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Abstract

In August 2010 we celebrate 500 years since the printing of the second book on Romanian territory, the Oktoih –Book of Psalms (1508), an event that has already end with reprinting it at the initiative of the High Archbishop and Metropolitan of Targoviste, Nifon Mihaita. Targoviste played an important role in the cultural development of Valahia, especially because here was printed the first printed book in our country, Liturgy Book (1508).

The Oktoih from Targoviste was printed by the monk Macarie, of the church and voivode command and support, in a moment when it was necessary to uphold the South Slavic peoples of Eastern Europe with liturgical books. Monk Macarie is the same which printed at Cetinje an Orthodox Prayer Book (1496), an Oktoih (1493-1494) and a Psalter (1495). It should be noted that from the printings suite of this printer made in both printing houses, was not repeated than the Oktoih but, as we demonstrate in this paper, the two books has not too many similarities, not in terms of ornamentation, but no in terms of their content.

Printing of the Oktoih in Valahia by Macarie, together with the other two religious books (Liturgy Book and the Four Gospels), meant the inclusion of printing house from Targoviste among Europe's leading printing houses in that century, which contributed to the spread of printed word, both in the three Romanian countries but for the benefit of Orthodox people outside Romanian borders.

Key Words*: Oktoih, Macarie, Targoviste, Cetinje, printing activity, book history*

At the beginning of the sixteenth century, Targoviste was an important cultural centre and the bringing of the printing press here was made at a time when the need for religious books was very urgent, and its role was to strengthen the new instrument of the new centralized government. N. Iorga said: "*The printing of*

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Slavic books could not find a shelter in the Balkans, by the end of the fifteenth century, when the last remains of Christian domination were drowning under the Turkish heap. The handicraftsmen were forced to seek support, a protector, on this side of the Danube, where they kept the old forms of state. This orientation toward us was all the more assessed, as Venice didn't want to deal with any printing work for the Slavs... " (1)

The Oktoih printed by the monk Macarie in 1510 is the second book in the cycle of three printed in Targoviste with the church and voivode command and support, in a moment when it was necessary to uphold the South Slavic peoples of Eastern Europe with liturgical books. The Oktoih is a liturgical book containing the canons and hymns in the Byzantine eight voices, the songs being arranged on eight weeks, each of them on a different tone. They are attributed Saint John of Damascus, written in 735.

Monk Macarie is the one who printed in Cetinje an **Orthodox Prayer Book** (1496), an **Oktoih** (1493-1494), and in 1495 a **Psalter**. Due to the Turkish invasion of Montenegro, printing activity stopped, Macarie becalmed in Venice, together with Prince Cernoievici, then will come in Valahia, where will print a **Liturghy Book** (1508), an **Oktoih** (1510) and the **Four Gospels** (1512).

We mention that from the printings suite of this printer made in both printing houses, was not repeated than the **Oktoih** but, as we demonstrate in this paper, the two books has not too many similarities, not in terms of ornamentation, but no in terms of their content (comparison made using digitized copy offered to Romanian National Library by Serbian National Library).

The **Oktoih** printed in 1510 at Targoviste is a rare type of this book (2), being neither a great Oktoih (with the singing of Matins and Vespers, for all days of the week, on eight tones), no small Oktoih (which includes the same services, o eight voices, but only for Saturday and Sunday), but a mixed one. This includes services for all days of the week, on I tone and for II-VIII tones only Saturdays and Sundays. Instead, the Oktoih from Cetinje is divided into two volumes of four

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tones, having for all tones complete hymns for Matins and Vespers of the full seven days of the week, which means that we speech about a Great Oktoih.

Analyzing Macarie' books epilogues from Cetinje and from Targoviste it is noted that the afterword of the Oktoih printed in 1494 is almost identical to afterword of the Oktoih printed in 1510 and of the Four Gospels (1512). As was normally the Oktoih from Cetinje is patronized by Prince Cernoievici: "... *seeing me, in Christ God protected prince Ghiorg Țîrnoevik, empty churches by holy books* ..." and that from Targoviste by "... *great prince Io Vlad great voivoda and ruler of the wholw Ungrovlahia country and Podunavia (* title used for the Liturgy Book -1508- and the Four Gospels -1512-*) ... I wished with the Holy Spirit stimulus and with love for holy churches and I wrote this soul saving book, Osmoglasnic, ...*"

We notice that in the printing from Targoviste appears that title "Podunavia" (a title dating from the first half of the fifteenth century, about the rule of Mircea the Old in Dobrogea and Chilia), a title that is not found in any document issued by Radu the Great, Mihnea, Neagoe's Office, the printer probably taking over from an older act.

