

ALFONSAS MOTUZAS (*Kaunas, Lithuania*)

## THE REFLECTION OF THE ADDITIONAL SERVICE OF THE POLISH ORIGIN IN LITHUANIA

When centuries change the society changes, too. A special role in preserving its spirituality is taken by the catholic Church, studies of theological sciences and the science of religion. At the turn of the century those problems, which are closely related to the ethnology and phenomenology, become especially urgent. The preservation of religious phenomena promotes the society's spirituality and the need for their studies.

On the threshold of the third millennium today's Lithuania has been a Christian country for more than 600 years. The Lithuanians are predominantly Catholics and Evangelicals. Since the time when Lithuania was christened it has been sacrificed to St. Mary the Virgin twice, therefore it is natural that today the country is Catholic and is called the Land of Mary (*Terra Mariana*). On 01.04.1656 in Lvov John Cassimir, the King of Lithuania and Poland, said the act of sacrifice of Lithuania and Poland to Mary in the presence of senators and the populace in accordance with the set procedure, i.e. kneeling in front of the altar<sup>1</sup>. Lithuania's second sacrifice to Mary took place on 13.05.1951 in Rome, in the chapel of St. Cassimir's College during the commemoration of the 25<sup>th</sup> anniversary of the foundation of the Lithuanian Church province<sup>2</sup>. Since the time when Lithuania was christened the Catholic religion in Lithuania has become the national religion closely interwoven with ethnic culture.

Therefore the object of the research is: The reflection of the Additional service of the Polish Origin in Lithuania.

The purpose of the study is: On the basis of data of the history of the Catholic Church, ethnology and ethnomusicology to ascertain the importance and place taken by the nation of ethnic sacredness of the Additional service in today's religious education and work.

The tasks are: On the basis of analysis of published scientific studies and material gathered during expeditions to reveal the fact

<sup>1</sup> The Archives of Vatican: Nunziatura di Polonia, vol 64, f. 220.

<sup>2</sup> J. Vaišnora, *Marijos garbinimas Lietuvoje* [The Veneration of Maria in Lithuania], Roma 1958, p. 152.

that Poland and Lithuania, like any other country of the world, possess national peculiarities prevailing in the Additional service which are typical exclusively of this country.

The study puts forward a hypothesis that the Additional service in Lithuania: Advent Little hours of St. Mary the Virgin, songs of Mournful Whining and the Mountains of Žemaičių Kalvarija – are the reflection of the Polish origin. The research was conducted by using typological, systematic and retrospective methods.

Today's academic youth are of the opinion that the national culture presented in rites, which has been preserved by our fathers and forefathers for centuries is a matter of mere ethnos today. The culture based on other kind of ethnos coming from neighbouring Catholic countries is an incongruous thing. The older generation puts an emphasis on the notion that once you want to save your soul you must reject any new. Western theories follow exclusively the instructions of the traditional Church. Statements of this kind are the reason for the fact that today's academic youth is not properly educated by their pedagogues who are hardly able to reconcile the tradition with cultures of other nations and to form a firm world outlook. As our observation has shown the nice religious upsurge which was characteristic of Lithuania right after the Revival has diminished, and today the majority of the academic youth are moving away from ethnic phenomena of their Catholic religious culture. We, pedagogues and spreaders of religious culture, should pay attention to this phenomenon and look for ways to get the youth interested in it, so that the youth will get reborn like a phoenix.

