people, the DALMATIANS, ILLYRIANS, SCLAVONS, &c., situated in this part of Europe, are pronounced much like that of Italy.

DALMATIAN 1.

This character is said to have been invented by St. Jerome. It is very difficult to pronounce, yet many missals, and the breviary from the Latin; and even the Old and New Testaments, have been translated into it from the Hebrew and Greek.

Duret, p. 738.

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ICELANDIC 2.

Gret ylgur Ragnvald rytto
Rom-stamir haukar fromast
Kund Lodbrokar; kiendo
Kuillinda valir illra:
Kuóldrido klarar hreldost
Kueid ari már fast reidar
Tijd fiello tar af giodi
Tafnlausir æpto hrafnar.

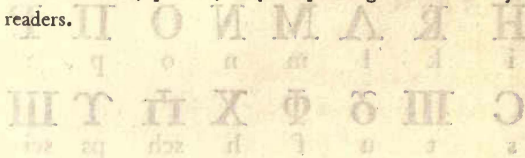
Thuarr og vid theingils dauda
Thydur morg brád, i hijdi
Skreidast thui bersi skiædur
Skiott marti gráds, of otta:
Ox ódum falu faxa
Frar miog or leiptri tara
Huarma bekkur ad hrockin
Hraut gron a baudar nauti.

ILLYRIAN 1.

𐌆	𐌇	𐌈	𐌉	𐌊	𐌋	𐌌	𐌍
a	b	v	g	d	e	x	s
𐌎	𐌏	𐌐	𐌑	𐌒	𐌓	𐌔	𐌕
z	i	i	y	k	l	m	n
𐌖	𐌗	𐌘	𐌙	𐌚	𐌛	𐌜	𐌝
o	p	r	s	t	u	f	h

ICELANDIC 2.

This island having been celebrated for great poets, the annexed stanzas which I have taken from Van Troil's letters on Iceland, p. 215, may be pleasing to some of my readers.



ICELANDIC



ILLYRIAN 1.

John Baptist Palatin asserts that the Illyrians have two alphabets: the provinces on the eastern side used that which most resembled the Greek, said to have been invented by St. Cyril; those on the west, that of St. Jerom, who is reported to be the author of the annexed; but Aventinus, in the fourth book of his annals, says, that about the time of Christ, a certain person named Methodius, a bishop and native of Illyrium, invented this alphabet; and translated the holy scriptures into it, persuading the people to discontinue the use of the Latin, and the ceremonies of the Roman church. See CROATIAN.

Duret, p. 741.

ILLYRIAN 2.

Δ	Б	К	Г	Д	Е	Ж	Л
a	b	v	g	d	e	x	z
Н	К	Л	М	Н	О	П	Р
i	k	l	m	n	o	p	r
С	Т	У	Ф	Х	Ш	Ц	Щ
s	t	u	f	h	sch	ps	sci

INDIAN 1.

⊕	⊖	⊗	⊘	⊙	⊚	⊛	⊜
hh	z	v	h	d	g	b	a
∇	⊕	⊗	⊘	⊙	⊚	⊛	⊜
aa	s	n	m	l	k	i	th
	⊘	⊙	⊚	⊛	⊜	⊝	
	t	sc	r	q	ts	p	

INDIAN 2.

Н	Б	Г	Д	Е	Ж	З	И
a	b	g	d	h	v	z	hh
Щ	Ц	Ч	Л	М	Н	С	АА
th	i	k	l	m	n	s	aa
	⊕	⊗	⊘	⊙	⊚	⊛	
	p	tz	q	r	sc	t	

ILLYRIAN 2.

This alphabet is asserted by Palatin, to have been invented by St. Cyril; it is called Sclavonic, and has much affinity to the Russian.

Duret, p. 738.

INDIAN 1.

Nubian. This is thought to have been the original true character of the Abyssinians, but there is some doubt respecting it.

Duret, p. 383.

Le Clabart, p. 614, says, it was taken from the Grimani library at Venice, and brought to Rome in the time of Sixtus IV. in 1482.

INDIAN 2.

Modern travellers (1619) inform us, that the oriental Indians, the Chinese, Japonese, &c. form their letters upon this model, writing from top to bottom. Jerome Osorius, book 2 of his history of Portugal, says, the Indians use neither paper nor parchment, but mark with a pointed tool upon the leaves of the wild palm, and that they have very ancient books composed in this manner.

Duret, p. 884.

RUSSIAN 1.

Аа Бб Вв Гг Дд Ее Жж Ss
a b v g d e j z

Зз Ии Іі Кк Лл Мм Нн Оо
z i i k l m n o

Пп Рр Сс Шш Уу Фф Хх Цц
p r s t u ph ch tz

Чч Шш Щщ Ъь Ыы Ьь Ъь Ээ
ch sch schtsch yerr yerì yer yat é

Юю Яя Ѡѡ Уу

yu ya th ischitza

RUSSIAN 2.

Опче нашъ, иже еси на небесѣхъ, да свѣпшисѣ имя швое, да прїидешъ царшвїе швое, да будешъ воля швоя, яко на небеси и на земли. Хлѣбъ нашъ насущнїи даждъ намъ днесъ. И оспави намъ долги наша, якоже и мы оспавляемъ должникомъ нашимъ. И ни введи насъ во искушенїе, но избави опъ лукаваго. Яко швое еспъ царшво и

RUSSIAN 1.

