

## HILANDAR COLLECTION AND UKRAINIAN MANUSCRIPT HERITAGE – A UNIQUE PHENOMENON OF UKRAINIAN CULTURE

**The purpose** of the study is to identify among the Slavic manuscript heritage the Ukrainian authentic samples on the example of the manuscript collection of the Hilandar monastery on the Mount Athos. The work corresponds to the **methodology** of cultural and historical studies, as well as religious studies based on the study of semiotics of culture. The following research methods are used: the historic – for study of the monastery and its collection and the comparative – for identification of manuscript samples. The system of semiotics methods, which is the basis for the identification of manuscript samples belonging to a particular cultural tradition is introduced into scientific circulation. **The scientific novelty** of this work consists in identification of new, forgotten and unknown manuscript heritage monuments of Ukrainian culture and introduction them to the scientific circulation. **Conclusion.** The study confirms that among the Slavic manuscript collections, including monastery Hilandar collection, there are the samples related to the Ukrainian cultural traditions. They are often hidden behind other names and require careful scientific study, and possibly, return to Ukraine.

**Keywords:** Hilandar, manuscripts, Slavic (Cyrillic) and Ukrainian.

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**Хиландарські зібрання та українська рукописна спадщина – унікальні явища української культури**

**Мета дослідження** полягає у виявленні серед слов'янського масиву рукописної спадщини українських автентичних зразків на прикладі рукописного зібрання монастиря Хиландар, що на Святій Горі Афон. Стаття відповідає **методології** культурологічних та історичних досліджень, а також релігієзнавчих досліджень на основі вивчення семіотики культури. Застосовано такі методи дослідження: історичний – у дослідженні самого монастиря та колекції, що в ньому зберігається; компаративний – для виявлення рукописних зразків. Також введено до наукового обігу систему методів із семіотики, що є основою виявлення рукописних зразків, які належать до конкретної культурної традиції. **Наукова новизна** роботи полягає у виявленні забутих та раніше не відомих пам'яток рукописної спадщини української культури та введення їх в науковий обіг. **Висновками** є твердження, що серед слов'янських рукописних колекцій, зокрема зібрання монастиря Хиландар, присутні зразки, що належать до українських культурних традицій. Вони часто приховані за іншими назвами, потребують ретельного наукового дослідження та, можливо, повернення в Україну.

**Ключові слова:** Хиландар, слов'янські (кириличні) та українські рукописи, семіотика.

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**Хиландарское собрание и украинское рукописное наследие – уникальное явление украинской культуры**

**Цель исследования** заключается в выявлении среди славянского массива рукописного наследия украинских аутентичных образцов на примере рукописного собрания монастыря Хиландар, что на Святой Горе Афон. Работа соответствует **методологии** культурологических и исторических исследований, а также религиоведческих исследований на основе изучения семиотики культуры. Применены следующие методы исследования: исторический – в исследовании самого монастыря и коллекции, что в нем хранится; компаративный – для выявления рукописных образцов. Также введено в научный оборот систему методов семиотики, что является основой выявления рукописных образцов, относящихся к конкретной культурной традиции. **Научная новизна** работы заключается в выявлении забытых и неизвестных памятников рукописного наследия украинской культуры и введение их в научный оборот. **Выводами** к работе является утверждение, что среди славянских рукописных коллекций, в том числе собрания монастыря Хиландар, присутствуют образцы, относящиеся к украинским культурным традициям. Они часто скрыты за другими названиями, требуют тщательного научного исследования и, возможно, возвращения в Украину.

**Ключевые слова:** Хиландар, славянские (кириллические) и украинские рукописи, семиотика.

Addressing the issues of parallelism and specific features of the development of the spiritual culture of Ukraine and Greece, the St. Mount Athos stands out as one of the aspects of the problems. The Mount Athos is not only a world cultural treasure, but also a treasure of Slavs. Slavic heritage was revealed among numerous Greek relics in the heart of Greece, in the Athos monasteries. It gives us the opportunity to learn more about Ukrainian culture taking into consideration the relics saved in Greece. Before writing the article, numerous researches were conducted. The purpose was to explore traditions and Ukrainian cultural heritage preserved in Athos monasteries. This article studies the development and preservation of Slavic (Ukrainian) manuscript heritage in the Hilandar monastery. This monastery is considered to be the Slavic-Serbian, but it was the first to get the translation of the Ostrog Bible from Ukraine.

The object of the research is Slavic (Cyrillic) manuscript heritage of the Hilandar monastery, which includes Ukrainian manuscripts.

