

MILICA STOJADINOVIĆ SRPKINJA

Milica Stojadinović Srpkinja was born in Bukovac (Srem) in 1830. Her father Vasilije was a priest. In addition to Milica, he had four more sons and one daughter. She mostly lived in Vrdnik, where her father was a parson. She finished only the first grade of the primary school: "I did not learn anything apart from Christian Science from my father in my childhood" she wrote in her Diary. In 1842, her father sent her to Petrovaradin where she learned the German language. At that time, she began writing poems: "I began creating my poems when I did not even know to write or hold a pencil and the first poem was actually about spinning thread" (a letter to Vuk in 1854). She published her first verses in the *Srpski Narodni List* (1843). Subsequently, she published them in papers *Sedmica*, *Vojvodjanka*, *Šumadinka*, *Fruškogorka* and *Danica*. From the very beginning, she wrote patriotic poems and signed them as Srpkinja (a Serbian Woman). Several other female poets used the same signature. Thus, for several poems, the issue of authorship can be raised. Later, she was called the Serbian Poetess Milica and the Fairy of Vrdnik.

She published three collections of poems: in 1850, 1855, and 1868. She wrote patriotic and idyllic poems, hopelessly naive, sometimes, poetically unskillful, in the manner of classicism. She never managed to take the route already taken by Branko Radičević and Ljuba Nenadović. In her verses there are more moral messages and patriotism than real poetry. Yet, in many of her idyllic descriptions, her poetic talent can be felt though

she did not have courage to express her feelings openly.

In addition to writing poetry, Milica Stojadinović collected folk proverbs for Vuk Karadžić, and was a friend and had correspondence with his daughter Mina. Mina said about Milica that "she was a nymph from fairy tales, awakening love, but not feeling it". Yet, she did not make Vuk interested in her poems.

Skerlić did not appreciate her much. He considered her to be "impersonal, expressionless, cold, and too apposite". Then he stated, probably, her real characteristic: "due to her love of poetry, she missed her whole life. She was the victim of books and of one literary dream of a supreme life." Perhaps, this is true, but "though Milica's verses lack direct beauty, they are redolent of the tragedy of life" (Anica Savić Rebac).

Milica Stojadinović's diary *In Fruška Gora* is absolutely her most significant work. It was published in three volumes: in 1861, 1862, and 1866. The warmth of Milica's writing springs out from it. As the child of her own time, under the influence of romantically understood nationalism and liberalism, she writes in it about Vuk Karadžić, Mina Karadžić, Ljubomir Nenadović, Njegoš, Branko Radičević, Jovan Djordjević and Jovan Jovanović Zmaj, but most of all about the beauties of Fruška gora: "where the sky has poured such beauty, so that even Raphael's brush could not faithfully record it". As stated by Anica Savić Rebac: "She and her nature are united. She coalesced with the nature of her homeland like a nymph with her tree."

While she was still young, she was very much influenced by two paintings she had seen in the Monastery of Vrdnik. One painting depicts the scene of the Battle of Kosovo, and the second, Prince Lazar and Princess Milica: "It was difficult to get Milica away from the picture; those were the first paintings she saw. And she continually, with tears in her eyes, begged to be taken to the painting" (Frankl). From her warmly written diary, it can be seen how seriously she considered herself as the national poetess with a holy mission. Because of that, she was called the Fairy of Vrdnik. Accordingly, she waived the earthly happiness in order to meet her own expectations and those of others. She accepted the romantic belief about heaven-sent poet and sufficiency of a talent itself. She had never been capable of making effort regarding her verses, she mocked poets "who bother their heads for a long time until writing some nonsense on the paper".

She became exceptionally well known during her lifetime. She had correspondence with almost all of known writers, scientists, and politicians: "In 1850, I was sent a nice watch by Prince Mihailo; I am encouraged from many sides, and I am begged not to be a traitor of my gift; Ljubomir Nenadović, the pride of his homeland Serbia, wrote a nice poem to me, so, how to stop writing poems – all the more since the feeling of patriotism does not let me do so" (Milica Stojadinović). Njegoš met her and described her female beauty: "I am a poet, and she is a poetess – unless I were a monk, she would be the princess of Montenegro!" She was dedicated a poem by her blood brother, Svetolik Lazarević and Djordje Rajković dedicated his book to her. She was also dedicated poems by German poets Seidl and Frankl. Frankl left the best description of her: "Her figure was noticeable; of medium height, with plastically distinguished clear shapes, with a pale face like that of the Mother of God, with her forehead covered with dark hair. Her big dark eyes looked with peacefulness which seemed not to be from this world and her almost melancholic expression was sometimes eased with a smile of her nicely composed lips. Her features

would revive only when she spoke about her homeland, about the beauties of Fruška Gora, and when she described surrounding forests and green hills." An impression is gained that the literature about her is far more voluminous and interesting than that of her literary work.

A great turn in her life occurred in 1855 when her mother died. She said at her mother's grave that "a star vanished". After her mother's death, she took over the care of her almost constantly ill father. She could not fit into the Vrdnik environment: "while boys and girls came to dance "kolo", when pipes were playing, and kolo was danced, all of my family was sitting in the street and I spent time in my room reading Schiller's letters about aesthetic transformation of man".

The last years of her life were exceptionally difficult for her. Her father got old and was very ill: "I stand tied to the life of my ill and old father. After his life is extinguishes, then I will be poor, without my father and mother and thus, a miserable Serbian writer without a home and a homeland". Her younger brother went abroad and he never came back: "Because of that there is a lot of crying in our house", she says in her *Diary*. She was so poor that she wrote to poet Frankl: "My dear friend! If you want me to write to you, then, please, send me some paper and envelopes with stamps, for I have no money to buy them. This is why I do not write poems any more. When I am absorbed in my thoughts, they are – lost in my thoughts." Many fans abandoned her and friends forgot her and her poetry fell into oblivion. Mina Karadžić said that Milica visited her in some "strange clothes", thin and pale so that she could not even recognise her and even less understand. She just held out her head and said: "Give me something, please."

Milica Stojadinović Srpkinja died in Belgrade on 25th July 1878. She was buried at the Old Cemetery near the St. Mark Church. In 1905, her mortal remains were transferred to Požarevac where the plate was set up in 1966. On the St. Vitus Day in 1912, the Board of Belgrade Mademoiselles had a monument made by sculptor Pešić raised in her honour in Vrdnik.



JOVAN RISTIĆ

In October 1867, Prince Mihailo dismissed Ilija Garašanin. Jovan Ristić, until then the diplomatic agent at the Porte, was appointed at Garašanin's position. At that moment, a fascinating Political career began.

Jovan Ristić was born in 1831 in Kragujevac, in a very poor family. He suffered a lot in his young age: he lived in poverty, which might be the reason of his being dismal and utterly serious during his whole life. After the completed lyceum in Belgrade in 1847, he was the state student in Berlin and Heidelberg, Germany, and in Sorbonne in Paris, France. In 1854, he returned to Serbia with the title of PhD in Philosophy. He also had some other ambitions: "After the return to my homeland, I wanted to get the history department; but, since it was not possible, I did not get any other proper positions in relation to my education." Yet, he got the position, first at the Ministry of Education, then at the Ministry of Foreign Affairs, and finally at the Ministry of Internal Affairs. Ristić did not participate in the Political events, at the St. Andrew Assembly 1858/59. However, since the return of the Obrenovićs to the rule, he was involved in various missions in foreign countries. During the rule of Prince Mihailo Obrenović, he was the Secretary of the State Delegation in Constantinople in 1860, the Secretary of the Transfiguration Assembly in 1861 and Serbia representative at the Porte 1861–1867. Also, Prince Mihailo was inviting him to the government meetings, where he participated in drawing up various laws. He successfully negotiated with the Porte about the liberation of six towns from which the last Turkish garrisons were moved in 1867.

The characteristics that, at that time and also subsequently, distinguished Ristić included cautiousness and tact: "Until 1859, I did not take part in the Politics, and since then, I did not stop working in any activities that popped up. I have always been in favour of moderate direction, and I have sincerely remained faithful to such direction" (Jovan Ristić). Probably, he had learnt it during his many years of his service in Constantinople – nothing could be quickly done with the Turks, it always took much patience and persistence. He was very strict in dealing with his subordinates: "I do not want popularity, but authority", is his famous saying.

He was married to a woman with a rich dowry, the daughter of Belgrade merchant Hadži Toma (another son-in-law was Filip Hristić, a member of the National Council). Jovan socialised with almost no one, he was at distance with everyone, he took into consideration any uttered word. All this was related to his exceptional arrogance, he was stiff and utterly arrogant, even so that he insulted many people because of that. Having been ambitious, he saw the Politics as a means for satisfying his desires. No one liked him, but no one could deny his great diplomatic competence and skill. Patek, the physician of Prince Mihailo, characterised him as having "an annoying, arrogant, violent, despotic character". Having been distinguished by many things, he even managed to make his outer appearance recognisable. He maintained a big and waxed moustache and loose sideburns, "beckenbarts" (which used to be worn by Austrian and German emperors), dark like coal which fell on his shoulders he always had to be noticed around. Almost

always, he wore the same suite (redingote and silk hat), and since he had a big head and had rather developed chest (wide bust), he was really an imposing figure. In addition to all his, his face was always dreary and swelling, he had chilly and motionless look, spoke slowly, word by word, in silent voice, almost whispering. Ristić was a moderate liberal. He advocated the reforms not accepted by Prince Mihailo, therefore, the latter dismissed Ristić. After the assassination of Prince Mihailo, on 10 June 1868, the Regency of minor Prince Milan was nominated which included Miloje Petrović Blazanac, Jovan Gavrilović, and Jovan Ristić who accepted the offered position from abroad and brought minor Prince Milan from Paris. The first major thing done by the Regency was the enactment of the new constitution, which was developed the most by Jovan Ristić and the Minister of Internal Affairs Radivoje Milojković. The constitution voted for in 1869 changed many things: Serbia was proclaimed "the constitutional monarchy with the national representation" headed by the hereditary Obrenović dynasty. In the literature, this constitution is called the Trinity Constitution (the Grand Assembly was held on the Pentecost), the Regency Constitution, or the Constitution of 1869. It was the first constitution which was autonomously passed, it terminated the right of Constantinople to interfere in the internal affairs of Serbia. Now, the National Assembly was able to autonomously pass the most supreme legislation in the country. Also, it abolished previous, the so-called Turkish Constitution, passed by Turkey.

At that time, Jovan Ristić was the basic creator of the Serbian foreign policy. He was very cautious, he was listening what was going on in Europe and what kind of effect it might have to the events in the Balkans. He early realised that any major cooperation among the Balkan nations would hardly be effected – there were too many various interests among them. Prince Mihailo was endeavouring to create the Balkan Alliance, but, before the end of his life, he realised that it was impossible. Ristić's Politics was narrower, focused to gathering the whole Serbian people around Serbia under the Turkish rule, for the purpose of creating a great Serbian state which would unite the scattered Serbian people. Any major

uniting of the Balkan, or at least Slavic people, into a Balkan federation or something similar, was not a realistic goal to him. Uniting of the Serbs was much closer to him. Therefore, he considered that a direct war between Serbia and Turkey, as well as all of the Balkan nations and Turkey, was just a matter of time.

It might be said that the Regency from 1869 to 1872 managed to stabilise the country. In that period, there were no major political turbulences, the economic situation was also stabilised. Various Political groups were created, and majority of them had own newspapers through which they freely presented their Political views. Nevertheless, the Political life was partially extinct. During the rule of the Regency, the conservatives were not specifically active. The left-winged liberals were somewhat more active, above all, those within the United Youth. In addition to all this, the left-winged liberals were not unified: some were gathered around Stevča Mihailović, others, the younger ones, around Ljubomir Kraljević. Yet, in the Political life of that time, the left-winged liberals were not so important. The majority of them were gathered around Jovan Ristić. It was the core of the future Liberal Party.

At that time, the major Political ideas were originated by Jovan Ristić. Similarly to Prince Mihailo and Garašanin, he considered that Serbia was not the country in which extensive political freedoms should have been provided since people were almost illiterate. He was willing to give concessions regarding democracy, but – only concessions. Ristić considered that personal regime, as it used to be at the time of Prince Mihailo, which was required by the conservatives, was not possible any more. At the same time he was not in favour of assembly system either as advocated by the left liberals. He considered that a state should be administered by the bureaucracy, i.e. its ministers. Some of his sayings like: "Nothing to the people without people", "freedom with order", etc., remained remembered.

