

*Sebastian Kempgen: The Mysterious Illyrian Slavic Alphabet*

ALPHABET: ILIRICVM SCLAVORVM

<sup>a</sup>	<sup>b</sup>	<sup>c</sup>	<sup>d</sup>	<sup>f</sup>	<sup>g</sup>	<sup>h</sup>	<sup>i</sup>	<sup>l</sup>	<sup>m</sup>	<sup>n</sup>	<sup>o</sup>
Ac	Buc	Cothno	Dobro	Feiu	Glaglose	Hij	Il souo	Iesti	Misalre	Nam	On
Ⓐ	Ⓑ	Ⓒ	Ⓓ	Ⓔ	Ⓕ	Ⓖ	Ⓗ	Ⓙ	Ⓚ	Ⓛ	Ⓜ
<sup>p</sup>	<sup>q</sup>	<sup>r</sup>	<sup>s</sup>	<sup>t</sup>	<sup>u</sup>	<sup>x</sup>	<sup>z</sup>	<sup>z</sup>			
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 unknown<sup>1</sup>, 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.

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<sup>1</sup> 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.

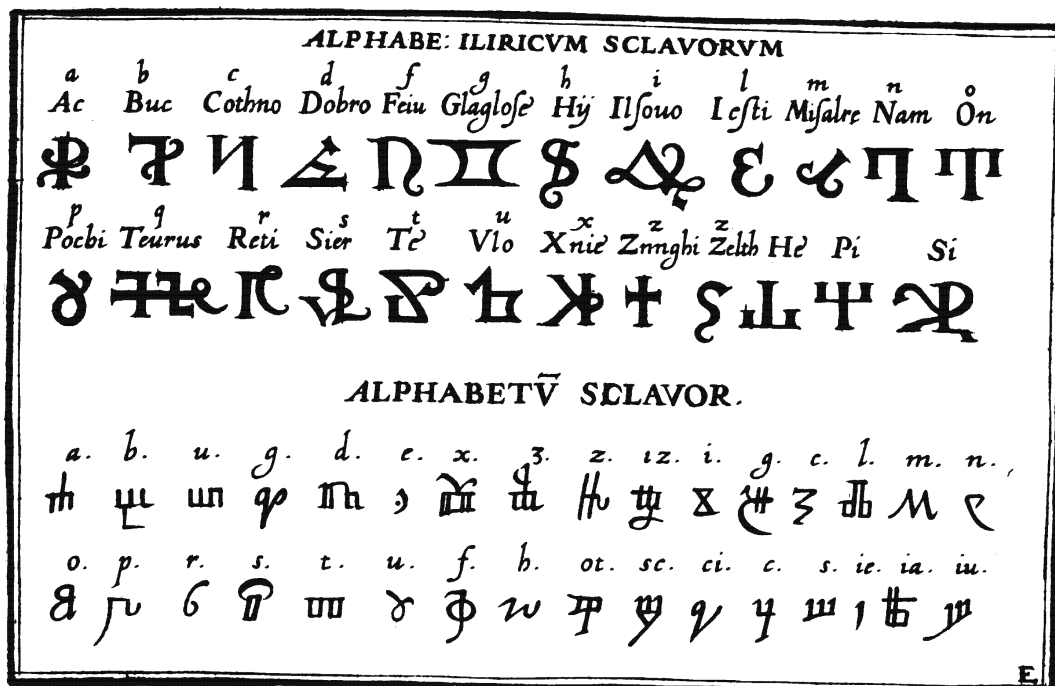


Fig. 3: de Bry, Alphabetum Iliricum Sclavorum (1596)

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)<sup>2</sup>. Again, the alphabet is the same as before. By now, the alphabet had travelled north from Zurich to Frankfurt, and from there to London.

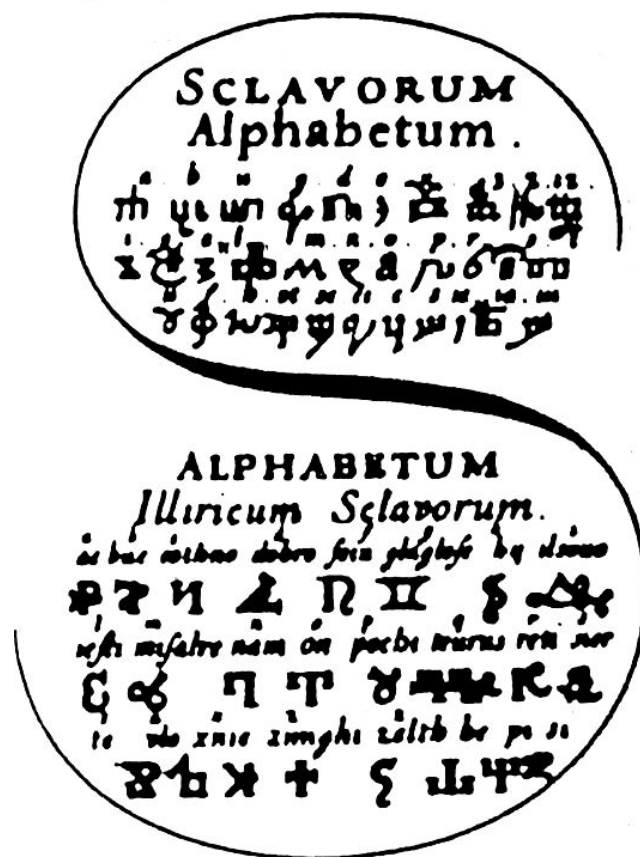


Fig. 4: Daniel’s Alphabetum Illiricum Sclavorum (1664)

<sup>2</sup> 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 process<sup>3</sup> 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).

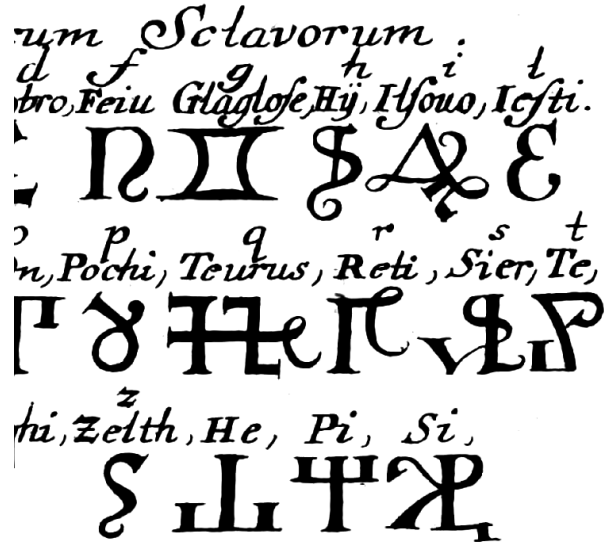


Fig. 5: Gebner, Illyricum Sclavorum (1740)

**Sclavonische Alphabet.**  
**ALPHAB. SCLAV.**

Figur.	Bedeutung.				
Ɑ	Ac	a	Ɱ	Pochi-	p
Ɱ	Buc	b	Ɐ	Theurus	q
Ɐ	Cothno	e	Ɒ	Reti	r
Ɒ	Dobro	d	ⱱ	Sier	s
ⱱ	Feiu	f	Ⱳ	Te	t
Ⱳ	Glaglose	g	ⱳ	Vlo	u
ⱳ	Hy	h	ⱴ	Xnie	x
ⱴ	Ilfouo	i	Ⱶ	Zanghi	z
Ⱶ	Jesti	l	ⱶ	Zelth	z
ⱶ	Mifalre	m	ⱷ	He	
ⱷ	Nam	n	ⱸ	Pi	
ⱸ	On	o	ⱹ	Si	

