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Isocolic Structures and Graphemic Features in the Croatian Church Slavic *Regula Sancti Benedicti*

This paper examines the rhythmical and syntactical regularities of the Croatian Church Slavic version of the *Regula Sancti Benedicti* (RB) particularly in relationship to the graphemic features of the 14th century *codex unicus*. Our investigation into the rhythmical structures is based on the widely accepted theory that an isocolic principle may have guided the ornamental construction of many texts of the Roman and Orthodox Slavic literary corpus of the middle ages. Moreover, our examination of the graphemic representation of this text on the manuscript page, and especially of punctuation and “word spacing,” has been particularly illuminating. The following discussion shows that the isocolic structures of the Croatian *Regula* (CrRB) are most easily discerned when the reader pays careful attention to the rhetorical features that mark the isocola in tandem with the graphemic features of the manuscript.

The theory, terms and definitions of the isocolic principle are generally associated with the work of a few scholars who have examined the proposals concerning the existence of an “isocolic principle” in medieval Slavic prose as set forth by the eminent Slavist, Riccardo Picchio. In his introductory articles on the subject, Picchio defines the isocolon as it is manifest in its medieval Slavic form, as a prose “line” or phrase in which the number of stresses is constant, although the number of syllables usually varies, while isocolic “lines” themselves occur in various patterns that may comprise a plain, alternant or framed series. He concludes that the use of isocola is so persistent and widespread that one may speak of a guiding rhetorical “principle” for the production of some medieval Slavic prose (Picchio 1973b). In subsequent articles, Picchio describes isocolic features in the Orthodox Slavic literary arenas; works that he examines range from the earliest Slavic texts and Old Bulgarian works, from the *vitae* of Cyril and Methodius to the lives of the Serbian princes – in which isocolic series are relatively simple and straightforward – to the works of Gregory Camblak – containing both simple and quite complex cola – to the purveyors of “word weaving” (*pletentie sloves*) – in which the isocola exhibit an intricate interplay of sound and rhythm, rhetorical devices and syntax¹. In addition to Picchio’s numerous articles on the

¹ For Picchio’s definitions of the isocolon and its use in medieval Slavdom see his articles: Picchio 1970-1972, 1972, 1973a, 1973b, 1973c, 1978a, 1978b, 1979, 1980, 1981, 1983, 1988.

subject, other researchers' works have dealt with the isocolic structures found in varying degrees in various Slavic literary traditions². Isocola are essential, though not exclusive, features of medieval Slavic prose in general and of medieval Croatian prose in particular. As Eduard Hercigonja has pointed out, medieval Croatian literature was, "... along with the Cyrillic literatures of the Slavic South and East, in great part (both liturgically and non-liturgically) oriented toward the common source of the general Slavic (Old Slavic and Church Slavic) linguistic-literary tradition." Croatia's unique position in the cross-cultural area between Orthodox and Roman Slavdom makes it imperative that "in the interest of scholarly objectivity and thoroughness of research, [we] include texts from the [Croatian] lands when researching isocolic structures"³. A few scholars have made preliminary studies on the isocolic phenomenon in the Croatian medieval literary tradition, although no single exhaustive study has been devoted to the topic⁴. Foremost among these preliminary investigations is Hercigonja's examination of a diversity of ecclesiastical and religious texts from the earlier eras of the Croatian Glagolitic corpus, including the text of the CrRB as well as apocrypha, religious tales, and some liturgical works⁵. Although it would be overzealous to assume or conclude that the isocolon was the singular basis for the rhetorical structuring of medieval Croatian works, we may proceed with our discussion of the significant part isocolic patterning plays in the rhetorical make-up of the CrRB.

The isocolon can be described as a regular arrangement of "words" – or more broadly, "word units" – based on the number of stresses in a logical syntactical unit. The structure of these works is isocolic, that is, they have similar or like cola or

² Works that discuss isocolic constructions in medieval Slavic literatures at least in part are Colucci, Danti 1977, Capaldo 1984, 1990, Crnković 1985, 2005, forthcoming; Gogešvili 1999, Hercigonja 1975, 1994, Hinrichs 1988, Kostova 1985, 1998, Waszink 1990 and Ziolkowski 1978.

³ See Hercigonja (1975: 191) where the Croat scholar insists that the Croatian medieval tradition needs to be included in research on the isocolic principle for the sake of scholarly objectivity and since the Croatian lands share in the earliest of the Cyrillo-Methodian literary patrimony. A fine example of the concurrent use of varying types of rhetorical features is the colophon of Prince Novak's *Missal*, (Hercigonja 1975 and my forthcoming monograph).

⁴ To date, researchers have relied nearly exclusively on printed editions of the texts in their investigations of the Slavic isocolon. While relying on these editions is most certainly valid, I have found it helpful whenever possible to investigate photographic copies of original manuscripts to determine if the graphic presentation of the text might yield clues to the use the isocolon. The results of my investigation of the use of graphical elements like punctuation and "word" spacing have been quite fruitful.

⁵ Regular isocolic readings are found in a variety of texts in the missals and breviaries produced by and for the clerics of the Glagolitic rites. To determine if the isocolon is a significant feature of the medieval Croatian literary *thesaurus figurarum* I have examined a number of compositional types found in the Croatian Church Slavic liturgical books, among them, the orations from the missals and the Breviaries, as well as incidental texts (*marginalia*, colophons and notes), all of which exhibit a greater or lesser degree of isocolic structuring.

“member units” that form orderly series corresponding roughly to the modern “sentence.” Each line constitutes a “colon” or “semicolon,” which in turn may constitute larger, compound colonic units⁶. These compound cola are rhythmically richer, composed of two or more semicola with a distinct break (*caesura*) separating each semicolon. The division of the logical syntactical unit (*sententiā*) into cola and semicola is marked by both the interdependence of the cola and semicola with the logical unit as well as by marking signals like alliteration, parallel grammatical structures, and similar figures and – in some incidents – by punctuation (Picchio 1973b). As we show below, the unique graphemic writing practices in medieval Croatia aid the reader in delineating these marking symbols.

Isocolic structures always occur in series in which parallel lines consist of equal or alternate number of stress units. The term “stress unit” refers to a word or a combination of words that receive only a single stress. Neither the number of syllables nor the number of words, nor the location of the stress affect the numeration of isocolic “stresses.” The number of stresses in each colon is called the stress number and is indicated to the left side of the matrix. Consider the following example from the Baromić Breviary (1493):

- 4 boi / zastupni / v poli / kr'bav'skomь.
 4 I tu / boriše se / braniû / velieû .
 4 Tagda že / pobêžđena bis / čest / hên'ska .
 4 tьgda že / uhiťiše / bana / hrvat'skoga⁷.

Here each colon (represented on individual “lines”) has four stress units (indicated by the stress number at the left); each stress unit, in turn, is constituted of one or more words, enclitics and/or proclitics, while the series itself consists of four four-stress cola. Of course many other types of isocolic series are possible as our exposition of the CrCs texts below shows. Most common are series that are plain, framed, alternant and mirrored, all of which can be made up of cola that are simple or compound⁸. The series themselves are always integrated into the overall rhythmical

⁶ Picchio calls each line such by analogy with the rhetorical form defined by Classical rhetoricians. The word “colon” comes from the Greek κολων (“member”). The term semicolon thus denotes a partial or half colon. Cola are encountered in varied series which exhibit various types of parallelism, based on isotonicity, grammar, syntax and various other rhetorical forms. Picchio thus calls these series “isocolic” (Greek: ἴσο “equal” + κολων), and the principle of rhythmicity upon which Old Slavic authors based their works, the isocolic principle.

⁷ *And the warriors clashed on the field at Krbava.*

And there they fought a great battle.

At that time Christian honor was defeated.

At that time they captured the Croatian ban.