Prince Milan did not like Ristić. He was repulsive to him most all of because of his continuing attempt to impose himself as an authority: "When that man is next to me, I am in a strange mood. His dryness and obvious endeavouring to

impress me with his posture and speech irritates me so much that I feel like grabbing his beakbarts, shake him well, and cry to him: Hey you, have you forgotten that I am the ruler, and you are the civil servant”, remembered Prince Milan much later. His animosity to Ristić was specific. The Prince got various ideas, even of an anecdotic character, just for the sake of getting rid of him. In his *Memories*, Kraljević stated that the Prince could not forgive Ristić’s “arrogance, vanity, and Byzantine slyness”, and when Kraljević became the government President, the Prince publicly proposed to him at the government meeting participated by all of the ministers, to send Ristić by ship to Chicago to an exhibition and bribe captain to throw Ristić in the sea. There were some rumours that Prince Milan spent a whole night in front of Ristić’s house holding a thick cudgel with the intention to “beat him well”.

Likewise, Tasa J. Milenković said in his *Diary* that already at that time Prince Milan used to say that Ristić should have been removed: “Once, when Ristić was going to a liberal gathering to Kragujevac, the King proposed at the ministerial session to get loose Ristić’s wagon, to be kept on an open railway, and then to arrange an accident.” There were rumours that Prince Milan gave 200 dinars to a Branković, when the letter got out of the prison “to beat Ristić well”.

Yet, in August 1872, when he came of age, Prince Milan did not attack Blaznavac and Ristić – he kept them both at the government: Blaznavac became the government President, Ristić became the Minister of Foreign Affairs. After Blaznavac’s sudden death, Prince Milan offered the mandate to Ristić. The Prince could not even imagine purely liberal government, which would certainly be composed by Ristić, thus, his intention was to make the mixture of Ristić’s government, as well as to keep the army for himself. When he required it from Ristić, the latter disagreed “thus, the Prince inspired by such ideas, began convincing me in the durability and virtue of such fusion, in general, since he was of an opinion that the direction of Garašanin’s party was, especially in the foreign Politics, sinister for the Serbian future unless I was able to accept the Prince’s ideas” (Jovan Ristić). Because of that, Ristić’s government did not endure for a long time.

It was composed in April 1873, and already on 22nd November of the same year, the Prince thanked him for his mandate and offered Jovan Marinović to set up the new government.

Though Prince Milan was afraid of Ristić the most and publicly swore on several occasions that while he was the Prince, Ristić would not be in the government, during 1875, at the time of Herzegovian Uprising, Ristić became the Minister of Foreign Affairs. Nevertheless, such government fell only after a couple of months, on 4th October 1875. It was overthrown by the Prince himself. In the spring of 1876, Ristić re-appeared at the Political scene, again, as the Minister of Foreign Affairs. During this government, Serbia led two wars with Turkey. The first was the unlucky one in 1876 which culminated in the bloody battle near Djunis, and the second one was much luckier, led in late 1877 when Niš, Pirot, and Vranje were seized. After these wars, the San Stefano Peace Treaty, disastrous for Serbia, was signed, which was corrected at the Congress of Berlin in June 1878. In Berlin, Serbia was represented by Jovan Ristić and Prince Milan. Overall, Serbia could be satisfied, it got more than it had hoped to get, among all, its independence, and all that was thanks only and exclusively to Austria: “not so negligible favourable outcome we are to, above all, thanks to the Austrian support” (Jovan Ristić). In Ristić’s opinion, Austria was “such an advocate” to Serbia that only it “should be attributed the merits for everything we got in the south and east beyond the San Stefano borders” (Jovan Ristić). Perhaps, the territorial gains were not high for Serbia, but for the contemporaries of that time, they were huge. Until then, Serbia had 17 counties, now it got 4 new ones. Gaining of the independence was something really great since there were many of those remembering the Turkish pasha in Belgrade and Turkish garrisons throughout Serbia. Then, 20th June, as the date of the beginning of the first war against the Turks, was proclaimed the national holiday “of establishing the independence and enlargement of Serbia”. Prince Milan was not titled any more with “Lightness” but with “Highness” – which confirmed his elevation from the position of the ruler of the vassal principality to the position of the ruler of the independent state.

The Congress of Berlin is a great success of the Serbian diplomacy. Full support of Austria was obtained, and the connection with Russia was not broken, for which cleverness and skill were needed. All that was achieved by Prince Milan and Jovan Ristić; other government members were mere observers. Prince Milan assessed situations in a clear and quick manner, whereas Ristić was unsurpassed in his tact and patience. Also, Prince Milan had a courage to almost turn his back on Russia and realise that after San Stefano, Serbia could only be saved by Austria. Truly speaking, this success came for a price: Serbia had to waive Bosnia and Herzegovina. It was the failure in terms of the broadest national interests: "And Serbia, as the Principality, could, after the St. Stefano decisions, be satisfied with the outcome of its issue at the Congress of Berlin. But, from the point of general Serbian view, St. Stefano Treaty must be regretted, because of the solution, which was provided in Berlin regarding the destiny of Bosnia and Herzegovina" (Jovan Ristić).

Already in late September 1878, the so-called Action Ministry resigned – the war was over and this government considered that its task was completed. The mandate for the composition of the new government was granted to Jovan Ristić. It was the time of his greatest power: after the success in Berlin, he became the most powerful Politician in Serbia. At the same time, two liberal leaders, Jevrem Grujić and Stevča Mihailović, retreated from the Political life. The Liberal Party, which, thus, fully remained under Ristić's rule, was at that time comprised of the upper, richest class of Serbia: rich country and town merchants, originators of financial and industrial bourgeoisie. Because of their, often very suspicious wealth, the liberals were, in time, increasingly less favourable in Serbia. It is interesting that as long as they were at the power, they were not organised in a formal party. They were the group of like-minded people, among whom Jovan Ristić was the main persona. The extent to which his role as the leader among the liberals was undisputed is testified by the radicals: "His men do not think, instead, Ristić thinks for them. Whatever he imagines and only blows out, his partisans share it through the whole town, through all of the places where it should be heard.

Therefore, these people from his party speak as one, i.e. as Ristić."

In the next two years, 1878/80, Ristić smoothly ruled, Prince Milan did not interfere much. During all that time, Ristić's government managed to arrange many things in the newly liberated areas. The most difficult issue faced by Ristić's government was solving of the railway issue and execution of the trade agreement with Austria. The opposition was fiercely against the railway construction, even more because everyone was afraid of Austria. Nevertheless, Ristić's government managed to achieve the agreement enactment at the Assembly. Yet, the most difficult issue was entering into the trade agreement with Austria. Finally, Ristić remained solitary in his rejection of the Austrian conditions. He was not even supported by Russia, and the Prince was openly against him. Thus, these negotiations, not solving anything, were infinitely dragged. In October 1880, Ristić's government fell.

At the time of the conflict of King Milan and Queen Natalie, in June 1887, Ristić, again, set up his government, which fell at the end of the same year. When, in the spring of 1889, King Milan abdicated, and minor Aleksandar came to his position, Ristić was involved in the Regency as its first member (in addition to general Protić and Jovan Belimarković). He was there until minor King Aleksandar Obrenović made the coup on 1 April 1893, proclaimed himself of major age, and dismissed the Regency. It was also the end of Jovan Ristić's Political life.

Ristić had been the member of the Serbian Literacy Society, Serbian Science Society, and Serbian Royal Academy since 1890. He was writing a lot, and his most distinguished works are his historical memoirs. Significant works are *Foreign Relations of Serbia of Recent Time from 1848 to 1872* in three volumes and *The Diplomatic History of Serbia during the Serbian Wars for the Liberation and Independence 1875–1878* in two volumes. These works are the beginning of the diplomatic history as a special scientific discipline in Serbia. Their developed style and the stylish and clear language are especially distinguishable.

Jovan Ristić died in Belgrade on 5th September 1899.

KORNELIJE STANKOVIĆ

Kornelije Stanković was born in Buda in the Serbian district Taban on 18th or 30th August 1831. He came from an old Serbian family which moved to Austria-Hungary at the time of Arsenije Čarnojević. As a child, he lost his parents, thus, his eldest sister took care of him in Arad. He finished there elementary school and two grades of grammar school. He continued his education in Szeged, and he finished grammar school in Pest, where he learnt to play the violin and piano. He showed an exceptional musical talent and since he did not have any money for education, his father's friend, a very rich landowner, Pavle Ridjički, took care of him. Thus, in 1850, Stanković started to study harmony and counterpoint in Vienna with, at that time exceptionally renowned, Professor Simon Sechter.

In Vienna, he was influenced by Vuk Karadžić and Branko Radičević. At that time, he composed his first Liturgy, which was played in the home of Patriarch Rajačić in Vienna in 1851, and then he composed his second Liturgy in 1852 which was played in the Greek Church also in Vienna. These two works were not accepted quite well, and the major complaints were that they lacked national characteristics. The criticism made Stanković become more interested in the Serbian musical culture, i.e. both national and church Serbian music. Therefore, in the period from 1855 to 1857, he was in Sremski Karlovci, where he listened to and studied the best chanters, examined the Serbian church choruses called the Karlovci Chanting. Stanković was the first to record this chanting in notes. He wrote down all songs sung during a clerical year, and then harmonised them for a mixed choir. This was not only a

pioneering task, but also a great artistic and creative achievement. During the following years, he published his work in three books titled *The Orthodox Church Chant of the Serbian People*.

During his stay in Sremski Karlovci, Stanković travelled a lot, and as a good pianist, he organised concerts for the Serbs. Painter Steva Todorović followed him as a singer.

The first results of his stay in Karlovci were visible in 1855, when he organised the concert of Serbian spiritual music in Vienna, and in 1861, he played his own compositions at the concert. Forty singers of the Vienna opera choir performed at these concerts. Thanks to these concerts, Stanković was well heard of, but this was even more the case with the Serbian art music. For the first time, Europe was introduced to the Serbian art music.

Stanković published his variations for piano to songs *Rise up, Rise up Serbia, Dark Is the Night, A Serb Readily Joins the Army, Why Do My Thoughts Struggle*, etc. Their melody remained the same and it was not changed in terms of counterpoint, but the ornaments are sequenced from one variation to another. In 1859, the first of three collections called *The Serbian National Songs* was published.

In the years from 1861 to 1863, Stanković visited Serbia and stayed in Šabac, Loznica, Valjevo, Čačak, Užice, Kragujevac and in other places where he played at concerts and recorded national melodies. He did that with great pleasure: "There is no worthier and more beautiful activity for an expert (artist) than harmonising his feeling with the feeling of the whole nation, and when the people begin singing with his voice! Here, I have composed the harmony for several our songs,

which may, by their melody, be called purely folk. I actually did so, not because I wanted to contribute to their artistic perfection, but because I believed that I was the one who would in a dignified and artistic manner, enhance their nature. I made as much effort as I could and tried to preserve the actual spirit of such songs in their harmony, and our people would recognise that the source of their improved form was in their own hearts."

In 1862, his second collection titled *The Serbian National Songs* was published. The above-mentioned journey made him decide to stay in Serbia, thus, from 1863, he had been living in Belgrade. After Milan Milovuk, he was the choral director of the Belgrade Singing Society. The choir repertoire included mostly national compositions which resulted in the resistance by the choir members, because they considered folk songs to be "common", "unsophisticated". Yet, he successfully overcame all resistances, which opened up the possibility for him to establish the so-called "preparatory choir" within the Belgrade Singing Society. In it, new permanent choir members were trained and prepared.

In 1863, his third collection titled *The Serbian National Songs* was published. In all three collections, he presented folk songs in a quite simple, classic harmonisation, always remaining within tonal frames. They were written in such a way that they could be sung with piano accompaniment, but they were also given as piano solo or for mixed choir: "His work is both melographic and creative, at the same time, because he presented all collected melodies in his harmonisation, which was especially new in church chanting which had been, until then, performed only with one accord. Secular folk melodies were adjusted to the performing capabilities of the environment they were intended for, because of which he provided them in simple harmonisation for choir or for piano" (S. Dj. K).

In 1863, Stanković proposed establishing the first music school in Belgrade, called *The Public Music School*. Yet, he did not manage to complete it, because, in 1864, he was struck by an illness: "from my feeble childhood, I have suffered the lung illness", because of which he travelled to Slovakian spa Rožnava, and after that to his cousin in Buda. In 1864, his book *The Orthodox Church Chant of the Serbian People* was pub-

lished. The last composition he wrote was *The Hymn of Serbia* in 1865.

Among numerous works of Kornelije Stanković, the following are the most prominent – *A Montenegrin Man to A Montenegrin Woman* using the verses of Djura Jakšić and the song that he composed for the national play of Djordje Maletić *The Precursor of Serbian Freedom or Serbian Haiduks*. There are also the songs, *To the Battle, To the Battle, Strengthened by the Glory, Here Comes the Faithful Right Hand*, etc.

By the end of his life, he had been in financial difficulties, which were even more increased by the costs of his treatment. Thus, he had to sell his whole furniture, even his piano to repay his debts. Finally, he had to pledge his compositions, which were, after his death, redeemed by the Serbian Learned Society, today the Serbian Academy of Science and Arts.