Fig. 6: Fritz, Alphabetum Sclavorum (1743)

<sup>3</sup> 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.*

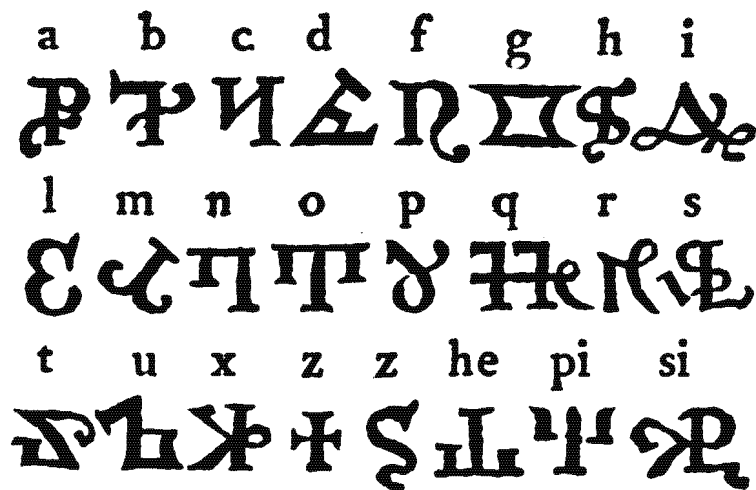


Fig. 7: Fournier, Esclavon (1766)

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 16<sup>th</sup> right up to the end of the 18<sup>th</sup> 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 19<sup>th</sup> 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:

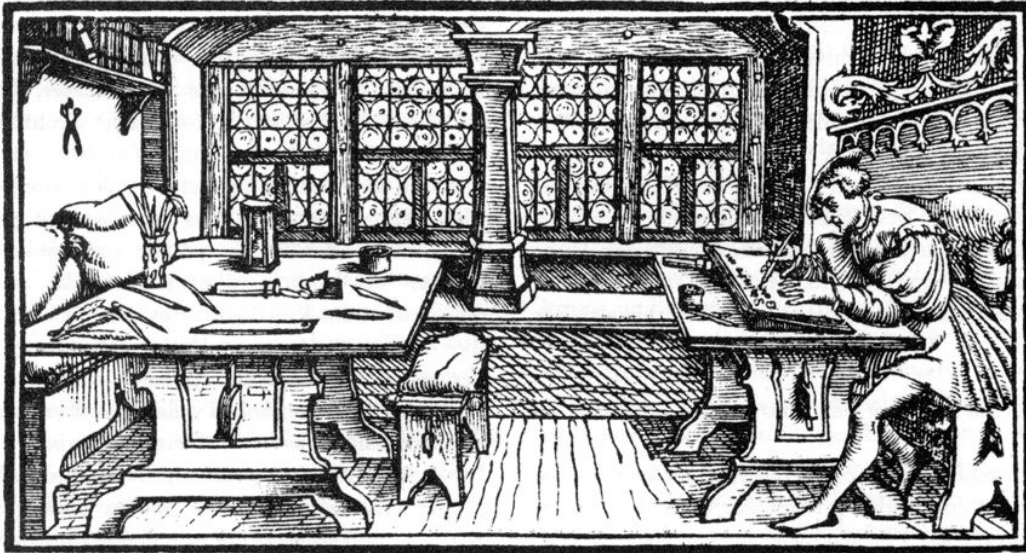
- In all of these alphabets, the number and shape of the letters are identical, with no variation at all. (The actual letters on the engravings differ slightly.) This is in stark contrast to the figures for Cyrillic and Glagolitic alphabets in the same books in which the characters vary in number and 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 18<sup>th</sup> 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.<sup>4</sup>



**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.<sup>5</sup> 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.

<sup>4</sup> See [http://www.bernergeschlechter.ch/humo-gen/family.php?database=humo\\_&id=F27685&main\\_person=I80589](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).

<sup>5</sup> See Leu (2004) for more information.



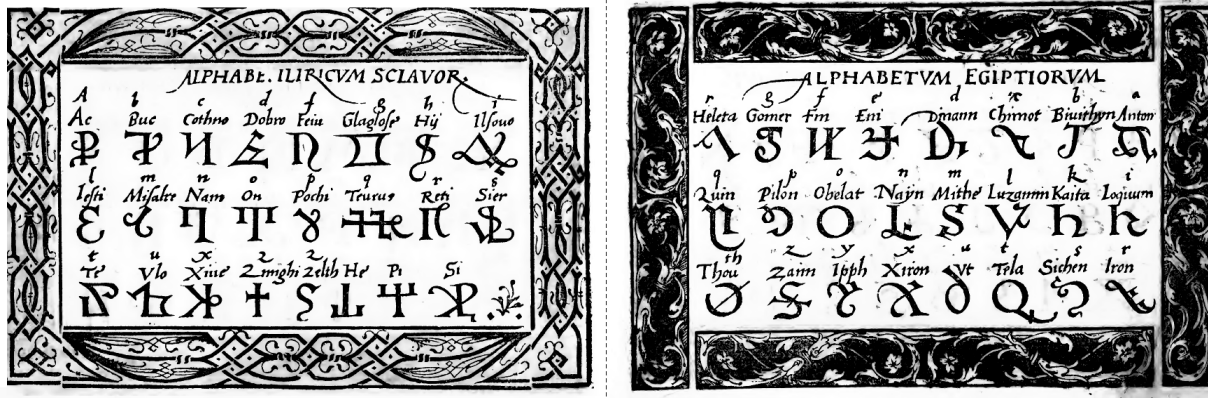


Fig. 10: Two alphabets from Wyss

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 – Iefti – Mifalre – 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 recognizable<sup>6</sup>: *Ac* ≈ *As/Az*, *Buc* ≈ *Buki/Buk/Bucchi*, *Glaglofe* ≈ *Glagoli*, *Hij* ≈ *I*, *Mifalre* ≈ *Mislite*, *Pochi/Pochi* ≈ *Pokoj*. Other names are a bit more obscure at first glance: *Ilfouo* ≈ *Sfouo/Slovo* or *Ifche*? *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:

<sup>6</sup> 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).

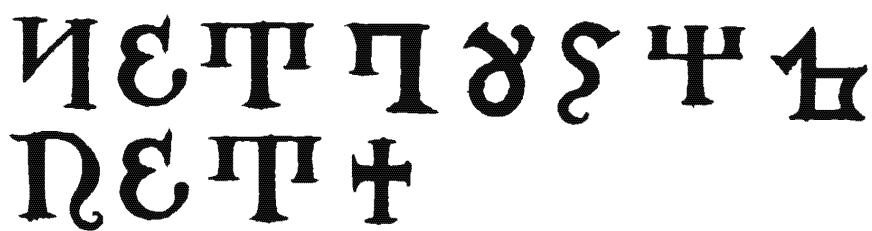


Fig. 11: Similarities to Cyrillic and Latin letters

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 <ѿ>, to <S>, to <Ц> (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.*

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

D.A.  
Y6T3

Fig. 12: Alphabetum Illiricum Autore Cyrillo

Because of these superficial similarities, the thought arose that the alphabet is Bosnian Cyrillic<sup>7</sup>. 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.