⁸ Picchio defines the first three serial types, plain alternant and framed, early on (Picchio 1972: 149). Kostova has recently defined the “mirrored” series she has found in the Bulgarian Glagolitic texts (Kostova 1998: 136).

structure of the given text and often reflect the tendency of any given text to rely on an overall rhythmical pattern for its consistent rhetorical patterning. This may be true for large parts of any particular text and, even at times, for an entire work. This is certainly true throughout the corpus of medieval Croatian texts we have examined elsewhere and in which we have found all types of previously defined isocolic series⁹.

By their very nature rhythmically and syntactically parallel structures can emphasize words, phrases and even entire passages by the artful juxtaposition (or disjunction) of similar and dissimilar cola. As part of the *ornatus*, the embellishment of the text, the isocola lend a pleasing aesthetical dimension to the prose which, as with all of a text's artful ornaments, can enhance the deeper meaning. Thus, by taking advantage of the rhythmical emphasis made available by isocolic figures, the author may, for example, underscore the semantic function of a word, words, phrases or even entire passages in the work as a whole (Picchio 1973b: 304).

It should be borne in mind that the isocolon is not based exclusively on acoustical stress. In fact, the isocolon's flexibility in employing acoustical stress in combination with suprasegmental stress features lends the textual phrasing – with its grammatical, syntactical and ornamental parallels – its rhythmical regularity. Acoustical, strictly “physical” stress thus makes up the basis of the rhythmical patterning only insofar as it is a part of the larger, suprasegmental structures. The isocolic sequence, though limited by the “structural fitness of each isocolic unit to become a part of an isocolic construction,” (Picchio 1973b: 316) may help the “reader-performer arrange his use of pauses in the text and the raising and lowering of his voice according to the logical texture of their compositions” (1973a: 150)¹⁰. Picchio's reading of structures that reflect a regular ordering of the words based on suprasegmentation – that is, on units that encompass more than “words” alone – suggests a flexible and realistic interpretation of phraseological stress in the performance aloud of medieval Slavic texts.

It is also helpful to bear in mind that the actual “pattern” of the isocolic structures is dependent to some extent on its performance at any given moment. Thus, the public reading of isocolic texts requires an interpretation by the performer; for many passages various out-loud readings are possible and different lectors might interpret the isocola in differing ways (Picchio 1973b: 316). This does not, however, undermine the underlying isocolic structure of the text itself. Leeway in interpretation does not include the possibility of wildly divergent performances, any more than

⁹ Cf. Crnković 1985 and 2005.

¹⁰ K. Kostova reiterates this essential point — that literary rhythmical structures rest on the regular but not slavish, mathematically countable arrangement of stresses — at length and with copious reference to Classical, medieval and modern authorities in her latest and most extensive article on isocolic structures in the Bulgarian Glagolitic tradition (Kostova 1998). See esp. pp. 132-136.

interpretation of intonation in isosyllabic verse allows for a complete destruction of a poem's metrical underpinnings¹¹.

The forms and structures of the various configurations of the medieval Slavic isocolon have been described elsewhere in detail. Isocola and the series they comprise occur in various configurations, some simple others quite complex. Certain isocolic types recur with some regularity throughout the medieval Slavic literary traditions and have been defined previously. Some of the terms have become well established, while others continue to be adopted as isocolic types continue to be defined¹².

A major challenge in delimiting the isocolic structures of any given text is distinguishing the stressed and unstressed forms of certain lexical items. This is especially true of enclitics and proclitics, but extends, though with less frequency, to other shorter words as well. This ambiguity often applies to conjunctions, negative particles, prepositions, possessive adjectives possessive pronouns; some forms of the verb *byti* and pronomial adjectives (Ziolkowski 1978: 79). Kostova notes some of the possible clitic forms in Bulgarian Glagolitic texts:

Като клитики в старобългарски текстове се разглеждат само частиците *же* и *бо*, предлозите и някои едносрични съюзи, като *нъ* и др. *Двусричните* и *многосричните* съюзи и съюзни думи, местоименията, формите на спомогателния глагол *быти* са отнесени към носещите акцент лексеми, т.е. думи като *иже*, *еже*, *бѣ*, *естъ*, *тъ*, *съ*, *овъ*, *онъ*, *яко*, *намъ*, *ны* и др. се отъждествяват вербумите, с пълнозначните думи (Kostova 1998: 132).

It is clear that many words are virtually always unstressed (e.g. prepositions and particles like *bo* and *že*), though the rare exception is always possible in the right context. For many other words it is not always easy to determine if they require their own separate stress. These include short words like the conjunctions, *jako* and *iže* and especially pronominal forms like *nas*, *ny* (*ni*), *vse*, *vsê* (*vsâ*), *sê* (*se*) and verbal auxiliaries like *ê* (*û*), *êst'*, etc. Within the isocolic series reversals of the accentual norms may occur: words usually stressed may lose their stress and words usually unstressed may receive one (Picchio 1991: 301). Nonetheless, as Ziolkowski has pointed out, the fact "that certain types of words lack stress is only a tendency, not an inflexible rule" (Ziolkowski 1978: 80). In such cases, it is the meaning and the overall sense of the passage that

¹¹ As we have pointed out with some care above, the suprasegmental underpinning of the isocolic structures is not to be ignored. Indeed, it seems to me that the discussion itself has often missed the mark and that the participants often argue at cross purposes. The real attributes of the rhetorical isocolic structures lie in their parallelism of which rhythmical regularity is part, neither superior to nor subordinate to other defining features, including parallelisms and disjunctions of various types. Thus an isocolic series that shows variations in rhythmical patterns or seeming inconsistencies in rhythmical structure is no less isocolic for it, it simply falls within the realm of normal variation.

¹² See the references in notes 1 and 2 above.

often provide the key to whether a doubtful stress is realized or not, in spite of its normally having an autonomous accent (Picchio 1991: 301)¹³.

The punctuation of Orthodox Slavic texts in particular do not often provide a “roadmap” for the reader to determine a given text’s isocolic patterns. Graphic markings such as accents or other superverbals signs, full stops, *capitula*, and the like, may have more or less relevance for determining isocolic patterns, since such markings are not meant exclusively to indicate the isocolicity of the text. As we will indicate below, however, in some instances punctuation markers of varying sorts reflect the isocolic structures rather accurately. Although the instances of graphically marked isocolicity are relatively restricted, this does not disprove that isocolicity is an organizing factor in ornamenting the prose. Indeed, as we shall see, the marking for isocolicity as we have found them seldom if ever use any equivalent of stress or accent marker, relying instead on the *punctus* and the blank space.

Much has been written about the *punctus*, or stop marker, in medieval texts¹⁴. Our concern is how the *punctus* might have been used in Croatian Church Slavic manuscripts to indicate stops and whether these stops in any way correspond to or indicate divisions of isocola or semicola. In many regards the use of *punctus* in Croatian Church Slavic follows the Western usage; for example, it is present in the earliest manuscripts and appears in its expanded forms as the *punctus elevatus* from the fourteenth century onward. Consonant with the medieval Latin tradition, CrCS writers also used other common punctuating markers like the *capitulum* and the *paragraphus*. Crucial to our study, also, is the CrCS use of the blank or “white space” which was commonly employed from the seventh century onward in Western Latin manuscripts to separate “words” or words and their attendant proclitics and enclitics. The latter phenomenon was far from sporadic. Indeed, the segregation of smaller lexical units like prepositions and various pronouns from their host words was not common in Latin writing until the thirteenth century and was not consistently used to indicate “word” spacing until the Renaissance. J. Kittay has correctly pointed out that in the medieval manuscript “words as units do not exist on the page” (Kittay 1998: 215) and indeed they do not exist as modern practice considers them.

Graphemic units delimited by the white space are not necessarily arbitrary. Although concerns arise over seeming inconsistent usage of the white space, what at first glance may seem like random separation of clitics from their host words often turns out to be a marker of the rhythmical pattern, especially of the rhythmical patterns in our texts. In the Glagolitic Croatian Church Slavic manuscripts in particular we have found that in many instances the blank space visually isolates what

¹³ We have followed the transliteration scheme for Croatian Glagolitic as used by the Croatian Academy of Arts and Sciences (HAZU). Note especially the following usage: zelo (𐌆) = z; izhe (𐌆𐌋) = ĭ; jerv (𐌆𐌋) = j; cherv (𐌆𐌋) = č; shta (𐌆𐌋) = ĉ; yerek (𐌆) = ь; yat (𐌆) = ê; yu (𐌆) = û.