Kornelije Stanković died in Buda on 5th or 17th April 1865. He was buried at the Taban cemetery, from where his mortal remains were transferred by the Music Society "Stanković" in 1940 and buried in Belgrade in the Alley of the Distinguished Citizens.

Nowadays, the work of Kornelije Stanković in the field of Serbian music is compared to what Vuk Karadžić did in the field of language and literature. Stanković managed to write down many folk melodies and prevent them from being forgotten. He really loved them. In the preface to *The Serbian National Songs collection* (1859, he says: "The beauty and charm of our folk songs is known not only to our people, but also to the foreign world. But, so far, our poems have been known more by their nice contemplation than by their sound – melody – which is the main thing in each song."

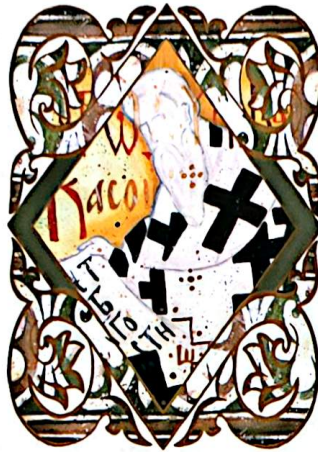
Long after the death of Stanković, the cult of "Kornelijanship" has been cherished. Numerous articles have been written about him and his work. His name has been glorified in any occasion and many singing societies are named after him. It is not so by chance, Kornelije Stanković is a pioneer of the Serbian art music and additionally he is ideologically joined with the national aspirations of the Serbian intelligentsia of the civil society of that time. His romantic personality has been the ideal of the Serbian youth for a long time. With his work, he saved the national music treasure from being forgotten.

DJURA JAKŠIĆ

Djura Jakšić was born on 27th July 1832 in Srpska Crnja, Banat. He came from a prominent ministerial family; his father Dionisije was a priest, and mother Hristina was the daughter of a priest. They had seven male children (Djura was the eldest), and two female ones. He finished his primary school in Srpska Crnja, and began attending the grammar school in Szeged, but he left it because of painting three years later. In Timisoara, he enrolled at the local drawing school and from 1847 he began studying painting with Slovak drawer, painter and sculptor Dunajski. At the end of that year, he was the best student out of five hundred ones, for which he received reward from Metropolitan Lonović.

Since he did not stay in Timisoara for a long time, he went to Pest to the First Hungarian Academy, but he also left it when his mother died. Then he moved to Veliki Bečkerek to the famous painter, Constantin Daniel. It was at the time of the Rebellion in 1848 in which Djura Jakšić was fighting among Serbian volunteers, after which he returned to Srpska Crnja where he stayed until 1851, later, he went to Vienna where he was spending his time visiting museums. He moved to Munich in 1853 and spent only a half of the year there.

After his two-year stay at home, Djura Jakšić was sustaining himself in 1855 in Velika Kikinda



painting icons and portraits. Since 1856, he was living in Novi Sad, but he did not find any job there. He moved to Serbia, to Belgrade, where he worked as a teacher, first in Podgorje, then in Sumrakovac, Timok County. Right at that time, Jakšić, in addition to painting, also began preoccupied with writing. In Sumrakovac, he wrote *The Journey to Gornjak, In the Lodge, Evening*.

Since 1858, he was in Belgrade, living a difficult life, he was teaching drawing at a private institution for two years. During 1860, he got the service as the teacher at the primary school in Požarevac. He was ill, coughing blood, he was in a bad mood: "I am not a painter, I am not a teacher! I have lost myself. For four years now, I have worked nothing, but living with those who do nothing but lying." Then he wrote his first, predominantly romantic short story *The Queen*.

He got married in 1861, which was also against his will: "Suddenly, I have realised that everything has failed. The hope faded, the confidence in happiness vanished. Tomorrow, I am going with my bride to the wedding, She is the daughter of the local teacher, so, she has no money or dowry, but honesty and modesty". He went to Vienna with his wife since he wanted to advance in painting, but he did not stay there for a long time. From Vienna he went to Novi Sad where he lived for a year, and then he definitely moved to Serbia, first to Belgrade.

During all that time, but also later, he was living in a great poverty. He was selling his paintings and worked based on commissions only to be able to survive: "He was constantly borrowing money though he saw no possibilities of repaying his debts. The sleeves on his coat are torn, and he turns one and the same shirt, only to wear it longer, because, at that time, he had only two shirts. He was walking in snow and wind in his short coat, shivering because he was cold and increasingly getting ill" (R. Konstantinović).

Djura Jakšić often changed the place where he worked as the teacher. First, he taught at the grammar school in Kragujevac (1863), then at the primary school in Sabanta (1865), followed by Kragujevac Rača (1868), and since 1869 he worked at the grammar school in Jagodina, from where he was given the notice due to a mess. Since 1872, he was a copyreader at the National Printing Company in Belgrade. He worked at that position until he died.

Already while they lived in Sabanta, his wife and three children left him because of his constant visiting pubs. He was desperate, which is testified by a letter to his wife: "Sweet Tina! I swear to you with the living God! I swear with the grave of and memory to my and your mother! I swear with my and your sweethearts: Miloš, Bela, and Tijana! I swear, Tina, with my love that I shall be good, that I shall, as I have done it so far, hold you in my soul and heart, that I shall never get drunk, really never!" At that time, his, perhaps, most beautiful poems were created: *Midnight* and *Night*. In them he is a "completely developed, mature poet and a wearisome, cursed martyr" (R. Konstantinović). He reconciled with his wife.

Djura Jakšić died in the biggest possible poverty on 16th November 1878. It is unlikely that his children and wife mourned him. He made their life a difficult agony. It is said that he never wanted to take his blood brother, Jovan Jovanović Zmaj, to his home, "but he met with him in the town, just to avoid being exposed to his compassionate look – it was what a big poverty prevailed in his moist, half-lit apartment. In one room and kitchenette without any window he lived with his wife and already grown-up children. In terms of house-fittings, he had an old wardrobe, a table

with two chairs, cooker, and three beds. He slept on one, and his wife and daughter and two sons on other two" (R. Konstantinović). When he was asked why he did not take care of educating his children, he asked: "Who will take begs from steamer? Doesn't this world need servants?"

The family had no money to bury him. Yet, almost the whole Belgrade came to bid him the last farewell. The newspapers *Straža* wrote: "He was a great martyr and sufferer when he lived. He suffered a lot, because he had the heart, which felt the suffering of others. He was persecuted, because he was always the buddy and friend of the persecuted and fair."

Djura Jakšić was said to be a true romanticist, too sensitive, proud, obdurate, belligerent, but incapable for everyday, common life struggles. In some activities, he was too vain, he was incapable of doing his audience proud, either as the painter or poet, thus, his pure lyricism simply did not find its way to the audience. Due to the feeling of being misunderstood, before the end of his life, he even abandoned painting. He was disappointed: during all his life, he was exposed to persecution, arrests, lay-offs, transfers, and, several times, to beating. "There is no doubt that Jakšić was an unhappy child and an unhappy man. Coming from the ministerial family, always meant a "good home", yet he originated from the family which, as the good majority of our poor and suffering people, lacked family civilisation" (Isidora Sekulić).

Until 50s of XIX century, Djura Jakšić exclusively dealt with painting and he was understood in this way. He began writing only in 1853, which he considered secondary, thus, he signed himself as "Painter". Subsequently, the literary work of Djura Jakšić fully suppressed the artist's painting opus, which should not be a wonder since he had the soul of a lyricist, and such feeling may be best expressed through poems. He himself was aware of his double talent, which is indicated by the poem, verse, title, and sentence: *I paint by day, and I write poems by night*.

Though he is today primarily known as the poet by many, Djura Jakšić was primarily the painter, one of the greatest Serbian talents of undisputable painting and colourist qualities. Even

besides some gross flaws in his painting, originated due to lack of anatomy, drawing, and composition knowledge, until the time of Djordje Krstić there was no more original and powerful painter than Djura Jakšić in the Serbian romantic painting.

Rather a big number of Jakšić's painting, around one hundred of them, mostly icons, were ruined, but the same number of them were kept, mostly portraits and several compositions. It is considered that his best work is probably *Duke Mileta's Granddaughter and her Husband with Child*, but the following paintings are also very valuable *After the Battle*, *Kraljević Marko*, *Banović Strahinja*, *Portrait of Živka Protić*, *Portrait of Djurić*, *Assassination of Karadjordje*, *Prince Mihailo on Catafalque*, *Death of Prince Lazar*. *The Girls in Blue* is considered by many as the most beautiful. During his life, Djura Jakšić had not any exhibition.

He left total of thirty two short stories, published in four books (four were published in 1876, and the fourth in 1878). Some of them are romantic, some are about social life, some are satirical.

He also wrote three plays: *The Migration of the Serbs* (1863), for which he was rewarded with 100 ducats by Matica srpska, *Jelisaveta*, *the Montenegrin Princess* (1868), and *Stanoje Glavaš* (1878). Though his dramas have deficiencies, above all, lack of drama elements and were quickly written, *The Migration of the Serbs* was played

on the scene until the World War I. The vigorous eloquence make these dramas interesting.

Above all, Djura Jakšić was the lyrical poet. During his life, the poet published only the book entitled *Poems* (1873). Rather large number of his poems remained scattered in magazines, thus, immediately after his death, in 1882, his collection of works was published in ten volumes. He wrote the poems about his Self, about his darling, about fatherland, people, and nature: "His approach to those topics is distinguished. Jakšić is the most personal among our romanticism poets. His lyricism is closely related to his destiny and circumstances in which he lived" (J. Deretić). Though his epic poems *The Cain*, *The Bride of Pivljanin Baja*, *The Martyr Woman*, *The Barjaktarovićs*, *Communion* which are valuable by themselves, where the lyrical elements are the best, in his epic poems, he is, above all, the lyricist.

In the pure lyricism, the weakest points with Djura Jakšić are those having the social character: he is too bombastic, with many rhetoric phrases. Nevertheless, he had his peaks in purely lyrical poems *In the Lime Forest*, *At Guard*, *Midnight*, *The Night in Gornjak*, *Cain*. They are the core of his lyricism. He is unparalleled in such lyricism: "Those are the poems, rising above the romanticism, the forerunner of which he is, and they have been present for centuries, continuingly and in an originally fresh manner, and are above school and fashionable ephemerality" (V. Petrović).

MIHAILO POLIT DESANČIĆ

Mihailo Polit Desančić was born in the wealthy merchant family in Novi Sad in 1833, and died in Timisoara in 1920. He lived the long life in which many things happened. Polit finished his primary school in Novi Sad. He studied at the grammar school in Novi Sad and Szeged. Due to the rebellion in 1848, he ended up in Vienna in 1852. Since he came from the known family, already at that time, he had an opportunity to meet Svetozar Miletić, Vuk Karadžić, Djura Daničić, and, probably, Branko Radičević. In addition, the known lawyer, attorney, and writer, PhD Jovan Subotić was his brother-in-law. It quite clearly indicates that since his youth Polit belonged to the Serbian intellectual elite in Novi Sad of that time. He began his law studies in Paris, where he socialised with Jovan Ristić, Jevrem Grujić, Mileta Lešjanin, etc. He finished the law and acquired his PhD degree in Vienna in 1861. At that time, Polit, induced by his brother-in-law PhD Subotić, stayed in Cetinje for some time, where he worked as a Secretary of Prince Danilo. However, he did not sustain there for a long time, since Cetinje of that time resembled "dirty monastery". Polit started his practice as the lawyer in Vienna Area Court and he continued his practice with his brother-in-law PhD Subotić in Novi Sad.

Immediately upon the completion of his studies, Polit entered politics. First, he was elected the notary of Srem County in Vukovar in 1861,



where PhD Subotić was the County Sub-Perfect. Then, he was, for the first time, on behalf of Irig Canton, elected the MP at the Croatian Assembly. He was re-elected as the MP in 1866. During 1867, he passed the bar examination. Until 1910, Polit was continually present in the parliamentary life of Croatia and Hungary. In the spring of 1867, he travelled to Moscow to Omni-Slavic Ethnographic Exhibition, organised as the event of omni-Slavic solidarity. In addition to Polit, the exhibition was also participated by Jovan Subotić and Laza Kostić. At the banquet in Petersburg, Polit in his toast emphasised: "The liberation of the European East is the great task of Russia. It would be good to stop the rule of a tribe over another irrespective of whether such tribe is called Turkish, Hungarian, or Austro-German... The issue of the destiny of the Slavdom may only be solved by the Slavs. The first step in such a big task is to solve the eastern issue."

Polit's speech at the University of Moscow, several days later, drew a special attention, especially the sentence: "Already in XIV century, we, the Serbs, could match the culture of any nation in the West of that time. We created the great state, established on the law. If there are any doubts about it, let's have Dušan's *Code* opened. Further, we could not soar to the heights of the culture, because we were prevented by the Turkish burden." Due to such nuisance, PhD Subotić and Polit, upon their return, lost all of their national servic-

es. Subotić re-opened the attorney office in Novi Sad. The same was attempted by Polit, but the authorities prevented him to do so and required him to re-take the bar examination. He did it in Pest in 1870. Since then, until 1903, Polit dealt with the legal profession.