<sup>7</sup> 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 16<sup>th</sup> 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 16<sup>th</sup> to the 19<sup>th</sup> 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 purposes<sup>8</sup>, there is no reason to believe that in the context of Wyss’ book this should have been the case.

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<sup>8</sup> 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.**
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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.



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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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February 2015, preprint, v. 1.00

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

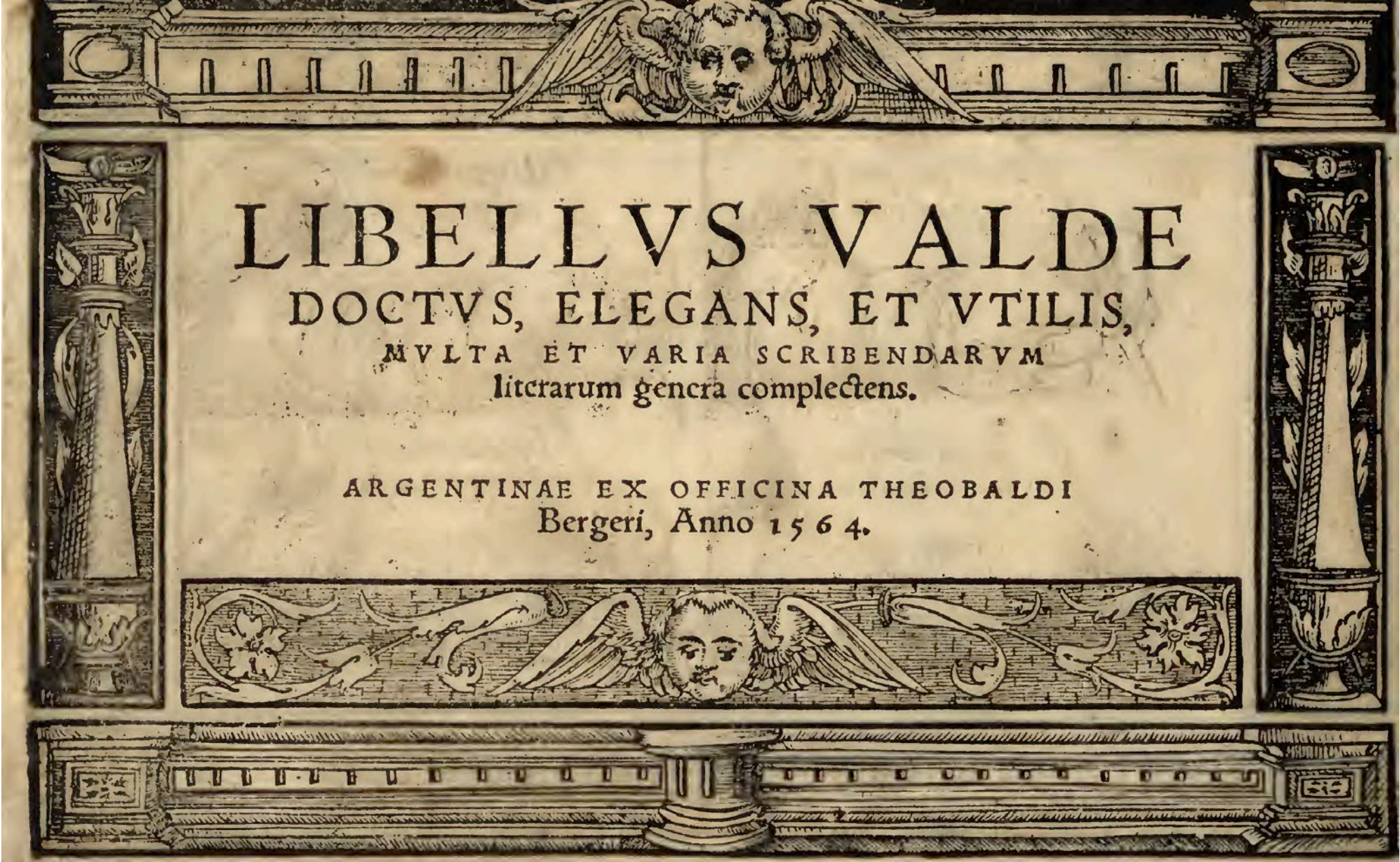




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ALPHABE. ILIRICVM SCLAVOR.

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

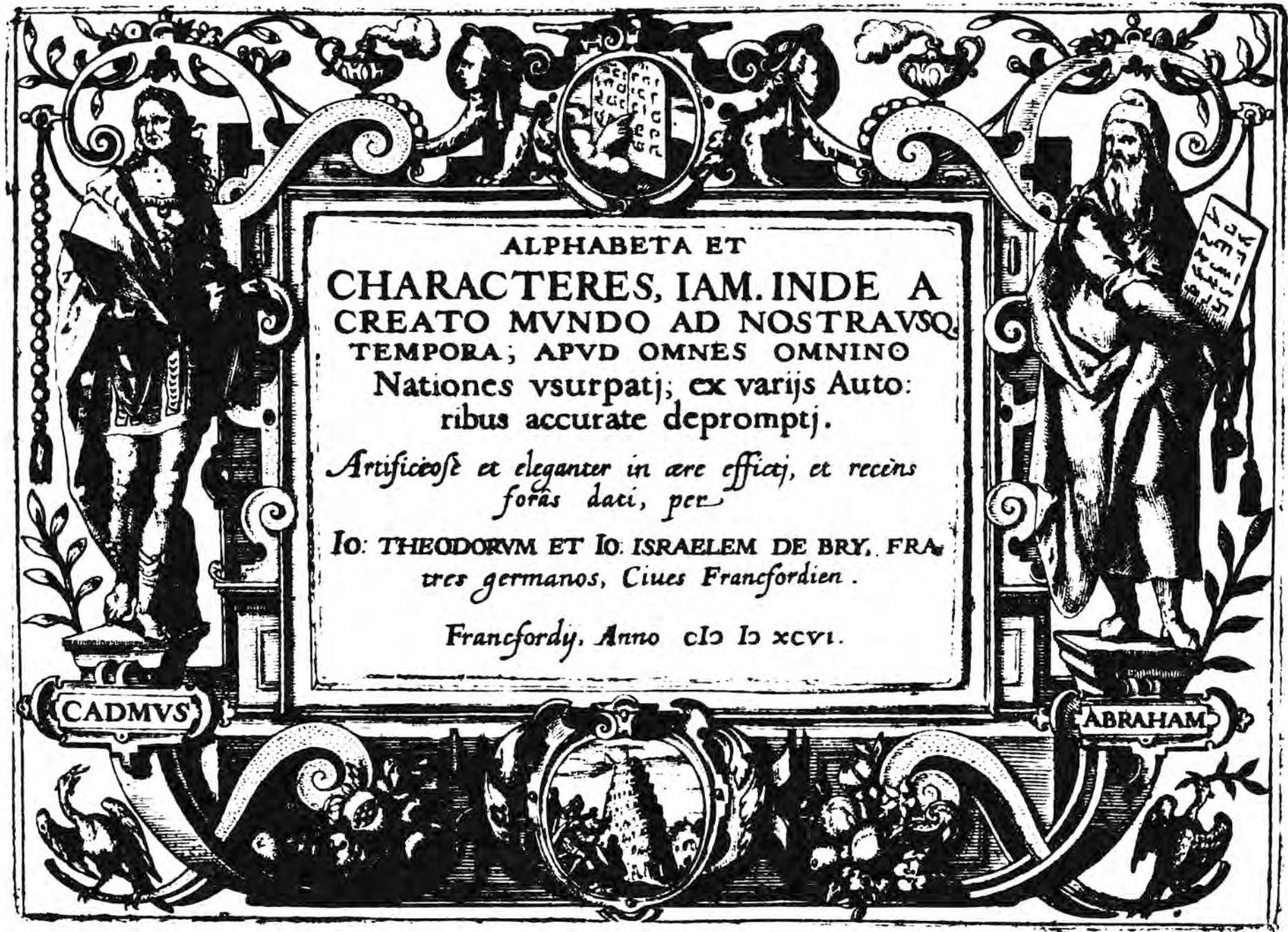


LIBELLVS VALDE  
DOCTVS, ELEGANS, ET VTILIS,  
MVLTAE ET VARIAE SCRIBENDARVM  
literarum genera complectens.

