

**PRAISE EPISTLE OF FOUR DAYS OF LAZARUS AND  
THE PRAISE EPISTLE OF PROPHET ELIJAH BY ST.  
CLEMENT OHRIDSKI-ATTRIBUTION, SECONDNESS  
VERSION, AUTHOR, EDITORSHIPS<sup>1</sup>**

**Ph.D Anita Angelevska**

Boulevard 1<sup>st</sup> May, municipality of Bitola, Bitola  
aaangelska@gmail.com

**ABSTRACT**

Mission of St. Clement in Macedonia was completely identical to the mission of Ss. Cyril and Methodius in Moravia, where he participated as their student.<sup>2</sup> Translation and the original creative activity of St. Clement Ohridski came as replacement of Ss. Cyril and Methodius - liturgical practice from missionary type, with direct organization of parochial service in Slavic language. That is the actual way how the first Slavic liturgical reform began.<sup>3</sup> Both Saint Clements' epistles for the resuracted Lazarus and holy prophet Elijah, unflinchingly confirm the Slavic archaism of their creation-original, although the transcripts of these epistles are with later date or they do not even exist. This leads to a conclusion that on these Macedonian area St Clements' literary tradition lived for the longest period of time. The Epistle for Lazarus and the prophet Eljiah are definetly the most popular epistles of Saint Clement and that is witnessed by the transcripts that have been

---

<sup>1</sup> This scientific paper has been presented on the Round table dedicated to the life and oeuvre of St. Kliment held on September, 26, 2016 at St. Kliment Ohridski University-Bitola.

<sup>2</sup> Туницкий, Н. Л. Св.Климентъ, епископъ словенский, Москва, 1895, стр. 175.

<sup>3</sup> Темчин С.Ю., 1999. Состав дневных евангельских чтений в церковнославянских литургических рукописях, Slavistica Vilnensis. 1999 (Kalbotyra 48 [2]). Vilnius, стр. 173 - 197.

discovered and those are the texts that present the highest artistic esthetic dignities, reflection of the highest Saint Clements' oratory masterhsip.

**Key words:** St Clement Ohridski, attribution, secondness of the version, author editorship

## **1. PRAISE EPISTLE FOR FOUR DAYS OF LAZARUS**

### **1.1 Attribution and secondness of the version – author editorship**

Beside Epistle for four days of Lazarus one of the most popular epistles and epistle with the highest artistic values that is encountered among the most beautiful examples of the middeeval oratory prose, Klimentina Ivanova, discovered the second version of the Praise epistle for Lazarus (at Mihanovic homilliar) for which there is not a single original (creation) in Byzantium propetic literature. Second praise epistle for Lazarus is rhetorical praise with huge exegetic part and manifests large stylistic closeness to the other Saint Clements's praise epistles. Therefore the second praise for Lazarus is the most probably independent version, spread version.<sup>4</sup> The first version expresses the first author editorship, while the second version is the second author editorship. Regarding the second epistle for Lazarus it a word about the first author editorship, because it is St Clements' which refers to the fact that St. Clement several times returned to the topic for Lazarus resurrection and he discussed that in several editorships.<sup>5</sup> V.Ivanova shares the opinion of Klimentina Ivanova, but on basis of completely supported compositional stylistic analyses thinks that it is a word of instructive epistle. "Consequently on basis of the first creation, it was probably created the Praise epistle for Lazarus and according to the first verison ...Referring to the second version of the Praise epistle for Lazarus, it is closely related to the first one, but most likely it is not a work of St. Clement but to later re-writing

---

<sup>4</sup>Ibid, page. 819.

<sup>5</sup>Иванова, Кл. Няколко наблюдения върху книжовното наследство на Климент Охридски. - Старобългарска литература, 3, 1978, стр. 101.

tradition”.<sup>6</sup>

### 1.2 Plot

St. Clement in his epistles uses the evangelistic story (John.11) for the resurrection of the Christ's friend Lazarus, where death is an eternal topic of human thought. Evangelistic parts are given as supplements, and they refer to the decision of the the chief priests and Pharisees to kill Jesus due to Lazarus resuraction (John 11:46 - 54), and then followed the addressing to the Jews where the influence of John Chrysostom was obvious. At the end of the epistle St. Clements' mastership culminated in praising of the saint.” Anaphoric Lazarus in tirade of elliptic syntactic - parallel constructions influences very strongly to the poet's form and metaphorical calling”<sup>7</sup> In this part it was confirmed ” to what level preciseness of the phrase and clearness of the rhythm Clements' speech can reach”<sup>8</sup>.