As the attorney, he exclusively acted as the lawyer of the Karlovci Serbian national funds. His representation of the funds is closely related to the politics. Namely, the Serbian National Liberal Party controlled the activity of the Serbian National Assembly in Sremski Karlovci, which means the activity of the funds. Since Polit was, probably, the most prominent member of this party, accordingly, he was vested in representing the funds. It was, perhaps, the most gainful representation the attorneys of that time could have. Nevertheless, when this control was overtaken by the radicals in 1902, they immediately appointed another lawyer. Polit lost this position. Because of that, in 1903, he required to be deleted from the attorney directory.

Certainly, Polit's political engagement is what was the most valuable in his life. Yet, as the politician, Polit had never been the man of specific political action, like Miletić. He was the man of knowledge and skilful in rhetoric. His ideas had never been carried by national exaltation and romanticism, political exclusiveness, and narrow political engagement. On the contrary, he had always been calm, restrained, and his thoughts were correctly formed, logically structured, and based on facts. He was not a demagogue, even less a national tribune. His intellectual and legal feature always prevailed with him, even when he was discussing specific political issues. Basically, Polit was not the man of national masses. He was too reasonable and knowledgeable, therefore, he himself was more of an ideologist, theoretician, and lawyer, and less of a practical politician. It should be emphasised that he was always in favour of legal political struggle. His single political weapon was always the parliamentary form of the political struggle. Because of that, Polit, as the European educated, clear-minded intellectual, possessing high legal and sociological knowledge, is among the top Serbian intellectuals of XIX century.

In such sense, some of his political ideas are stated. During 60s of XIX century, after the liberation and union of Italy and the union of Germany, the issue of the national liberation and union of the South Slavs, the so-called *Eastern Issue* was raised. In his writ, *The Eastern Issue* from 1862, Polit considered and elaborated the issue of the liberation of the Balkan nations on the principles of self-determination of the people and their mutual relation, excluding the domination of any great force in this area. There was not much national romanticism, because of which Polit's concepts, to a great extent, exceed Garašanin's ideas, which were burdened with unrealistic ideas of the Serbian medieval past. Indeed, Polit did not neglect Serbian political tradition, he did not idealise it, but pointed it out only as necessary to present Europe that the nations had already been formed in the Balkans in contemporary sense, which were relied on the medieval tradition.

Polit's political concepts are very clear. Neither Russian nor Austrian rule may come instead of the Turkish rule, but all of the nations should form own national states. Likewise, these peoples may not be individually maintained, but they must set up a kind of state community. He calls such community the Balkans Federation. He expects support from Russia, but nothing more than that, i.e. he expects Russia not to exert any territorial interests.

Polit especially emphasises moral principle and reason: "In any great issues of the world history, the moral principle must become the winner from the struggle of specific interests, which is, because it is actually moral, manifested as sublime above any special interests, confirming the rule of reason. And the realisation of such truth should have a comfortable and calming effect on all of the peoples of the Balkans Peninsula, providing them certainty that, sooner or later, the winning national principle will create the bright perspective of their future." Speaking about various nations or tribes within a single state, Polit explains: "There are some states where tribal assimilation could not be executed, but where national unity has been executed. Because of the execution of such assimilation in such states, the ethnicity does not mean tribal relation, but nationality.

Actually, there is no Belgian, Swiss, and North American nationality, because there are no such ethnicities and tribes. Yet, in these states, citizens feel as if they were of a similar tribe. But, in such states, the national government takes a good care not to harm, even to the slightest extent, any ethnicity, because the belief prevails in the national government of individual states that if any ethnicity would be harmed, the national interest would, thus, be affected."

Polit began his political activities at the Serbian National Movement, immediately after the fall of Bach's regime in 1860. His most distinguished role was within Miletić's Serbian National Liberal Party, where he, as the most influential and prominent Miletić's associate, became the second man of the party in the period 1869–1884. At the time while Miletić was in prison, many considered him the leader not only of the party, but also of the Serbian people in South Hungary. Yet, he never accepted it, he said: "It is a big thing to be called a leader of a nation, this does not necessitate only knowledge, but also the sacrifice, which often tragically ends. As far as I am concerned, I am always at service to my people, but I must decisively reject even the shadow of such leadership."

Because of all that, after Miletić's withdrawal, Polit had almost no participation in the struggles for the rule at the National Party. Finally, those events ended tragically, thus, there was even some bloodshed at the gathering in Umlje. From the ruins of Miletić's party, the Serbian National Radical Party of Jaša Tomić occurred, and in 1887, Polit set up his Serbian Liberal Party. Within it, Polit actually managed to finally implement his ideas about strictly legal means of political struggle. Actually, Polit's Liberal Party was a typical civil democratic party which was, due to its legal means of struggle, not acceptable for the general masses, always inclined to the radical methods of political struggle. Yet, Polit's liberals managed to keep the control over the national cultural institutions of the Serbs in Hungary as well as over the Karlovci Assembly, from which they were suppressed by the Radicals in 1902. In time, the liberals were getting weaker, and they ended their activity before the World War I.

In addition to the parliamentarism, in his political struggles, Polit also used journalism. He was publishing the most in the daily *Branik*, the gazette of the Serbian National Liberal Party, in the period 1885–1914. He was not only an editor-in-chief of this gazette, but also its owner. Polit's texts could be read in numerous newspapers in Vienna, Munich, Leipzig, Ausburg, Paris, etc. In terms of the national newspapers, he cooperated with *Srbski dnevnik*, *Narodna zastava*, etc. He mostly wrote about the events on the Balkans, national-political, and national-legal relations of the nations and countries in Austro-Hungary, about the issues of the Danube countries, the Eastern Issue, etc.

Certainly, Polit's literary work should also be mentioned. He wrote the short story *Montenegrin Fiancé* and play *Branivoj, the Prince of Zahumlje*, both without any specific literary value. His *Travelling Memories*, *The Decedents*, *Memories from the Year 1848–1849*, and autobiography *How I Lived My Life* are much more valuable. As the writer, Polit was the member of the editorial staff in the literary newspapers *Javor*, *Danica*, *Mlada Srbadija*, *Matica srpska Chronicle*. The scope of his publishing work was very broad, thus, it may be said that in some of his paragraphs Polit was also a historian. Indeed, he had no special scientific ambitions or research pretensions. For him, as well as for a number of Serbian intelligentsia of XVIII and XIX century, historiography was a diplomatic means through which the world public would be informed on the political issues and needs of the Serbian people. Therefore, his works are political and publishing writs including historiographical reflections.

Polit knew Laza Kostić, he appreciated Zmaj, even more Ljuba Nenadović, his friend was Stojan Novaković. He did not get along with Svetozar Marković, but he appreciated him. He got along even less with Metropolitan Stratimirović, but he appreciated him as a brave man considering him the historical personality. He took part in the cultural events of Novi Sad. His significant role when *Matica srpska* was moved from Pest to Novi Sad in 1864 remained remembered. He was among those who founded the Serbian National Theatre in Novi Sad in 1861, as well as

among those who required the foundation of the Serbian Orthodox Academy in Novi Sad, which was not approved.

Since he was predominantly representing the Karlovci funds during his attorney practice, Polit mostly dealt with the civil law. Perhaps, because of that, it is not possible to state any of his especially spectacular defences which are, actually, scarce in civil cases. Namely, attorneys dealing with offences were more noticeable, even when they failed, than those who successfully dealt with civil litigations. Yet, for the analysis of Polit's attorney work, his rare defences in criminal cases are famous: the so-called "Jovanović's litigation"

which was led in 1872 due to the political defamation and insult of Archimandrite Andjelić, as well as Polit's defence of Miletić in 1878 at the so-called high-treason proceedings before the County Court of Budapest. These proceedings, especially the one led against Miletić, actually brought him the publicity, which he would have certainly never acquired if he had exclusively dealt with civil cases. His eloquence was, indeed, noticed by the government newspapers *Pester Loyd* stating: "PhD Polit was fluently speaking, with the real oratorical enthusiasm. Nonchalant, but, at the same time, confident movement while speaking, made the best impression."

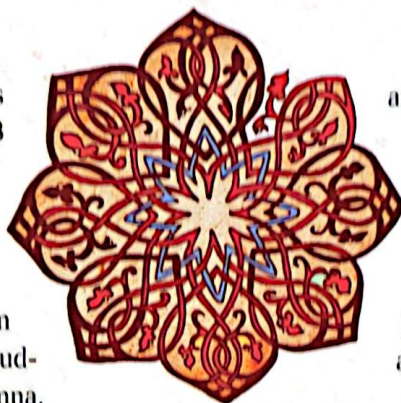
JOVAN JOVANOVIĆ ZMAJ

Jovan Jovanović Zmaj was born on 24 November 1833 in Novi Sad, in a well-known, almost patrician family. He finished the primary school in Novi Sad and the grammar school in Hilaš, Hungary, and in Pressburg (Bratislava). He was studying law in Pest, Prague, and Vienna.

Already from 1861, he was a sub-notary at the city hall of Novi Sad. During 1863, he was appointed the Tekelijanum administrator in Pest, when he finished the medicine studies. During 1870, he returned to Novi Sad. He was working as a physician in Pančevo, Sremski Karlovci, Futog, Kamenica, Vienna, Belgrade, and Zagreb. For some time, he was also a playwright at the National Theatre, Belgrade.

During all that time, he collaborated with various satirical, literary and children's newspapers: *Javor* (1862–1863), *Zmaj* (1864–1871), *Žiža* (1871–1873), *Ilustrovana ratna hronika* (1877–1878), *Starmali* (1878–1889). From 1880 to Zmaj's death, legendary *Neven*, the most popular children's newspaper of that time, was being issued.

Zmaj began writing verses in 1846. Those were poems for children, which he signed as *Osijan*. He was successful in writing poetry, and he was also highly supported by Svetozar Miletić, which enabled him developing the voluminous activity. His opus is huge, he was writing national and political-satirical poems, children's poetry. He was distinguished in any kind of literature: "Zmaj, the lyricist, Zmaj the national bard



and satirist, Uncle Jova the favourite children's poet – those are three basic kinds of Zmaj's poetic character, three poets in one personality, thereof, each one has got a distinguished theme, own poetics, specific poetic language and style" (J. Deretić).

He wrote several short stories:

Our Ljubomir and *Skylark's Dale* (1858), *Vidosava Branković* (1864), and humorous play *The Carp* (1864). He does not have any heroic poems, he does not have any epic or drama forms. He was translating them.

The first collection of Zmaj's poems *Eastern Pearl* was published in 1861, but his collections *Djulići* (1864) and *Djulići uveoci* (1882) are far more significant. In his first collection, his verses are about family happiness, fulfilment of a dream about happy love – he was married to Ruža Ličanin. Those are the poems of joy "they have the features of the poet's intimate diary, but, considering the interconnection of his poems and deeper unique books, they also include the feature of lyrical love novel" (J. Deretić). In his second collection (*Djulići uveoci*), he mourns deceased Ruža and their children who early passed away. His son Mirko lived for three years, daughter Tijana three months, son Sava three days, son Jug only a few hours, daughter Smiljka two years. It is considered that since Ruža's death on 30th April 1872, he was living alone though there are some indications that he got married and that he, perhaps, had children. After the family tragedy that

befell him, Zmaj transformed his huge pain into *Djulići uveoci*. Through these poems, Zmaj's relation to death of his closest family members is seen – death is the basic originator of all of his poems. The *Uveoci* are the most tender and intimate book of verses in the Serbian language, which classified its creator among several greatest Serbian lyricists.

Zmaj also published the following collections of poems: *All of the Recent Poems of Zmaj Jovan Jovanović* (1871), *Pevanija* (1882), followed by *Druga pevanija* in two volumes (1895, 1896), three volumes of *A Dream Catcher* (1895, 1900), and *Devesilje* (1900). There is no doubt that he was the most popular poet of his time. Twenty five years of his work were celebrated in 1874, as well as the fiftieth anniversary in 1899. During 1892, the Serbian National Assembly voted permanent support to him as the meritorious public servant. As stated, Zmaj is “the most fruitful, variable, perhaps, the most popular, and, without any doubt, one of the best Serbo-Croatian poets” his “specific, classic style and realism contained typically romantic, frantic sensitivity, and fantastic visions and expressions” (V. Petrović).

At his time, Zmaj was the most famous for his apposite political, social, satirical, and humorous poems – they served him as his newspapers articles, propaganda, and incentive posters. Today, they may hardly be understood and they have documentary value. He was criticised by many who complained that he was wasting his talent to daily needs and because he did not exclusively remain the lyrical poet.