Macarie uses the same timing system as the other preceding two printings from Targoviste, namely the style of January 1st, when in all the royal and private acts of Valahia at that time was used Byzantine style, with the start of the year at September 1st. The epilogue is so a personal contribution of the printer who does not follow the rules and custom of the country, the same timing system being used in books printed by him at Cetinje.

Dating of the two books analyzed in this article is made after the same old feudal system, using the elements of rare chronology, as "indiction" (the church celebrates "indiction" on September 1st because on this day Jesus Christ entered the synagogue of the Jews) and solar cycle (it is a chronological period of 28 years, after which fulfillment weekdays fall on the same date of month). Thus, in the Oktoih from 1510 it is said that "*I finished this book in 7018, solar cycle 18, month*

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7, indiction 12, August 26th "and in the Oktoih from Cetinje, "*In 7001, solar cycle 1, month 9"*. Regarding the dating we noticed that the "indiction" is wrong (the rule to know which year of the "indiction" is a certain year after Christ, is as follows: we add the number 3 to that year and divided it all to 15. If the division is without rest, the "indiction" year is 15, and if remains a number, it will be the "indiction" year.) as in the other two prints of Macarie made in Targoviste. Thus, dating Oktoih, the sun cycle 18 corresponds to the year 1510, but the moon cycle 7 corresponds to the year 1509, and the "indiction" for the year 1510 is 13.

However some differences are observed regarding these two Oktoihs, particularly in how it is reflected the attitude of the voivoda toward the Turkish, induced attitude by the different political and social conditions in the two countries. So, the prince Cernoievici says in the Oktoih from Cetinje that: *"the churches are empty of sacred books, for our sins, thanks to the marauding and ravages of Agar' children*", and Vlăduț the Younger, in the Oktoih from Targoviste (he came to the throne with the consent of the Turks), claims that he printed this book "*for completing the glorification of the divinity, three times brilliant, revered in one.*", a fact also explained, if we consider the words of hegumen Gabriel as he had occupied the Valahia throne with the help of the Turks.

Further, similar to other afterwords, it is asked forgiveness for any errors in the text: *"I ask the young and the adults and the old people, those who read or sing or write for the love of Christ to improve, and us who toiled diligently at this work, to bless us ...* ", to get "*peace and mercy"* on earth, and on the next world "*to enlighten us and to obtain charity".* It is noticed that the text from Montenegro lacks the words ***peace*** and ***charity***. The two words weren't added by accident, knowing that Valahia confronted with internal and external struggles, and peace was a desideratum coveted by all.

As regards the language of the two prints should be emphasized that in contrast with the text printed at Cetinje, in Slavonic religious language in Serbian wording, the Oktoih from Valahia has the composed in Slavonic religious language

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in middle Bulgarian wording, just as the **Liturgy Book** (1508) or the **Four Gospels** (1512). This language was that in which were written the religious manuscripts, old documents or official acts in Valahia, although Macarie came from a Serbian language environment, this fact is not observed in his prints.

At the end of the Montenegrin print the printer says "*I worked with the hands"*, an expression that appears as "*I worked for it*" in the print from Valahia, from which we can deduce that this time the master had apprentices who help him in printing work.

Analyzing the two prints in terms of the letter aspect and graphics presentation, we see that the Oktoih printed by Macarie in Targoviste differs fundamentally from that printed in 1494 in Cetinje. Both publications are printed in black with red, the one from Targoviste having 22 lines per page, and the one from Cetinje having 22 lines per page, the Vespers titles being written with red block letters and the Matins one with minuscule letters, also red. The letter used in prints from Cetinje is smaller and finer, while the letter used in prints from Valahia is bigger and thicker, which explains the fact that in a format almost identical, the number of rows on the sheet is different.

