

SUMMARY

The old *Croatian Christmas carol* (*Božićni spjev*) "U to vrime godišća" can be found in manuscripts and publications in various forms: *Va se vrime godišća, U sve vrime godišća, U sie vrime godišća...*, and has been a subject for literature researches and musical historians from the end of the 19th century till today. Literature historians started researching the *canto* (*carol=spjev*) in the last quarter of 19th century and lit up its various linguistic and poetical values. Since the beginning of the 20th century musicians who did fieldwork wrote down about ten different cantos and gave their opinion about the origin of *cantos* and the text. In this way different opinions became known. The one claimed that *U to vrime godišća* was a translation of a Latin cantilena *In hoc anni circulo*, the second that it was a paraphrase, the third claimed it was a *rendition* (*prepjev*) of that medieval Latin song. The musicians, for instance the well-known professor of the Music academy of Zagreb, Franjo Duga (1874.-1948.), a long-time organist of the cathedral in Zagreb said that the most important (Dubrovnik's) *canto* (*napjev*) had been taken from a melodic motive from the beginning of the *organs* (*orguljskog*) *Capriccio pastorale* of the Italian composer Girolamo Frescobaldi or that that *canto* had been completely taken over from an Italian *canto*. After comparing the whole text of the Latin *canto* *In hoc anni circulo* with the longest and most beautiful version (Dubrovnik's) of the text *U to vrijeme godišta* the author proves through the *discussion* (*rasprava*) that the Croatian *canto* is not a translation from Latin at all, with the only exception of the strophe with the incipit *O pastores currite*, which is neither a paraphrase, nor a *rendition* (*prepjev*). It is an authentic Croatian *canto*, composed after the description of Christ's birth, as it was recorded by the evangelists St Lucas (kl, II, 6-21, and St Matthew (mat.II, 11-12).

The division and mutual comparison of the texts of both *cantos* showed that the Latin pattern was made as a medieval scholastic *dispute* in verse explaining the secret of the embodiment and Christ's birth, and the Croatian pattern as an epic-lyric description of the evangelistic reports of Christ's birth in Jerusalem. Besides that important difference, the author showed in his *discussion* (*rasprava*) plenty of other details showing that the Croatian Christmas *canto* (*carol*), the text, should be considered as an authentic Croatian folk *canto* (*hrvatska pučka popijevka*).

The author proved that the text of the final redaction developed from the Christmas liturgical *play* (*obredna igra*) and the sight of the Holy Three Kings was only preserved in the glagolitic writing from the 15th century. In the *discussion* (*rasprava*) he also disputed the opinion that the most famous (Dubrovnik's) *canto* was taken from the *organs* (*orguljarskog*) *capriccio* Girolamo Frescobaldi or from an Italian *canto* (*popijevka*). According to some writings of cantos from rural Dubrovnik's parishes, it is an authentic Croatian folk *canto* and the similarities with the mentioned Italian compositions were due to the changes of the interval of the descending second into the descending card in the urban area of Dubrovnik.