The history of the Catholic Church shows that till the 12<sup>th</sup> century piety and contemplative way of life had been closely linked to liturgy. Liturgy was the source from which new forms of worship developed, especially during the reform of the Church, e.g. Hours of St. Mary the Virgin exequiae for the deceased, penance psalms, litanies, etc. The reform of the Church and the church law which attributed the clergy and monks to separate estates assisted the secular population in creating their own worship traditions. First of all, this trend was influenced by the pilgrims' first pilgrimages to Jerusalem and Rome, the places of birth and work of saints, as well as to the tombs, churches where famous relics or miraculous paintings were kept, or the sites of miracles. This bustle was vividly reflected in the Medieval liturgy<sup>3</sup>. The Catholic faith is universal, however, its manifestations in the late Medieval Ages acquired an ethnic colouring in each individual nation. Like any other Catholic nation in Europe, the Polish and the Lithuanians decorated the reserved Roman rituals with all kinds of religious

<sup>3</sup> J. Lenzenweger, *Katalikų Bažnyčios istorija* [History of Catholic Church], Vilnius 1996, p. 373–376.

customs which corresponded to their spirit. The Catholic liturgy consists of sacred Mass and the Additional service. The Additional service interspersed with prayers/religious songs are said or sung at other times rather than during the sacred Mass. According to the Liturgical Book of Prayer of the Lithuanian Catholic Church these are religious rites formed on the basis of commemoration of the Church calendar festivities, holidays or commemorative dates during which all kinds of prayers are said and religious songs sung and also musical instruments are played. These ritual customs are meant to manifest and glorify the Catholic faith.

In our attempt to reveal the national peculiarities of the Catholic Additional service in Poland and Lithuania we have first and foremost to take a look at the traditional calendar time of the Catholic Church and the sequence of holidays performed during that time period. The traditional Additional service in Poland and Lithuania consists of the Advent Matins, the Hours of St. Mary the Virgin, the Rosary of Jesus the Saintest, the prayers and songs of the Way of Cross of calvary, the Way of Cross with 14 stations, Mournful Whining, funeral songs, mourning hours and supplications<sup>4</sup>.

From among the traditional Additional service mentioned above one is national or authentic, and another two are nearly authentic, i.e. they are also used in the worship tradition of neighbouring Poland. Attributed to nearly authentic the Additional service in Lithuania are the Hours of St. Mary the Virgin sung both in the church during Advent before or after the Matins and at home, which are commonly called *Godzinkos* (cf. Polish *Godzinki*), and also Mournful Whining and and songs of the Way of Cross of Žemaičių (Samogitian) Kalvarija (Calvary) or the Mountains of Žemaičių Kalvarija.

#### POLAND AND LITHUANIAN NATIONAL ADDITIONAL SERVICE

*Godzinki* of St. Mary the Virgin or *Godzinki o Niepokalanym Poczęciu Najświętszej Maryi Panny*

In Poland and Lithuania from time immemorial on Advent Sundays, as early as before the sunrise, early Mass (Matins) has been held which begins with the words *Rorate coeli* and therefore it is called *Roratos* (in Lithuania). Its origin in Lithuania is linked with Poland. In 1628 the Sinode of Petrikaw resolved, while Pope Urban VIII approved of the resolution, that in all the churches of Poland and Lithuania *Roratos* (Matins) are very popular to be sung on Advent

---

<sup>4</sup> *Liturginis maldynas Lietuva* [Liturgical Prayer-book], Lietuva 1992, p. 245–246, 267, 274–276, 311–515, 601–603.

Sundays before the sunrise<sup>5</sup>. Their basis was the Little hours of St. Mary the Virgin which were meant to express the people's devotion to the Immaculately Conceived.

The author of the *Godzinki* is considered to be the Franciscan Bernardine de Busti (1450–1513)<sup>6</sup>. These prayers/songs were especially popular with Franciscans and Jesuits who propagated and translated them into the Polish language. According to Polish historian information, the author of *Godzinki* is S. Phoenicius (†1632). He was the first who translate and published *Godzinki o Niepokolanym Poczęciu Najświętszej Maryi Panny* in Cracow in 1632. All that was repeated by Vilnius Jesuits in 1682. At first *Godzinki* were sung only by priests and monks, later by all people in the popular language. From that moment *Godzinki* became prayers not of the priests and monks, but of the popular<sup>7</sup>.