“Lazarus was the home of the holy spirit

Lazarus, amazing plant from God's garden

Lazarus, honey drop of God's wisdom

Lazarus, external power of holy blessing

Lazarus, eternal flower from paradise garden

Lazarus, an eagle that slit the great sky of wisdom

Lazarus, a treasure of divine, goodness beloved by the poor.

Lazarus, second Baptist of those who sit in darkness and in the shadow of death.

Lazarus, who bitterly ashamed Hell's force.

Lazarus, sweetly beloved by Christ.

Lazarus, the first prophet of Christ's Resurrection after three days.

Lazarus, bright companion of the angels.

Lazar, the Angels' bitter denouncer. ”<sup>9</sup>

### 1.3 Semantics of the Middlevial symbols

---

<sup>6</sup>Велинова, В.Композиционно - стилистични принципи в похвалните слова на Климент Охридски. Кандидатска дисертация, машинопис. София, 1987, стр. 289.

<sup>7</sup>Ibid

<sup>8</sup>7Велинова.В. Климент Охридски - учителят и творецът. София, 1995, стр.79.

<sup>9</sup>Clement Ohridski-praises and lessons,edited Radmila Ugrinova –Skalovska, Skopje, 1996 page 107-108

Symbolics of the flower in the medieval literature precisely refers to the idea of resurrection, eternal spring, paradise joy which actually represents the narrative of the story of Lazarus, for his resurrection and the basis of the biblical message: **“Lazarus, eternal flower from the paradise garden.”**<sup>10</sup> St Clement in this epistle uses the eagle as a symbol, comparing Lazarus to an eagle which slit the great sky over the wisdom. According to the established symbolic in the medieval literature where the ancient tradition is also embedded, the eagle functions “beside as symbol of Christ also as a symbol of baptizing, sometimes of resurrection of light, of the sublime, of the holy principle, of the Heaven, of eternal life.

... In the spirit of the medieval symbolic saints very often are named as eagles or they are compared to eagles, in the same way as they are compared to the Sun, Liliya and other images-symbols, connected to the divine. “<sup>11</sup> Here we also remind to the symbolic of the spring which refers to divinity and it has lifelike curing power. That is why saints in the medieval literature are seen as “source for spiritual healing and sweet epistles which lead to spiritual blessing”<sup>12</sup>, and that comes to direct comparison of Lazarus to the spiritual blessing. The Epistle for Lazarus is very popular in Slavic orthodox literature and has central place in the cycle of pre-Easter panegyric works.

## **2. EPISTLE OF SAINT JOHN CHRYSOSTOM PRAISE FOR JOHN CHRYSOSTOM PRAISE OF THE MIRACULOUS HAGIOGRAPHY OF THE PROPHET ELIJAH**

### **2.1 For the author editorship, textological research**

In the medieval Slavic literature there have been written two original epistles for St. Elijah – one by St. Clement and the other one by Gligorij Camblak. According to Svetlana Nikolova the most archaic and the

---

<sup>10</sup>Clement Ohridski-praises and lessons, edited Radmila Ugrinova –Skalovska, Skopje, 1996 page 107-108

<sup>11</sup>Петканова.Д. Средновековна литературна символика. София. 2000, стр.95.

<sup>12</sup>Исто, стр.131.

closest to the Clement's original is the Ohrid transcript, found "in Macedonian"<sup>13</sup> handwriting from XIV century by priest Theodor (№ 3 in the collection of the church " St.Clement" in Ohrid). The text was published by Lavrov<sup>14</sup>. According to that text the edition of the Praise epistle for the prophet Elijah with normalized orthography was published in the newest Bulgarian edition of Clement Ohridski: Epistles and services.<sup>15</sup> From these analyses it was confirmed that it is the closest to Ohrid handwriting was German collection, then, Kluzkov transcript, and the last is Jagicev Chrysostom. According to the differences still, these handwritings are not closely related, nor they refer to Ohrid transcript, and they are created through an intensive development of the text.<sup>16</sup> So it means, not only that there is not a single author text of the epistle, but there is not a single transcript which contains homogeneity author editorship. The presumed text ( unknown) (from the end of XIII or XIV century) is a result of mechanical embedding in two other editorships by priest Theodor. Ohrid transcript contains the mournful characteristic of St Clements' original that refers to the largest part of the text, which was rewritten by the protograph and which, as Lavrov pointed out is characterized by larger closeness to the original Saint Clements' text and archaic language.<sup>17</sup> Second important aspect opened in this analyses refers to the issue for editorships of Saint Clements' praise epistles and personal participation of St.Clement in creation of different editorships of the texts.