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



ALPHABETVM. SAMARITANVM

Lamed Coph Iod Teth Cheth Zain Vau He Daleth Gimel Beth Aleph

ⲗ·Ⲛ·Ⲙ·Ⲏ·Ⲓⲃ·Ⲙⲛ·ⲙⲟ·ⲛⲧ·Ⲅ·Ⲁ·Ⲃⲃ·ⲀⲖ

Tau Schin Reseb Kaph Zade Pe Ain Samech Nun Mem

ⲪⲤ·Ⲙ·ⲛⲟ·ⲛⲧ·ⲛⲛ·ⲛⲛⲟ·ⲛ·ⲛⲛⲟ·ⲛⲛⲟ·ⲛⲛⲟ·ⲛⲛⲟ

. ALPHABE. GRÆCVM AVTORE CYRILLO.

<sup>a</sup>Has <sup>b</sup>Bucchi <sup>uu</sup>Viddi <sup>ga</sup>Glagoglie <sup>d</sup>Dabro <sup>e</sup>Iest <sup>x</sup>Xiutte <sup>z</sup>Szemglia <sup>i</sup>I i

Ⲁⲁ·Ⲃⲃ·Ⲅⲅ·Ⲇⲇ·Ⲉⲉ·Ⲋⲋ·Ⲍⲍ·Ⲏⲏ·

<sup>k</sup>Chacco <sup>l</sup>Ghudi <sup>m</sup>Mislitz <sup>n</sup>Nas <sup>o</sup>On <sup>p</sup>Podcoi <sup>r</sup>Hirzzi <sup>s</sup>Szlouo <sup>t</sup>Terddo <sup>u</sup>Hueb

Ⲑⲑ·Ⲓⲓ·Ⲕⲕ·Ⲍⲍ·Ⲏⲏ·Ⲑⲑ·Ⲓⲓ·Ⲕⲕ·Ⲍⲍ·Ⲏⲏ·

Fritb <sup>ha</sup>Hir <sup>nulla</sup>Horh <sup>Scia</sup>Scia <sup>Pa</sup>Pa <sup>Scia</sup>Scia <sup>Nulle</sup>Nulle } Ia <sup>Sta</sup>Sta <sup>iu</sup>iu

Ⲑⲑ·Ⲓⲓ·Ⲕⲕ·Ⲍⲍ·Ⲏⲏ·Ⲑⲑ·Ⲓⲓ·Ⲕⲕ·Ⲍⲍ·Ⲏⲏ·Ⲑⲑ·Ⲓⲓ·Ⲕⲕ·Ⲍⲍ·Ⲏⲏ·

Cyri

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	Ⲋ	ⲋ	Ⲍ	ⲍ	Ⲏ	ⲏ	Ⲑ	ⲑ	Ⲓ

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

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	Ⲋ	ⲋ	Ⲍ	ⲍ	Ⲏ	ⲏ	Ⲑ	ⲑ	Ⲓ
p	r	s	t	u	f	ch	ps	o	z	cc	sc	x	see		
ⲓ	Ⲕ	ⲕ	Ⲍ	ⲍ	Ⲏ	ⲏ	Ⲑ	ⲑ	Ⲓ	ⲓ	Ⲕ	ⲕ	Ⲍ	ⲍ	Ⲏ

*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
Ⓐ	Ⓒ	Ⓓ	Ⓔ	Ⓕ	Ⓖ	Ⓗ	Ⓙ	Ⓛ	Ⓜ	Ⓝ	Ⓞ
p	q	r	s	t	u	x	z	z	h	pi	si
Pocbi	Teurus	Reti	Sier	Tē	Vlo	Xnie	Zmngbi	Zelch	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.
Ⓢ	Ⓣ	Ⓤ	Ⓥ	Ⓦ	Ⓧ	Ⓨ	Ⓩ	Ⓩ	Ⓩ	Ⓩ	Ⓩ	Ⓩ	Ⓩ	Ⓩ	Ⓩ

ALPHABETV̄ CROATICV̄

A	B	V	G	D	E	sh	Z	I	
ⲀⲁⲂ	Ⲅ	ⲆⲇⲈ	Ⲋⲋ	ⲌⲍⲎ	Ⲑⲑ	ⲓⲔⲕ	ⲗⲘ	Ⲛⲛ	
Y	K	L	M	N	O	P	R	Sz	
ⲏⲐ	Ⲓⲓ	ⲕⲌ	ⲎⲏⲐ	ⲒⲓⲔ	Ⲗⲗ	ⲙⲎ	ⲏⲐ	ⲒⲓⲔ	
T	V	Ph	H	Ch	Cz	Tz	Ss	Y	V
ⲕⲌ	ⲎⲏⲐ	ⲒⲓⲔ	Ⲗⲗ	ⲙⲎ	ⲏⲐ	ⲒⲓⲔ	ⲗⲘ	Ⲛⲛ	ⲏⲐ

*Alphabetum Muscouiticum.*

As	Buki	Vide	Glahol	Dobre	Iest	Selo	Zimla	I	Y	Ie	Kako	Lude	Misliti	Nas	
Ⲁⲁ	Ⲃⲃ	Ⲅⲅ	Ⲇⲇ	Ⲉⲉ	Ⲋⲋ	Ⲍⲍ	Ⲏⲏ	Ⲑ	Ⲓ	Ⲕ	Ⲗⲗ	ⲙⲎ	ⲏⲐ	Ⲓ	
On	Pakoy	Rezi	Sylouuo	Tunerdo	Vk	Phet	Het	Or	Cha	Eza	Tza	Scha	I	Y	Io
Ⲁ	Ⲃ	Ⲅ	Ⲇ	Ⲉ	Ⲋ	Ⲍ	Ⲏ	Ⲑ	Ⲓ	Ⲕ	Ⲗ	ⲙ	ⲏ	ⲑ	ⲓ



# THRESOR DE L'HISTOIRE DES LANGVES DE CEST VNIVERS.

*Contenant les Origines, Beautés, Perfections, Decadences, Mutations,  
Changemens, Conuerfions, & Ruines des langues*

Hebraïque,	Nubienne,	Bohemienne,	Botnienne,
Chananéenne,	Abyfine,	Hongroie,	Biaruienne,
Samaritaine,	Grecque,	Polonoïe,	Angloïse,
Chaldaïque,	Armenienne,	Prulienne,	Indienne Orientale,
Syriaque,	Seruiane,	Pomcranienne,	Chinoïse,
Egyptienne,	Èſclauonne,	Lithuanienne,	Japanoïse,
Punique,	Georgiane,	Vualachienne,	Iaiuienne,
Arabique,	Iacobite,	Liudnienne,	Indienne Occidentale,
Sarraſine,	Cophite,	Ruſienne,	Ouſeane nouvelle,
Turqueſque,	Hetruienne,	Mofchouitique,	Indienne des Terres neues, &c.
Perſane,	Latine,	Gothique,	
Tartareſque,	Italienne,	Nortmande,	
Africaine,	Cathalane,	Francique,	Les Langues des Ani- maux & Oïſeaux.
Moreſque,	Heſpagnole,	Finnoïenne,	
Ethiopienne,	Alemande,	Lappoïenne,	

PAR M. CLAVDE DVRET BOVRBONNOIS,  
Preſident à Moulins.

