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ST. EUPHROSYNE OF POLOTSK IN THE OLD RUSSIAN SINGING AND NARRATIVE TRADITIONS

The article deals with spiritual and vocal aspects of the embodiment of the image of St. Euphrosyne of Polotsk in ancient hagiographic and liturgical tradition.

Key words: *sanctity, hagiography, Old Russian singing tradition, Orthodox worship, St. Euphrosyne of Polotsk, poetics of the character.*

St. Euphrosyne of Polotsk is one of the most fair, delicate and pure image of Old Russian womanhood considered as a saint in Orthodox as well as in the Greek-Catholic tradition. The holy virgin, Euphrosyne, the founder and the first Mother Superior of Polotsk Spaso-Preobrazhensky monastery, nun and enlightener of the first half of the XII century, whose memory falls on May 23 in the Orthodox tradition, on June 5 in the Greek Catholic, and on the third Sunday after Pentecost – in the Cathedral of the Belarusian Saints. On the territory of Belarus Euphrosyne of Polotsk, along with Cyril Turovski was one of the most revered saints. Every year on June 5 in Polotsk traditionally widely celebrated feast day of St. Euphrosyne [3].

Euphrosyne represents an ancient and glorious race of Rurik – Sanctae was a granddaughter in the fifth generation of knyazh Vladimir Svyatoslavich, granddaughter of the famous knyazh Vseslav Briachyslavich of Polotsk and the daughter of knyazh George (Sviatoslav) Vseslavich [ibid]. Based on the images on the cross of St. Euphrosyne, and the two surviving seals found in Novgorod and Koknese (Kukenois, Latvia), researchers suggest that her mother's name was Sophia [8]. Generation of Polotsk knyazh Vseslaviches was a powerful and influential: Thus, the aunt of St. Euphrosyne was married to the son of the Greek Emperor Alexius Comnenus.

The life of the Sanctae was rather long to the Middle Ages, covering more than 70-year period (born Predislava Svyatoslavichna – Euphrosinia in future – in 1101, she died in 1173). Her life is not very rich in external events but ultimately full of intense inner spiritual life.

The veneration of holy woman began almost immediately after her death in Jerusalem, during the life of St. Dionysius of Polotsk, with the blessing of which, presumably, was composed act of worship and hagiography was written. Simultaneously with the creation of act of worship and hagiography the icon was painted, have not come to us. Retaining only the description of the first image of the Mother Superior of Polotsk, "pale face from fasting, blessed garments like Martyr Evdokia had" [quot. 15].

In the chronicle the name Kniazhna Euphrosyne of Polotsk was not mentioned. Basic biographical facts and spiritual quest of Euphrosyne set out in "Hagiography" (life of a saint) which is one of the earliest monuments of Orthodoxy in Ancient Rus and was written under the assumption A.I. Sobolevski, E.E. Golubinski and Archbishop Filaret (Gumilevski) in the pre-Mongol period. In the center of the hagiographic monument there is the structure of three parts including rhetorical introduction, narration about the life of the saint and the final commendation. In "Hagiography" there is not traditional for this genre story about posthumous miracles [2, p. 147]. Thus it is important to consider that a work created at the end of the XII century. came to our time only in the lists, not later than the beginning of the XVI century.

Nowadays "Hagiography" is known in more than 130 lists represented according to the view of modern researcher A.A. Melnikov, Six Editions: This is edition of Collections, "The Book of Degrees of the Royal Genealogy," the Great Menaion Reader of Saint Metropolitan Macarius, also two versions of Hagiography and "Hagiography" of Metropolitan St. Dimitry of Rostov [see .: 13, p. 128 – 129].

V.O. Kliuchevsky in the book "Old Russian Hagiography as a historical source," writes about the proximity of the composition and the nature of the literary live of Polotsk holy woman Lives of XV – XVI centuries. Noting that "the vivacity and abundance of biographical features, together with the remains of an ancient language suggests biographer to use any ancient source "[9, p. 262].

