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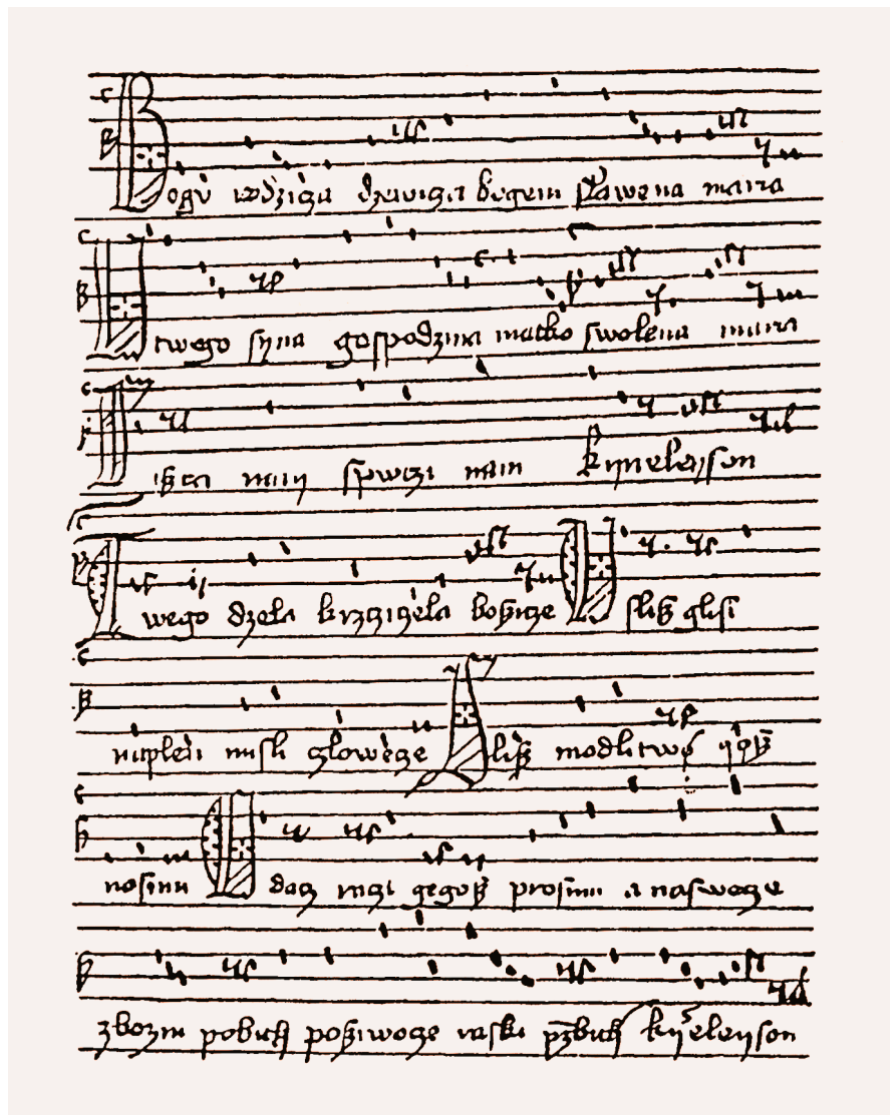
The mystery of the hymn “Virgin Mary”

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The hymn "Virgin Mary" is considered a Polish anthem, an ancient patriotic Polish song performed before battles, coronations and celebrations. But the 'Virgin Mary' disagrees with the Catholic doctrine, and the authorship in the creation of its text is problematic to attribute to the Polish poet. However the Belarusian version of the "Virgin Mary" is stylistically unique throughout the text. This anthem is connected with the Byzantine traditions, has many analogies with the Orthodox literature of the Grand Duchy of Lithuania (GDL) and ties deeply with the old Belarusian culture.

The oldest record of the text and melody of the hymn "Virgin Mary" was made in 1407 and is included in the collection of Latin sermons, which was made by the priest Maciej from Grochowa, vicar of Kcyń (the collection is now kept in the Jagiellonian Library in Kraków) [16].



The oldest record of the text and the melody of the hymn "Virgin Mary", 1407.

The text of the oldest record (1407):

Bogv rodzicza dzewicza bogem slawena maria
U twego syna gospodzina matko swolena maria
Siszczci nam spwczci nam Kyrieleyson
Twego dzela krzcziczela boszicze

Uslisz glosi naplen misli czlowecze
Slisz modlitwo yosz nosimi
A dacz raczi gegosz prosimi a naswecze
zbozni pobith posziwocze raski przebith kyrieleyson.

More lines and a slightly different tune were recorded a few years later in Krakow. In general, from the fifteenth century there are five records of the "Virgin Mary", two of which are from the beginning of the 15th century, the other three are from the second half of the 15th century.

Prof. Edmund Kotarski, like most historians, calls the oldest version of 1407, the "Kcyński" version (it contains 2 columns and a musical notation), and the 1408 version – the "Krakowski" one (13-14 columns without notes) [5].

There is another classification: the oldest text of 1407 is called "Krakowski I", and the text of 1408 is called "Krakowski II". The text of the second half of the fifteenth century (? 1456) is called "Warszawski" (19 columns).

In 1886 the text of the "Virgin Mary" of the second half of the 15th century was found, recorded in the Latin Codex from the Sandomierz Seminary Library. We propose to call it "Sandomierzski".

In the late fifteenth century a "Częstachowski" version of the hymn was recorded. The oldest printed version of the Virgin (15 columns) is contained in the Statute of J. Łaskiego (Drukarnia Kraków, Jan Haller, 1506).