Nowadays, it is difficult to trace who and when translated *Godzinkos* into the Lithuanian language. In Lithuania the Hours first appeared in those places where the Polish language was used in churches, i.e. Vilnius diocese and in the southern part of Lithuania<sup>8</sup>. From the Vilnius region the Hours eventually spread all over Lithuania. These prayers and songs were simple and easy to sing, furthermore they were nice and meaningful, therefore they became popular in such a short period of time. In the 17<sup>th</sup> century in Lithuania they used to be sung by soldiers in their camps and during marches, the noble used to sing them at home, while pilgrims used to sing the songs during pilgrimages. Since the beging XVIII century Polish and Lithuanian bishops and sinodes incited that *Godzinki* would be sung in all churches during the sacred days especially Adventus time. Brzostowski, the bishop of Vilnius, was the first person in Lithuania, who mentioned it in 1710 in the pastor letter. In the chapter about the order of church services he says, that *Godzinki* would be sung where aren't speaking or chanting rosary in the church. In 1717 Vilnius bishopric's sinodus decided: "where there is a custom, there they can't be abandoned, where they are abandoned, there devotion must be renovated or brought in devotion to chant *Godzinki* and other holy songs"<sup>9</sup>. All what happened in the cathedral was followed quickly by other Lithuanian churches. *Godzinki* spread quickly over Lithuania and were chanted by people not only in churches in holiday time, but also at home. The data collected during field expeditions show that in

<sup>5</sup> J. Vaišnora, op. cit., p. 52.

<sup>6</sup> P. Debuchy, *Le Petit Office de l'Immaculée Conception*, "Etudes" 103:1905, p. 416.

<sup>7</sup> J. Vaišnora, op. cit., p. 201–202.

<sup>8</sup> J. Kurczewski, *Biskupstwo wileńskie*, Wilno 1912, p. 162.

<sup>9</sup> *Decretales Summorum Pontificum pro Regno Poloniae* [...], vol. 2, Posnaniae 1882, p. 417.

the western part of West Lithuania (Žemaitija) people used to sing the *Godzinki* during Advent in the weekend mornings. Neighbours used to be convened to singing sessions at sunrise by the sounds of the herdsman's horn, or by beating an iron pivot against a hanging ploughshare<sup>10</sup>. This way the *Godzinki* got out of churches and became a folk catholic religious rite of holiday worship all over Lithuania. Due to the fact that the *Godzinki* came to this country from Poland, their texts and musical style possess both common and individual features. Research carried out earlier revealed that in all the ethnographic regions of Lithuania the *Godzinki* were sung in a way characteristic of that particular region, i.e. in a popular style, although a uniform note can be also traced. This might have been influenced by the fact that in churches they were first sung only by priests, monks and specially trained persons in Latin, while later on they were sung by all the parishioners in their native tongue conducted by the organ player<sup>11</sup>.

We have paid attention to the fact that along with the religious songs sung at home folk instrumental music was also played (played on the bells, herdsman's wooden horns, shepherd's instruments). The use of national musical instruments in the worship, the reflections of the melos of folk songs in the religious songs and the performance of the worship rites themselves outside the church provide the singing the *Godzinki* with national peculiarities.

Except Lithuania and Poland they don't have any other Catholic country of Europe. Another form of the Additional service possessing national features is Mournful Whining or *Gorzkie Żale* the prayers and songs which are said and sung during Lent.

### Mournful Whining or *Gorzkie Żale*

The Church calendar time of Lent is the great Christian fasting. It lasts for seven weeks before Easter. It is the time of meditation meant to remember the suffering of the Savior. On Lent Fridays and Sundays traditional Ways of Cross are travelled at Catholic churches, with certain religious songs and prayers, while at churches *Gorzkie Żale* is sung instead of Vespers both in Lithuania and Poland.

The custom of *Gorzkie Żale* prayers and songs is known only in Lithuania and Poland. The liturgy of Rome does not have this custom.