¹⁴ A good history of the use of the *punctus* is found in Parkes 1993, esp. chapters 4 and 5. See also his extensive bibliography on the history of punctuation.

we have defined as the “stress unit,” i.e. a phonemic unit that receives a single stress within the structural rhythmical pattern of the text. Often these “stress units” in combination with other markers (punctuational, syntactical, etc.) help the reader discern the overall isocolic structure of the text.

Our investigation shows, moreover, that punctuation markers were used in the Croatian Church Slavic tradition to indicate divisions that often correspond to rhythmical cola. Thus, for example, as Josip Hamm has pointed out, some manuscript versions of the Croatian Church Slavic text of the *Canticle of Canticles* (*Pjesma nad pjesama*) reflect the *glagoljaši*'s sense of the passage's rhythm,

...glagoljaši su osjećali, da to nije proze, i da taj tekst ne treba prenositi, pisati, ili čitati kao prozu. Neki su to prilično jasno izražavali interpunkcijom.... No to još ne znači, da su ... bili uvijek dosljedni, i da su točke, a to je bio jedini znak za dijakrizu, stavljali uvijek ondje, gdje se u tekstu (u čitanju, u recitovanju) osjećala pauza.... [V]rijedilo [je] opće pravilo, da je pisar ondje, gdje je pisao rastavni znak (točku) ili veliko početno slovo, jamačno i osjećao stanku do koje je došlo u tekstu, ali to ujedno ne mora značiti, da je ondje, gdje nije napisao ni jedno no drugo, nije bilo ili da je on nije osjećao. (Hamm 1957: 207)

This “rule” was applied with a significant amount of freedom, depending on the individual copyist: “...neki su ipak u tome bili prilično slobodni i znali su svoju interpunkciju i svoja bilježenja prilagoditi načinu, na koji su – dosta individualno – shvaćali i artikulirali tekst, koji su prepisivali” (Hamm 1957: 207). In fact, Hamm emphasizes that the tendency for the *Canticle* is to add rather than leave out punctuation in the copying process (Hamm 1957: 208). Key to our understanding here is that the *glagoljaši* were keenly aware of rhythmical structure and used the punctuation markers available to them to mark such structures. It is not surprising, then, that we have found that markers like the *punctus* and the blank space are used throughout the manuscript we have examined in a way reflective of the textual isocola.

As M. Žagar has pointed out, beginning with some of the earliest Croatian Glagolitic texts, graphemic units (words or series of words written as a single unit separated by white spaces) are often associated with accentual units (*akcenatska cijelina*)¹⁵:

¹⁵ While Žagar understands that the graphemic unit is often associated with an “accentual whole” it is difficult to agree with his assertion that the principle behind the arrangement of these graphemic units is primarily visual. “Upravo dosljednost takve primjene govori u prilog tvrdnji da su se združivali i one riječi za izgovaranje kojih se ne može pretpostaviti ‘akcenatska cijelina’. Smatram dakle da načelo združivanja ponajprije pripada vizualnoj organizaciji, odnosno da se može uklopiti u postupni razmještaj cjelokupnog teksta...” (Žagar 2000: 169). While our research does show a few anomalous usages of the white space that might be attributed to a visually aesthetic organizing principle, by far the most common organizing factor seems to be the underlying accentual unit. Indeed, our research adds another layer to the reasons for arranging words in “združenice.” The tendency to combine words into accentual units is not only natural to the accentual system of the language,

“Veoma će se rano u hrvatskogalgotjskim tekstovima pokazati vrlo jaka tendencija, gotovo pravilo, da se jednoslovne i dvoslovne i često troslovno riječi (tek iznimno – višeslovne, češće kad su prijedlozi) pišu pridružene prethodnoj ili slijedećoj riječi, ovisno o sintagmatskim odnosima” (Zagar 2000: 69). This traditional attachment of pro- and enclitics to their stressed carrier invariably indicates the “word stress” in our example; such units correspond directly to what we have called the “stress unit,” so important to determining the rhythmical patterning.

While the earliest of native Croatian texts exhibit isocolic structures¹⁶, translations of varied texts from many sources also played an important role in the furtherance of the use of isocolic structures in CrCS. In his work on the *Canticle of Canticles* (*Pjesma nad pjesama*), Josip Hamm raises the important question of the stylistic nature of translated works in the CrCS corpus and draws various positive conclusions about the application of native artistic styles to translations. In the case of the *Canticle of Canticles*, Hamm believes, the translator(s) worked more than a literal transcription from Latin to CrCS so that the text of the *Pjesma* exhibits a literary foundation that is realized through the translator’s *aesthetic* aspirations (Hamm 1957: 206). Thus, it should be reiterated with some force that translation, while often as literal as possible, was not usually a slavish rendering of the original. It is easy to agree with the eminent Slavist that the careful and good translator necessarily pays significant attention to style, infusing the new version with literary forms that are taken as aesthetically pleasing in his own tradition. The CrCS translations of the liturgical orations are thus of particular interest since they are adapted to the local CrCS literary norms, including the use of isocolic structures. Given that isocolic rhythms were a governing compositional feature of a significant number of these texts, not the least of which were translations from the Latin (or other) originals, our examination of translated materials has been quite enlightening¹⁷.

One of the most intriguing texts we have examined is the Croatian Church Slavic translation of the *Regula Sancti Benedicti*, in which the punctuation, the use of the *punctus*, the white space, the *paraph* marker (¶) and others, seems to be a consistent indicator of the isocolic rhythm in many passages. In his thorough study of medieval Croatian literature Eduard Hercigonja notes that “u većini se slučajeva ovako organiziranih tekstovnih cjelina granice kola kao logičko-sintaktičkih jedinica podudaraju posve s točkama kako ih je – segmentirajući tekst – stavljao pisac...” (Hercigonja 1975: 129) and introduces a few short examples from the text. We have sought here to make a more systematic study of the formal rhythmical structures of the *Regula* as part

but also – in terms of rhythmical organization – helps the reader to determine more easily the isocolic structures.

¹⁶ Hercigonja has noted that the text of the *Bašćanska ploča* is isocolic (Hercigonja 1975: 115-116). My investigations confirm an even more artistically ordered text than Hercigonja’s scansion suggests (Crnković forthcoming).

¹⁷ See Crnković 2006* and the forthcoming monograph in which I make a more thorough investigation of translated materials in CrCS.

of our larger investigation into the rhythmo-syntactical structures of medieval Croatian literature.

Our research is based on the Croatian Church Slavic translation of the RB that was produced in the earliest centuries after the Cyril and Methodian mission, most likely in the Benedictine monastic center at Pašman. The presence of Benedictine monks in what is now Croatia predates the arrival of the Slavs in the area so it is not surprising that the *Rule* was one of the earliest monuments of medieval Latin literature to be translated into the local Slavic vernacular. The original *Regula* was composed in the seventh century by Benedict, abbot of Montecassino, as an instructional manual and handbook for monastic life and behavior. The Croatian Church Slavic version of the Benedictine *Rule* is extant in a *codex unicus* from the 14th century, and was probably written for Petar Zadranin, abbot at the Pašman Monastery of Saints Cosmas and Damian (1364-1379). The manuscript is now preserved at the Croatian Academy of Sciences in Zagreb. Based on certain archaisms in the language, there is reason to believe that the extant CrRB may be a copy of an older version, although such a version is not attested. The language of this version of the RB is written Croatian Church Slavic with a significant admixture of both čakavian and ikavian forms, and is written in the square Glagolitic letters typical of the era (Ostojić 1963: 3; 361). It is obvious that the manuscript was produced by more than one hand, but no definitive paleographic study has been made of the text.