Indeed, Zmaj is much more sincere and better in love lyricism. It is rich, nuanced, and very personal. All of his love poems are always and only dedicated to his wife Ruža. He is in love with her, he loves her, because she has created his family, bore him his children. Overall, it is more of a family than love feeling. His quest is focused towards serenity, harmony, feeling of family relation, and being close to people. He sometimes compensates his sensitivity with unique straightforwardness and grace, which was even on the verge of naïve escapade of folk poetry, proving

what he had always recognised – that folk poetry was his major source of inspiration.

However, the thing because of which Zmaj is – the Zmaj, is his children's poetry. Hardly anyone may be compared to him, he is unparalleled in such poetry, even in global terms. He published several children's poetry books, and the most beautiful ones include *Uncle Jova to Serbian Children* (1899) and *Uncle Jova to Serbian Youth* (1901). He was called Uncle Jova, he wrote the countless number of nursery rhymes: “He recreated such educational, moralising poetry to them, and made it great, mature and poetry-friendly. With his unique adaptability and his skill, Zmaj was capable of, not only producing the naïve, tongue tied-like children's tone, but he also managed to forever cover such verses with father's love, and to deepen, interweave, and make them glow with the symbolism and fantasy of true poets” (V. Petrović).

What is especially valuable in Zmaj's songs for children is that they are “not only functional, dedicated poetry the purpose of which is pedagogical, but they also present the distinguished form of poetic, lyrical language, which, in a new way, expressed the basic preoccupation of his poetry” (J. Deretić).

Jovan Jovanović Zmaj died on 3rd June 1904 in Sremska Kamenica where he lived in his villa during several last years. His little room resembled a kind of monastery cell, he almost had no books. Indeed, he did not read much in his mature age, he was only reading *The Dictionary of the Yugoslav Academy*. In his will, he required to be buried in common wooden coffin in the ordinary grave. His last message is surprising: “Only socialism could destroy anarchy, and it will be able to do so when it gets capable, and the one afraid of anarchy, may he be at terms with socialism.” More than twenty thousand people gathered at his funeral, there were so many orators at Zmaj's grave because of which more than four hours passed from taking the coffin out of the house to placing it in the grave. Some of them said that Zmaj “is the flower in the lapel of the [Serbian] nation”.

MILIVOJ MAUKOVIĆ

Milivoj Mauković was born in Šid in 1840, and he studied at the art academy, Munich. He did not finish his studies, because he was allegedly deprived of his scholarship. It is seen from the obituaries that Milivoj lost his scholarship, because he got married. After his studies, he returned to Šid where he opened a bookstore. He mostly drew humorous drawings published in humour magazines of that time: *Žižak*, *Abukazemov šaljivi kalendar*, *Šaljivi astronom*, *Starmali*, *Javor*, *Srpske ilustrovane novine*. Of course, he also drew in *Djavalan*. According to the statements of S. Tomović: "Mauković's drawings were mostly oriented against coquettes and trendies, following the Vienna fashion, going to balls wearing masks, and playing cards. Most often, he presented women in dresses decorated with cards, whereas men were usually presented wearing apron and holding broom in their head."

Djavalan was not the first magazine of Mauković. In May 1879, in Novi Sad, he initiated the humorous magazine *Šaljivi astronom*. Nevertheless, this magazine, richly illustrated with Mauković's drawings, had only one issue. In it, Mauković published a short comic called *Unlucky Dancer, Funny-Sad Event in 16 Pictures, which usually Takes Place at a Serbian Youth Discussion*. The invitation for the subscription of *Šaljivi astronom* was published by Mauković in *Zastava* on 3rd June 1879: "The first May book of "Šaljivi astronom" has already been in the hands of much appreciated readers, which was published in a nice form with many nice illustrations and appropriate content for Serbian readers. Anyone having

the first book of *Šaljivi astronom* will see that the intention is to ensure, by all means, the satisfaction of our reading audience with this magazine. *Šaljivi astronom* with its monthly observations will be published on a monthly basis, in richly illustrated books, with illustrated softcover and in nice form, and it will be a good observer of our social life, it will present general faults of such social life and the faults of individuals, it will bring humorous stories, sallies of wit, etc. using appropriate sentences and suitable pictures. However, the survival and issuing of this richly illustrated humorous magazine will depend on good response and plentiful subscription of our reading audience." The remaining advertisement invites to pay subscription and further has the similar tone. All of the subscriptions should have been sent to the address of: "The drawer of *Šaljivi astronom* M. Mauković Schid (Srem)". Probably, the response was so poor, thus, after the first issue, *Šaljivi astronom* was not published anymore.

Two years later, Mauković initiated *Djavalan* in Šid. At that time in Novi Sad, Zmaj's magazine *Starmali* was published in Novi Sad, but without any illustrations. Therefore, in the first issue of *Djavalan*, Mauković emphasised that *Djavalan* would be "the only humorous illustrated magazine". However, this magazine did not last for a long time, either. Because of early death of Milivoj Mauković in December 1881, only three issues of *Djavalan* were published. In the literature, the name of Milivoj Macković and the title of magazine *Vragolan* may be found, however, it is actually Milivoj Mauković and his *Djavalan*.

Milivoj Mauković illustrated the magazine *Radovan* which was, in 1876 in Novi Sad, initiated by Stevan Popović (Uncle Steva).

Mauković was the first Serbian professional illustrator. He made the majority of his illustrations for Zmaj's poems, and it is considered that the illustration of the poem *Joja and a Goose*, published in magazine no. 3 "was the first made silhouette in Serbia".

The style of Mauković's illustration is related to late German romanticism and Biedermeier. Tied to the verses, they have become the symbol of Zmaj's poems *Mother's Mollycoddle*, *Breakfast*, *A Stork Has Just Flew in*, *Good Morning Sister Pela*, *Granma*, *Granma*, *Old Granma*.

Mauković also illustrated the magazine for Serbian youth *Golub*, which was being issued in Sombor from 1879 to 1913, initiated by teacher J. Blagojević. Its cover was made by Mauković in 1880. In the first issue of *Golub*, the following is stated: "In 1880, self-taught, now already late painter Mauković was drawing for us, free of charge, a nice head for *Golub* and since then *Golub* has been issued with the cover picture."

Today, Milivoj Mauković is considered the forerunner of Serbian comic, who is stated in this way by Zdravko Zupan in *The Gallery of Old Comics*, saying that Mauković "is the one of the first Serbian professional illustrators".

To present the significance of Milivoj Mauković, two obituaries published on the occasion of his death are presented below. They also contain many biographic data.

The following was stated in *Javor* of 17th January 1882, year IX, on page 63:

"Quite suddenly, we received the news about the death of Serbian painter Milivoj Mauković. In his young age, his life was relinquished in the shortest possible time, because, only a couple of days ago did we get the new issue of his humorous magazine "Djavalan" full of the drawings of its publisher. Milivoj Mauković was our extraordinary person. When he was a young lad, around 1870 he went to Vienna to serve at an upper merchant company and we saw him often there at pubs collecting foreign illustrated papers, and drawing sketches in his notebook. He was the self-taught painter. Thus, practicing by himself

without any teacher he reached the stage that his works could be published in contemporary humorous and children's magazines and his name was famous enough to our people. A few years ago, Serbian benefactor Mrs Marija Trandafil sent him to Monakovo for painting studies where he was rather successful. He made a big and nice painting in charcoal of St. John the Baptist, and he presented a big and artistically made painting *Branko Radičević and a Fairy*. In addition, prior to his studies in Monakovo, he painted the copy of picture "Grandfather Took His Grandson", which is now also the property of the editor of this magazine. However, after one-year of activities in Monakovo, Mauković got back to Šid, where he initiated humorous magazine *Šaljivi astronom*, for which he made the illustrations, in addition, he made some pictures for *Starmali*, *Srpska zora*, *Ilustrovana ratna hronika*, *Orao*, *Carić*, and some of the children's books by Uncle Steva. Caricature drawing – was his special genre, and he also successfully made naïve children's scenes. In addition, there are some of his nice headline vignettes like those for *Radovan*, *Javor* (from 1878), *Mala Lazarica*, *Razbibriga*, *Narodna biblioteka*, *Abukazemov šaljivi calendar*, etc. Recently, he opened the bookstore and printing company in Šid, and he also began drawing *Djavalan*, yet, he was not destined to do so since only two issues of this magazine were published. According to his previous work, we have to mourn a big loss of this young self-taught painter, who, with his own inspiration, without any funds and teacher acquired a nice skill, in which he would reach heights due to his hard work if he had been given life by God. May the memory to you remain eternal, good Milivoje, and may the memory in the form of friendly poem dedicated to you be the witness that you have left a nice memory in the hearts of your friends."

The following is written in *Srpske ilustrovane novine* of 31st December 1881, issue 12, year I, on page 188:

"Upon the completion of the magazine, we heard a sad news that our associate Milivoj Mauković, the editor of *Djavalan*, died of tuberculosis in Šid few days ago. Our art lost a gifted powerful artist, who, would have been well developed if he had had sufficient funds. The deceased occurred

already in 1874 as self-taught with his specifically humorous drawings and he would have achieved a lot in such kind of work if he had had funds for education. He illustrated *Žižan*, *Radovan* and worked on other books and magazines. Few years ago, he was sent by Mrs Marija Trandafilka as her scholar to the painting academy in Monakovo, however, since Mauković got married, she deprived him of her support because of that. It was a shock for gifted Mauković he had never recovered from anymore. After he had returned to his hometown, he lived a poor life spending his excellent power on mostly failed attempts. It was so sad to see how such an excellent gift within him got void in a difficult burden of struggle for survival. Such struggle, desperation for not being able to be educated and dedicate himself to art, early sent delicate Mauković to his grave. Even last summer,

while he was showing us his drawings intended for decorating our magazine – he was full of hope of being able to extend his education in art. It is not likely that such hope facilitated the last moments of his life. With a warm nation loving heart, with a good will and restless hard work – Milivoj Mauković deserved a nice and everlasting memory. May we be free crying out for some better times in which it will not be allowed that gifted people like Mauković are the victims of despair because, besides there are so many scholarships in our country, there are only two minor supports for gifted art students. It would be simply easier to the deceased's soul if he would be the last victim of our negligence regarding such situation. Bidding the farewell to our dear associate and friend with our sorrowful heart to some brighter places – may the memory of him there be everlasting.”

LAZA KOSTIĆ

Laza Kostić was born on 30th January 1841 in Kovilj (Bačka). Since he came from a very rich family, he had an opportunity to be thoroughly educated. His father Petar was an officer, thus, he rarely saw him, mother Kristina died when he was four years old. His uncle and aunt took care of him. He finished the primary school in Kovilj, secondary and grammar school in Pančevo, Novi Sad, and Buda. He graduated law in Pest in 1864, and he acquired his PhD title in 1866. Already then, he learned several foreign languages (Greek, Latin, Hungarian, German, French, and English). When he was defending his doctoral thesis, he was praised for his “classic Ciceronian Latin speech”.

Even when he was the student, he was publishing poems; his first was published in April 1858, and since the initiation of *Danica*, he was its most regular poet associate. He was also publishing short stories, mostly fantastic ones, such as *The Maharaja* (1861), *The Fairy's Child* (1862), and *The Suffering Woman* (1863).

In Novi Sad, he immediately got the position of the professor of the Great Serbian Orthodox Grammar School. Already in 1867, at the time when Svetozar Miletić was the town head, Laza Kostić moved to the municipal service at the position of senior notary of the Novi Sad city hall. At that time, he was glorified as the great poet, and, indeed, he was very productive at that time and wrote his best poems.

From 1869 to 1872, he was the Chairman of the Municipal Court. It is, already at first sight, clear that Kostić had an opportunity to achieve a

profitable civil career, however, his exuberant nature had never allowed him to do so.

Even while he was the student in Pest, he was accused of participation in the conspiracy of the assassination of Prince Mihailo, and spent some time in custody. Soon afterwards, he was arrested again, this time he was charged of collecting volunteers for the Serbian-Turkish war. In 1872, he went to Serbia, to Belgrade, to the event of proclaiming the major age of Prince Milan. On his way back, he was sentenced by the Austrian authorities to five years in prison. He was a rebel. In comparison to others, Kostić was a real political conspirator.

During 1873, he was elected the MP at the Pest Assembly. Because of his political activity as a prominent follower of Svetozar Miletić, Kostić first had to move to Belgrade, and then to Cetinje (1875), where he participated in the meetings relating to youth organisation, which was heard, thus, he did not dare returning to Novi Sad. Therefore, he was staying in Vienna for some time (1877), where he was teaching at a club, then he participated in the Congress of Berlin in 1878, as the Secretary of the Serbian Minister of Foreign Affairs of that time Jovan Ristić.