<sup>10</sup> A. Motuzas, *Katalikiškos Priedamosios pamaldos Lietuvos nūdienos religijos etnologijos, etnomuzikologijos ir istorijos mokslų kontekste* [Roman Catholic additional services in Lithuania], "Liaudies kultūra" (Vilnius) 6:1999, p. 12.

<sup>11</sup> A. Motuzas, "Švč. Mergelės Marijos Valandų" *maldu ir giesmių lietuviškoji kilmė, jų giedojimo lokaliniai ypatumai* [The Lithuanian roots of the liturgy of the Hours and hymns to the Blessed Virgin Mary and their local specificity], "Metraščių" (Vilnius) 11:1997, p. 143.

The earliest manuscript text of *Gorzkie Żale* "The Sacred Cross" was found in Poland. It dates from the second half of the 15<sup>th</sup> century<sup>12</sup>. Since 1617 this cult has been patronized by the brotherhood of St. Rocco founded at the Church of Sacred Cross in Warsaw<sup>13</sup>. Having this religious practice originated in Poland, finally spread in Lithuania as late as mid-19<sup>th</sup> century.

*Gorzkie Żale* is a dramatized meditation upon Christ's suffering. The rituals of *Gorzkie Żale* are performed while sitting on the church benches or at the meant for singers next to the central altar. Beside the organ, the traditional Lithuanian folk instrument *kanklės* (a stringed instrument) is used as the accompaniment for the songs. The ethnomusicological research of the melodies of Lithuanian and Polish religious songs which was carried out by using the comparative method revealed that the only one in the five song melodies coincided<sup>14</sup>. The melodies of Lithuanian religious songs are close to those of folk songs. The use of a folkmusical instrument, i.e. *kanklės* shows that this worship is Lithuanian by nature although Polish by its origin.

Yet another traditional services in the ethnographic region of Western Lithuania are the prayers and songs of the Way of Cross of Žemaičių Kalvarija (Calvary) which is commonly known as *Kalnai* (Mountains). In this region the Mountains tradition is reflected in the rituals of Lent, the church Festival of the Visit of St. Mary the Virgin and funerals.

### The calvary Crossway or the *Moutains of Žemaičių Kalvarija*

The culmination of Lent is the Great Week. It is the last week before Easter when the Catholic Church in its liturgy mentions the suffering and death of Christ. From the beginning of the Great Week to Good Friday the *prayers and songs of the Way of Cross of Žemaičių Kalvarija* (hereinafter: Mountains) are said and sung in the homesteads of Western Lithuania otherwise called Žemaitija. In the evening of the Good Friday the Mountains prayers and songs move from the homesteads to the Christ's tomb which is erected next to the church. Young men dressed in uniforms of Roman soldiers watch Christ's tomb, while other people sing the Mountains.

Playing wind-instruments is prohibited at the Great Week, while from the Great Thursday neither the organs nor bells may be played. The only acceptable musical instrument is the *kleketas* (clatterbox). It is a small plank with one or two wooden hammers.

<sup>12</sup> *Droga krzyżowa*, opr. [ed.] J. Kopeć, Poznań 1987, p. 26.

<sup>13</sup> J. Vaišnora, op. cit., p. 77.

<sup>14</sup> *Śpiewnik liturgiczny*, Lublin 1991, p. 494–502.

The initiator of the Calvary Way of Cross in Lithuania is the Bishop of Žemaitija Jurgis Tiškevičius, who had ways of Cross with 19 stations erected in Gardai in 1637. These Calvary are established by the model of Polish Zebrzydowska Calvary. There is known, that before establishment of his bishopric the bishop J. Tyszkiewicz educated in Cracow and knew about Zebrzydowska Calvary, which were acted in 1608 near Cracow in enviraus of Zar<sup>15</sup>. Since 1639 those calvaries of Gardai the bishop J. Tyszkiewicz have been called Žemaičių Kalvariija (the Calvary of Samogitians). Pope Urban VIII granted indulgence of the Visit of St. Mary the Virgin to those who come to the sacred place from the 2<sup>nd</sup> to 9<sup>th</sup> of July<sup>16</sup>. An anonymous author compiled a prayer/song book for travelling round the Mountains of Žemaičių Kalvariija; this book is still used. The pilgrims used and still use folk and academic brass wind-instruments as the accompaniment<sup>17</sup>.