Regestrum

p Rima omnium deuotissima ⁊ tanq̄ vates Regni polonie
Lancio seu canticum Bogarodziczka manib⁹ ⁊ oraculo sc̄ti
Adalbrici scripta Cui⁹ descriptio ē p̄mo dicta ad p̄serēda cum hostib⁹
certamina dedicata primum in isto Regestri ordine locū vēdicat.

b Bogarodziczka dzijerwijcza Bogeem Slarvijona maria

¶ A tbrvego s̄ijna gospodz̄ijna mathlzo s̄rvolona maria

¶ Zyiczij nam spusc̄zijnam Kyrieleyzon

¶ Tbrvego s̄ijna lrcz̄ijczelija zbobn̄ijczas̄

¶ Us̄ijsch glossij napelnij mistij czlorvijeczee s̄ijsch modlijtba
nenkece probijmij,

¶ So dacz racz̄ij ijegosch probijmij daij na s̄rvijecze zbobn̄ij po-
bitch po s̄yrvocz̄ije Rajs̄i lu przebijch Kyrieleyzon

¶ Harodz̄ijl s̄ija nas̄ dla s̄ijn boz̄ij rvtho rvijerzi czlorvijeczee zbo-
z̄nij ys̄ch przeš̄ trud bog s̄voij liud odijal dijablu stroza.

¶ Przijdal nam zdroz̄vija rvijecznego starostha slorzval plzijel
neto s̄mijerz̄ podijal rvspomisonal czlorvijelza p̄jrvvego

¶ B̄esche trud ij czijrp̄jal bezmijernije ijeszczecz̄ bijl nijepz̄is̄pial
zarvijernije alijsch s̄am bog smarthrvijch rvsthal

¶ Adamije th̄ij bobij lrmijecz̄v th̄ij s̄edzijsch rvboga rviecz̄v do
nueff nas̄ s̄rve dzijecz̄ij gdz̄ijesch lrolujia angelij

¶ Tam Radoscz̄. tam mijloscz̄. th̄am vidzenije th̄rvorcza angel-
s̄r̄ije B̄es̄ lroncza th̄ucz̄ s̄ija nam rvs̄ijarvijlo diabl̄ije potap̄jenije

¶ Mij s̄rzebrem̄ nij s̄lothem nas̄ dijablv odlup̄ijl s̄rva mocza za
stap̄ijl cz̄ijebije dla czlorvijeczee dal bog pzellocz̄ s̄obije bog racze
nodze obije lrezv s̄rviantha s̄rva sbolzu nas̄barvijemije th̄obije.

¶ Uijerz̄z̄ije rvtho czlorvijeczee ijsch iesu cristh prarvij czijrp̄yal
zanas̄ ranij s̄rva s̄rviantha lrezv przelijal zanas̄ lrczeszcz̄ijamij.

¶ O dusch̄ij o grzeschney s̄am bog pijecz̄a ijma dijablu ija odeij-
ma gdz̄esch th̄o s̄am przebij̄rva th̄v ija R̄sobije przij ijma.

¶ Jusch̄ n̄a czas̄ godz̄ijna grzechorz̄v s̄ija lraijacz̄ij bogv ch̄rvala
dacz̄ij zervschemij s̄ijlamij boga mijlorvacz̄ij.

¶ Maria dzijerwijcza probij s̄ijna tbrvego lrola nijeb̄jeslkego a
bij nas̄ rvchorzal odevschego s̄lego

¶ Us̄chijthcz̄ij s̄rvijacz̄ij proschcz̄ije nas̄ grzeschneije rvspomo-
s̄cz̄e bij̄s̄ mij s̄vamij bij̄lij ibesucrista ch̄rvalij.

¶ Tbegosch nas̄ch w̄mijecz̄ij ibesu ch̄riste mijlij bij̄s̄mij s̄toba
bij̄lij czdz̄ije s̄a nam R̄adujia iusch̄ nijeb̄jeslke s̄ijlij

¶ Amen amen amen Amē amē amē amē th̄alzo bog daij bij̄s̄mij
poschlij rvs̄ijthcz̄ij rvraj gdz̄ijesch lrolvija Angelij

The oldest printed version of the hymn "Virgin Mary", 1506.

There is no consensus among researchers about the time of the creation of the hymn. There are three versions:

1. P. Ambrasovich: "The archaisms (dzela, boszicze) used in the text can testify to the attribution of this work to the XII-XIII centuries. and even to the middle of the eleventh century. " [18];

2. E. Kotarski attributes the writing of the hymn to the second half of the 13th - early 14th centuries, as such linguistic archaisms as "Bogurodzicza", "dzela" and "boszicze" are not found in later Kazan [5];

3. Based on the linguistic verification and content analysis, many researchers (J. Birkenmajer, J. Woronczak, E. Ostrowska) attribute the rise of this work to the middle of the fourteenth century. [4; 16]

The presence of a verse text in the "Virgin Mary" defines it as a hymn, not a prayer. The rhyming text (rhyming in the representations of the fourteenth and fifteenth centuries) creates a clear structure of melody, as well as the freedom of melody, not so much subject to every word as in the Gregorian chants. The "Virgin Mary" is based on the melody of a song composition close to folk. The melody of the "Virgin Mary" is characterized by great emotional sublimity and at the same time spontaneity, which creates the spirit of secular art. For this reason, H. Feicht started with a consideration of the melody in the "Virgin Mary" as compared to folk music, while in another chapter of his book he writes that in the twelfth century knightly and folk songs differed majorly in lyrics, but musical patterns were quite similar.

The oldest Belarusian text of the "Virgin Mary" (known today) is placed at the beginning of the Statute of the Grand Duchy of Lithuania in 1529, where this hymn is titled as "Пѣснь ѡ велебнои дѣвици паннѣ мариин" ("Song of the Venerable Virgin Mary"): (first text is written in the old language, the english literal translation comes after)

1. Бога родзицо дѣвице богославена мария

Mother of God, blessed Virgin Mary,

Оу твекго сына кгосподина матко зволена мария

Your son of God's best mother, Mary

Зыиуж намъ спустиж нам кириялеизон

Wish us best and give us mercy, God, have mercy for us.