From the decoration point of view, in the Oktoih from Targoviste appears for the first time a representation of human figures in an illustrated drawing, the woodcut representing the Saints Joseph, Theophan and John of Damascus. In the background is represented a church with belfry, which seems to be even the Hill Monastery near Targoviste, where were printed the three works performed by the monk Macarie (3). It has a club form, with domes, being built of large cubic stone blocks, and it is represented by the porch and wit the out from the altar (4). In the background appear the bell tower, everything being decorated with grape, and which has led to the idea that this is the Hill Monastery, which is also known as the St. Nicholas from grapes. The whole picture is framed by a geometric ornament, border type (Figure 1).

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Regarding the frontispieces used by Macarie in the two publications must emphasize that these are not identical. In the Oktoih from 1510 are two types of frontispieces, one rectangular appearing twice and one in which appear the small arms of Valahia. The rectangular one is composed of interlacing stalks, from ornament wickerwork being distinguished four rings, at corners appearing stems which end with the princely crowns (Figure 2). In the Oktoih from 1494 the frontispiece is also rectangular, made of interlacing stalks, but forming only two rings which overlap and not having represented on the stems with princely crowns on edges (Figure 3). The second frontispiece of the Oktoih from 1510 has square form, decorated inside with interlacing stalks, in the middle being represented the tiny arm of Valahia (the crowned raven, with the head on the right side and cross in its beak, represented in black on white), from the bottom corners starting stalks which ends with two crowns (Figure 4). In the print from Cetinje appears the Montenegro arm, framed in a shield, supported by two angels, in the middle of a phytomorphic frame (Figure 5).

Regarding the representation of the initial letters, those from Cetinje have a form very closed to the same from Venice, knowing that for the printing press from Cetinje and for the Cyrillic one from Venice, are characteristic the decorated initial letters, in frame (Figure 6), whilw, as in the prints of Macarie from realized in Valahia appear for the first time interlacing initial letters of floral and plant stalks. In the Oktoih from Targoviste appear two decorated initial letters, namely a **П** (P Cyrillic) (reproduced by sample of Blaj) and a **Б** (B Cyrillic), this one being only in the photographic copy after the sample from Hilandar and which is now at Academy Library (Figure 7, 8). In addition to these ornaments there is a rectangular floret made from a interlacing twigs. (Figure 9)

From the above devolves a clear conclusion, namely that the Montenegrin print was not a model for the Valahia print, which is observed both in analyzing the contents of the two publications but also in comparison their ornaments used for decoration.

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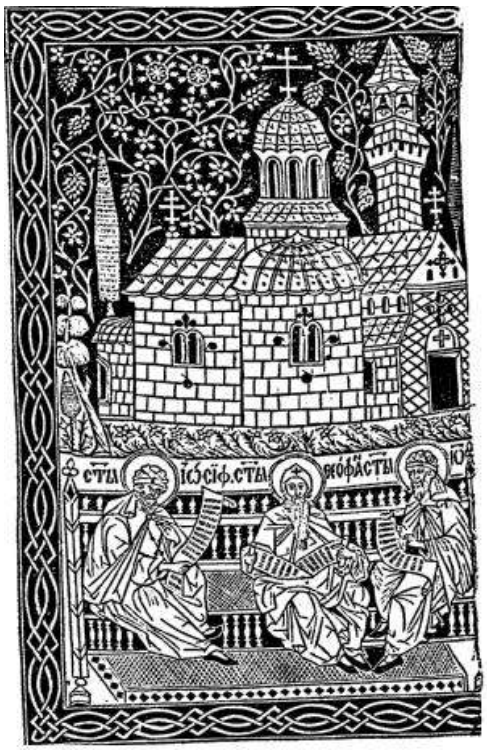

Figure 1, Oktoih (1510) - Woodcut

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Figure 2, Oktoih (1510)- Rectangular frontispiece

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Figure 3, Oktoih (1494)- Frontispiece

Figure 7, Oktoih (1510)- Initial letter

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Figure 4, Oktoih (1510) - The arm frontispiece

Figure 5, Oktoih (1494)- Frontispiece

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Figure 8, Oktoih (1510), Letter

Figure 6, Oktoih (1494)- Letter

Figure 9, Oktoih (1510), Decorated frame

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