The ritual custom of accompanying religious songs with musical instruments dates back to pre-Christian rites. The Jesuit chronicles of 1618 *Annuae Litterae S. Iesu* mention that when Samogitians were baptized and became Catholics adopted pagan musical instruments: *kanklės, birbalai, lamzdžiai* (a wooden wind-instrument) and wooden horns. Taking part in the first processions were people playing the *kanklės* and horns<sup>18</sup>. The hierarchy of the Žemaičių diocese knew that people used folk musical instruments, but it seems that fact did not shock the local Church. Such a conclusion can be drawn from the words of the Lithuanian historian S. Daukantas: "Today (i.e. ca 1836 – author remarks) one can rarely see such huge brass instruments, because usually they make noise with small sopper horns like those trainers of bears who walk from village to village with their performing animals. The sound of those trumpets is touchingly sweet, rather grim than merry, and evokes passion and pity to those who listen to the sound, while its ability to bring tears to one's eyes can be compared to that of today's brass military horns"<sup>19</sup>.

The above quotation shows that as early as the late 18<sup>th</sup> century and early 19<sup>th</sup> century the old musical instruments of the Samogitian region were replaced by brass wind-instruments which formed the ba-

<sup>15</sup> A. Chadam OFM, *Śpiewnik kalwaryjski*, Kalvaria Zebrzydowska 1984, p. 11.

<sup>16</sup> J. Vaišnora, op. cit., p. 375.

<sup>17</sup> A. Motuzas, *Žemaičių ir Zebrzydovskos (Lenkija) kalvarių Kryžiaus kelių (Kalnu) muzika: sąsajos ir skirtumai* [The music of the Samogitian Calvaria Mountains and Calvaria Zebrzydowska: similarities and differences], "Tiltai" (Klaipėda) 2-3:1998, p. 47.

<sup>18</sup> B. Bagužas, *Alsėdžių parapijos 500 metų istoriniai bruožiai* [500 Year Features of Alsėdžiai Parish], Telšiai 1976, p. 23.

<sup>19</sup> S. Daukantas, *Būdas senovės Lietuvių, Kalnėnų ir Žemaičių* [The Ways of Olden Lithuanians, Highlanders and Samogitians (Žemaičiai)], Vilnius 1988, p. 66.

sis for the brass bands and countryside orchestras: "The young men entering the town were waving fern leaves, beating the drums, blowing the horns and firing their guns, while old men and women were singing and shouting in return, because the more noise and roar the parish made, the more honour they received"<sup>20</sup>.

The earlier research revealed that the following rituals prevail in the travelling along the Mountains of Žemaičių Kalvarija: kneeling and making the sign of the cross, praising the Sacred Sacrament and the painting of the God's Mother of Žemaičių Kalvarija, walking round the seven chapels, stopping, ringing the bells, preaching by the chapels, kissing the crosses of the stations, lying cross-like on the ground or kneeling with hands up, saying prayers, singing songs and playing musical instruments.

In Western Lithuania, or Žemaitija, the ritual custom of saying Mountains prayers and singing Mountains songs during the Great Week and the church Festival of the Visit of St. Mary the Virgin is also related to the ritual of praying for the deceased or during the time when the corpse of the deceased is laid out.

The watch at the coffin of the deceased before the funeral is called *šermenys*, or *budynės*. Very important material collected in the areas of ethnology and educology testifies that not only individual ethnographic regions, but individual parishes and even individual villages have their own the Additional service and rite customs of watch and remembrance of the deceased, different melodies to identical lyrics, as well as specific ways of performing the religious song rituals. Practice shows that worshipping in Žemaitija, is especially distinctive.