Until the first half of the XVI century veneration of St. Euphrosyne did not go beyond the Grand Duchy of Lithuania, and the holy abbess was not known in Moscow Rus until her life was included by St. Moscow Macarius to the Great Menaion Reader. [15]

We describe the main points of "The Life of Euphrosyne of Polotsk", within the context of our work tasks – identifying the circle the spiritual qualities of a saint (the author of this article in its analysis of hagiographic text is based on the 1st edition of "Hagiography" [7], which, according to A.A. Melnikov, "is the closest to the hypothetical archetype of the work" [10, p. 28], as well as the text of "The Book of Degrees of the Royal Genealogy" [20]).

Hagiography draws the character of the Holy Virgin and the early-established at a young age Predslava thinks about the transience of earthly glory: "... that was successful before us among our previous generations. They married, lived but the life wasn't eternal; their life passed by and their glory would be buried as ash worse than a cobweb" [6, p. 3]. Also Hagiography states about early abilities and special love for the study of Predslava who read a lot, knew the Psalms, and Priest, Scripture, so that the father was wondered because of so unique skills of a girl. The decision to leave home and become a nun was personally taken by herself. This act reflects the generic female character of Kniazhna of Polotsk – determination and independence of choice. Perhaps the secret nature of the vows was dictated by the intention of the father to settle his daughter, that she wanted to avoid. In Hagiography of Predslava for the first time the family life of women was characterized as an example of perishable concerns [11, p. 75 – 76]. Love for book learning combined with her fervent prayer, outer beauty ("beauty of her face" [7]) – with sobriety and deep concentration ("News about her wisdom and love for study spread around the city" [ibid]).

At age of twelve she took monastic vows under the name of Euphrosyne in honor of St. Euphrosyne of Alexandria, which was not a coincidence, since Alexandria was a famous oasis of learning, renowned as a library and Musa,

the birthplace of the great theologians of the early Christianity Clement and Origen, the birthplace of saints Alexander of Alexandria and Athanasius the Great. Monastic rank she took in Polotsk convent, whose abbess was her aunt – the widow of Prince Roman Vseslavich Euphrosinia read a lot and with the permission of the Bishop of Polotsk Ilya lodged in the monastic cell ("stony") at the cathedral church of St. Polotsk. Sophia, which was a good library. The holy woman engaged in rewriting the books on the orders of citizens, money earned she distributed in charity («she began to write books by herself earning money for that and gave it to the miserable and the poor» [ibid]).

Not later than 1128, during the reign of his uncle Knyazh Boris Euphrosyne Vseslavich Bishop handed to Knzayhna a "place" (temple) at the church of St. Saviour on Seltz near Polotsk, where there appeared Transfiguration Convent the head of which became Abbess Euphrosyne. At her own expense she built Church of St. Saviour in the Convent and decorated it with church utensils and paintings. There many Euphrosyne's relatives accepted monasticism (younger sister Evdokia, Eupraxia cousin, nieces Agatha and Euphemia). The holy virgin taught the nuns to read and write, rewrite the books, to sign, sew and other crafts, since young ages for them to know the law of God and had the skill to hardworkind [7]. And most of all – patience and temperance, purity and spiritual humility. In the Hagiography there given two pieces of the teachings of Abbess of Polotsk.

In addition to the Convent of St. Euphrosyne near monastery there was arranged the church in the name of the Blessed Virgin. The active church-political activities of the Mother Superior (abbess) went far beyond Polotsk, also from the 1 Hagiography we got to know about her cooperation with the Bishop Dionysius of Polotsk, the successor of Ilya [7].

Sometime before her death, approx. 1172/73, Mother Superior of Polotsk with her sister Eupraxia and brother Davyd made a pilgrimage to the Holy Land and on the way, according Hagiography, was treated in Constantinople "with great honor" of the emperor and the patriarch. When they reached Jerusalem, the nun

stopped in the Russian monastery of the Holy Virgin. Euphrosinia passed away on May 23 (or 24), 1173 and was buried in Palestinian monastery of Theodosius the Great. In 1187 Sultan Saladin conquered Jerusalem, who demanded that Christians in five days should leave the city, previously bought his life. Russian monks of the monastery, going back home, took with them the holy relics of Russian Knyazhna, that were taken by them to Kiev-Pechersk Lavra [1].