In our investigations we have used the published edition of the *Rule*, edited by Ostojić, which includes a transliterated text, a Latin version of the *Regula* and photographic reproductions of the manuscript folia. The photographic reproductions, while not of outstanding quality, have been more than adequate for our investigations of rhythmical structures of the text and their relationship to the visual and graphic markers. The *punctus* is used regularly and consistently at the end of rhythmically marked phrases and, equally important, the word boundaries are clearly delineated in the manuscript, consistent with the tradition in Croatian documents from the earliest centuries.

A typical passage of the CrRB is found in Chapter IV, Benedict's catalogue of the instruments of good works (*Čto su oružje dobrih' delb; Quae sunt instrumenta bonorum operum*).

- Ѧ Čto su oružje dobrih' delb
 4 Isprva / ga / ba / lûbite •
 3 vsm / srcem' / vašimъ •
 4 { 2 is'vseû / dšeu •
 { 2 is'vseû / močiû •
 4 Potom' / tga / drugъ / druga •
 3 koliko / sebe / lûbi •
 4 Potom' / nezaklati / nise / kur'bovati •
 3 { 1 niukrasti •
 { 2 neželiti / hudobe •
 3 nikrivoga / svidoč'stva / govoriti •

- 3 čtiti / vse / lûdi √
•
- 6{4+2 ako / sebi / z'la / nehočeši // inomuga / neučini •
- 5 Svoû / volu / ostaviti // bžiû / plniti •
- 4 tilo / mučiti // raskošî / nelûbiti •
- 2 post' / lûbiti •
- 2 ubogie / ukrêpiti •
- 2 naga / obličî •
- 2 nemoč'noga / pohoditi •
- 2 mrtva / pokopati •
- 2 vnevolî / pomoči •
- 2 plačuča / utiši •
- 4 otsega / svita / dêl'se / otvriči •
- 5 ničtože / ino / tak'mo / ha / lûbiti •
- 5{2+3 sr'dosti / neisplniti • // vrime / nesudstva / nehraniti •
- 3 Zlobê / vsrci / nedržati •
- 3 krivoga / mira / nevzdati •
- 3 lûbosti / bžie / neostaviti •
- 5 nekletise / dase / neuščini / vkletvi / prisega •
- 4 Istinu / otsrca / nausta / r'cite •
- 3 zla / zazlo / nevzdaite •
- 2 usiliê / nečinite •
- 3 sebi / učineno / tr'piti •
- 2 nepriêtele / lûbite •
- 3 klevetnike / svoe / nekleti •
- 2 da / blagoslvitie •
- 4 Usilie / skozi / ba / tr'piti •
- 2 Nebiti / gizdavu •
- 2 { 1 neopiêtise •
1 neobjîdatise •
- 3 pospeču / lênu / nebiti •
- 2 { 1 Nemr'mnati •
1 neklevetati •
- 3 Upvanie / naba / vriči •
- 4 ki / dobra / vsebi / vidi •
- 2 otbae / vij •
- 4 koliko / zla / vsebi / vidi •
- 3 otsvoego / griha / vijb •
- 5 Sudnego / d'ne / ogra / boučase / prêstrašise •
- 5 { 2 večnago / vêka •
3 savsim' / hotenijnem / želiti •

- 5 Navsaki / dnъ / smrtъ / prêd'očima / držati •
 3 dêlo / svoego / žitka •
 5 iv'vsakom' / msti / bž'i / oči / nasъ gledaûci •
 2 istinu / viditi • √
- 4 Zle / misli / k'srcu / prihajaûce •
 3 v'srci / nedržati / naispovidati • √
 3 bu / istarêišemu / ispovidatise •
- 5 Vsvoiъ / ustihъ / zlih' / slovesъ / ne tvoriti •
 5 mnogih' / riči / k'smihu / podobnih' / negovoriti •
 3 smihъ / velikъ / nelûbiti •
- 7 { 4 [Č]tenie / stoe / sradost'û / poslušati •
 3 ba / často / mliti •
 7 svoê / zla / dêla / bu / v'mliti / sьslzami / ispovidati •
 3 zlih' / dêlъ / ostavititse •
- 4 Têlu / vole / nedati / inepasti •
 4 zapovid' / opatovu / savsima biti •
 4 ačebi / opatъ / dobra / netvorilъ •
- 3 čase / nezgodi / nigdarъ •
 4 ispomenuv'se / ono / bžie / poručenъ •
 3 ča / zapovida / tvorite •
 5 ača / samъ / tvori / togo / netvorite • √
- 3 Nise / vzivati / stu •
 5 daprije / biti / dase / istina / vzove •
- 4 Poručenъ / bžie / navsaki / dnъ •
 2 dêlom' / isplniti •
 2 čistoću / lûbiti •
 2 nikomure / nezaviditi •
 3 zlobe / izavisti / neimati •
 3 gizdê / ihlenъê / bižati •
 2 kar'bê / nelûbiti •
 2 starce / čtovati •
- 4 mlade / lûbiti / vgni / lûbv'i •
 3 zanepriêtele / ba / mliti •
 4 Skarabniki / prijê / večera / smiritise •
 5 Obžiei / mlsti / upvaniê / nikodare / neostaviti •
- 5 vgni / lûbv'i • / zanepriêtele / ba / mliti •
 3 Skarabniki / prijê večera / smiritise •
 5 Obžiei / mlsti / upvaniê / nikodare / neostaviti •

- 6 To / sut' / oružiê / bžiê / zdušnago / ala •
 6 iže / budetъ / otnasъ / dnъ / i noč' / svršena •
- 5 Inasadni / dnъ / prêd' / bmъ / postavlena •
 5 Nam'se / otba / ta / načmъ / v'zda •
- 3 čae / bъ / obečalb •
 5 čtoe / oko / nevidilo / niuho / slišalo •
 3 ničloviče / srce / smišleno •
 5 čae / bъ / svoim' / dragimъ / naredilь •
- 6 iže / hrami / kadênamъ / sa / dêla / tvoriti •
 3 to / sut' / molstiri •
 3 istanie / mejû / brat'û • (RB ff. 9a-9b, Ostojić 1963: 3; 79ff)¹⁸

¹⁸ Folia numbers are those used by Ostojić in his photographic reproductions of the RB. The second reference is to Ostojić's reprinting of the exploded version of the RB text. Hercigonja has the following scansion of this passage:

- 5 To sutъ / oruzie / bozie / z dušnago / ala •
 5 iže budut / ot nas / dan' / i noč' / svršena •
 4 i na sudni / dan' / pred bogom' / postavlena •
 3 ničtože ino / takmo hr'sta / ljubiti •
 2 srdosti / ne isplniti •
 3 vrime / nesudstva / ne hraniti •
 3 zlobe / v sr'ci / ne držati •
 3 krivoga / mira / ne vzdati •
 3 ljubosti / božie / ne ostaviti
- 4 igran'e / i rici / prazdne / smisne •
 3 večnim / zaklopom' / prepovidamo •
 3 va vsakih / mestih / učnikom
 4 na takove rici / ust / otvoriti / ne damo (Hercigonja 1975: 129-130)