The annexed characters were cut at the Letter-Foundry in Type-Street, from alphabets in the *Vocabularia totius orbis Linguarum comparativa*, collected and published by command of the late Empress of Russia, in 2 vols. 4to.

RUSSIAN 2.

The Lord's Prayer, as used at the present day in the public service of the church in Russia.

A P P E N D I X.

MONKS.

Яа Bb Cc Dd Ee Ff Gg Hh
 It Kk Ll Mm Nn Oo Pp Qq
 Rr Ss Tt Uu Xx Yy Zz

SCLAVONIAN.

Δ	Б	В	Г	Д	Е	Ж	З	З
a	b	v	g	d	e	j	z	z
И	И	К	Л	М	Н	О	П	Р
i	i	k	l	m	n	o	p	r
С	Т	У	Ф	Х	Ц	Ч	Ш	Щ
s	t	u	ph	ch	tz	ch	sch	tsch
Ъ	І	І	І	Е	Ю	Ѳ	Ѳ	Ѳ
ier	ieri	ieer	iat	é	yu	ya	th	isch

REJANG I.

⤴	⤴	⤴	⤴	⤴	⤴	⤴	⤴
ka	ga	nga	ta	da	na	pa	ba
⤴	⤴	⤴	⤴	⤴	⤴	⤴	⤴
ma	cha	ja	nia	sa	ra	la	eea
⤴	⤴	⤴	⤴	⤴	⤴	⤴	⤴
ooa	hha	mba	ngga	nda	nja	a	

MONKS.

This alphabet was copied from the original paper, which was sent to the late Edward Cave, and is inserted in the Gentleman's Magazine for 1753, p. 170; which paper was given to me by my friend J. Nichols, F. A. S. the present proprietor of that valuable publication.

The alphabet is called *Novissima Monachales*.

SCLAVONIAN.

Or ancient Russian; taken from the Encyc. Franc. pl. X.

It was omitted by accident from it's proper place in the work.

REJANG 1.

Another alphabet of one of the principal internal languages used in the island of Sumatra. Of the two figures at the end of the alphabet, the first is the mark of commencement, and the latter of pause.

Marsden, p. 168.

SCHWABACHER.

So named from the town of Schwabach in Franconia, where it was invented about the year 1500, and was at one time much in use in Germany.

Fourn. v. 2. p. 267.

SCLAVONIAN 1.

Many nations, both in Europe and Asia, speak this language; it is used generally in all the eastern parts of Europe, except Greece, Hungary, and Wallachia; but these nations have a variety of characters.

Fourn. v. 2. p. 226.

SCLAVONIAN 2.

The Lord's Prayer.

Wilk. Ess. p. 435.

Orat. Dom. p. 24.

SERVIAN 1.

А	В	Г	Д	Е	Ж	З
a	b	v	g	d	e	x
Ѧ	Ѣ	Ѧ	Л	М	Н	О
tz	ix	k	l	m	n	o
Р	І	Т	У	Ф	Х	Ѧ
r	s	t	u	ph	ch	od
						Ѧ
						th

SERVIAN 2.

А	В	Г	Д	Е	Ж	З	И
a	b	g	b	e	x	z	iz
Ѧ	К	К	Л	М	Н	О	П
ix	j	c	l	m	n	o	p
Р	І	Т	Ф	Х	Ѧ	Ѧ	Ѧ
r	s	t	v	ch	o	th	sch

SERVIAN 3.

А	Б	В	Г	Д	Е	Ж	З
a	b	v	g	d	e	ch	z
Ѧ	Н	Ѧ	Ѧ	Ѧ	К	Л	М
z	i	td	i	y	k	l	m
Н	Ѧ	О	П	Р	Ѧ	Т	У
n	x	ö	p	r	s	t	u
Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ	Ѧ
v	f	h	ps	ō	sct	cz	c

SERVIAN 1. and 2.

These are the characters used in the most eastern parts of Europe, and are said to have been invented by St. Jerome.

Duret, p. 733.

[Faint, illegible text in a Slavic script, likely a sample of the Servian 1 and 2 alphabets.]

<i>[Symbol]</i>	<i>[Symbol]</i>	<i>[Symbol]</i>	<i>[Symbol]</i>	<i>[Symbol]</i>	<i>[Symbol]</i>	<i>[Symbol]</i>	<i>[Symbol]</i>
ko	ki	ka	ko	ki	ka	ko	ki
<i>[Symbol]</i>	<i>[Symbol]</i>	<i>[Symbol]</i>	<i>[Symbol]</i>	<i>[Symbol]</i>	<i>[Symbol]</i>	<i>[Symbol]</i>	<i>[Symbol]</i>
do	di	da	do	di	da	do	di
<i>[Symbol]</i>	<i>[Symbol]</i>	<i>[Symbol]</i>	<i>[Symbol]</i>	<i>[Symbol]</i>	<i>[Symbol]</i>	<i>[Symbol]</i>	<i>[Symbol]</i>
to	ti	ta	to	ti	ta	to	ti

SERVIAN 3.

This alphabet is attributed to St. Cyrillus, and, like the above, is used in the eastern parts of Europe. It was invented about the year 700.

Fourn. v. 2. p. 275.

Encyc. Franc. pl. XI.

[Faint, illegible text in a Slavic script, likely a sample of the Servian 3 alphabet.]