"The Life of St. Euphrosyne is incorporated into the life of ancient society. She is an educator: she taught in the same school that she created, rewrote books. Mother Superior of Polotsk – peacemaker ... by virtue of its authority and kinship pacified neighbors, preventing feuds and quarrels. She is a builder of cathedrals spiritual Matron "[11, p. 77 – 78].

In the notes to the canon of contemporary theologian Saint Simeon wrote: "Saint Euphrosyne represents the type of character, which was clearly expressed in Kievan Rus, but much less is typical of Moscow Rus. Russians in IX-XII centuries were akin to other northern peoples – Germans, Anglo-Saxons, Celts – accepted in society high enough idea of the the mental and spiritual potential of women. In the epic, and in the early history of these peoples a woman has often played the role that it is by nature not peculiar to her – like warrior-female bogatyr. [...] In the life of St. Euphrosyne I noticed such features of early Russian Christianity ... as a harmonious and optimistic perception of life and society, penchant for sanctification and transformation of the world, and not to passing away from it. High sense of women's responsibility was not limited by the narrow circle of household duties, but introduced the spirit of maternal prayers, love and care to the split enmity, greed and ambitions of the world of men – it seemed so modern, so necessary now that the image of the St. Euphrosyne acquired symbolic meaning" [19].

The spiritual path of Euphrosyne is of a type of blessed ministry of holy virgins of X-XIII centuries what is peculiar to the ancient Kiev period. However, it represents prayer and labor cultural trend in women's monasticism of ancient

Rus, in contrast to the type of contemplative prayer, monastic way of other St. virgin of this period – Euphrosyne of Suzdal [20, p. 85].

Next we consider the terms of the spiritual qualities of Saint Euphrosyne presented in old singing material. First of all I will mention the source aspect of the study of the said formation. The author of the article currently identifies 10 choral manuscripts containing songs of service memory of St. Euphrosyne on May 23. This series of codes of Russian repositories (RNB, BAN, RGB and GIM) belonging to different centuries of old Russian traditions and contain varying amounts of the holy hymns: one of the most ancient manuscript sources include the one from the end of the twelfth century. (RNB, Soph. Collection No 96) – triode Book of Sticheron of Ioannes Scrivener, created by the assumption of A.Melnikov, in the Holy Transfiguration or Monastery of the Blessed Virgin [12, p. 29], and including the verses "Come, love of wisdom." The abovementioned sticheron, because of poor preservation of manuscripts pages with songs, was reconstructed by the mediaevalist N. Seregina by comparing the hook-lines with the sources of XVI – XVII centuries. [See: 18, p. 129 – 130 and Fig. 23 – 24; 17, p. 96]. In the lists of XVI – XVII centuries this sticheron with incipit "Come, love of wisdom." closes the cycle of sticherons "the praise" of the 6th voice. This text has been chanted with developed melody to fit the presence on the words "praying" and "to the Creator" that emphasize the profound meaning of the verses and are manifested as three voices, i.e. was chanting alternately by three voices correspondingly by the parts of the text, [18, p. 131]. Considering the question of the accuracy of the reconstruction of singing part of the sticheron require further consideration, we turn to the sources of a later period – the end of XVI – first half of XVII century, where we find a significantly expanded singing part of the service of the Saint, there are a number of full manuscripts of vocal cycles (without canons) mini-cycles of stichera Vespers ("Lord, I cry" of the 4-th voice, "the praise" of the 6th voice "on aposticha" of the 2nd voice, "on lithium" of the 2nd voice), Praise of the 6th voice .

The veneration of the holy Knyazhna for a long time was of local character, limited to Polotsk diocese and between the XIII century. and in 1514 the veneration of Euphrosyne installed in Smolensk [5], which explained the very small number of surviving ancient sources of the period. The subsequent expansion of the sites in the second half of the XVI century is directly related to the canonization of group of saints on church councils in 1547-1549, as well as entering of the Hagiography in Makarii Menaion Reader.