The material gathered during the field expeditions in 1995–1999 testifies that during the watch or remembrance of the deceased the Mountains of Žemaičių Kalvarija are sung in Žemaitija<sup>21</sup>. What are the sources of this singing during watch in Žemaitija?

The beginning of the tradition to sing the Mountains of Žemaičių Kalvarija during watching the coffin of the deceased and during his/her remembrance dates back to the post-Reformation times when brotherhoods of Christ's burying named after St. Joseph of Arimathaea and St. Nicodemus were founded at churches. Members of those brotherhoods had to take care of proper burying of Christians. Most probably it was at that time that songs were first sung during watching in Žemaitija. For the first time this practice is given in an anonymous prayer book entitled "Blood-covered ways of Lord Jesus Christ which He travelled on the day of his suffering for our salva-

<sup>20</sup> M. Valančius, *Raštai* [Colle], Vilnius 1972, p. 350.

<sup>21</sup> 1995–1999 m. ekspedicijų medžiaga: Šv. Antano religijos studijų institutas prie Katalikų teologijos fakulteto Vytauto Didžiojo universitete [The expeditionary materials. St. Anthony Religious Sciences Institute at the Faculty of Catholic Theology of Vytautas Magnus University], Kretinga 2000.

tion" which was issued in Vilnius in 1634 and designed for the brotherhood of St. Joseph of Arimathaea<sup>22</sup>.

It was not by chance that St. Joseph of Arimathaea was chosen the guardian of the funeral watch. The Catholic Church considers him to be a follower of the teaching of Christ (his holiday in on 17.03), while the populace regards him as a funeral guardian. This worship tradition originates from the texts of the Gospels and church iconography. "As evening approached there came a rich man from Arimathaea, named Joseph [...] Going to Pilate, he asked for Jesus body [...] Joseph took the body, wrapped it in a clean linen cloth and placed it in his own new tomb that he had cut out of the rock" (Mt. 27, 57–60). In paintings showing scenes of bemoaning and burial St. Joseph of Arimathaea is depicted with a shroud. The surrounding described in the Gospel and depicted in iconography must have created a possibility for the brotherhoods of Christian burial to declare St. Joseph of Arimathaea and St. Nicodemus as their guardian.

Beside the above-mentioned brotherhood, the popularity of the funeral the Additional service was promoted by schools which existed at the abbeys, elderly people who lived in church asylums and traveling beggars/musicians. Today we can firmly assert that the tradition of singing the songs of the Mountains of Žemaičių Kalvarija at funerals dates back to 1646 when the first Catholic song book by S. M. Slavočinskis was issued. The basis for the song book were religious songs for the time of Lent. However, from 1681 at funerals people started singing songs from a song and prayer book of the Mountains of Žemaičių Kalvarija compiled by the Dominican Jurgis Kasakauskis<sup>23</sup>.

On the basis of previously conducted ethnomusicological research of funeral songs the Mountains of Žemaičių Kalvarija we can state that the majority of their melodies are authentic and of the local origin; they are based on secular motives of Lithuanian folk songs<sup>24</sup>.

Collected ethnological data show that certain rites are performed while singing the Mountains during funerals. On the last evening or two evenings before taking the deceased person from his home to the cemetery, the community gets together to recite or sing the Mountains. At one end of the table with a small cross and a burning candle

<sup>22</sup> A. Motuzas, *Žemaičių Kalvarijos Kryžiaus kelių apvaiškčiojimo ir per šermenų apeigas giedamų Kalnų kilmė: sąsajos ir skirtumai* [The Origin of the Mountains Sung during the Visiting Samogitian Calvary Cross way and Funeral Rituals: their Connections and Differences], "Tiltai" (Klaipėda) 1:1998, p. 65.