2. Ттвекго сына крестителя збавителя

Your son, The Baptist and Savior,

Оуслыш кглосы напелниж мысли ѹловеуе

Hear our voices and fill in human thoughts,

Слыш молитвы якже мы просимы дай на свѣте збожnymi

Hear prayers, we pronounce, give us divine life in this world

пребыт по животе райскийи побыт кирилеизон

and after death existance in heaven, God, have mercy

3. Народился нас для сынъ божи в то вѣраи ѹловеуе

For us the son of God was born, believe in this, every human

кождыи иж пан бог

As the Lord God

прес свои труд штяль дяблу строжа

with his will cut the devil's spell (witchcraft)

4. **Придал намъ здровя вѣуне старосту зковал**

Gave us eternal salvation, chained the master

пекельнекго смѣрть

cancelled Hell, death

подял вспомянул ѹловека первекго

justified the first (initial, original) man

5. **Єнже труды терпял за невѣрне єтож был не престал**

He withstood the tortures for untruth, but didn't die

за смѣрне алиж самъ бог з мартвых встал

after death, but as God rose from the dead

6. **Адаме ты божи кмѣтю ты сѣдиш в бога вѣуне домѣсть**

Adam, you are God's wine, you are sitting next to God forever, accept

нас своих дѣти даи нам бога видѣти

us, your children, let us see God

7. **В радости в милости домѣсть нас своих дѣти гдѣ**

In joy and sorrow accept us, your children, where

кролюю аггели

the angels rule

8. **Тамъ радость там милость там видѣнье творца**

There is joy, there is mercy, there is the Creator's image

ангельского стольца

of the angels' throne,

тамъ ся нам зъявило дябле потопенье

there we saw the devil's defeat

9. **Нй сребромъ ни злотом нас дяблу шткупил своя мощью**

Neither with silver, nor with gold have you bought us out, but with your power

заступил тебе для ѹловеуе дал богъ преклоти себе бокъ

protected us, and for the people, God, you gave your side to pierce (stab),

ранце нозе ѡбѣ кров святу свою прелал на збавенье тобѣ

and your blood you spilt from your wounds on both feet to save us

10. **Вѣрай в то ѹловеуе иж єзус кристус правы терпял за нас**

Believe in it, human, for Jesus Christ endured for us indeed

раны свою святу крѣв прелял за нас хрестьяны

the tortures, and spilt his holy blood for us, the Christians

11. **ѡ души ѡ грешнеи пан богъ пѣуу єсть мял шт дяблов**

For the sinful soul the Lord is the savior, He is take it from the devil
ю штймал гдѣж то сам кролюе там є себе приимуе
and will meet it (soul), where his realm is

12. **Юж намъ час година грехов ся каяти пану богу чєсть**
The time and hour have already come to repent of sins in honour of
our Lord (Бона?)

хвалу дати зо вшиткими силами єзу криста миловати
to praise Jesus Christ and love him with all the might.

13. **Мария дѣвице грешным втешнице даи нам в небе**
Virgin Mary, the comforter of sinners, let us in Heaven
видети свєкго сына лице
see the face of your Son

14. **Мария матко божия просиж сына свєкго абы нас**
Mary, Mother of God, ask you Son to let us
доместил кролев ства небєскего
enter His Kingdom of Heaven

15. **ѡ вшитцы святы простє нас грешных споможте быхом**
All saints, ask for us sinners, help us, and we will be
z вами был лили єзу криста хвалили
with you praising Jesus Christ

16. **Єнже нас домѣстил єзу кристе мильи быхомъ**
For He accepted us, sweet Jesus Christ, we will be
с тобою были гдѣж ся намъ радую вшитки святы силы
with you, where all the holy power welcomes us

17. **Амен амен амен амен амен амен амен тако боже**
Amen, Amen, Amen, Amen, Amen, Amen, Amen, for God's sake
даи быхомъ пошли вшитки в раи гдѣ кролюють а̀ггели а̀мень
let us get to Heaven, where the angels rule, Amen

Бѣгъ рече рече бѣлавица на парни
Футвице сѣа несторина и ѿнезбелна парни
Звѣтъ мандъ ступитъ мѣ и рече мѣице
Тѣтѣице сѣа и рече мѣа бѣвитѣа
Футвице и рече мѣа и рече мѣа и рече мѣа
Рече мѣа и рече мѣа и рече мѣа и рече мѣа
Рече мѣа и рече мѣа и рече мѣа и рече мѣа
Н рече мѣа и рече мѣа и рече мѣа и рече мѣа
Рече мѣа и рече мѣа и рече мѣа и рече мѣа
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The Statute of GDL with the text of "Virgin Mary", 1529.

The first Statute of the Grand Duchy of Lithuania was approved and put into effect on September 29, 1529. It was believed that it was through a single head of state – Sigismund II Augustus - as a sign of unification of the Grand Duchy of Lithuania and the Kingdom of Poland. But the Statute was adopted in 1529, and the actual power in the GDL was transferred to Sigismund II only at the Brest Sejm in 1544. He became the real King of Poland and Grand Duke of Lithuania only after the death of Sigismund I's father in 1548. Thus the fixation of the "Virgin

Mary" in the Statute of the Grand Duchy of Lithuania of 1529 is not a Polish influence.

In the book "Bogurodzica" (J. Woronczak, E. Ostrowska, H. Feicht) about the Belarusian version of the "Virgin Mary" of 1529 we read: "The "Virgin Mary" is written in Cyrillic with a very strange Polish-Belarusian language mixture" [16]. Despite the authoritative names of these researchers, we express disagreement. There is no strange mixture here, it is a natural old Belarusian poetic vocabulary.