*Nous auons adioſſé DEUX INDICES: L'un des Chapitres; L'autre des principales  
matieres de tout ce Threſor.*



IMPRIME A COLOGNY, PAR MATTH. BERJON,  
Pour la ſocieté Caldorienne. cId. Idc. XIII.  
*Avec Priuilege du Roy Tres-Chreſtien.*

Langues de cest Vniuers.

Alphabetum Tzeruianorum littera sunt 30.

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

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

As a.	Vidi v conson.			vr. vt.	
ⲠⲚ ⲙ ⲛ.	Ⲛⲓ	Ⲛⲓ	Ⲛⲓ	Ⲛⲓ.	
Buchi b. br. bo.	glogoin g.		gd. go.		
Ⲛⲓ Ⲛⲓ Ⲛⲓ	Ⲛⲓ	Ⲛⲓ	Ⲛⲓ.		
dobro d.	iest e.	ecciuit e.	zielo z.		
Ⲛⲓ Ⲛⲓ.	Ⲛⲓ	Ⲛⲓ	Ⲛⲓ.		
ziena z.	isre ige.	i voyel.	ige i conson.		
Ⲛⲓ Ⲛⲓ.	Ⲛⲓ	Ⲛⲓ	Ⲛⲓ.		
caoo k ko.	luidi l.	mislit m.	nas n no.		
Ⲛⲓ Ⲛⲓ.	Ⲛⲓ	Ⲛⲓ	Ⲛⲓ.		
on o.	poco p. p. po.		reci r.		
Ⲛⲓ Ⲛⲓ Ⲛⲓ.	Ⲛⲓ	Ⲛⲓ	Ⲛⲓ.		
stouo s.	terdo t. tb. tu.	huch y our.			
Ⲛⲓ Ⲛⲓ Ⲛⲓ.	Ⲛⲓ	Ⲛⲓ	Ⲛⲓ.		
phert ph.	chier ch. cho.	oto w.	schia to ou sch.		
Ⲛⲓ Ⲛⲓ.	Ⲛⲓ	Ⲛⲓ.	Ⲛⲓ.		
ci c oo.	cierph.	scia.	ier.	iet.	ias.
Ⲛⲓ Ⲛⲓ.	Ⲛⲓ.	Ⲛⲓ.	Ⲛⲓ.	Ⲛⲓ	Ⲛⲓ.

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 Hérzxi b 𐌘	o Slouo 𐌙	t Tévdlo 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 I 𐌤	ia Iáth 𐌥	ius Ius 𐌦.	

Langues de cest Vniuers.

*Item aliud authore Cyrillo.*

<sup>a</sup> Háo A A	<sup>b</sup> Búphi B B	<sup>u</sup> Viddi K B	<sup>ga</sup> Glagoglie Γ T	<sup>d</sup> Dobro A A
<sup>e</sup> Iest E E	<sup>o</sup> Xiwíte X X	<sup>z</sup> Szengliá L Y	<sup>i</sup> Ii H H	<sup>k</sup> Chacco R C
<sup>l</sup> Griúdi A A	<sup>m</sup> Mislite M M	<sup>n</sup> Náo N N	<sup>o</sup> On O O	<sup>p</sup> Poccoí Π Π
<sup>r</sup> Hérzví P P	<sup>s</sup> Szlouo C C	<sup>t</sup> Térdó M T	<sup>u</sup> Húch O O	<sup>f</sup> Férth Φ Φ
<sup>ha</sup> Hír X X	<sup>nulla</sup> Hoth (Ω Ω)	<sup>Schia</sup> H U	<sup>Pso</sup> Y V	<sup>Scia</sup> M M
<sup>Nulla</sup> (B B)	<sup>Ia</sup> A	<sup>Stá</sup> Ψ	<sup>iú</sup> Y Y.	

D.A.  
1613

Daniels Copy-Book:  
O R  
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, Slavonian, Muscovian,  
Armenian, Roman, Florentine, Venetian, Saracen, Æthiopian, and Indian Characters;*

With all the Hands now most in Mode and present Use in Christendom, written with a singular  
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 Portraitures 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 *Philomatb.*

---

L O N D O N :

Printed for *Mathew Collins* and *Francis Cossinet*, and are to be sold at the *Three Black-Birds* in  
*Cannon-street.* and at the *Anchor and Mariner* in *Tower-street.* 1664.



Die  
so nöthig als nützliche  
**Buchdruckerkunst**  
und  
**Schriftgießerey,**

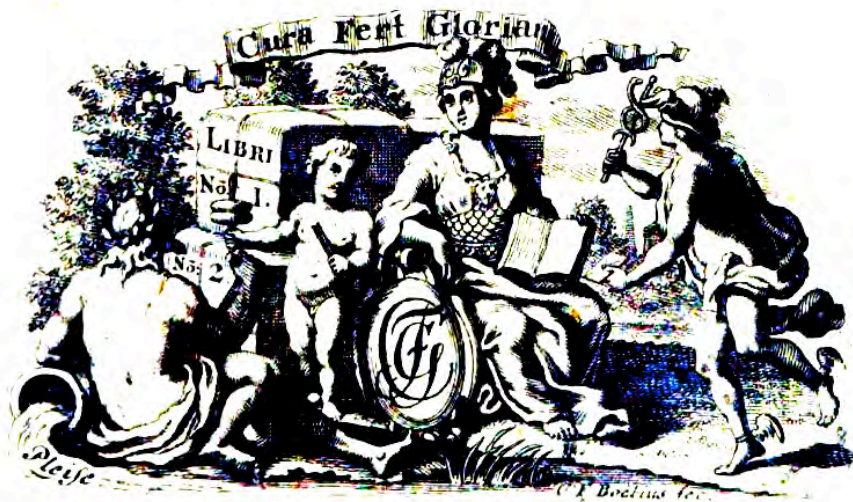
mit ihren Schriften, Formaten  
und allen dazu gehörigen Instrumenten  
abgebildet auch klärlich beschrieben,

**und nebst einer kurzgefaßten Erzählung**  
vom Ursprung und Fortgang der Buchdruckerkunst, überhaupt,  
insonderheit von den vornehmsten Buchdruckern in Leipzig  
und andern Orten Teutschlandes

im 300 Jahre nach Erfindung derselben ans Licht gestellt.

Mit einer Vorrede

**Herrn Johann Erhard Rappens,**  
Prof. Eloqu. Publ. in Leipzig und des großen Fürsten-Collegii  
Collegiatens daselbst.