<sup>23</sup> A. Motuzas, *Žemaičių Kalvarijos Kalnų giesmių kilmė* [The origin of the religious songs of the Samogitian Mountains of the Calvary], "Tiltai" (Klaipėda) 2:1997, p. 47.

<sup>24</sup> A. Motuzas, *Žemaičių Kalvarijos Kryžiaus kelių apvaiškčiojimo ir per šermenų apeigas giedamų Kalnų kilmė: sąsajos ir skirtumai* [cf. note 23], "Tiltai" (Klaipėda) 1:1998, p. 53.

male singers take seats, while females sit at the other end. They sing the songs by turns, i.e. the men sing one stanza and the women sing the next one. Quite often music players take part in the rituals. In that case the next stanza is performed (played) on musical instruments. Historical sources mention the sources of the use of musical instruments at funeral and testify to the fact that as far back as the 17<sup>th</sup> century *kanklės* used to be played quite often at funerals in Žemaitija<sup>25</sup>. The documents of visitations of churches in Žemaitija also indicate that songs for the deceased were sung by beggars or *kanklės* players<sup>26</sup>. At funerals wooden trumpets were also played. Although the clarity and strength of the sound of wooden trumpets cannot compete with brass trumpets, as the centuries passed the folk musical instruments were gradually replaced by academic brass wind-instruments which took firm roots in the religious culture of Žemaitija region in the 19<sup>th</sup> century. In this instance a musical instrument is seen as a loudspeaker where by the people when saying prayers and singing songs for the deceased get closer to God.

The research carried out shows that the accompaniment by brass bands/orchestras and *kanklės* is used only in Žemaitija. Although the number of Lithuanian religious songs has increased since the 18<sup>th</sup> century, and new songs have been written, the prayers and songs of the Mountains of Žemaičių Kalvarija have remained virtually unchanged up till now. Before dying a Samogitian (West Lithuania) quite often ask not to be buried without this Additional service.

The statements which have been made in the above text are reflected in the following table:

No.	Description of the Additional service	Origin	Region	Place of performance	Time of performance	Rituals
1	<i>Godzinki o Niepokalanym Poczęciu Najświętszej Maryi Panny</i>	Polish	All Lithuania	Church/homes-tead	Advent	Saying prayers and singing religious songs at churches and at home: playing the organ at churches; or playing signalling folk instruments in the open air

<sup>25</sup> F. O. Tetzner, *Dainos. Litauische Volksesange*, Leipzig 1903, p. 59.

<sup>26</sup> W. Mannhardt, *Letto-Preussische Goterlehre*, Riga 1936, p. 429.

2	<i>Gorzkie Żale</i>	Polish	All Lithuania	Church	Lent	Saying prayers and singing religious songs; playing the organ and <i>kanklės</i> at churches
3	<i>The Mountains of Žemaičių Kalvarija</i>	Polish/ Lithuanian	Žemaitija (Samogitia or Western Lithuania)	Church/homes- steads and in the Mountains of Že- maičių Kalvarija	Lent, the church Fes- tival of the Visit of St. Mary the Virgin in Žemaičių Kalvarija; funeral and remem- brance of the de- ceased	Saying prayers, singing re- ligious songs and playing various mu- sical in- struments at churches, at home and in the open air in the Mountains of Žemaičių Kalvarija

\* \* \*

The research carried out reveals the fact that Catholic Additional service possessing national peculiarities exist only in a certain geographical area, some others exist at a certain time of the Church calendar, while still others are encountered at a certain period of the person's life. Thus upon reviewing the material we can draw the following conclusions: first, in Lithuania the Additional service possessing national Poland peculiarities consists of: Advent Little hours of St. Mary the Virgin or *Godzinki o Niepokalanym Poczęciu Najświętszej Maryi Panny* prayers and songs of Mournful Whining or *Gorzkie Żale* said and sung during Lent, as well as *the Mountains of Žemaičių Kalvarija*; second, the Catholic Church festivals include the Little hours of St. Mary the Virgin or *Godzinki o Niepokalanym Poczęciu Najświętszej Maryi Panny* prayers and songs of Mournful Whining or *Gorzkie Żale* and *the Mountains of Žemaičių Kalvarija*; third, *the Mountains of Žemaičių Kalvarija* are also attributed to sacred places possessing the form of indulgence worship; fourth, the funerals and remembrance of the deceased the prayers and songs of *the Mountains of Žemaičių Kalvarija* are performed only in Western Lithuania, or Žemaitija; fifth, the singing of prayers and songs of *the Mountains of*