Due to his exceptional commitment and merits, in 1879, he was nominated by Serbia as the Secretary of the Serbian delegation to Petersburg, however, he was superseded already in the next year. It was allegedly an intrigue of MP Protić. Since then, Laza Kostić was working at the Liberal Party magazine *Srpska nezavisnost*. He was writing a lot at that time, and many texts

were direct criticisms of King Milan, because of which he had to return to Novi Sad. At that time, in Sombor, he met Julka Palanačka, the richest girl in the town, with whom he should have been engaged already then, but it did not happen.

He went to Cetinje again in 1884 and in the next five years he was editing the official gazette *Glas Crnogorca*, *Crnogorka*, and *Zeta*.

After a quarrel with Prince Nikola, he returned to Novi Sad in 1889. Since then, he almost exclusively dealt with literature. First, he was staying in Novi Sad, Kamenica, Sombor, then he went to Krušedol monastery. From 1895, he was in Sombor again, when he married Julka Palanačka.

Due to the quarrel with the family of his spouse, he moved to Krušedol and only after the death of his mother-in-law, he returned to Sombor. Since he was very rich, Laza Kostić was arranging literary evenings, splendid parties, etc. Wherever he was, he was "paid attention to and shown respect both by the Serbs and foreigners irrespective of his weirdness and caprice" (Jeremija Živanović). Together with his ill wife, he was travelling to various foreign spas. However, she died in 1909. Soon afterwards, on 9 December 1910, Laza Kostić died in a Vienna sanatorium. He was buried in Sombor.

Laza Kostić had an exceptionally rich political activity, he socialised with many crowned rulers, very rich people, he was a friend to some of them, and an enemy to some others. Yet, he is remembered the most by his poetic works. Since his early youth, he was writing poems, and the best ones were published in two collections, in 1873 and 1874 under the same title – *Poems*. His poetic potential lasted for a short time, only for some dozen years. Until the age of forty, he made almost all of his poems. Subsequently, he had some creativity flashes when he wrote *Samson and Delilah* and *The Prometheus of the Adriatic*. However, Jeremija Živanović was wrong when he stated "without any damage to the Serbian literature and to the poet, the creation could have been ended forty years before the death of the poet".



The crown jewel of his poetic opus – comprising 150 lyrical, less than 20 epic poems, three dramas, several short stories, and translations – is the poem *Santa Maria della Salute*. He published his swan poem in 1909, one year before his death.

Laza Kostić is considered the last great poet among Serbian romanticists. After Njegoš, in addition to Zmaj, he was the greatest Serbian poet of XIX century. He was unique. "He was considered as an example of the bizarre, eccentric, dishevelled romanticist, who does and writes whatever he wants to differ from others, distinguished, original, in which some people saw ingenuity, and some saw quackery" (J. Deretić). With his way of life, he mostly aroused wonder with his contemporaries. He was not understood during his life, he was more glorified, less understood, and in his old age, he experienced complete opposition, and in some places he was even contemptible. Three greatest Serbian literary critics, Ljubomir Nedić, Bogdan Popović, and Jovan Skerlić, who were, actually, completely disagreeable, finally, but mistakenly, agreed in one thing – that Laza Kostić's poetry had no poetic value.

Indeed, he was hardly understood. Not only that he was the most educated among all of the Serbian romanticism poets, but he was also the one of the most learned Serbs of his time. Because of that, he evaded to his contemporaries, both in literature culture, and in literature form: "in contrast to our other romanticists, he acquired significant culture, literary education which enabled him to understand not only what poetry is, but also to create his specific poetic programme" (Predrag Vukadinović). His method of making poems was significantly different from imitating the national poetry of that time, both in terms of form and content. Laza Kostić was original, inspirational, and possessed a powerful momentum, he provided good images, clear expressions, interesting points.

He wrote play *Maksim Crnojević* (1863), tragedy *Pera Segedinac* (1875), and comedy *Gordana or the Rebel's Love* (1890). He also wrote

a drama in the German language, comedy *Occupation* (1879). The critics have always been disagreeable regarding Kostić's dramas. Jovan Subotić considered that they were almost worthless, and, e.g., they were glorified by Jovan Djordjević.

There is no doubt that in his plays, Laza Kostić, in a courageous and clear manner, expressed what was thought by everyone, and no one dared saying. At the time of the annexation crisis in 1908, *Pera Segedinac* was played in front of the Belgrade audience which was almost frantically excited.

Laza Kostić left numerous essays, literary and theatre critiques, discussions, etc., in which he dealt with the politics. With the support of politics, he was glorified in his youth, yet, when he conflicted with such politics, almost everything he did was contested. In his youth, he was "the follower of Miletić", many years later, he became a conservative, then even a clericalist. Because of that, he was taken amiss by his community.

"Being original, and being convinced about it, he wanted to be utterly original; being gifted, he thinks that he is even more gifted. Cherished at school, and later, by his close and distant friends, by his critics and disciples, also by the audience to a high extent, he wanted to rule in the poetry, in the art, in general, in politics, in everything around him, wanting to be the focus of everything. Having lost the feeling of measure, he began developing the features which do not present the best in him. On the contrary." (Jeremija Živanović).

Laza Kostić was elected as the member of the Serbian Science Society on 27th February 1883, and on 26th January 1909, he was elected the regular member of the Serbian Royal Academy. Certainly, he was the one of the greatest: "he was, sometimes, so good, so that his voice was not only distinguished, but it was also the single voice which from this, rather ignorable age, fits quite well to our choosy ear" (Predrag Vukadinović).

STOJAN NOVAKOVIĆ

He was born on 1st November 1842 in Šabac. At his birth, he was given the name of Kosta, but when he was twenty years old, he changed it into Stojan. He finished the primary and grammar school in Šabac, after which he continued his education in Belgrade. During 1858, he published his first works, translations and compilations. From 1860 to 1863, he studied at the Lyceum, and since 1864 he studied at the High School. For some time, he worked at the Ministry of Finance, then as the notary of the Government Printing Company, and as an associate teacher (1865) and the grammar school teacher. At that time, he married Jelena, a girl from a wealthy family, whose dowry he did not want to take.

Stojan Novaković dealt with various activities: linguistic studies, publishing poems (collection *Poetry* from 1862), translation, and publishing (magazine *Vila*). The collection of poems received bad criticism stating that his verses contain love, patriotism, wine vapour, but that they lack – talent. He also wrote play *The Montenegrins*, which was performed, but never published, because it was “naïve and written by a beginner”.

Since 1869, Novaković worked as a librarian of the National Library and a curator of the National Museum. Only in 1872 was he selected the High School professor where he worked until 1880. During those years, he began dealing with the politics, but, at the same time, he started scientific history work. He advanced rather quickly in the politics, thus, in 1873, he became the Minister of Education, which he was at several cabi-

nets. First with Jovan Ristić (1873), then with Aćim Čumić (1873–1875), and, finally, with Milan Piročanac (1880–1883). At the cabinet of Milutin Garašanin, he was the Minister of Interior Affairs (1884–1885).

The political position of Stojan Novaković was not always the same. First, he was with the liberals (gathered around Jovan Ristić), then he was with the conservatives, and in 1880, he was among the founders of the Progressive Party, and in 1885 he was its President. His speeches at the National Assembly were, perhaps, monotonous, they had more effect to sense than to feelings: “He had a philosophical capability to come at terms with what is unavoidable, and, if he managed to do so, it was with an inexhaustible persistence” (Slobodan Jovanović). His opinion about the politics, with which he dealt with for a long time, was the produce of his above-mentioned capability: “I hate and I am disgusted with the politics because of its trifles and dirty things, and there are many other things in which one can have rest and enjoy” he wrote in 1901.

His first historical studies include *Brskovo, Danj, and the Customs of Holy Spas and the Roads of the Adriatic Coast to the Old Serbian Lands*, followed by *Nemanja's Land Activities* (1877), *Novo Brdo and Vranje Morava Area in the Serbian History of XIV and XV Century* (1879), *The Serbian Areas of X and XII century* (1880). Between these studies, he also published some works relating to language, philology, grammar, but they are less important.

Stojan Novaković did not only deal with history. He was interested in the issues of national tradition and its application in the history from the principal and moral point of view. Thus, the series of the texts on this topic, collected in the book *The History and Tradition* in 1982 originated.

From 1885 to 1892, Novaković was the delegate in Constantinople. Upon his return to Serbia, he became the National Council President, and then, from 1895 to 1896, the Government President. Upon the dissolution of the Progressive Party, Novaković went to Paris (1899), then to Petersburg (1900–1904).

In the same period, he wrote some voluminous studies: *Proniaries and Successors* (Spahis and Area Sahibs), *Report about the Real Estate History in Serbia from XIII to XIX Century* (1887), *Village* (1891), *The Old Serbian Army* (1893), *The Battle of Marica 25th–26th September 1371* (1893), *The Serbs and the Turks of XIV and XV Century*, *Historical Studies about the First Struggles with the Turkish Invasion before and after the Battle of Kosovo* (1893), *Zemun* (1897), *Uprising against the Dahias 1804* (1904), *The Turkish Empire before the Serbian Uprising 1780–1804* (1906). In addition to these, Novaković also left the works of smaller volume.

Novaković was also one of the founders of The Serbian Literary Cooperative in 1892 and its first President.

He retired during 1905. Novaković was one of the reformers of the Progressive Party in 1906, and, for a short time in 1909, he was the President of the coalition government. Also, from 1906 up to 1915, he was the Chairman of the Serbian Royal Academy. During 1906, he published works: *Medieval Serbia and the Roman Law*, and in *Byzantine Ranks and Tiles in the Serbian Lands from XI to XV Century*.

Stanoje Stanojević wrote that Stojan Novaković had “Dogmatic Intellect, lack of artistic imagination and rhetoric, and he was disgusted by everything which could resemble a phrase”. Siam

Čirković was right when he said about Novaković that he was “lingered”, but it was not his disadvantage at all, on the contrary, it fits his sobriety and restrained nature. His style was, probably, best described by P. Popović: “Hard-working, methodical, tidy, without any passions, always with a higher aim in front of his eyes which he actually followed, science- and good-yearning, honest, conscientious, patriotic, and aware of his duties, Novaković, on the broad scene of his activity, left after him nice successes and legacies and moved many things forward.”

Novaković also published some of the historical sources: *The Code of Stefan Dušan, the Serbian Emperor, of 1349 and 1354* (1898), *Matije Vlastara Sintagmat, Alphabetical Collection of Clerical and State Laws and Rules* (1907), *Legal Monuments of the Serbian Medieval States* (1912). In such manner, Novaković became unavoidable in studying the history of the Serbian medieval law.

During 1912, he headed the Serbian delegation when the peace was concluded with Turkey in London. Then, under the influence of Konstantin Jiriček, he published the book *Some Difficult Issues of the Serbian History* (1912). In it, he deals with the whole development of the Serbian history, where special attention is paid to ethnic and social occurrences.

Stojan Novaković died in Niš on 15th February 1915.

Stojan Novaković is among the top five most important Serbian historians. Though he was appreciated during his life, yet, he has never been finally recognised as the leading Serbian historian, which was contributed by: “certain closeness of the community, inappropriateness, and spiritually narrowed [community] to accept the man of various activities” (Radovan Samardžić). Only after his death did the works of Stojan Novaković experienced numerous editions and they are among the strongest parts of the foundation of the current Serbian historiography.

PETAR I KARADJORDJEVIĆ

Serbian King

Petar I Karadjordjević was born in the house of Captain Miša Anastasijević, a rich Serbian merchant, in Belgrade on St. Peter's Day, on 29th July 1844. Petar's father, Prince Aleksandar and mother Princess Persida had ten children. Petar was the fifth child in the family and the third son.

Petar spent the first years of his life mostly in Belgrade and went to the family estate in Topola occasionally. His family was big and he had never been lonely, but due to his poor health, he was quiet and quite reserved. After he had finished Grammar School, Petar continued his education in Switzerland in autumn 1858, in the same year when Prince Aleksandar abdicated in September.

In 1861, prince Petar enrolled at Sainte-Barbe in Paris, where he did not stay long and there is almost no information about that. Some time later, on 10th November 1862, he enrolled at the Military Academy at Saint-Cyr, which he left after two years, in 1864. In Paris, the Prince found out that Prince Mihailo Obrenović was assassinated in Serbia on 10th June 1868. After that, he was constantly followed by the Obrenović's spies.

There are no reliable data that, at that time, prince Petar took part in any activities regarding the throne in Serbia. He spent most of his time in Paris and occasionally went to spas, mostly Bokseg and Carlsbad. His contemporaries described him as slim, medium height, with thick dark hair, backward forehead, pronounced hooked nose and always elegantly dressed. He rarely visited his parents who, at that time, lived in Timisoara.