Contemporary service for Repose of St. Euphrosyne was admitted to the church-wide use in 1893 [15]. In the early twentieth century the number of holy hymns expanded, Akathist appeared and in 1910 there was created a new service for the transfer of holy relics of the Saint from Kiev-Pechersk Lavra, where it was kept till this time to Polotsk, to the monastery built by her, where they are now [see more: 16 and 4, p. 89].

The subject of our analysis is the sources of ancient Russian singing of the end of XVI – the first half of XVII century, recorded by unmarked (manuscripts of the end of the XVI century) and marked, attributeve (mid XVII c.) forms of notation. We associate certain spiritual qualities present in hagiographic texts, also in verbal and vocal lines of cantatory manuscripts. For greater clarity, we gather the identified sources of information indicated in the following table:

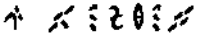
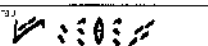


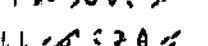



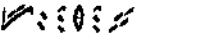
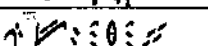

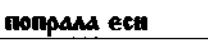
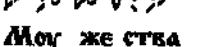

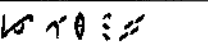
Quality (Trait of character)	hagiography	Text of the chant	Liturgical genre
Nobility of origin			
Purity			
Humility			
Meekness			
Patience			
Mercy			
Restraint	“for all who are feasting and praying and for all-night vigil”		
God-loving	“Her mind reached the love of the God”		

	“B l e s s e d Knyazhna surprised by her m i n d o p e n her heart for the sake of love to the God”		
Courage	“She passed with man's courage through all cities of the country”		
Christ - loving			
Spirituality	„the soul is filled with Holy Spirit,,		
	“From Holy Spirit her thoughts are filled”		
Spiritual world			

качество	Житие	Текст песнопения	Богослужебный жанр
Благородство происхождения		Из корене благородна	Ины стихиры на «Господи воззвах», 1-я стихира
		ото князь роускыхъ полоцкия земля	Славник
		Яко виноград Русския земли и в Полотске граде	стихиры на «Господи воззвах», Ины стихиры, глас тойже. 2-я стихира
Чистота		чистое свое девство и честное	канон, после 3-й песни Ин кондак, глас 8
		чистотою Господеви угодила еси	после 6-й песни канона Икос
		радуйся, в чистоте, постех и молитвах Тому послужившая	после 6-й песни канона Икос
		паче оума чистоты	стихиры на «Господи воззвах», стихира 2-я
Смирение		смирением Господеви угодила еси	после 6-й песни канона Икос
Кротость		кротостию Господеви угодила еси	после 6-й песни канона Икос
Терпение		чистотою Господеви угодила еси	после 6-й песни канона Икос
Милосердие		милосердием Господеви угодила еси	после 6-й песни канона Икос
		милосердием поучающи духовныя сестры твоя	Седален глас 8
Воздержание	«всех преспевающи постом и молитвами и бдении noctными»	воздержанием Господеви угодила еси	после 6-й песни канона Икос
		воздержанием поучающи духовныя сестры твоя	Седален глас 8
Боголюбие	«ум ее еще больше простирался к любви Божией»	аз же ныне в песнех хвалю боголюбвицу Бѣфросинию	утреня канон, после 3-й песни, Ин икос
	«блаженная княгини, удивившися разуму отроковица и любви, яже к Богу»		
Мужество	«прошла она с мужскою твердостью все города и государства»	доушею мужескою совершение мужества	стихиры на «Господи воззвах», стихира 1-я
Христолюбие		возраста исполнися исоуса Христа	стихиры на «Господи воззвах», стихира 1-я
		вжелавоши жениха негѣбнаго исоуса семоу (Христу)	стихиры на «Господи воззвах», стихира 3-я
		оузавошиися любовию	
Духовность	«душа Святаго Духа наполняшеса»	паломены подвижащися доухомъ	стихиры на «Господи воззвах», стихира 2-я
	«от Святаго Духа наполняшеса мысли ея»		
Духовный свет		сняние воспринимающи	стихиры на «Господи воззвах», стихира 2-я
		во сретение его (Христа) вжигающи доушевыми светниаки	стихиры на «Господи воззвах», стихира 3-я