The most numerous researchers of the Hilandar monastery and its manuscript funds are Serbs. Not without reason the monastery has got its name – «Slavic-Serbian». The main source of the researches is the catalogue of D. Bohdanovych Catalogue of Cyrillic manuscripts of Hilandar monastery [1]. There are a lot of memories about the monastery left by travellers, ambassadorial missions, monks and clergy. The following three main sources can be outlined in this list: V. Hryhorovych-Barskyi (XVIII century) [2], Porfiry Uspienski (XIX century) [4], [5] Niktariya MakLiz (XX century) [3]. However, the main sources of the research are manuscripts.

The Hilandar monastery is dedicated to the feast of Presentation of the Blessed Virgin Mary. There are a few versions of the monastery's name – Χιλιανδαριου (origin – Χιλιανδαριου). The first version is confirmed by the documents of the X century containing the name of the founder of the monastic community of the monastery George Hilandar. The second version is more interesting and romantic. According to it, the monastery name is Hilandar because it is similar in shape to the Byzantine boat "helandion".

According to the Greek translation of the name there can be outlined one more version: «Χηληανταρη – from Greek word χηλη – thousand, and ανταρα – fog, mist, that is a thousands of fogs». There is an interesting history of this version. Some invaders tried to get inside the monastery they saw from the mountain many times. But as soon as they get down to the valley they were hit by dark mist and could not see each other, lost their way and wandered in the darkness. They climbed the mountain again and the same things happened. It happened many times. After all the invaders left.

There is one more version saying that the monastery got its name in honor of the tract Hilandar, where it was built. Hilandar is translated as lion's jaw ( Χειλη – jaws, a λεονταρι – lion's). This version is supported by few reasons. First, the name of the city where the monastery was built. The second, the statue of huge lion was built in front of its gates. Next, the name of the small island in front of the monastery. Careless ships ran against its rocks like in lion's jaws. Then, the shape of the plain reminds of lion's jaw surrounded on three sides by the «mountains-mane» etc.

There is another version of the name – «thousand men» (Χολσα – thousand, ανδρος – men). It is connected with the pirates who tried to rob the monastery. Split in two groups, they killed each other in dense fog.

The founders of monastery in the XII century are considered to be Serbian rulers Stefan Nemanja and his son Rastko. Rastko inherited Serbian throne after his elder brothers. Instead, he became a monk with the name Sava. Thus, the monastery was built by Serbian King St. Stefan, son-in-law of Greek autocrat Roman. It was the first time when Slavic and Greek blood and cultures came together.

V. Hryhorovych-Barskyi calls the Hilandar monastery Hilandar Lavra because of the building greatness and beauty and richness of the area where the monastery is located. It was passed to lifelong Serbian ownership in 1198 by the order of Emperor Alexiy III.

Hilandar, Slavic-Serbian monastery on Athos, raised spiritual bishops and patriarches for Serbia and translated spiritual literature and the works of Holy Fathers from Greek into Slavic. These translations served as the main source of spiritual enlightenment of Serbia and other Slavic nations.

The Hilandar was active throughout the period of Turkish occupation unlike other monasteries that had lost benefactors with the fall of the Byzantine. The monastery started to decay in XVII century when Turks prohibited autonomous regimen in Serbia and made the country submit to the World Patriarch of Constantinople that served as spiritual and secular ruler of the Christian subjects of the Ottoman Empire. Instead of Serbian monks, Ukrainians, Bulgarians and Vlachs came there. Until the end of the XVIII century the monastery was mostly Bulgarian. Only later the Serbian king Alexandr II assisted in restoring the monastery after the fires of 1722 and 1891.

The Divine Liturgy is served exclusively in Church Slavonic language with Serbian accent. Reading and singing match Athos statute. There are small differences in Divine Liturgy practice connected with adoration of three-handed Theotokos icon. During the Divine Liturgy they sing short Serbian tunes, on Sundays – long Greek chants in Serbian (in Church Slavonic language with Serbian accent).

The monastery has a great treasury and library with a huge collection of Slavic manuscripts. Among valuable books the monastery keeps there is the royal gospel written in gold in two lines. There are also 50 christodules<sup>1</sup>. Some of them are written on parchment, some – on paper. Judging from the available christodules we can see that Serbian and other Orthodox rulers liked the monastery and endowed it generously. Because usually someone who donates christodul supports it with a contribution.

During examination of 1150 Slavic (Cyrillic) manuscripts we chose a certain number of artifacts interesting in language or in content aspect and revealed some patterns of Ukrainian tradition.

We managed to research manuscripts only due to the materials – short movie clips provided by the center of manuscripts of Moni Vlatazon in Saloniky. This is a remarkable place on earth. There is the foot imprint of Paul the Apostle, where he proclaimed his epistle to Solunians.