*Žemaičių Kalvarija, Godzinki o Niepokalanym Poczęciu Najświętszej Maryi Panny* and *Gorzkie Żale* to the accompaniment of musical instruments is a phenomenon of expression of the religious prayer of Lithuania. Thus it is evident that the national peculiarities are revealed by ritual customs of the Additional service (playing folk and academic musical instruments) and music (the melodies of prayers and songs is close to the melodies of folk songs).

Upon comparing historical, ethnological and ethnomusicological data we can see that all the above-mentioned types of the Additional service are meant for singing rather than saying prayers. The prevalence of sound over silence in the Additional service reveals its Lithuanian and Polish character and piety the songs of the Additional service reflected not only human feelings, but also the manifestations of the people's faith. Therefore less attention was paid to the form than to the contents: it is comprehended by the heart, and people were looking for the idea expressed by the songs. This can explain the Lithuanian and Polish attachment to the Additional service and its songs, as well as their frequent use in religious life.

The study also reveals that the *Godzinki o Niepokalanym Poczęciu Najświętszej Maryi Panny, Gorzkie Żale* and the Mountains of *Žemaičių Kalvarija* are not known in the Roman liturgy. Church laws do not prohibit practising customs provided they do not contradict the general principles of the Church and have been practised for a long time. The results: a hypothesis is put forward and substantiated that the Additional service in Lithuania: Advent Little hours of St. Mary the Virgin, songs of Mournful Whining and the Mountains of *Žemaičių Kalvarija* – are the reflection of the Polish origin.

The preservation of the national peculiarities of Catholic liturgy of the Additional service is a step towards higher religious work on the way to the 3<sup>rd</sup> millennium. Today it is of special importance to the sciences of Polish and Lithuanian history, ethnology, ethnomusicology and educology.

In the Catholic culture of North-Eastern Europe the forms of Polish and Lithuanian Catholic the Additional service are the last forms of worship of the 17<sup>th</sup>–20<sup>th</sup> centuries. They are a bridge to the 21<sup>st</sup> century, or the 3<sup>rd</sup> millennium. Poland and Lithuania are still alive by its ethnos, which most of the countries of the world no longer possess. It is an example for other nations of the world.

## NABOŻEŃSTWA POCHODZENIA POLSKIEGO NA LITWIE

**Streszczenie**

Autor omawia takie nabożeństwa, jak Godzinki ku czci Najświętszej Maryi Panny, Gorzkie żale i Drogę krzyżową. Badania swoje oparł na danych zaczerpniętych z historii Kościoła, etnologii, etnomuzykologii. Starał się również określić miejsce i rolę tych nabożeństw we współczesnej praktyce edukacyjnej i religijnej. Analiza źródeł naukowych i materiałów zebranych podczas ekspedycji badawczych pozwoliła na stwierdzenie, że nabożeństwa tego typu, nie znane w liturgii rzymskiej, nie są sprzeczne z ogólnymi zasadami Kościoła. Autor wykazał, że wymienione nabożeństwa wyraźnie odzwierciedlają na Litwie swe polskie pochodzenie. W katolickiej kulturze północno-wschodniej Europy te formy polskich i litewskich nabożeństw stanowią pomost od kultu poczętego w tym zakresie w XVII wieku do kultury religijnej XXI wieku. Pod tym względem Polska i Litwa mogą być przykładem dla innych narodów.