Leipzig, bey Christian Friedrich Weßner 1740.



pag. 161.

Alph. Gothorum literas invenit.

<sup>s r p o f g h i k l m</sup>  
7 Δ H ◊ W P X I P Λ Y

<sup>s t u x y z &</sup>

Demaratus ◊ 9 ↑ Ω Ø X L X.

<sup>a b c</sup> ◊ I M <sup>k l m n o p q r s t u</sup> K I P Δ Y Λ B 9 R 4 ↑ O

<sup>o p q</sup> I Y Z ◊ ◊ ◊ ◊

Alphabetum Saracenorum.

<sup>A d c b a</sup>  
I A. A. A. Shi, Delphin, Cati, Bendi, Alemoxi,

II E. E. E. M L G N

III E. E. E. <sup>m l k i h</sup> Melatil, Lechini, Karthi, Ioithi, Hetiri,

IV O. O. O. P X 3 N P

V I. I. I. <sup>u t s r q</sup> Azototh, Tothin, Salaty, Rati, Inthoath

VII V. V. V. ↑ U R P H

VIII M. M. M. Alphabetum Sclavorum:

<sup>d f g h i l</sup> V. V. V. bro, Feiu Glaglose, Hy, Ilyouo, Icti.

X 7. 7. 7. R X S A E

XII 2. 2. 2. <sup>p q r s t</sup> An, Pochi, Teurus, Reti, Sier, Te,

XIII +. +. +. P 8 H E I C v L P

XIV v. v. v. <sup>z</sup> hi, Zelth, He, Pi, Si,

XV 8. 8. 8. S L T X

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	2
Glagole	Ѧ	Ѧ	Ѧ	G	3
Dobro	Ѩ	Ѩ	Ѩ	D	4
Esti	Ѥ	Ѥ	Ѥ	E	5
Shivite	Ѧ	Ѧ	Ѧ	Sh	6
Selo	Ѧ	Ѧ	Ѧ	S. Z	6
Semla ishe	Ѧ	Ѧ	Ѧ	S. Z	7
i	Ѧ	Ѧ	Ѧ	i	8
Thita	Ѧ	Ѧ	Ѧ	Th	9
Iota	Ѧ	Ѧ	Ѧ	I	10
Kako	Ѧ	Ѧ	Ѧ	K	20
Ludi	Ѧ	Ѧ	Ѧ	L	30
Mislite	Ѧ	Ѧ	Ѧ	M	40
Nash	Ѧ	Ѧ	Ѧ	N	50
Xi	Ѧ	Ѧ	Ѧ	X	60
On	Ѧ	Ѧ	Ѧ	O	70
Pokoi	Ѧ	Ѧ	Ѧ	P	80
ÿ.b xónyraæ	Ѧ	Ѧ	Ѧ		90

Ⓞ 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	Ⲁ	ⲁ	Ⲃ	A	1
Boga	Ⲅ	ⲅ	Ⲇ	B	2
Vidil	Ⲉ	ⲉ	Ⲇ	V	3
Glagole	Ⲋ	ⲋ	Ⲍ	G	4
Dobro	Ⲏ	ⲏ	Ⲑ	D	5
Esti	Ⲓ	ⲓ	Ⲕ	E	6
Shivite	Ⲗ	ⲗ	Ⲙ	Sh	7
Selo	Ⲛ	ⲛ	Ⲝ		8
Semla	Ⲟ	ⲟ	Ⲡ	S. Z.	9
ishe	Ⲣ	ⲣ	Ⲥ	i	10
j	Ⲧ	ⲧ	Ⲩ	j	20
Iota	Ⲭ	ⲭ	Ⲯ	I	30
Kako	Ⲱ	ⲱ	Ⲳ	K	40
Ludi	Ⲵ	ⲵ	Ⲷ	L	50
Mislite	Ⲹ	ⲹ	Ⲻ	M	60
Nash	Ⲽ	ⲽ	Ⲿ	N	70
Ou	Ⲣ	ⲣ	Ⲥ	O	80
Pokoi	Ⲧ	ⲧ	Ⲩ	P	90
		ⲱ	Ⲳ		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

a Aa	af	XxXx	chir	αααδΑδ	Xx
ВБбб	bucki	Ww	ot	Бббб	Ѡѡ
ВВВВ	Wedi	ЦцЦц	za	Ѣѣѣѣ	Ѣѣѣѣ
ГгГг	glagol	ЧчЧч	tscherr	Ѧѧѧѧ	Ѧѧѧѧ
АААа	dobro	ШшШш	scha	Ѩѩѩѩ	Ѩѩѩѩ
ЕеЕе	jest	ЩщЩщ	schtscha	Ѭѭѭѭ	Ѭѭѭѭ
ЖжЖж	schiwiet	ЪъЪъ	jerl	Ѯѯѯѯ	Ѯѯѯѯ
СсСс	sealo	ЫыЫы	jeri	Ѱѱѱѱ	Ѱѱѱѱ
Зз	semla	ЬьЬь	Kleinjer	Ѳѳѳѳ	Ѳѳѳѳ
ИиИи	ische	ѠѡѠѡ	jatgh	Ѵѵѵѵ	Ѵѵѵѵ
ІіІі	i	ѢѣѢѣ	je	Ѷѷѷѷ	Ѷѷѷѷ
КкКк	какаи	ѤѥѤѥ	ju	Ѹѹѹѹ	Ѹѹѹѹ
ЛлЛл	ludi	ѦѧѦѧ	jost	Ѻѻѻѻ	Ѻѻѻѻ
МммМ	miesleli	ѨѩѨѩ	ja	Ѽѽѽѽ	Ѽѽѽѽ
НнНн	nasch	ѬѭѬѭ	on	ѿѠѠѿ	ѿѠѠѿ
ОоОо	an	ѮѯѮѯ	ksi	ѻѼѼѻ	ѻѼѼѻ
ПпПп	roczi	ѲѳѲѳ	psi	ѽѾѾѽ	ѽѾѾѽ
РрРр	itci	ѴѵѴѵ	fita	ѿѠѿѠ	ѿѠѿѠ
СсСс	Salwo	ѶѷѶѷ	isiza	ѺѻѺѻ	ѺѻѺѻ
ТтТт	zwerda	ѸѹѸѹ		ѼѽѼѽ	ѼѽѼѽ
УуУу	ik	ѺѻѺѻ		ѿѠѿѠ	ѿѠѿѠ
ѦѧѦѧ	u	ѴѵѴѵ		ѶѷѶѷ	ѶѷѶѷ
ѨѩѨѩ	fret	ѸѹѸѹ		ѺѻѺѻ	ѺѻѺѻ

## Wie die Russischen Zahlen ausgesprochen werden.

### NUMERI CARDINALI.

1	Odm
2	Twà
3	Tri
4	Tsettiri
5	Peuth oder Peut
6	Schést
7	Sém
8	Wósm
9	Têwét
10	Têset
11	Odinnazset, odinnatset
12	Twanàzet, twanatsset
13	Trinàzet
14	Tsettirinatsset
15	Peutnàzet
16	Schêstnàzet
17	Semnàzet
18	Wósmnàzet
19	Têwétnàzet
20	Twàtsset
30	Trizet
40	Sôrók
50	Peutezet
60	Schestezet
70	Semtezet
80	Wosmtezet
90	Tewenost
100	Odin sto
101	Sto odin

### NUMERI ORDINALI.

Perwoi (perwóti) der erste
Truggoi der zweyte
Tretie
Tsetwertie
Peuti (peutie)
Schesti (schestie)
Semi
Wosmi
Tewetti
Têsetti
Odinasetti
Twenasetti
Trinatsetti
Schettirinatssetti
Peutinatsetti
Schestinatsetti
Semnatsetti
Wosmnatsetti
Tewetnatsetti
Twatssetti
Tritsetti
Soroki
Petetssetti
Schesteletti
Semtetssetti
Wosmtessetti
Tewenosti
Stonosti
Tischizati, Tischitsati

[1000.