For some time, Prince Petar was at the Foreign Legion, about which there are many con-

troversial stories. The turning point in the life of Prince Petar, at least it is considered so, was after the beginning of the rebellion against the Turks in Nevesinje on 27th June 1875. Not much was needed for the whole Herzegovina, followed by Bosnia, to rise up. Prince Petar joined the uprising and became its leader. Even more than that, he wanted the whole Balkans and all enslaved peoples to rise against the Turks, with a single goal, to liberate the whole Balkans from Turkey. Joining the uprising cost him a lot of money, much effort and quarrels with the leaders of the uprising in which he took part under the name of Petar Mrkonjić. He was greeted with hostility by the rebels and his military education was not accepted in Bosnia.

After he had left Bosnia, Prince Petar stayed in Vienna shortly and then he went to Mehadia spa, Timisoara, Orșova and finally to Bucharest, where he stayed until the autumn of 1877. At one moment, Prince Petar even thought that the time had come for his return to Serbia and in 1878, he entered the country for some short time. This failure restricted the Prince's activities to propaganda in the following years.

In the summer of 1883, he married the daughter of King Nikola Petrović, Montenegrin Princess Zorka. For a while, they lived in Paris, and then a daughter was borne to them in Rijeka Crnojevića in 1884. In Cetinje, prince Petar received the news that his father Prince Aleksandar passed away in Timisoara on 21st April 1885. After that, Prince Petar became the head of the Karadjordjević family. However, his financial situation did not improve. He inherited almost nothing from his father.

On 27th August 1887, Princess Zorka gave birth to son Djordje. It was the first son of Prince Petar and the first grandson of Prince Nikola. Then, on 4th December 1888, Prince Aleksandar (the future King Aleksandar) was born. The Karadjordjević family increased again on 25th February 1890, when son Andrej was born. Unfortunately, this childbirth exhausted Princess Zorka to a high extent and not even one month after it, she passed away on 4th March. Andrej did not live for a long time either, he passed away on 19th March when he was not even one month old. Prince Petar was often travelling abroad. These departures never lasted for a long time and he would soon be back to Cetinje to oversee the education of his children. He enrolled his sons in the first grade of primary school in Cetinje and refused the idea of educating his sons separately from other children. On the contrary, they went to school with all other children and even got scabies, fought and played with other children there. As the life went on, Prince Petar lived more moderately, and he also behaved modestly. His age and life experience had certainly influenced him. At the end of 1893, he was visited in Cetinje by Archpriest Bogoljub Milošević. In front of the house "I met a girl wearing modest clothes. It was Princess Jelena. I introduced myself to her and asked her to announce me to the Prince." While the Prince and the Archpriest were speaking at the porch "two boys were climbing the wooden staircase wearing schoolbags on their backs after school. Those were princes Djordje and Aleksandar. They passed by without any greeting" (Archpriest Bogoljub Milošević).

After ten years, on 3rd September 1894, Prince Petar left Montenegro and Cetinje where he had come as a young man, and he left as "a slim man, with a round head, greyish, of medium height, with black small moustache, shaved beard and vivid and astute eyes" (Bogoljub Milošević). He was in his fifties and in many ways he was more restraint, more persistent and wiser.

In 1894, Prince Petar went with his children to Geneva, Switzerland. The life took a normal course, and the children began regular education. The Prince was very strict with them regarding school and their obligations. Often, he would leave Geneva and went on journeys which were,

as the time went by, increasingly more frequent and longer. His days in Geneva were full of constant visits and he led long conversations in his library. Basically, those were rather calm days for the Prince and he remembered them gladly.

Prince Petar followed the events in Serbia, where some conspiracies were ascribed to him, but nothing had ever been proven at the court. At that time, Prince Petar was increasingly suffering from rheumatism and he went to various spas, most often to Baden. He received books and magazines and he was visited there. He went to stock exchange where he bought and sold securities. He repaired his house and bought furniture and responded to some groundless stories that he intended to marry again. In early 1897, he sent his daughter Jelena for further education to Russia. In the first months of 1897, Prince Petar welcomed his brother Arsen and nephew Pavle in Geneva. After Arsen had found out that Petar intended to send his sons Djordje and Aleksandar to Russia for education, he proposed to Prince Petar to accept little Pavle, as well. Thus, in early 1897, Prince Arsen arrived in Geneva and brought Pavle. Soon afterwards, Prince Petar took princes Djordje and Aleksandar to military schools in Russia. Occasionally, he would leave Geneva and visit posh towns. However, he did not go there to have good time. In Belgrade, there were some suspicions that Prince Petar had something to do with the removal of the Obrenović from the throne especially when King Aleksandar Obrenović got married to Draga Mašin on 21st July 1900. At that time, Prince Petar officially authorised Jakov Nenadović to have discussions with politicians abroad and those in Belgrade on his behalf. Through Nenadović, the Prince established more frequent and firmer contacts with unsatisfied politicians in Belgrade.

During the summer of 1902, the conspiracy against the ruling couple, King Aleksandar and Queen Draga, took hold. The fiercest resistance was in the army, but while it remained within limits, it was rather inactive. However, when politicians interfered, the destiny of the Obrenović dynasty was decided. During all this time, while the conspiracy puzzles were compiled, Prince Petar was mostly in Geneva. He was informed by Ja-

kov Nenadović about the flows of the conspiracy against the Obrenovići, about discussions with the politicians and conspirators in Serbia, etc.

At night on 29th May 1903, the group of twenty eight officers entered the court and assassinated Prince Aleksandar and Queen Draga. At that time, Prince Petar was in Geneva. He was immediately notified by a telegram, but he did not believe it right away. Only when, as he said, he read about the assassination in newspapers, he became aware of what had happened: "Until I was convinced from Geneva newspapers, I was sceptical about suspicious activities without real prospect of success. I am sorry for the bloodshed that had occurred which is neither gentlemanly nor worthy of the XX century. During the whole afternoon, I could not get rid of journalists and reporters" (the letter of Prince Petar to Jakov Nenadović of 11th June 1903). He was proclaimed the King by the National Assembly in Belgrade, and all of the European courts congratulated his ascend to the royal throne. The position of England regarding this event remained unclear.

King Petar came to Belgrade at around 10.00 o'clock in the morning on 24th June 1903. The railway station was decorated and the huge crowd surrounded the station. There was a lot of excitement. His appearance was not very impressive as he was not tall and he was very thin. Yet, he was very strenuous and lively and he had "certain dignity and courteousness joined in normality. His long moustaches gave him warrior-like appearance. The yellow colour of his face revealed that he suffered from a liver disease." (Dumba, Ambassador of Austro -Hungary) He demonstrated great courage since he did not have any security.

He surprised foreign delegates when he went among the people and greeted them. He surprised them even more when they heard his voice, thin and weak, as if he was singing. The next day, King Petar went to the National Assembly, and greeted the delegates saying "God helps, brothers", and they responded "God helps, Master!" The Proclamation was distributed, and then the King gave the oath over the Constitution, signed it, and left the building of the Assembly. This is how King Petar assumed the power. At the beginning of August 1903, King Petar's children,

Djordje, the Crown Prince, and his younger brother Aleksandar returned to Serbia from Russia.

At the time when King Petar came to Belgrade, he was nearly sixty years old. His arrival to the throne was burdened with the assassination of King Aleksandar and Queen Draga. He did not resist political parties' striving to restrict his authorisations within the Constitution. His position was very sensitive: although the reliance on the army could ensure immediate supremacy over the Assembly and political parties, on the long run, that would be fatal. He was old enough and had life experience from Europe to understand that the reliance on the army was not the solution and he transferred the political life of Serbia into the Assembly.

Of course, the officers did not willingly accept such a position and there were several excesses which clearly indicated what they thought about the new King. Observed with a time distance, King Petar and the Karadjordjević dynasty were not threatened by the court camarilla and even less by political parties. The officers-conspirators, who had brought him to power on 29th May 1903, were actually the most dangerous for him since these officers were trusted by the Minister of the Military, and future Field Marshal, Radomir Putnik. Because of that, King Petar was often criticised by the press that he was put into the service of "the King's assassins".

Perhaps, it seemed at that time that the King could have taken more part in the government activities and actually, many expected that he would show more decisiveness and take matters into own hands. However, he abided by the Constitution. "Obviously, he believes that he must do everything contrary to what his unfortunate predecessor did" (Ambassador Dumba). The press in Belgrade liked it. The paper of the Independent Party *Odjek* wrote about him as a constitutional ruler, friend of freedom, conscientious doer of difficult royal duties and true leader of the Serbian people on the way to progress. The newspaper of the Radicals *Dnevni List* wrote that people were convinced that King Petar was "the only person who could lead Serbia on its way to happiness and welfare and prepare for the days of joy and glory", and the Liberal Party's newspaper, *Srpska*

Zastava, wrote that for the first time, the man who was "fair, a true Serb and intelligent ruler" was at the Serbian throne.

The behaviour of the officers-conspirators burdened the political life of Serbia to a great extent. The King was surrounded by them as all of the adjutants were the conspirators and some of them were even in the royal guard. They were disliked by the Government and even the King was required to suspend Colonel Damnjan Popović, Lieutenant Colonel Petar Mišić, Major Luka Lazarević and Major Milorad Popović. They played the main role in the Army and it is not known how many officers were retired, transferred and promoted thanks to their interventions. However, these old conspirators were, actually, less dangerous. Some new, younger ones, such as the members of the "Black Arm", started to appear and they would have decisive role in the coming events. They were those who wanted to mark the anniversary of the May Coup in 1903, i.e. the anniversary of the assassination of the Obrenović royal couple.

King Petar was crowned at the Cathedral in Belgrade at Nativity on 21st September 1904. He put the crown on his head alone and took the sceptre in his right and the mace in his left hand. Afterwards, he set on the throne. After the service and the communion, he rode on the horse through Belgrade. The coronation was mostly criticised by the press considering it as unnecessary luxury. In addition, it was participated only by the population from Belgrade and few people came from surrounding villages, who did not show any special delight with the whole event. It was noticeable that the anthem God of Justice was not heard since it was prohibited as the laud of the Obrenović dynasty. It would be returned in December 1908. The anointment was performed at the Monastery of Žiča on 9th October of the same year.

In 1908, at the time of the Annexation Crisis, King Petar suffered the heart attack and for some time he was absent from the political life. Among some leading politicians in Serbia, there were ideas at that time, to expel the Karadjordjevićs from Serbia. At that time, Nikola Pašić was a leading politician and his Radical Party was the main political factor. Also, the secret organisation

the Black Arm was gaining increasingly higher momentum. They were not satisfied with the Karadjordjević dynasty. They believed that it was necessary to "fix what was made wrong in 1903". They particularly targeted the Crown Prince, Djordje who was for them inappropriate for the throne, which was first noticed by Apis. "Djordje is inconvenient and the succession should be transferred to a younger son of King Petar, Aleksandar, who was, at that time, still a student in Petersburg" (stated by Vladimir Tucović at the Thesaloniki Process in 1917).

King Petar was aware of that, thus, after many scandals, he even beat Djordje a couple of times. Though he loved his son, after an incident in March 1909 when the latter hit a servant Kolaković in the stomach with his leg and killed him, the King succumbed. Djordje had to abdicate and on 28th March, the official decision was passed at the Assembly and the right of the succession was, in accordance with the Constitution, transferred to His Highness Prince Aleksandar and his offspring". Later, Djordje changed his mind and angry both with his father and brother, he caused a series of scandals. Finally, he was isolated, almost locked up. Despite all this, King Petar had never got over the abdication of Prince Djordje. According to many testimonies, he was more prone to his older son Djordje and he did not trust Aleksandar. When he returned from the government meeting where the final decision on the abdication was made, he was angry, he said that all this was a mistake and that it was no good: "because Djordje has my blood and Aleksandar has the blood of Nikola Petrović, the Montenegrin Prince" (he told Colonel Dragomir Stojanović). He was very upset these days and got up early (around 5.30 a.m.). He often rode and did not come down for supper but retreated early.

Thus, King Petar almost completely withdrew from political life and he was replaced by his son Aleksandar. He dealt with the construction of a church-mausoleum at Oplenac for which the cornerstone was set on 24th September 1907, where the remains of the Karadjordjevićs were gradually moved. He went to church regularly, took communion and liked to attend services. Numerous photographs are preserved from that pe-

riod when the St. Andrew the First-Called on 13th December was celebrated. The cake was cut at the court. At Christmas, he received the first visitor who was always a younger officer, etc. King Petar observed Serbian orthodox tradition. Princess Jelena, whenever she was in Belgrade, went to church with her father and gave contributions, but she did not show much interest in clerical life.

Prior to the Balkan wars, on 18th March 1912, King Petar had a stroke. One hand was paralysed and he had speaking difficulties. He was checked by the council of physicians and his neck vein was opened to let the blood out. Most of his time, he spent in his room and he received no one. His health was not so good and he had asthma attacks and rheumatism. His hearing was bad and he also suffered from high pressure. His recovery was slow and he often fainted. He almost did not get out of his room. He had the toothache. He did not drive in a car around Belgrade any more, which he used to do on a regular basis. He rarely received visitors. Crown Prince Aleksandar was increasingly participating in administering the state affairs, especially the military ones. King Petar was the supreme commander only formally, but he did not make any decisions.