In primis Dominum Deum diligere ex toto corde, tota anima, tota virtute; deinde proximum tamquam seipsum. Deinde non occidere, non adulterare, non facere furtum, non concupiscere, non falsum testimonium dicere, honorare omnes homines, et quod sibi quis fieri non vult, alio ne faciat. Abnegare semetipsum sibi ut sequatur Christum. Corpus castigare, delicias non amplecti, ieiunium amare. Pauperes recreare, nudum vestire, infirmum visitare, mortuum sepelire. In tribulatione subvenire, dolentem consolari. Saeculi actibus se facere alienum, nihil amori Christi praepone. Iram non perficere, iracundiae tempus non reservare. Dolum in corde non tenere, pacem falsam non dare. Caritatem non derelinquere. Non iurare ne forte periuret, veritatem ex corde et ore proferre. Malum pro malo non reddere. Iniuriam non facere, sed et factas patienter sufferre. Inimicos diligere. Maledicentes se non remaledicere, sed magis benedicere. Persecutionem pro iustitia sustinere. Non esse superbum, non vinolentum, non multum edacem, non somnulentum, non pigrum, non murmuriosum, non detractorem. Spem suam Deo committere. Bonum aliquid in se cum viderit, Deo applicet, non sibi; malum vero semper a se factum sciat et sibi reputet. Diem iudicii timere, gehennam expavescere, vitam aeternam omni concupiscentia spiritali desiderare, mortem cotidie ante oculos suspectam habere. Actus vitae suae omni hora custodire, in omni loco Deum se respicere pro certo scire. Cogitationes malas cordi suo advenientes mox ad Christum allidere et seniori spiritali patefacere, os suum a malo vel pravo eloquio custodire, multum loqui non amare, verba vana aut risui apta non loqui, risum multum aut excussum non amare. Lectiones sanctas libenter audire, orationi frequenter incumbere, mala sua praeterita cum lacrimis vel gemitu cotidie in oratione Deo confiteri, de ipsis malis de cetero emendare. Desideria carnis non efficere, voluntatem propriam

It is easy to see that a number of isocolic types occur here, simple and compound cola in simple, framed and generated series. The scansion shows the *puncti*, initial letters, capitals and other forms of graphic markings, including the *paraph* marker **¶** and the division marker, which is written as a “check mark” above or after the *punctus* (•√). The word divisions in the transliteration reflects those in the original manuscript.

The variations in the rhythmical series in Chapter IV correspond to the various Biblical-based admonitions that the abbot has delineated for his monks. For example, the first series alternates three- and four-stress cola in a passage that variously lists negative and positive commandments. Indeed, the opening *mandatum*, to “love the

odire, praeceptis abbatis in omnibus oboedire, etiam si ipse aliter – quod absit – agat, memores illud dominicum praeceptum: Quae dicunt facite, quae autem faciunt facere nolite. Non velle dici sanctum antequam sit, sed prius esse quod verius dicatur. Praecepta Dei factis cotidie adimplere, castitatem amare, nullum odire, zelum non habere, invidiam non exercere, contentionem non amare, elationem fugere. Et seniores venerare, iuniores diligere. In Christi amore pro inimicis orare; cum discordante ante solis occasum in pacem redire. Et de Dei misericordia numquam desperare. Ecce haec sunt instrumenta artis spiritalis. Quae cum fuerint a nobis die noctuque incessabiliter adimpleta et in die iudicii reconsignata, illa merces nobis a Domino recompensabitur quam ipse promisit. Quod oculus non vidit nec auris audiuit, quae praeparavit Deus his qui diligunt illum. Officina vero ubi haec omnia diligenter operemur claustra sunt monasterii et stabilitas in congregatione.

First of all, love the Lord God with your whole heart, your whole soul and all your strength, and love your neighbor as yourself (Matt 22:37-39; Mark 12:30-31; Luke 10:27). Then the following: You are not to kill, not to commit adultery; you are not to steal nor to covet (Rom 13:9); you are not to bear false witness (Matt 19:18; Mark 10:19; Luke 18:20). You must honor everyone (1 Pet 2:17), and never do to another what you do not want done to yourself (Tob 4:16; Matt 7:12; Luke 6:31). Renounce yourself in order to follow Christ (Matt 16:24; Luke 9:23); discipline your body (1 Cor 9:27); do not pamper yourself, but love fasting. You must relieve the lot of the poor, clothe the naked, visit the sick (Matt 25:36), and bury the dead. Go to help the troubled and console the sorrowing. Your way of acting should be different from the world's way; the love of Christ must come before all else. You are not to act in anger or nurse a grudge. Rid your heart of all deceit. Never give a hollow greeting of peace or turn away when someone needs your love. Bind yourself to no oath lest it prove false, but speak the truth with heart and tongue. Do not repay one bad turn with another (1 Thess 5:15; 1 Pet 3:9). Do not injure anyone, but bear injuries patiently. Love your enemies (Matt 5:44; Luke 6:27). If people curse you, do not curse them back but bless them instead. Endure persecution for the sake of justice (Matt 5:10). You must not be proud, nor be given to wine (Titus 1:7; 1 Tim 3:3). Refrain from too much eating or sleeping, and from laziness (Rom 12:11). Do not grumble or speak ill of others. Place your hope in God alone. If you notice something good in yourself, give credit to God, not to yourself, but be certain that the evil you commit is always your own and yours to acknowledge. Live in fear of judgment day and have a great horror of hell. Yearn for everlasting life with holy desire. Day by day remind yourself that you are going to die. Hour by hour keep careful watch over all you do, aware that God's gaze is upon you, wherever you may be. As soon as wrongful thoughts come into your heart, dash them against Christ and disclose them to your spiritual father. Guard your lips from harmful or deceptive speech. Prefer moderation in speech and speak no foolish chatter, nothing just to provoke laughter; do not love immoderate or boisterous laughter. Listen readily to holy reading, and devote yourself often to prayer. Every day with tears and sighs confess your past sins to God in prayer and change from these evil ways in the future. Do not gratify the promptings of the flesh (Gal 5:16); hate the urgings of self-will. Obey the orders of the abbot unreservedly, even if his own conduct – which God forbid – be at odds with what he says. Remember the teaching of the Lord: Do what they say, not what they do (Matt 23:3). Do not aspire to be called holy before you really are, but first be holy that you may more truly be called so. Live by God's commandments every day; treasure chastity, harbor neither hatred nor jealousy of anyone, and do nothing out of envy. Do not love quarreling; shun arrogance. Respect the elders and love the young. Pray for your enemies out of love for Christ. If you have a dispute with someone, make peace with him before the sun goes down. And finally, never lose hope in God's mercy.

These, then, are the tools of the spiritual craft. When we have used them without ceasing day and night and have returned them on judgment day, our wages will be the reward the Lord has promised. What eye has not seen nor ear heard, God has prepared for those who love him (1 Cor 2:9). The workshop where we are to toil faithfully at all these tasks is the enclosure of the monastery and stability in the community (Fry 1981: 28-35).

Lord God with your whole heart, your whole soul and your whole strength,” (cf. Deut 6:5) which constitutes the entire theological basis of this chapter of the *Regula*, is presented in a rhythmically complex series (434[=2+2]) that immediately elicits the readers’ – and listeners’ – attention with its two parallel two-stress semicola following a grammatically parallel three-stress colon:

- 4 Isprva / ga / ba / lûbite •
 3 vsm / srcem’ / vašim’ •
 4 { 2 is’vseû / dšêû •
 2 is’vseû / močîû •

The constructions here, which are grammatically, syntactically and rhythmically similar in form, allow for a rhetorical emphasis on the Christian teaching that the love of God must encompass the totality of one’s being. In its Croatian Church Slavic version at least, the great abbot’s work makes full use of the rhetorical devices to enhance this essential rule of monastic behavior. It will be noted that the semicola here are punctuated with the *punctus*. Here, as below at line fourteen, the rhythmical and syntactical functions within the individual cola and within the overall isocolic series show that, although they are marked for the shorter semicolonic units, they can be considered a part of the larger isocolic “lines.” Thus, the third colon of this opening series, a compound four-stress colon, is made up of two two-stress cola, each of identical, parallel grammatical structure and each with lexical repetition in the initial stress unit (*i + s + vseû* [inst. sg. fem.] + noun [inst. sg. fem.]). In fact, the parallelism in and of itself clearly delineates the rhythms here, even without the marking point. The overall pattern of the series, however, calls for a four-stress colon here. Thus, the division of the colon into grammatically parallel semicola does not destroy the overall alternating three- and four-stress pattern of the series. Indeed, further reading shows with certainty that the graphic points often indicate a logical division of semicola within a larger colonic series.