If we compare the Polish version of the "Virgin Mary" from Jan Laski's Statutes (1506) and the Belarusian version from the First Statute of the Grand Duchy of Lithuania, 1529, it becomes clear that the Belarusian version consistently retains linguistic and stylistic features throughout the text, while in the Polish version after the second column there is a sharp alteration towards the Polish language. This is because in the process of using the hymn in Poland during the fifteenth and sixteenth centuries more than 10 stanzas (verses) of Christmas, "passion" and pious themes were added to the original part, and in later texts appeals to various saints appeared. As P. Ambrasovich rightly remarked, the original text of the Virgin Mary was destroyed [18].

Thus, the seven oldest versions of the hymn "Virgin Mary" of the 15th - first half of the 16th century were discovered (may be listed as follows) :

- 1) "Kcyński", or "Krakowski I" (1407);
- 2) "Krakowski" or "Krakowski II" (1408);
- 3) "Warszawski" (the second half of XV century, ? 1456).
- 4) "Sandomirski" (the second half of XV century);
- 5) "Częstachowski" (end of the XV century);
- 6) A printed version of "Virgin Mary" (Jan Laski, Statuty, 1506);
- 7) "Song of the Blessed Virgin Mary" (Statute of the Grand Duchy of Lithuania in 1529).

Regarding the practice of performance, it should be noted that "Virgin Mary" played not only the role of a religious song. E. Kotarski says: "The Virgin Mary" was originally associated with Mass and procession, but in the fifteenth century it became a knight's song "[5]. Thanks to Jan Długosz (the author of *Annales seu Cronicae incliti Regni Poloniae*), we know that the "Virgin Mary" was performed before the Battle of Grunwald in 1410, as well as before other battles as a battle song and folk anthem (*Patrium carmen*)), reminiscent of Hussite choral hymns.

Let's pay attention to the unusual form of connecting the parts in the title "Bogv rodzicza" (Literally the one who gave birth to God), where it doesn't elaborate the idea of "who" she gave birth to - "God", but a targeted to "whom" - "Bogu rodzicza" she did it. Derived from the Greek Theotokos, the term "Virgin Mary" originates in Eastern Europe and bears the memory of the polemics dated back to the first centuries of Christianity around the dogma of the divinity of Christ and the right of Mary to bear the title of Mother of God. The problem was solved by the last Council of Ephesus in 431, and since then in hymnography,

especially in the Christian East, many songs have been written in honor of Theotokos.

Some researchers (E. Ostrowska and others) noted in the hymn "Virgin Mary" a disagreement with Catholic doctrine; there were even attempts to read a figurative reading of the commandment "let us down" as "make him sympathetic to us" [8; 16].

It is significant that in the first lines the earthly name Mary is placed at the very end, although most Latin Marian hymns begin with it. The request to Mary to "beseech us, give us mercy" is excessively bold in terms of orthodox theology, but this courage is softened by the attribution of the whole prayer to Christ God. Immediately after "give us mercy" there is a refrain acclamation of Kyrieleyson - "God have mercy". After all, it is not Mary but Christ (Κύριος, Kyrios, Lord, Christmas) who is the main addressee of prayer. Therefore, the Marian character (addressed to Mary) has only the first column, not the whole song, as many historians are accustomed to believing, such as Stefan Sawicki [17].

In the second column, as the mediator and intercessor of human prayers addressed to Christ, is St. John the Baptist: "Twego dzela krzyczela boszicze" ("Your mouth was screamed by the scarves." From Polish). A. Bruckner wondered - why not St. Joseph, St. Anna, the mother of Mary, or the beloved disciple of Jesus, John the Evangelist? The answer is trivial: in the tradition of Christianity of the first millennium (especially in the East) it was John, herald and forerunner of Christ, his Baptist, and thus as if "the godfather", who was revered as the greatest saint after the Virgin in the heavenly hierarchy. From the VI century in Byzantium, and since the Crusades in the Latin West, Christ was represented as the Lord and Judge of the world in the presence of the two greatest patrons of sinful humanity - Mary and John the Baptist.

At the beginning of the sixteenth century a legend was born that connected the origin of the hymn "Virgin Mary" with the person of the bishop and martyr St. Wojciech (św. Wojciech, c. 956-997), and through him with the foundations of Byzantine hymnography. This legend was spread by the Polish writer F. Birkowski (1566-1636), who described it in his militant and emotional work "Bogarodzica abo Kazanie obozowe" (The mother of God or the Camp Sermon). Here there was provided the first broad and frequently quoted description of the Christian tradition of singing spiritual war songs before battles and marching against the enemies of the faith. F. Birkowski:

"As David previously sang in wars, and while singing he called for God's salvation, so Wojciech, the holy archbishop of Gniezno, later sang in wars asking for the Lord's help; David sang at the ark, and Wojciech – at the Virgin sang: "Bogarodzica dziewica, Bogiem wstawiona Maryja" ("Virgin Mother of God, Mary glorified by God ..." from Polish)...[1].

After F. Birkowski, many centuries of authorship of the "Virgin Mary" were attributed to St. Wojciech. But in the twentieth century this legend was fully criticized: the Czech bishop Wojciech spent a very short time in Poland, and comparative analyzes of the "Virgin Mary" with similar Czech songs do not witness in favor of Czech origin.

In addition to St. Wojciech the names of Jacques Odrowąż (c. Jack Odrowąż, c. 1200-57), the Franciscan Boguchwał (Boguchwał, 13th century) were also mentioned as legendary authors as well as Albert the Great (Albertus Magnus, circa 1200-1280).

H. Feicht:

“There is no doubt that the melody of both older columns is the work of the same composer and is therefore written when the composer had both columns in front of him. The creator of the melody was definitely a professional musician, so you should not take into account even the greatest figures of the time, not familiar with any musical activity (St. Wojciech, St. Jacek, etc.)” [8].