The following table there are represented Fitna chants and marked by them the most significant words of the liturgy: "Blessed," "Thou," "Gods," "Hail", "courageous", "praying", "Creator," "unceasing", "Thou hast trampled ",

courage ", "Gradual Psalms", "kindness." This series is a kind of liturgical metatext highlighted by lengthy melodic melismatic marks (forms/signs):

жанр	Фигура	номер рукописи
СЛДЕННИК 6-го гласа	 БЛА ЖЕ ИМА Я	РНБ, К.-Б. 586/843, 1586 г., л. 572-572 об.
	 Е СИ	
	 БО ГО ВИ	
	 РАДОУИСЯ	
	 МОУЖЕСКИ	
	 МО ЛЯ ЦИ СЯ	
	 Тво рцу	РНБ, Кап. О-472 (О-4), сер. 17 в., л. 262 об.-263
	 непрестан	
	 непрестан	
Стихирь на Господи воззвах 4-го гласа 1-я стихира	 попрада еси	РНБ, К.-Б. 586/843, 1586 г., л. 572-572 об.
	 Моу же ства	
2-я стихира	 Е СИ	
	 псадоменсы	
3-я стихира	 оу до бре ни я	
	 Е СИ	

I should also mention the fact of the use in the service of a group of even voices – 2nd, 4th and 6th. If we take into account the spiritual and symbolic significance of these voices, it is revealed the next round of Orthodox theological ideas (treatment given in 3):

The **second voice** embodies humility as a way to God and opened the Divine Love; the essence of the voice also includes comparison and contrast of the transition

states of the old to the new, from the natural, untransfigured to saint. It is the voice of Forefeast, sticheron to the Virgin, expressing affection, the finest spiritual experience, as well as the voice of God's love to the people, revealing the secret of the Burning Bush. It reminds man of the need to leave the everyday life of sin, vanity, passions.

The **fourth voice** is a voice calling for perfection through cross-bearing and the memory of the Holy Cross; voice of the light celebration. He is more used in the the worship service and the majority of troparia Saints and the Reverend sung it at this voice; number 4, in addition to indications of the Life-giving Cross, also indicates the completeness of the earthly world and the cosmos (four seasons, four parts of the world, four elements).

The **sixth voice** associated with repentance and contrition for sins; because it is one of the deepest voices in the transmission of sorrow and mental strain, it is often possible to hear the theme of "death", "burial", stay in the deep night of a sin, imperfection. Also, the voice anthemises aspect of the Savior's descent into the depths of hell, connects the theme of burial and resurrection. In addition, the 6th voice embodies state of spiritual emotion, self-centered, start saving, softness, simplicity and soulfulness.

So, as a result of the comparative analysis the following list of quality-topos, characterizing the spiritual world of Euphrosyne of Pototsk is systematized: spiritual purity, meekness, humility, love to the God and the Christ, patience, compassion, courage, spirituality. At the level of verbal and singing hymns row saint revealed the key concepts of the spiritual and religious life of the saint marked with special melismatic melodic turns – fits: "blessed", "Gods," "Creator," "Rejoice," "constantly", "pray", "courage", "canticle" (chants), and others. Thus, hagiographic and cantantory toposes of the Sain of Old Russia identify key moments of her spiritual journey, connected with prayer and the most important range of the abovementioned qualities.

"There will grow pure wheat and will be grist at the mill with humility and prayer and fasting, and pure bread will be brought to the meal with Christ," – says the

Saint Euphrosyne before leaving Jerusalem, to the brothers and sisters at parting the words of the priestly martyr Ignatius Theophorus [8]. In these words the spiritual complex of qualities is concentrated needed in the way to God and mastered by the Saint herself – the purity, humility, prayer and fasting as reflected in hagiographic and liturgical texts of the service of the Great Saint of Ancient Russia.

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