A second instance of semicola delineated by the *punctus* in this chapter begins with the generated series at line fourteen (*tilo mučiti // raskoši nelûbiti*). After an introductory set of two five-stress cola, there follows a long, framed isocolic series (42222224). The caesura we posit in the opening line of the frame, although not represented in the Croatian Church Slavic by any punctuating feature, is justifiable by the inarguable break in the rhythm. This “break” is one of lesser intensity than the normal break between isocolic lines, but is of greater intensity than that between individual stress units. A rhythmical pause is further indicated by the parallel structures of the two sections (noun + verb inf./noun + negative verb inf.), the intensification of the negative verb and by the generation of a new series, based on the grammatical structure of the two semicolonic units (noun + verb inf.) This generated series of litany-

like exhortations, common also in other medieval Slavic texts¹⁹, comes between two 4-stress cola (lines 14 and 22).

As if to heighten the established overall pattern, there immediately follows a similar generated series of not two-stress, but three-stress cola:

- 5 Ničtože / ino / tak'mo / Ha / lûbiti •
 5{2+3 sr'dosti / neisplniti • // vrime / nesudstva / nehraniti •
 3 Zlobê / vsrci / nedržati •
 3 krivoga / mira / nevzdati •
 3 lûbosti / bžie / neostaviti •
 5 nekletise / dase / neučini / vkletvi / prisega •

Here, however, a *punctus* marking the semicolon is included after the phrase *sr'dosti neisplniti*. The newly generated series, beginning at *Zlobê vsrci* is also indicated by a capital Z. The entire series itself is composed of three tricola framed by 5-stress cola (5 5[=2+3] 333 5).

There follows a simple alternating series which is framed by two four-stress cola (4 323232 4). As in the previous passage, the cola and semicola are clearly marked by the *punctus* as well as by parallel grammatical and other forms. Thus, for example, each of the eighth lines ends in a verbal infinitive while five of the cola begin with an accusative case noun, used as the direct object of the infinitive. The grammatical parallels notwithstanding, the rhythmical sense of the series is easily grasped on reading it aloud.

An illustrative mirrored colon (34243) occurs at lines beginning with *Upvanie na b(og)a vriči*.

- 3 Upvanie / naba / vriči •
 4 ki / dobra / vsebi / vidi •
 2 otbae / vîj •
 4 koliko / zla / vsebi / vidi •
 3 otstvoego / griha / vîjъ •

While the *punctus* clearly marks the end of each cola, other markers cue the isocolic divisions: verbal repetitions in the final stress units (*vsebi vidi* – *vsebi vidi* and *vîj* – *vîjъ*), vertical alliterations (*vriči* – *vidi* – *vîj* – *vidi* – *vîjъ*), repetition of prepositions in the initial stress units (*ot boga* – *ot svoego*), the repetition of the phoneme *k* (*ki* – *koliko*), and, of course, the parallel grammatical constructions of the two four-stress lines. It is reasonable to conjecture that these well defined markings required the lector to present the text to his listeners with a definite emphasis on the central two-stress “pivot,” which contains the major point of the sentence: God sees all that his monks do, good or bad.

¹⁹ See Crnković 1985 and my forthcoming monograph on the medieval Croatian isocolon.

Although the rhythmical isocolicity of this chapter is outstandingly regular, there are a few places where dividing the cola according to the punctuation and ‘word spacing’ produces irregular patterns. In the following passages, for example, two two-stress cola are followed by an irregular alternating series, 4345.

- 2 kar'bê / nelûbiti •
 2 starce / čtovati •
- 4 mlade / lûbiti / vgni / lûbv'i •
 3 zaneprîêtele / ba / mliti •
 4 Skarabniki / prije / večera / smiritise •
 5 Obžiei / mlsti / upvaniê / nikodare / neostaviti •

The Latin version of the text (*Et seniores venerare, iuniores diligere. In Christi amore pro inimicis orare; cum discordante ante solis occasum in pacem redire*) assigns the phrase *in Christi amore* to the following phrase, *pro inimicis orare*. If we reconfigure the Croatian version according to the Latin text by placing a break after *mlade lûbiti*, it is possible to posit a three line series of two-stress cola

- 2 kar'bê / nelûbiti •
 2 starce / čtovati •
 2 mlade / lûbiti

followed by a framed series (535)

- 5 vgni / lûbv'i • / zaneprîêtele / ba / mliti •
 3 Skarabniki / prije večera / smiritise •
 5 Obžiei / mlsti / upvaniê / nikodare / neostaviti •

It is also interesting to note that the white space here seems to indicate a stress on the preposition *prije*. Although assigning a stress to a preposition is unusual, the phrase here would accommodate an emphasis on the time limit thus implied: it is incumbent upon the brothers in the community to reach a swift resolution of their differences. In Benedict's admonition, this resolution is best reached *before* the sun sets. Whether one stresses the preposition or not, the presence of the framed series is constant (545 vs. 535). A similar occurrence of a stressed preposition follows in the next cola:

- 6 To / sut' / oružiê / bžiê / zdušnago / ala •
 6 iže / budet' / otnas' / dn' / i noć' / svršena •
- 5 4? Inasudni / dn' / prêd' / bm' / postavlena •
 5 Nam'se / otba / ta / načm' / v'zda •

However one interprets these infrequent departures from rhythmical norms, the fourth chapter of the CrRB offers a neat example of the use of isocolic structures and of how the punctuating marks serve to indicate cola, or more infrequently, semicola in a passage. Other punctuation markers, especially the use of capital letters and the division marker (•√) aid the reader in discerning the rhythmical boundaries of the text.

Some passages of the Croatian RB present interesting experimental ground because of the troubled nature of the textual transmission. Two passages in particular help illuminate the inquiry into isocolic structures by showing how transmission problems may render the isocolic structure difficult to discern, or may even destroy the isocolic regularity of a reasonably conjectured earlier passage. The first of these occurs in the opening lines of Chapter VI of the *Rule* entitled *O mlčanije* (“On silence” in Latin, *De taciturnitate*).

- Є** Omlčaniĵi • √ •
 4 Učimo / ča / pravi / prkь •
 4 Rekoň / obarovati / puti / moe •
 4 dabim' / nesъgrišil / v'êzici / moem' •
 4 Položihъ / ustam' / moimъ / obaru •
 3 umlknuhъ / iukrotihse / iumlčaň •
 5 O dobra / sadê / namъ / kaže / prokь •
 6 ako / otdobriň / riči / skrozi / dobro / mlčaňe •
 3 nahip' / dobroe / mlčati •
 6 koliko / večese / tribi / ostaviti / zlihъ / riči •
 3 skozi / muku / vêčnu •
 6 Itada / vola / koliko / otdobriň / stiň / besedь •
 5 istin'nimimъ / učenikomъ / skozi / dobrotu / mlčaňe •
 4 govoriti / retkose / dai / pročene •
 4 vmnogih' / ričehъ / neubižiši / griha •
 3 In'dê / pisano é •
 4 smrtь / izivot' / v'êziciti / est •
 3 êže / glati / iučiti •
 3 meštrovъ / dl'gъ / é •
 4 Mlčati / iposlušati / učenikomъ / d'lgъ e •
 6 Tagda / ako / hočet' / čto / pitati / otstarišega •
 4 savsmъ / umilenъem / ipoklonenimъ / pitai •
 4 Igraňe / iriči / prazdne / smišne •
 5 { 3 večnimъ / zaklopomъ / prêpovidamo •
 2 vav'sakiň / mestihъ •
 6 učenikom' / natakove / riči / ustъ / otvoriti / nedamo •
 (RB ff. 12a-12b; Ostojić 1963: 3; 382-383)²⁰

²⁰ *De taciturnitate*

Faciamus quod ait propheta: Dixi: Custodiam vias meas, ut non delinquam in lingua mea. Posui ori meo custodiam. Obmutui et humilitatus sum et silui a bonis. Hic ostendit propheta, si a bonis eloquiis interdum propter taciturnitatem debet taceri, quanto magis a malis verbis propter poenam peccati debet cessari. Ergo,