The theological content, composition, verse and melody of the "Virgin Mary" are marked by unprecedented intellectual and artistic moves. It has not yet been possible to find a direct literary example of the "Virgin Mary" in medieval hymnography (although many analogues can be found), which allows us to recognize this song as an original work, the author of which was a spiritual man, highly educated and who had literary talent. If this hymn had been created outside our region (Poland-GDL), there would have been other examples of the "Virgin Mary" in other nations. Studies by historians such as J. Birkenmajer, T. Lehr-Spławiński, E. Ostrowska, and J. Woronczak have not revealed any literary equivalents of the "Virgin Mary" in Greek, Latin, Czech, or German hymnography. The similarities found coincide only in single lines.

It is problematic to attribute authorship to the Polish poet in creating the literary foundation of the hymn. Namely for the following reasons:

1) One of the most famous Polish researchers of the "Virgin Mary" R. Mazurkiewicz came to the conclusion that the discussion about writing the literary foundation of this hymn by Polish authors sounds very incredible against the background of low level of Polish literature of the thirteenth century. [11]. Other historians (J. Woronczak, E. Ostrowska, H. Feicht) also noted that the poetic nature of the "Virgin Mary" far exceeds the level of Polish poetry of that time [8; 16];

2) A comparison of the language of the "Virgin Mary" with the language of preserved Polish fragments of the so-called Kazań świętokrzyskich, written in the 14th century, shows that the two oldest columns of the song include words and grammatical forms, which were not found anywhere in Polish literature at the time. These are words such as "Bogu rodzicza" (Polish for "Bogarodzico", eng. –

Giving birth to (for) God), "dzela" (Polish for "dla", "za przyczyną", Eng. – "for", "for the reason") and "boszicze" (Polish for "Son of God"). Polish researchers call these words unique or archaic. R. Mazurkiewicz wrote that an accurate reading of the old columns of the song "brought a lot of trouble to Polish philologists" [11; 12; 13];

3) The words of the older columns of the anthem are naturally interpreted from the Church Slavonic and Old Belarusian languages. E. Kotarski drew attention to the connection between the content of the first columns and Byzantine iconography, and the language of the work with "Old Church Slavonic and Eastern European influences" [5];

4) In East Slavic literature we find many coincidences and analogies with the text of the "Virgin Mary", namely in such works as The Word of Law and Grace (11th century), The Tale of Boris and Gleb (11th century), The Life of Theodosius of Pechora "(XII century), " Wanderings of Abbot Daniel "(XII century), " The Tale of Mercury of Smolensk "(XIII century), " Kiev-Pechora Bead"(XIII-XV centuries) and others.

In the XI – first half of the XII century not only canonical monuments of religious writing, but also so-called apocrypha were transferred from Byzantium to the east of Europe. Many of the apocrypha were widespread in Eastern European lands and adapted to local cultural and historical conditions. The Apocrypha also include The Virgin's Wandering in Suffering, where direct analogies of the "Virgin Mary" can be found.

Special analogies of the theological content of the "Virgin Mary" arise when comparing it to the work of Cyril of Turau. R. Mazurkiewicz especially noted the similarity of the ideas of the intercession of Mary and John the Baptist in the hymn "Virgin Mary" with identical motives in the Sermons of Cyril of Turau.

Cyril of Turau is the greatest poet of Eastern Europe, who lived in the second half of the twelfth century. His creative heritage is extremely vast and unique for the East Slavic author. The most important thing in the consideration of the hymn "Virgin Mary" is that Cyril of Turau was a brilliant poet-hymnographer, for which he was called "the second John Chrysostom" by his contemporaries. Vocabulary similar to the hymn "Virgin Mary" can be found in such works of Cyril as "Sermon on Palm Sunday", "Sermon for the Cathedral", "Sermon for Anti-Easter" and others. [22].

Let us pay attention to the activities of Euphrosyne of Polotsk and to "Life of St. Euphrosyne of Polotsk" XII-XIII centuries dedicated to her. The work belongs to the genre version of the lives of saints, which were used in worship or read at the monastery feasts. The ecclesiastical service purpose almost completely subordinates the content and poetics of the biography of St. Euphrosyne as well as the prayerful use of the hymn "Virgin Mary". The author of "Life of St. Euphrosyne of Polotsk" is unknown, but the text suggests that it was composed by a servant and associate of Euphrosyne Michael (abbot of the monastery

founded by the ascetic in Polotsk). It has been repeatedly hypothesized that "Life" reflected Euphrosyne's own prayerful and instructive works, which the author of "Life" put into the mouth of the main character as her monologues and reflections. The return of St. Euphrosyne to her mother is very reminiscent of the address to Mary in the hymn "Virgin Mary".

In the spiritual life of St. Euphrosyne of Polotsk The "Virgin Mary" played a special role. Euphrosyne founded the "Church of the Stone of the Holy Mother of God", she dreamed of an icon of the Virgin in her church. Euphrosyne sent a servant of Michael to Constantinople to the Emperor Manuel and Patriarch Luke with great gifts, asking for an icon of the Virgin for her church, painted by the evangelist Luke. Manuel presented the icon, and Patriarch Luke blessed it. During her pilgrimage to Jerusalem, Euphrosyne stopped at the monastery of the Holy Mother of God, and at the Coffin of the Lord she mentions in prayer the "Virgin Mary". Before her death, Euphrosyne bought a coffin "in the cell (room) of the Holy Mother of God." In the last passage of "Life" we read an appeal for the intercession of St. Euphrosyne, which again resembles the appeal to Mary in the hymn "Virgin Mary".

Throughout the life of St. Euphrosyne she sought to imitate the life of Mary, and the author of "Life", similar to the hymn "Virgin Mary", addresses Euphrosyne as a patroness before God. Moreover, the author of "Life" in one of the passages puts in the mouth of Euphrosyne the words of Mary: "She, bowing, said:" Amen. Be to me as per your word, holy lord "[1]. These are the words that Mary spoke to the angel Gabriel when he brought the Good News (Luke 1-38).