Das



Neu eröffnetes  
in Hundert Sprachen bestehendes

# A. B. C. Buch,

Oder

## Gründliche Anweisung,

In welcher

Der zarten Jugend nicht allein in der  
Deutsch, 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	Schiwiet	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 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	Ѧ	
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	Ѫ	
Semla	Ѱ	Ѱ	Ѱ	Ѫ. Ѫ	Z
Ishe	Ѳ	Ѳ	Ѳ	Ѫ	8
j	Ѵ	Ѵ	Ѵ	Ѫ	
Thita	Ѷ	Ѷ	Ѷ	Ѫ	9
Iota	Ѹ	Ѹ	Ѹ	Ѫ	10
Kako	Ѻ	Ѻ	Ѻ	Ѫ	20
Ludi	Ѽ	Ѽ	Ѽ	Ѫ	30
Mislite	Ѿ	Ѿ	Ѿ	Ѫ	40
Nash	Ѣ	Ѣ	Ѣ	Ѫ	50
Xi	ѣ	ѣ	ѣ	Ѫ	60
On	Ѥ	Ѥ	Ѥ	Ѫ	70
Pokoi	Ѧ	Ѧ	Ѧ	Ѫ	80
ÿ. bxónyrae	Ѩ	Ѩ	Ѩ	Ѫ	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	Ш	ш	Ш	Shzh	800
Gi	Ѣ	ѣ	Ѣ	C	900
Zheru	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

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

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

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
Illouo	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.

---

Leipzig,

Zu finden bey Christian Friedrich Gessner.

1748.



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	Ѧ	Ѧ	Ѧ	A
Boga	Ѣ	Ѣ	Ѣ	B
Vidit	Ѥ	Ѥ	Ѥ	V
Glagole	Ѧ	Ѧ	Ѧ	G
Dobro	Ѩ	Ѩ	Ѩ	D
Esti	Ѧ	Ѧ	Ѧ	E
Shivite	Ѧ	Ѧ	Ѧ	Sh
Selo	Ѧ	Ѧ	Ѧ	
Semla	Ѧ	Ѧ	Ѧ	S. Z
Ishe	Ѧ	Ѧ	Ѧ	i
j	Ѧ	Ѧ	Ѧ	j
Thita	Ѧ	Ѧ	Ѧ	Th
Iota	Ѧ	Ѧ	Ѧ	I
Kako	Ѧ	Ѧ	Ѧ	K
Ludi	Ѧ	Ѧ	Ѧ	L
Mislite	Ѧ	Ѧ	Ѧ	M
Nash	Ѧ	Ѧ	Ѧ	N
Xi	Ѧ	Ѧ	Ѧ	X
On	Ѧ	Ѧ	Ѧ	O
Pokoi	Ѧ	Ѧ	Ѧ	P
y. bxónyæ	Ѧ	Ѧ	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	Ѳ	ѳ	Ѹ	U
Fert	Ф	ф	Ф	Ph
Hir	Х	х	Х	Ch
Pfi	Ѳ	ѳ	Ѵ	Pf
Ot	Ѳ	ѳ	Ѷ	O
Shzha	Ѵ	ѵ	Ѹ	Shzh
Gi	Ѷ	ѷ	Ѻ	G
Zherv	Ѻ	ѻ	Ѽ	Zh
Sha	Ш	ш	Ш	Sh
Jer	Ѣ	ѣ	Ѥ	b
Jad	Ѥ	ѥ	Ѧ	ji
Ja	Ѧ	ѧ		ja
Je	ѧ	Ѩ		je
Jo	Ю	ю		jo
Ju			Ѱ	ju

Das Gothische und Sclavonische Alphabet. 149

ALPHAB. GOTHOR.

ALPHAB. SCLAV.

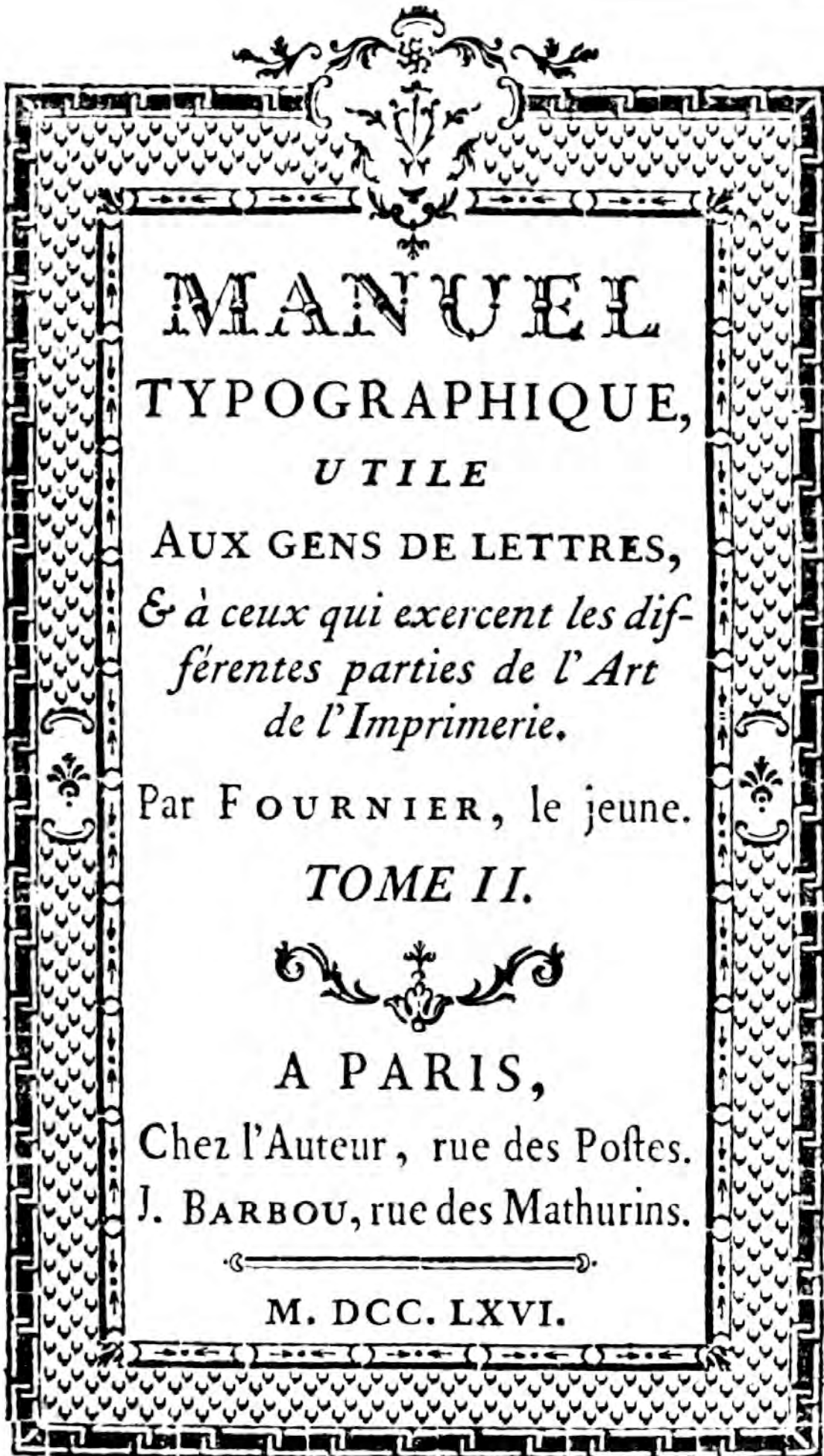
Figur. Bedeutung.