As the Croatian text is written and punctuated, the first series here consists of four-stress cola plus one three-stress colon. The second series is a single five-stress colon followed by alternating three- and six-stress cola. The most troublesome reading is between the three- and five-stress cola occurring between the two series, that is between the two lines *umlknuhъ i ukrotihъ se i umlčahъ •* and *O dobra sadě namъ kažę pro(ro)kъ •* It is interesting to note that the division of the *sententiae* in the Croatian Church Slavic version does not correspond with that of the Latin text, *Posui ori meo custodiam. Obmutui et humilitatus sum et silui a bonis* (I was silent and was humbled, and I refrained even from good words [Ps 38:2-3]). This is likely the result of an error in textual transmission or translation, the writer or copyist having mistakenly produced *O dobra* (“about good things”, with the enigmatic ending on *dobra*) instead of *ot dobra* (“from the good/good things”). This error in turn could have led to a misinterpretation of the sense and therefore to a misinterpretation of the rhythmical structure. The Latin text corresponding to the Croatian version (lines five through seven, above) has the verb form *obmutui* and the phrase *silui a bonis*. The Latin verb *obmutesco* is used in the first person singular of the perfect tense so that the Latin passage rendered into English yields “and I became silent and was humble(d) and said nothing about [even] good things.” The sense of the Croatian Church Slavic, however, turns on the contrastive verbal aspects “I became silent (*umlknuhъ*) and was humble and remained silent (*umlčahъ*)” with a full stop at this juncture. In addition, the introductory word *ako* in the following sentence (cf. the Latin *si*) helps obscure the meaning in the Croatian Church Slavic text. If, based on the Latin original *a bonis*, we conjecture the reading *ot dobra* instead of the standing *O dobra* we are presented with a much cleaner isocolic rendering:

4	Položihъ ustam’ moimъ obaru •
4	umlknuhъ iukrotihse iumlčahъ * <i>ot</i> dobra

quammis de bonis et sanctis et aedificationem eloquiis, perfectis discipulis propter taciturnitatis gravitatem rara loquendi concedatur licentia, quia scriptum est: In multiloquio non effugies peccatum, et alibi: Mors et vita in manibus linguae. Nam loqui et docere magistrum concedet, tacere et audire discipulum convenit. Et ideo, si qua requirenda sunt a priore, cum omni humilitate et subiectione reverentiae requirantur. Scurriliates vero vel verba otiosa et risum moventia aeterna clausura in omnibus locis damnanus et ad talia eloquia discipulum aperire os non permittimus.

Restraint of Speech

Let us follow the Prophet’s counsel; I said, I have resolved to keep watch over my ways that I may never sin with my tongue. I was silent and was humbled, and refrained even from good words (Ps 38:2-3). Here the Prophet indicates that there are times when good words are to be left unsaid out of esteem for silence. For all the more reason, then, should evil speech be curbed so that punishment for sin may be avoided. Indeed, so important is silence that permission to speak should seldom be granted even to mature disciples, no matter how good or holy or constructive their talk, because it is written: In a flood of words you will not avoid sin (Prov 10:19); and elsewhere, The tongue holds the key to life and death (Prov 18:21). Speaking and teaching are the master’s task; the disciple is to be silent and listen. Therefore, any requests to a superior should be made with all humility and respectful submission. We absolutely condemn in all places any vulgarity and gossip and talk leading to laughter, and we do not permit a disciple to engage in words of that kind (Fry 38-39).

4 Sadê namъ kaže proкъ •

In this reconstructed reading the series of four-stress cola continue up to the interpolation of the quotation from the Prophet. Thus, the Latin tradition of the text allows us to posit the following variant reading for lines 1-10:

- 4 Učimo / ča / pravi / prкъ •
 4 Rekoňъ / obarovati / puti / moe •
 4 dabim' / nesъgrišil / v'êzici / moem •
 4 Položihъ / ustam' / moimъ / obaru •
 4 umlknuhъ / iukrotihse / iumlčahъ / ot dobra
 4 Sadê / namъ / kaže / proкъ •
 6 ako / otdobriňъ / riči / skrozi / dobro / mlčanъ •
 3 nahip' / dobroe / mlčati •
 6 koliko / večese / tribi / ostaviti / zlihъ / riči •
 3 skozi / muku / vêčnu •
 6 Itada / vola / koliko / otdobriňъ / stihъ / besedъ •

The interpolation of the call to silence in the opening four-stress isocolic series is re-presented quite artistically in a rhythmically contrasting, alternating series, 6363. In fact, this method of varying rhythmical patterns to contrast textual passages and to heighten the reader's or listener's awareness of them seems to be quite consistent with isocolic patterns described elsewhere.

A passage from the fortieth chapter of the *Rule* clearly illustrates how the isocolic structure can be obscured by the insertion of glosses and interpolations into the text. Enigmatic even in the Latin original because of the use of the obscure term *hemina* (an unknown portion or measurement of a liquid), the example shows how an explanation added to the text at a later date, possibly by the translator, may obscure or even destroy the original rhythmical patterns.

- Ⓔ Отъ mirtuka pitiê .•
 5 Eđanъ / jednakъ / dar' / ima / otba •
 2 adrugî / drugakъ •
 5 iskrozi / to / ako / neumîučъ / narejûjetse •
 4 3+1 otnaъ / mirtukъ / ritê • / braty •
- 4 { 2 Igleđauêce / nemočniňъ •
 2 imalo / močniňъ •
 6 mninamse / mina / vina // [to / é / mir'tučasъ •
 6 otopata / narejen'] / vsakomu / nađnъ / dosta / budi •
 5 A / kimъ / bъ / đa / otvina / trpênie •
 5 veči / otnega / vîjъ / naêťъ / primu •
 5 Akoli / ono / mêsto / vkomъ / sutъ •
 5 ili / đelo / ili / znoi / lêta •
 2 veče / potribuêtъ •

- 5 navoli / priura / budi / veče / pridati •
 5 Ako / savsim' / obaruûče / dase / nezgoda •
 2 ob'jidenic / nip'ênstvo •
 7 Čtemo / da / vino / savsima / nist' / napotribu / mnihom' •
 7 are / vnaše / vrime / nato / koludrovъ / nastaviti / nemoremo
 2 [dabiga / nepili •] (RB ff. 26b-27a; Ostojić 1963: 3; 400-01)²¹

One can easily see the regularity of the cola, especially in the second part of this passage. An interesting textual gloss occurs in the first section, which indicates that the punctuator (whether he be translator, scribe or instructor) may have had some trouble with this particular passage. The paragraph is St. Benedict's directive on the portion of wine allowed daily to the monks. By the time the RB was translated into Croatian, the Latin word *hemina* referred to an unknown quantity. Fry (1981: 6, n.40.3) explains that "Hemina... a Greek word taken into Latin... was originally a measure used in Sicily, equivalent to the Greek *kotule*. In classical Rome, the *hemina* was half a *sextarius* ... 0.273 litres, or about half a pint." *Mina* was apparently also a term used into the 20th century by Sabine shepherds to refer to a quantity of about three quarters of a liter. Whatever the case, the exact amount referred to has changed over the centuries so the translator of the Croatian Church Slavic RB, needing to clarify the term, added an explanatory gloss right after the phrase *mina vina* [*to / é / mir'tučacъ • otopata / narejen*], ("that is, an amount determined by the abbot"). The Latin text allows us to posit the following variant readings. The scansion of the paragraph without the gloss (74447) is as regular as the scansion of the rest of the text:

- 7 { 5 Edanъ / jednakъ / dar' / ima / otba •
 2 adруги / drugakъ •
 4 iskrozi to / ako / neumiûčъ / narejûjetse •
 4 {3+1 otnasъ / mirtukъ / rit'ê • / braty •
 4 { 2 Igleđaûče / nemočnihъ •
 2 imalo / močnihъ •
 7 mninamse / mina / vina... / vsakomu / nadnъ / dosta / budi •