The author of "Life" consistently draws analogies between the "Virgin Mary" and Euphrosyne of Polotsk. The birth of the future saint is presented to them as the "fruit of prayer" of her parents, who were long childless in marriage, just as the Virgin Mary was born of the elderly Anna through her sincere prayer. After that, neither comparisons with Euphrosyne of Alexandria nor with St. Fevronia diminish the analogy between Mary and Euphrosyne of Polotsk.

At the turn of the fourteenth and fifteenth centuries there was a bright splash of prayer poetic rhetoric. It was mainly due to the creative activity and especially the "words of praise" by the Metropolitan of the Grand Duchy of Lithuania Grigory Tsamblak, an outstanding writer, cultural and ecclesiastical figure, author of more than 40 works of various genres: lives, words of praise, sermons, polemical words and canons. G. Tsamblak was of Bulgarian origin, but lived for a long time in the first capital of the Grand Duchy of Lithuania, Navahrudak, before he became the Metropolitan of Kiev. G. Tsamblak is a connoisseur of Greek-Byzantine literature, a bearer of Byzantine poetic eloquence. Living in the Grand Duchy of Lithuania he continued and developed the traditions of Cyril of Turau.

As part of the consideration of the hymn "Virgin Mary", it is important that the works of Grygoriy Tsamblak united the achievements of both the Eastern and

Western Christian traditions. In terms of its ideological orientation, themes and genre and stylistic features, Tsamblak's work fits well into the artistic traditions of all-Christian oratory. G. Tsamblak's work flourished in the GDL during the first fixation of the "Virgin Mary" in the early 15th century. In his works one can find analogies with the hymn "Virgin Mary", for example, in the work "Sermon on Georgiy's burial".

Thus, GDL was the center of Byzantine literature in Eastern Europe, which created fertile ground for writing poetic prayers that could serve as a foundation for religious hymns.

The motives of the hymn "Virgin Mary" are also found in translated Belarusian literature. There are strong analogies with the hymn "Virgin Mary" such as has the work "The Passion of the Christ" (late fifteenth century):

"O my dearest son, recognize your poor mother and listen to my prayers ... O dearest son, oh dearest child! Accept the poor mother's prayers. Stop being serious and firm with your mother, as you have always been merciful ... My son, my dearest son! And who can let me, I would have died for you. Poor me! What will I do? My dear son, do not leave me behind, but take me with you, for I would die with (for) you. So that you yourself do not die, let your mother die! ... To the son of the sweetest unity, my child, my life, the joy of my life! The joy of my soul, do so that I would die with you, the one who gave birth to you to die! If my only son is crucified, then crucify the mother too, or torture me with some other death... Oh, my beloved son, what will I do further, your poor mother? My grief! Where will I go, my dearest son, and who will advise and help me?" [1].

In the quoted passage, the similarity of Mary-Mother's cries is obvious with the Belarusian folk lamentations, namely with the mother's lament over her son's grave. This leads to the idea of deep connections between the ancient art of lamentation and the motives laid down in the hymn "Virgin Mary". In addition, there is a pattern in the traditional Belarusian worship of female deities and the veneration of the Virgin. The following sequence can be built: stone women's flocks → sacred Mary's Mountains → legends about women warriors → folk spells and appeals to the Mother of God → "Life" of St. Euphrosyne of Polotsk "→ popularity of icons of the Virgin → Virgin Mary on the flags of the GDL army → hymn".

In general, similarities of vocabulary, as well as images identical to the hymn "Virgin Mary" and even whole sentences are observed in the works of old Belarusian poetry of different centuries: "Praise of Vytautas", "Ten Years" by A. Rymsha, " and "Canon of the Mother of God"), "Cry for the Death of Leontius Karpovich", "Sermon on the Honest Cellar of Leontiy Karpovich" by Meletius Smatrycki, "Diary" by Athanasius Filipovich, poems by Simeon of Polotsk and

Filafei Utchytsky. The prayer-appeal to the Mother of God in M. Husouski's "Song of the Bison" has similarities with the text of the "Virgin Mary".

The hymn "Virgin Mary" is connected with Eastern Christianity not only by the similarity of literary motifs. The Orthodox Church had a deep prayer tradition of worshipping the Virgin and examples of creating literary and musical works in her honor. For example, Ignatius Smolyanin's legacy preserves the "Canon of the Joy of the Blessed Virgin" (although the attribution of this work particularly to I. Smolyanin is considered hypothetical). In addition, it would be reasonable to draw attention to the similarity of the hymn "Virgin Mary" to such a musical work as "Hymns in honor of Euphrosyne of Polotsk." By the way, "Hymns" were created in the XII-XIII centuries, - before the creation of the hymn the "Virgin Mary".

Many scholars, have been in favor of the Virgin's connection with Byzantine or Church Slavonic traditions, directly or through the Western mediation. Among them there were such researchers as Waclaw A. Maciejowski (1839), N. Narbrzan-Bętkowski (1869), Konstanty Małkowski (1872), Fr. Jan Fijałek (1903), Wasyl Szczurat (1906), Vatroslaw Jagić (1909), Andrzej Wyrzykowski (1922), Tadeusz Lehr-Spławiński (1936), Roman Jakobson (1961), Julian Krzyżanowski (1961), Adolf Stender-Petersen (1964), Augustyn Steffen (1967) and Tadeusz Milewski (1969).

In his study of the liturgical images and poetry of the Christian East, Anton Baumstark found examples of the union of Mary and John the Baptist in an ancient intercessory prayer. The union of Mary and John in heavenly glory and in the prayer of intercession for the Church of Christ is absolutely natural and accepted for Eastern piety. In the Orthodox ministry in honor of Prodomos (the Prodomos, theotokion), the Virgin and John are shown not only as family-related and related defenders of prayer, but also as coexists - "coexistent" [19].