We think that the expressed doubt of Nikolova was completely justified regarding the claim of Lavrov that St Clement worked alone on his epistles, in existence of second editorship of the Epistle for the prophet Elijah, due to non existence of sufficient discrepancies or in quantitative

---

<sup>13</sup> „Serbian" should be replaced with „Macedonian" (my note).

<sup>14</sup>Лавров, П.А. Похвала Илье пророку. Новое слово Климента Словенского. - ОРЯС, 6, 1901, кн. 3, стр.237-280.

<sup>15</sup>Климент Охридски: Слова и служби. Съст. П. Петков, И. Христова-Шомова, А.-М. Тотоманова. София, 2008.

<sup>16</sup>Николова, Светлина. Някои текстологически проблеми...стр.70.

<sup>17</sup>Ibid, page. 99.

and qualitative senses. It is also very important the awareness for the importance of the chronology of separate transcripts and confirmation of their relationship to the author –original text. We said that the closest to Saint Clements’s original was published in 1901, transcript by priest Theodor from the end of the XII or beginning of the XIV century. With such analyses it was also confirmed the aspect that it is of huge importance the preservation of the text but it also has individual relation of the transcribers (writers) to the overall process of transcripts, striving to correct transferring to the protoglyph<sup>18</sup> as well as the influence of the foreign linguistic environments to the overall process.

## 2.2 Semantics in medieval symbols

In the structure of this epistle of Clement Ohridski as well as among the most beautiful masterpieces there have been knitted many medieval symbols, which by their semantics, circle the importance and the final message of the epistle. „Elijah is bright shining Sun“, which in the medieval literature symbolic has multiple meaning. The Sun is the strongest expression of light, which symbolizes Christ as” a symbol of divine beauty, the Sun is transferred to Mary as mother of God, to the church as servant of God- very often symbolized as “ bride” of God to the saints as pleasers of God lightened by divine lights and creators of miracles.<sup>19</sup> Comparisons of the saints to the Sun apostrophe their relationship to God. Elijah was compared also to “ bright shining star Morning Star “, which semantics also analyses the relation stars = saints. In the medieval symbolic olive tree marks righteous man-saint who is rich with virtues<sup>20</sup>: “ He was really olive fertile that poured spiritual sweetness... “<sup>21</sup> The stone in medieval literature functions as symbol of “God...” of the believers as life construction stones, of the stubbornness of the religion<sup>22</sup> That is why Clement compare Elijah to “ firm stone of

---

<sup>18</sup>Ibid, page.105.

<sup>19</sup>Петканова. Д. Средновековна литературна символика. София. 2000, стр.29.

<sup>20</sup>Ibid, page.115.

<sup>21</sup>Clement Ohridski-praises and lessons,edited Radmila Ugrinova-Skalovska, Skopje, 1996 page119.

<sup>22</sup>Петканова. Д. Средновековна литературна символика. София. 2000, стр.147.

the religion!” Saint Clement uses the symbolic of the cloud: “Elijah  
rainful cloud”, which appeared in medieval literature which represents  
saints “ metaphor built primarily due to blessing (fertile) that the cloud  
brings to the Earth, but here understood in spiritual metaphoric sense.  
The rain that was brought by the cloud in this case is the studying of the  
saints, which is salvation “. <sup>23</sup> This medieval literature symbol we meet in  
witnessed and anonymous (presumed) Saint Clements’ epistles, for  
example in Praise epistle for Assumption of the Virgin, Epistle for  
Christ’s birth. We talk about the symbolic of the vine when we discuss  
the epistle for St.Clement Rimsy, St Clement used it also in metaphors  
for St Elijah, qualifying him as “planted by God vine”

---

<sup>23</sup> Ibid, page 153.