It is possible that the scribe or translator of the *Regula*, seeing the necessity of a colonic division at this point, placed the *punctus* after the phrase *to é mir'tučacъ* to make

²¹ *De mensura potus*

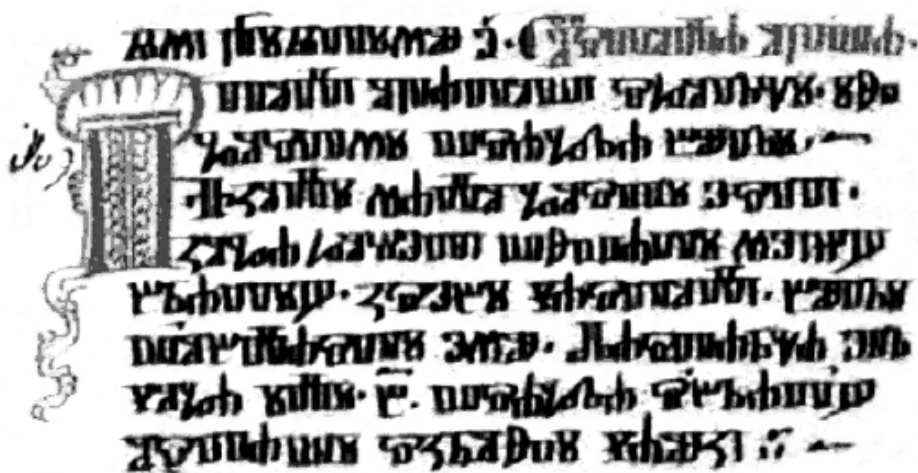
Unusquisque proprium habet domum ex Deo, alius sic, alius vero sic. et ideo cum aliqua scrupulositate a nobis mensura victus aliorum constituitur. Tamen infirmorum contuentes imbecilitatem, credimus heminam vini per singulos sufficere per diem. Quibus autem donat Deus tolerantiam abstinentiae, propriam se habituros mercedem sciant.

The Proper Amount of Drink

Everyone has his own gift from God, one this and another that (1 Cor 7:7). It is, therefore, with some uneasiness that we specify the amount of food and drink for others. However, with due regard for the infirmities of the sick, we believe that a half bottle of wine a day is sufficient for each. But those to whom God gives the strength to abstain must know that they will earn their own reward (Fry 1981: 86-87).

the text conform – by hook or by crook – with the rhythm of the passage. In any case, the textual gloss is a happy datum on which the modern researcher can conclude that the medieval Croatian monastics had a distinct and lucid awareness of the rhythmical patterns of their texts.

We give here one final example from Chapter LVI of the *Rule*, which is a short instruction on inviting guests to the Abbot's table.



- I otstola optva •
 3 Stolъ / opatonъ / shodci •
 3 izgostmi / vsagda / budi • √
 4 Akoli / malo / gosti / estъ •
 5 koga / hoćetъ / vzvati / mejû / bratiû •
 5 { 2 ksebi / nastolъ • //
 3 budi / v'oblasti / emu •
 4 Dastarca / ednoga / ili / • b •
 5 vsagda / s'brat'û / ostavi / skrozi / nauкъ • √

(RB f.37a; Ostojčić 1963: 3; 413)²²

As with our other examples, the regularity of the isocolic rhythms corresponds to the use of the *punctus*, and to the use of capital letters and other markers. As in other

²² *De mensa abbatis*

Mensa abbatis cum hospitibus et peregrinis sit semper. Quotiens tamen minus sunt hospites, quos vult de fratribus vocare in ipsius sit potestate. Seniore tamen uno aut duo semper cum fratribus dimittendum propter disciplinam.

Of the Abbot's Table. Let the Abbot's table must always be with guests and travelers. Whenever there are no guests, it is within his right to invite any of the brothers he wishes. However, for the sake of maintaining discipline, one or two of the seniors must always be left with the brothers (Fry 1981: 112-113).

passages a central idea is presented in a rhythmically more complex pattern. Thus, the compound colon at

5 koga / hočety / vzvati / mejû / bratiû •
 5 { 2 ksebi / nastoly • //
 3 budi / v'oblasti / emu •

describes what happens in the less common situation of the absence of guests or pilgrims at the monastery. Even the shortest of the Benedictine chapters exhibits the basic artistic features of the medieval Slavic isocolic principle.

One might ask why the *Regula*, seemingly unique of all the longer texts in the Church Slavic corpus (both Eastern and Western), contains graphemic features that so strikingly indicate the isocolic nature of the text's rhythm? Of all the isocolic texts found in the both *Slavia Orthodoxa* and *Slavia Romana*, why is this relatively obscure and certainly rare Slavic text so consistently and minutely graphically marked for its cola when other more widespread and popular texts are not? A quite simple explanation, but one overlooked until now, comes from the text's function within the monastic culture. If we bear in mind that in the monastic world texts were read aloud daily at mealtime it is easy to surmise that the graphemes were designed to enhance the lector's performance. Indeed, this particular text is a most likely candidate for such graphemic treatment precisely because of its instructional nature as *the* basic text of the Benedictine orders used to instruct novices in the proper ways of monastic life. Moreover, The *Regula* was likely used not only as a guide for young novices as to the rules of behaviour, but also as a kind of "primer" to teach novice monks the proper cadences and methods of reading aloud.

It has long been recognized that with the production of Glagolitic texts and manuscripts Croatia contributed its own highly artistic literature to the medieval Slavic corpus, which often relied on a unique blend of Western and Slavic literary traditions. The current paper has shown that the CrCS version of the *Regula Sancti Benedicti* was enriched by the use of the isocolon, and that its graphemic features reinforce the rhythmical interpretations of the text. The presence of the graphemic features we have described here can hardly be called coincidental to the rhythmical structures of the text. There is no indication that the punctuation is indicative of other rhythmical structures, isosyllabic, clausal or otherwise. Thus, the *punctus* and other markers usually coincide with the isocola and individual stress units are usually marked by a separating space. This consistent use of the white space to show the attachment of stressless clitics to stressed host units certainly helped the reader determine the number of stresses in each colon and is thus an integral part of the rhythmical presentation of the text. By dividing lexical items according to "stress units" the "word spacing" helped the reader delimit the textual isocola. While previous scholars have concluded on the basis of solid internal textual evidence that CrCS writers frequently availed themselves of the isocolon as a compositional tool, our investigation distinctly demonstrates that the writers found it important to display the "building blocks" of the isocolon in a

visual way on the page itself. It is fair to say that, since the purveyors of CrCS literature used a rhetorical device common at sundry times and places to other Slavic and non-Slavic European literatures, continued consideration of similarly rhythmical texts will help us better define the usage and limits of rhetorical devices in medieval Slavdom as well as the role of CrCS in the larger Roman Slavic, Orthodox Slavic and European cultural communities.

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Abstract

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Isocolic Structures and Graphemic Features in the Croatian Church Slavic Regula Sancti Benedicti

The article discusses the presence of the isocolon in the Croatian Church Slavic translation of the *Regula Sancti Benedicti* in light of the graphemic features of the fourteenth century *codex unicus*. After a brief review of the scholarly literature on the use of the isocolon in medieval Slavic literature in general and medieval Croatian literature in particular, the article looks in detail at the visual appearance of the CrRSB on the manuscript pages. By examining selections of the CrRSB, the paper shows how the use of graphemic signs and markers, such as the page layout, the paragraph marker, the *punctus* and, most significantly, the “white space”, help indicate the rhythmical structure of the text. A thorough inspection of these passages indicates how graphemic features work in tandem with the rhetorical markers to indicate the textual isocola. The study concludes that the graphemic features of the CrRSB are completely consonant with the isocolic rhythmical patterns of the text and likely demonstrate that the manuscript’s scribes were not only aware of isocolic patterning, but used the graphical conventions of their day to indicate the proper way to read the text aloud.