Figur. Bedeutung.

𐌰	a
𐌱	b
𐌲	c
𐌳	d
𐌴	e
𐌵	f
𐌶	g
𐌷	h
𐌸	i
𐌹	k
𐌺	l
𐌻	m
𐌼	n
𐌽	o
𐌾	p
𐌿	q
𐍀	r
𐍁	s
𐍂	t
𐍃	u
𐍄	x
𐍅	y
𐍆	z
𐍇	&

𐍇 3

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	



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 У 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	Ш	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

iz i k l m n o p  
 Η Θ Κ Λ Μ Ν Ο Π

r s t u ph ch o  
 Ρ Σ Τ Υ Φ Χ Ω

th c c sh sch gsc gsh  
 Θ Υ Ψ Ω Π Ϛ ϛ

h ia io iu ie iest  
 Δ Ε Ζ Η Θ Ι Κ Λ Μ Ν Ξ Ο Π Ϛ ϛ



226

ALPHABETS

68 *Illyrien, de S. Jerôme*

a b v g d e x s

ⲁ ⲃ ⲅ ⲇ ⲉ ⲛ ⲏ

z i i y k l m n

ⲑ ⲓ ⲕ ⲗ ⲙ ⲛ ⲝ

o p r s t u f h

ⲟ ⲡ ⲣ ⲥ Ⲧ Ⲩ Ⲭ Ⲯ

ō ch cz ci sc ye ya yu

Ⲟ Ⲙ Ⲛ Ⲝ Ⲟ Ⲡ ⲡ Ⲣ

69

*Esclavon.*

a b c d f g h i

Ⲁ Ⲃ Ⲅ Ⲇ Ⲉ Ⲋ Ⲍ Ⲏ

l m n o p q r s

Ⲑ Ⲓ Ⲕ Ⲗ Ⲙ Ⲛ Ⲝ Ⲟ

t u x z z he pi si

Ⲡ Ⲣ ⲅ ⲇ ⲉ ⲛ ⲏ

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 ⲫ

sc sch e ia ious p y ot

ⲭ ⲯ ⲱ ⲳ ⲵ ⲷ ⲹ



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>	
Ɑ Ɱ Ɐ Ɒ & ex Frisch. †	† X ‡	A	1
ⱱ Ⱳ & ex Frisch. †	ƿ	ϕ	2
ⱳ	B	B	3
ⱴ V	Y	Γ	4
Ⱶ	ⱶ b	Δ	5
ⱷ 3	ε	E	6
ⱸ	* *	X	7
ⱹ & ex Orbin. †	† & ex Sched. †	Z	
ⱺ	h	S	
ⱻ ⱼ	X H	H	8
ⱽ Ȿ	III H	I	
Ɀ ex Frisch.			
Ⲁ	ƿ	K	9
ⲁ Ⲃ	Λ	Λ	10
ⲃ	M	M	11
Ⲅ ⲅ	ƿ † †	N	12
Ⲇ ex Frisch. & ex Orbin. †	† ex Sched.	O	13
ⲇ	Π B	Π	14
Ⲉ	R ex Sched.	P	15
ⲉ & ex Orbin. †	Ϛ	S	16
Ⲋ	†	T	17
ⲋ	U	Υ V	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  
eñ 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.

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.

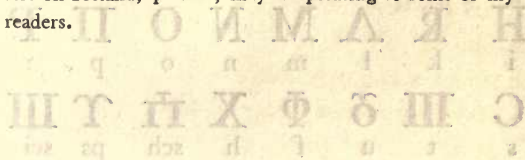
Thuarr og vid theingils dauda  
Thydur morg brád, i hijdi  
Skreidast thui bersi skiaedur  
Skiott marti gráds, of otta:  
Ox ódum falu faxa  
Frar miog or leiptri tara  
Huarma becker ad hrockin  
Hraut gron a baudar nauti.

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	Р	Λ	М	Н	О	Π	Р
i	k	l	m	n	o	p	r
С	Ш	Ѹ	Ф	Х	Ц	Ч	Ш
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	⊕	⊖	⊗	⊘	⊙	⊚	⊛
a	b	g	d	h	v	z	hh
⊜	⊕	⊖	⊗	⊘	⊙	⊚	⊛
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, Japanese, &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 царствїе швое, да будешъ воля швоя, яко на небеси и на земли. Хлѣбъ нашъ насущнїи даждь 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 царство 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.



MONKS.

Яа Bb Cc Dd Ee Ff Gg Hh  
 Ii 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 1.

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

A P P E N D I X.

319

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.

Na Bb Cc Dd Ee Sf Gg Zh Jij

Kk Ll Mm Nn Oo Pp Qq Rr Ss Sß

Tt Uu Vv Xx Yy Zz Ww. 3cß fiff

SCLAVONIAN 1.

Ɔ Ɔ Ɔ Ɔ Ɔ Ɔ Ɔ Ɔ

a b c d f g h i

Ɔ Ɔ Ɔ Ɔ Ɔ Ɔ Ɔ Ɔ

l m n o p q r s

Ɔ Ɔ Ɔ Ɔ Ɔ Ɔ Ɔ Ɔ

t u x z z he pi si

SCLAVONIAN 2.

Oche nash izghæ yease nanæbæsægh, da sue-  
atesa ima tuoæ, da predet tzaazstuaia tuoæ, da  
boodet volya tuoya yaco na nebesæ inazemle.  
Ghlœb nash nasou schneeï dazgd nam dnæs.  
Jo staue nam dolghii nasha yaco imwee osta-  
velayem dolzgnecom nashim. Ineuedi nas fpa-  
past. No jzbaue nas ot loocauaho. Amen.

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
И	К	Л	М	Н	О	П
tz	ix	k	l	m	n	o
Р	С	Т	У	Ф	Х	Ѡ
r	s	t	u	ph	ch	od
						Ѡ
						th

SERVIAN 2.

А	В	Г	Д	Е	Ж	З	И
a	b	g	b	e	x	z	iz
К	Л	М	Н	О	П		
ix	j	c	l	m	n	o	p
Р	С	Т	У	Х	Ѡ	ѡ	Ѣ
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
И	К	Л	М	Н	О	П	Р
z	i	td	i	y	k	l	m
Н	Ѡ	ѡ	Ѣ	ѣ	Ѥ	ѥ	Ѧ
n	x	ö	p	r	s	t	u
Ѧ	ѧ	Ѩ	ѩ	Ѫ	ѫ	Ѭ	ѭ
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.]*

*[A grid of characters from the Servian 1 and 2 alphabets, arranged in rows and columns. The characters are highly stylized and difficult to read.]*

### 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.