Like previous collections researched in Athos, the Hilandar collection is not an exception. From the X to XVI centuries – these are the manuscripts of Serbian and Bulgarian pronunciation. There are some examples of Romanian and Moldavian-Vlachs tradition. From the XVI to XVIII century, the geography extended to Ukraine and Moscow. While conducting the study we used a variety of methods: semiotic (language and through filigree), ethnic semiotic, method of liturgical practice etc.

Ukrainian examples are: Вибрані євангеліє ієромонаха Романа (Selected Gospels of fr. Roman), 1337 [6], Чотириєвангеліє (Four Gospels of middle XVI century), Moldavian edition with Galician-Ukrainian elements, (Ukrainian. – L. Т.-К.) [7], Чотириєвангеліє з Дрогобича (Four Gospels from Drohobych) – 1612 [8],

Чотириєвангеліє (Four Gospels of XV century), Ruś edition with Galician-Moldavian elements (Ukrainian. – L. T.-K.) [9], Праксапостол волинський (Volhynian Praksapostol) – beginning of XVII century, Ukrainian-Volhynian edition – (No 71 Katalog by D. Bohdanovych [1]) [10], Псалтир з послідуванням (Psalter with Followings), 1614, written by monk Elijah from Moldova. Serbian edition, but Ruś-Moldavian (Ukrainian. – L. T.-K.) notes [11], Lviv Four Gospels 1615 – Galician-Volhynian edition [12], Псалтир (Psalter of first quarter of XVI century), Ukrainian [13], Тлумачний псалтир (Interpretative Psalter), Ukrainian [14], Псалтир з тлумаченням (Interpretative Psalter of XVII century), Ukrainian [15], Псалтир (Psalter XVII century), Ukrainian [16], Ліствиця (The Ladder of Divine Ascent) 1500, Ukrainian edition [17], Ліствиця Супрасльська (The Ladder of Divine Ascent, Suprasal), 1530. It was written by monk Arseniy in monastery of Annunciation and John the Apostle; Ukrainian (or Belarusian). [18], Слова Св. Отців (Homily of Holy Fathers), Ruś (Ukrainian) and Moldavian edition of XVI century [19], Роздуми про християнські страждання (Meditation on Christian Sufferings of Saint Dymytriy of Rostov (Danylo Tuptalo), XVIII century) [20], Апокриф (Biblical Apocrypha), 1766, Church Slavonic language (Ukrainian. – L. T.-K.) [21], Ізводи з Феофілакту (Voices songs from Feofilakt of XVIII century), Church Slavonic language (Ukrainian. – L. T.-K.) [22], Повчальні слова (Homily of XVIII century), Church Slavonic language (Ukrainian. – L. T.-K.) [23], Collection by Ray Kalista and Iyemamiya Xaniopula of the end of XVIII century, Church Slavonic language (Ukrainian – L. T.-K.) [24], Ray Kalista anshymkude, XVIII century, Church Slavonic language (Ukrainian. – L. T.-K.) [25], Цветособраніє Ілії Єкдіту (Flowers Collection of Elijah Yedikt of XVIII century), Church Slavonic language (Ukrainian. – L. T.-K.) [26], Збірник (Collection of XVIII century), Church Slavonic language (Ukrainian. – L. T.-K.) [27], Мінея за листопад (Menaion of November), Half-Statute of Ruś-Moldavian Pattern (Ukrainian. – L. T.-K.), 3rd Part of Quarter XVI Century [28], Мінея за лютий (Menaion of February), 1708, Church Slavonic language (Ukrainian. – L. T.-K.) [29] etc. 44 more manuscripts can be added to the list. Among 1150 studied manuscripts of the Hilandar monastery only 73 artifacts have Ukrainian traditions and only 73 manuscripts are patterns of the Ukrainian culture. As mentioned above, it is basically the XVII – XVIII centuries. The presence of these patterns in the collection of Slavic-Serbian monastery means that: 1) there were Ukrainians among local monastery community; 2) Ukrainian Manuscripts circulated over the world; 3) there are examples of Ukrainian pronunciation, (not elements of Ukrainian edition in the manuscripts of other languages) in the collection.

Slavic collection of the Hilandar monastery is a demonstrative collection of the Athos heritage. Vasyli Hryhorovych-Barskyi was right saying that this collection has practical and theological content. The research revealed some philosophical, medical, juridical, didactic, historical and astronomical works etc.

Keeping artifacts in short movie clips and digitizing on modern devices will definitely help to save and research this treasure, but the best way to support your own culture is a good publication with a scientific exploring. That is what the 73 Ukrainian manuscripts from collection of the Hilandar monastery on Athos need. They are waiting for a researcher and maybe some of them will be published.

#### Примітки

<sup>1</sup> Christodul (Golden Seal) – gift letter with golden seal of Serbian and other Orthodox owners that served as addition to their donations for monasteries and churches.

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