The names of Mary and John stand side by side in ancient prayer formulas called diptychs. Here the intercession was sought from the Mother of Christ, the Powers of Heaven, John the Baptist and all the saints. This order of names originates primarily in the Eastern liturgical tradition - Syrian, Coptic, Alexandrian, Armenian, and only later in the Christian West [9; 10].

In the Orthodox Liturgy they call for the intercession of the Virgin and John the Baptist, among other things, in prayers pronounced during the evening service, in the first litany of the night service and during the morning service on Tuesday [23; 24]. Let's also recall that during the liturgy of John Chrysostom the idea of the supremacy of the Virgin and John is carried out in the ceremony of the Preparation of the Holy Gifts, called Proskomidia (proskomidia, prothesis), the roots of which date back to the VII-IX centuries [15; 7].

The prayers of the hymn "Virgin Mary" are clearly connected with the motive of Deesis (Δέσις; obsecration, in Orthodoxy "Deisus") - the motive of the mediation between Mary and the saints in the appeal to Christ. In the first column of the hymn, the faithful figures address the Blessed Virgin in a mysteriously constructed stanza with a request to mediate in finding the Son and "bringing" his

grace to the earth. In the second column, the faithful ones direct their prayers to Christ through St. John the Baptist and ask to hear prayers, pious life and eternal salvation. The motive of the mediation of Mary and John the Baptist in the hymn "Virgin Mary" has clear analogies with medieval iconography - originated in Byzantium in the VI-VII centuries. The theme of Deesis (Greek prayer, request) shows Christ as the seated Lord accompanied by Mother and John who are in begging poses. Deesis (Greek trimorphone) reveals how Mary and John offer prayers to the Savior. Since the 10th century this notion spread and reached Eastern European lands.

The oldest motive of Deesis in Polish art is a mural of the collegiate church in Tuma pod Lenczyca (c. 1160) and a miniature painting in the Psalter of Trebnica (first half of the 13th century). In Belarusian art, the Deesis motive can be seen on the fresco in the Church of the Holy Savior in Polotsk (by a strange coincidence, the Church of the Holy Savior Euphrosyne of Polotsk was built in the same year as the Collegium in Tuma - 1160). In addition, in the Church of the Holy Savior, the Deesis motive can be seen in other frescoes, such as the Life of Euphrosyne of Alexandria. The uniqueness of the situation is that the fresco Deesis is painted directly in the prayer room of Euphrosyne of Polotsk. The Deesis motive is present in the Grand Duchy of Lithuania not only in Orthodox monumental painting, but also in Catholic one, for example in the 14th century fresco "Crucifixion" in the Vilnius Cathedral [20].



Fresco Deesis in the prayer room of Euphrosyne of Polotsk, XII century.

In addition to literary analogies, musical foundations, iconographic heritage, the connection of the hymn "Virgin Mary" with the GDL is identified by such a unique fact as the coincidence of the time of the greatest veneration of the "Virgin Mary" in Poland with King Władysław II Jagiełło and the Jagiellonian dynasty. The future King of Poland Jagiełło came from the Grand Duchy of Lithuania, his childhood was spent in Vitebsk region, his father Prince Algirdas was

the Prince of Vitebsk for 25 years. When Jagiełło became King of Poland, he brought musicians and artists to Krakow (according to Jan Długosz "Annales seu cronicae incliti Regni Poloniae"). Moreover, the Jagiellonian dynasty was founded by two natives of the GDL - King Jagiełło and Princess Sophia of Halshany. E. Kotarski and V. Schurat believe that the "Virgin Mary" was the coronation anthem of the Jagiellonian dynasty [5; 24]. Their opinion is based on "Ruthenianism" in the original texts of the "Virgin Mary", as well as on the fact that the special popularity of this hymn ends with the Jagiellonian dynasty disappearance – the "Virgin Mary" lost its popularity in Poland in the late sixteenth century.

K. Morawska:

"Russian and Byzantine Elements appear in Poland in many works of art, such as architecture, painting, literature and music, as evidenced by the hymn "Virgin Mary", where, starting from the first word, we come across linguistic Old Church Slavonic influences. This song, like a trope to Kerie, could have been associated with Greek acclamation. Liturgy should also be mentioned, e.g. the samples of the Church Slavonic calendar with the names of saints and of musical prints containing songs of the Orthodox ceremonies preserved in Poland." [14].

In the 15th century, at the time when the Jagiellonian dynasty in Poland was in the process of foundation, numerous liturgical Church Slavonic books with musical records were created, such as "Chasoslow" (1491), "Oktoih" (1491), "Triod postnaya" (? 1490) and "Triod tsvetnaya" (? 1490), intended for use in the Orthodox Church, written in Cyrillic with a crotched notation - musical symbols above the text [14].

In addition to the import of musicians, King Jagiełło presented to Poland Belarusian artists who in the 15th century brought from the Grand Duchy of Lithuania not only painting techniques but also the Deesis motive. Belarusian masters created a fresco with the composition Deesis in the chapel of St. Trinity in Lublin Castle (Cyrillic inscriptions were destroyed here). K. Morawska also finds "Byzantine-Russian frescoes" in the Wawel Cathedral, the Collegium in Wisła, as well as in Sandomierz, Plock, Rogozna, Wrocław and other places. [14].

The "Virgin Mary" harmoniously combines two currents of the Christian tradition: the Eastern, which gave birth to and spread the idea of Deesis (turning to Christ through Mary and the saints), and the Latin, which gave the author the rhythm and melody of the poem. The author of the hymn "Virgin Mary" had a Byzantine education and, at the same time, was familiar with the Latin art of hymn-composing. Some researchers believe that the author of the "Virgin Mary" was one person (H. Feicht), others - that there were several (E. Łoś, E. Ostrowska). For our part, we believe that these are not just different people, but poets and musicians who lived in different historical periods, and therefore made their

creative efforts to write the hymn at different times, which gives the reason to suggest a hypothesis about the gradual creation of the hymn "Virgin Mary".

