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„I HAVE SEEN A WONDERFUL DREAM...” GREAT RUSSIAN RELIGIOUS FOLK HYMS THE DREAM OF THE BLESSED MOTHER OF GOD

This study is part of a more comprehensive research aiming at studying the origin and nature of *religious syncretism* in the state of Kiev–Russia 50 to 100 years before the „state's christening” (accepted Christianity) and in the succeeding centuries.

Through studying the Great Russian religious folk hymns („duhovnye stichi”) it becomes possible to prove the definite survival and reproduction of some categories of the *archaic views of the world* which were hidden in the depths of consciousness. Thus pagan incantations can be traced in the *hymns „The Dream of the Mother of God”* („Son Bogorodicy”) and „On 12 Fridays” („O dvenadcati pjatnicach”).

The majority of scholars think that the Great Russian religious folk hymns acquired their present form, or a form very close to that, in the 15–16th centuries. The syncretic views reflected in the religious folk hymns must be studied in close connection with those *forms of consciousness* which were characteristic of the various classes and layers of the society at the time when the hymns came into being. The relevant scholarly achievements of international folklore research and the Hungarian studies have also proved that the hymn „*The Dream of the Mother of God*” („The Dream of Maria” in the Catholic culture) and its prose narrative variety are wide-spread *both in the eastern and the western religious cultures*. They have survived attached to beliefs *in the functions of protection and prevention from evil*, with equal power both in the oral and written forms. Christian church practice in Russia also contributed to the fact that people applied hymns and prayers in their *curing practices and quackeries*. Since *medical treatment meant religious quackery up to the age of Peter I, curing and exorcism was solely the privilege of clergymen and monks*. Curing accomplished both in pagan and Christian spirit was in fact a kind of *counter-magic*, which is magic nonetheless.

György Orosz