The merging of Byzantine theology and Western Christian hymn writing could have taken place when the participants of the Crusades were introduced to Byzantine iconography and Eastern Christian dogma. And in the thirteenth century.??? The Teutonic Order came to the Prussian lands, neighboring Poland and the GDL from the Crusades. It developed a tradition of singing hymns in honor of Mary during battles. E. Ostrowska established the identity of the first musical expressions of the "Virgin Mary" with the work of German musician of the fourteenth century Johann de Brayn. It is possible that there was a direct or direct?? musical borrowing with the refinement of the melody.

Interestingly, the first fixation of the "Virgin Mary" takes place during close political and even musical contacts with the Teutonic Order of the Grand Duke of Lithuania Vytautas (Witold) - in 1408 the Teutonic Knights presented Vytautas' wife Princess Anne with a clavichord made by German master Ulrin. By a strange coincidence it was in 1407 and 1408. the first versions of the hymn "Virgin Mary" appeared! ???

It should be noted that the author / authors of the hymn "Virgin Mary" (XIV century) and the author of the first recording of the hymn (1407) were people of different cultures and languages. The circumstances of the first recording of the "Virgin Mary" in Poland in 1407 show that the musician who decided to write down the hymn was familiar with its various variants. He made his own version, saturating it with "linguistic inconsistencies" - he mixed different versions and, accordingly, different languages.

The musicological analysis made by H. Feicht brought even more mysteries. The author concludes that the composer was originally from Poland but had a French musical education:

"The "Virgin Mary" has a very archaic melody with pentatonic appeals. Obviously, composed in the thirteenth century the "Virgin Mary" lost its pentatonic purity through the application of the cadence, which changed her towards the ecclesiastical Darius system. This feature may indicate that its creator was a Pole, not French or Italian, because at that time they were already completely free from the pentatonic influence, which then had to be untypical to them... Eventually, the melody of the Virgin corresponds to the ideals of European melody, which characterizes the north of the Alps, not the melody of Italy, decorative, richer melismatically, but calmer in development, without major leaps. Due to the leaps the melody of the "Virgin Mary" is more expressive. Fringe features allow us to place it accordingly among the melodies of German, Czech, French origin, etc. For the Germans and the Czechs, mode E is typical,

Phrygian, unlike French, as well as the Cistercian monks (Ordo Cisterciensis), write their songs majorly in D mode, Dorian. In this sense, the Melody of the "Virgin Mary" has common features with French and Cistercian works" [8].

Thus, the stages of the hymn "Virgin Mary" creation are difficult to determine, the roles of many creators are unclear, and the chronology is blurred. But let's try to formulate and describe the sequence of creation of this anthem:

1. In the twelfth century a great prayer in honor of Mary in the Church Slavonic language was created, probably authored by Cyril of Turau. This prayer in its original form was already suitable for melodic recitation, so at some stage of its existence it was called "Song" and quickly became popular during services in Orthodox churches of the GDL;

2. In the thirteenth century the unknown author of Praises in honor of Euphrosyne of Polotsk, and in the fourteenth century Metropolitan Gregory Tsamblak created rhyming versions of the prayer that could be performed to hymn melodies. At the merging of the traditional veneration of the feminine principle and the Orthodox worship of the Virgin Mary, such an archaic proto-hymn spread and reached the highest strata of the GDL society;

3. Together with the court musicians of King Jagiełło the proto-hymn in honor of Mary arrived in Krakow. Here the court Orthodox musician, brought from the Grand Duchy of Lithuania, got acquainted with the tradition of Western hymn-composing. In collaboration with a Polish court musician experienced in the tradition of German and French spiritual hymns, Orthodox Lithuanian and Catholic Poles put Mary's prayer on a simple memorable melody so that a large number of people unfamiliar with the cult hymns could sing it along. At the same time they had to adapt the text of the prayer to the canons of Latin hymnography. In such a simple and measured form, the hymn "Virgin Mary" rapidly expanded, became a spiritual symbol of the Jagiellonian dynasty, appeared in the knightly environment, as the result the whole army sang it on the Grudwald field before the battle. This archaic version of "The Virgin" was restored by the "Stary Olsa" band:

<https://staryolsa.com/en/lyrics/baharodzica-piesn-o-vieliebnoj-dievici-pannie-marii>

4. As part of the ideological war of the royal court to assimilate the Orthodox courtiers of King Jagiełło, there were two processes of adaptation of the hymn "Virgin Mary": a) adaptation of the text for a Polish-speaking performer - from the original text, incomprehensible to Polish singers, only the initial columns were kept and added to the Polish-language text; b) the melody of the Polish columns was made sophisticated to such an extent that a musically uneducated person could not perform it, so that the performance of the hymn became a monopoly of clergy, to prevent heretical joint performance of the hymn "Virgin Mary" in the

style of Hussite chorales, as it was in 1410 Before the battle of Grunwald. As a result, there is a historical confusion when chroniclers write about the mass performance of the hymn "Virgin Mary", and at the same time we have a version, the full melody of which in the Middle Ages could only be performed by talented professional musicians and only after a sufficient number of rehearsals. You can listen to this variation here:

<https://music.youtube.com/watch?v=oSQwMqtRaTE&list=RDAMVMoSQwMqtRaTE>

5. At the same time, the old version of the hymn-prayer remained popular in the GDL, which in the form of "Song of the Blessed Virgin Mary" was quoted in the Statute of the Grand Duchy of Lithuania in 1529. This "Song" naturally stands in a number of works of old Belarusian literature, both in previous and next centuries. In our opinion, it is a matter of time before other literary and musical monuments will be found, which will reveal the original Orthodox versions of the hymn "Virgin Mary" recorded in the old Belarusian-Church Slavonic language.

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