When the Balkan wars were finished on 24th August 1913, King Petar consecrated the monument of Karadjordje at Kalemegdan and held the speech from the balcony. The ball was organised that evening, from which he retreated due to his weakness. Nevertheless, he was satisfied, convinced that Serbia finally became the most powerful state on the Balkans.

He had the treatment and rest at Ribarska Spa where he was visited by ministers, soldiers, foreign delegates. His health was not so good and he still fainted but he went on frequent drives by car, most often to Kruševac.

On 28th June 1914, King Petar heard the news of the assassination of the Austrian Crown Prince, Ferdinand and his wife by Gavrilo Princip, as well as of the Austrian ultimatum sent to Serbia.

The first half of 1915, King Petar spent mostly in the spa. He did not take part in the government affairs but he followed them. He received a lot of newspapers, both domestic and foreign,

read to him by his adjutants. He was in Oplenac almost all the time, and as written by witnesses, "this morning, he sent the first strawberries from there to the Crown Prince in Kragujevac". Then he gave a statement to a foreign newspaper: "I am old and my son Aleksandar works instead of me. I am on a leave. I have withdrawn not to bother politicians but I am bored." He was angry if he did not receive the most important information in time. He was visited by regent Aleksandar, Nikola Pašić, and other political persons.

King Petar did not change his life habits. He celebrated all important religious holidays. He went to church, fasted, etc. On his name-day, on 12th July, there were many guests at Oplenac, such as Regent Aleksandar, Field Marshal Stepa and others. He often went to Kragujevac where the Regent and the Field Marshal Putnik were. He was very punctual and had a precise daily schedule, which could not be disturbed by anything. He did not like when some of his officers failed to adhere to the protocol. He was very economical and took care of any money spent. He did not like extravagance and was angry when he was filched.

At the time of the withdrawal through Albania, old King Petar went separately from the Supreme Command, mostly in his car, but he was also seen sitting cramped on a cannon carriage which was pulled from mud by four oxen. Immediately before Ljum Tower, he went on foot, first on a fairly good road, but after the bridge, everything turned into a narrow caravan road through rocks and crags. "I often had to get out and walk for a while so I got to the Ljum Tower on foot. On our way, we found out that there were many abandoned automobiles and freight vehicles, which had to be moved from the road and pushed down the cliff. Some automobiles remained in the river, and others were plundered and burned. We also had to move our automobile from the road and leave it" (King Petar's War Diary). On this journey, he was with his people. He rode a horse up to Shkodra and crossed the Vizier Bridge on foot in woollen socks pulled over his boots in order not to slide on ice.

From Lezha, they carried on to Tirana at the invitation of Essad Pasha. From that journey, in early December 1915, King Petar had exception-

ally exciting impressions. He had a small escort around him and numerous armed Albanians could easily attack and kill them. However, Essad Pasha sent the escort of his forty guards and King Petar was safe: "Essad Pasha turned out to be our better and more loyal friend than many others. He was proposed by the Austrians to attack the Serbian army and, as a reward, they offered him very attractive promises. However, he remained loyal until the end. Most importantly, he did not want to receive the Austrian delegate without the presence of the representatives of the Serbian Government" (Panta Draškić).

The following remained written: "We were visited by an old and ill King Petar Karadjordjević. The old man did not have any signs of rank. He was wearing a military overcoat and an officer's cap with a cockade. He walked slowly as a sick man. When he was supposed to come down a muddy little hill, in order to reach the camp of my crew, he started sliding. I was close to him and ran towards him, and with a dagger, which I seized from a Bulgarian commander in Strumica on 20th March, I made something that resembled a step. He touched me with the old man's hand, as grownups caressed children and went down to our camp" (Sava Laketić). At that time in Tirana, there were around 35,000 Serbian soldiers, and this is the description of one of them. The King left Tirana on 18th December. He went to Durres and then, by ship to Valona. On 24th December, he went to Brindisi by a ship.

In the middle of December 1917, he moved to Athens, where he was accommodated in the villa of the Ambassador in Greece. He lived there peacefully until the summer of 1919. He did not receive anyone, everything was peaceful and quiet around him. Djukanović noted that the King "was crushed by his age and illness", and Colonel Jevrem Damjanović said: "now, he was completely physically and one could also say spiritually and mentally broken down. He was senile, deaf and did not have any contacts or interests either for close and distant surroundings or for life and everything else in general. Old man's moves, pains, and signs of rheumatism and insomnia and bad mood associated with that were noticeable. In conversation, it was obvious that his thoughts and

connections, including immediate silence, were led indefinitely astray, and presented him as lost for the world and life." His teeth were taken out and he was put the denture, but he did not want to use the hearing aids.

When Serbia was finally liberated, the King ordered packing and preparations for the return. He shaved his beard, which he wore during all the time in exile, and he began walking better (until then only with the support of two sticks). Then, on 19th October 1918, King Petar had a stroke. The right side of his body, his arm, leg, and the right side of his face were paralysed: "The King tried to get up from his bed twice, but it was in vain. His sticks were given to him for the third time, but it was in vain again; on that occasion it was seen that he could not even hold his stick in his right hand". He was conscious, but he could not move and he spoke with difficulties. His recovery lasted for some time and his condition was satisfactory only four weeks after the stroke.

Finally, King Petar went from Athens to Serbia on 14th July 1919. After two days, he arrived in Niš and then, he went to Mladenovac. He was waited for there by Regent Aleksandar who drove him to Arandjelovac by car. In many places, people found out about his arrival and in several places solemn receptions were organised, because of which he was visibly excited.

At the end of July, King Petar visited his endowment at Oplenac and after two months, he finally moved to Belgrade. It was on 25th September 1919. There was solemn reception at the station: "The King looked well. He shaved his beard, which he wore for three full years in Thessaloniki due to mourning. In the afternoon, the King was on the balcony of his villa", *Politika* wrote on the same day.

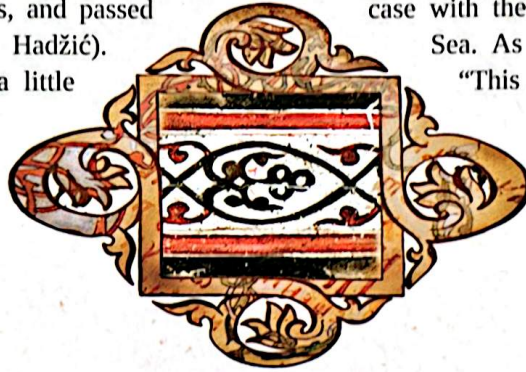
In the summer months of 1921, the health of King Petar steadily deteriorated. In June he got over pneumonia, but already on 13th August, his condition got worse: "His Royal Highness the King suddenly fell ill at about 8 p.m. His temperature is 38.3, his pulse is 120 per minute, he lost consciousness, and his condition is serious" was written in the report of the council of physicians. In the next two days, he was somewhat better, and on 16th August, he lost consciousness again. When

a physician asked him how he felt, he did not answer, and when the physician left the room, he was startled: "What is the matter with me? What are they asking me? I am all right!" Those were the last King's words.

On 16th August, after he had lost consciousness, King Petar passed away at 5.30 p.m.: "From 13th August to the moment of his death, the King did not say a single word in my presence, but until 15th August, inclusive, he followed all of the doctors' movements with his eyes and he was interested in what was going on around him." Suddenly, he stopped breathing, many thought that he passed away, but: "For a couple of moments before his death, prior to his very gasp, he moved his shoulders 3-4 times, and bent his head on the right. At that moment, he had the expression as if he wanted to smile, then his left eyebrow rose up, he moved his mouth on the left and on the right a couple of times, and passed away in peace" (general Hadžić). He was immediately put a little icon, which he always car-

ried with him, on his chest. Later, when the coffin was closed, the little icon was given to Regent Aleksandar.

The burial of King Petar Karadjordjević was performed on 22nd August 1921. The service was performed by the Serbian Patriarch with all Metropolitans and Bishops. The funeral was attended by numerous foreign representatives. From the Cathedral, the coffin was carried with all the King's insignias throughout the streets of Belgrade up to the railway station, and at 10.30 a.m., it was sent by train to Mladenovac. The train was overflowed by planes. From Mladenovac, the coffin was transported by lorry to Topola, and at 5.30 p.m., it was placed down in the crypt in his endowment at Oplenac. At the same time, in Belgrade, Zagreb, Ljubljana, Sarajevo, Split, Skopje, Cetinje and Novi Sad, cannon salvos were fired for the supreme commander. It was also the case with the army ships in the Adriatic Sea. As written by Prince Djordje: "This is how Aleksandar's time has come."



NIKOLA PAŠIĆ

Nikola Pašić was born in Zajecar in 1845 to father Peter and mother Pene. In his youth, he was one of the followers of Svetozar Marković, who respected Russian socialist ideas. It was from Svetozar Marković that he got an idea that support should be sought from peasant masses, not only from the working class, as considered by later Marxists. In Switzerland, where he studied, Pašić accepted the beliefs of Russian socialists that socialistic ideas may not be achieved without revolution. Subsequently, when he got into politics and was not a socialist any more, Pašić thought about revolution.

After the Congress of Berlin in 1878, Pašić was, for the first time, elected the member of the Serbian National Assembly. He rarely spoke in public because he knew that he was not particularly eloquent and understandable so he left others speak in public. He dealt more with what can be called "parliamentary tactics", which would be seen when with the members of the Radical Party, established in 1881, he went throughout villages and enrolled semiliterate and illiterate farmers in the party. This party presented the protest of the peasant mass against the bureaucratic centralism in Serbia. Almost all speeches of the Radicals at that time would be focused against noblemen who were not numerous in Serbia of that time. They comprised civil servants.

The Radicals, especially Nikola Pašić, were disliked by King Milan Obrenović. He considered them anti-state element that was only capable destroying the state. At the beginning, until he was directly attacked, King Milan was sustained, but

when they also came upon him, the fierce clash began. The ideas of the Radicals that the King should be subordinated to the National Assembly were considered by Milan as anti-state and anti-dynasty. The climax of the conflict was in 1883 in Timok Rebellion, when the armed conflicts occurred. The Government tried to take weapons from peasants and to dissolve national and create standing army. The peasants did not give their weapons away and the rebellion began. There are some indications that this rebellion was directly encouraged by Nikola Pašić. Pašić fled to Bulgaria, and the court-martial in Zajecar sentenced him to death. He was in exile for six years, until 1889. At that time, Pašić established close ties with Russia and he had secret negotiations to dethrone King Milan, etc. He was a complete Russophile.

The legend about Nikola Pašić started to be created just at the time when he was in exile. Namely, King Milan, occasionally pardoned sentenced Radicals, but he had never pardoned Pašić. In this way, Pašić got the aureole of a martyr and he was very popular among the people. While Pašić was in the exile, King Milan asked for the support of the Radical Party since his power was threatened due to the lost war with Bulgaria in 1885. Thus, in 1887, the Radicals entered into the Government and the Constitution of 1888 represented their complete victory. By this Constitution, the ruler was fully controlled by the National Assembly, at least formally. Pašić did not take any part in all this. Only when King Milan abdicated in 1889 and the Radicals took over the power, Pašić returned from the exile in Bulgaria to Serbia.

The Pašić's era began. No one in the country was more popular than him and in a short time, he became the President of the National Assembly and then, the Prime Minister in 1891. It did not happen by chance. In political terms, Serbia was so turbulent that no one – except Pašić – was able to maintain the agreement between the Government and the Assembly.

The situation was such until 1893, when minor King Aleksandar in a coup d'état took over the power. In the following year, King Milan returned to Serbia though he had previously renounced Serbian citizenship and promised that he would never return to Serbia. Now, he was there, and in 1897, he became the commander of the active army in Serbia.

Pašić's fear of King Milan turned out to be justified. First, he was imprisoned by the King because of an article in newspapers, and after he had served the sentence, he was again arrested because of the accusation of taking part in the attempt of the Midsummer Day assassination of King Milan in 1899. He was charged with high treason, and he was spared only thanks to the interventions of Vienna and Petersburg. At the persuasion of King Milan, Pašić admitted all at the court, gave the penitential statement, and accused almost the whole Radical Party for the assassination. He was sentenced to five years of imprisonment, but he was pardoned.

When King Milan died in 1901, Pašić was relieved but he was not yet counted on. King Aleksandar had the Radical Party with him but without Pašić. This was the case during the whole reign of Aleksandar and Pašić did not even get the position of a minister. Those were the most difficult years for him and there were various inconveniences. He was laughed at and some people even wanted to beat him in the street. In his short story *Leader*, Radoje Domanović presented him as the blind leader of people.

When in the May Coup of 1903, the Obrenović dynasty was removed from the throne and when the rule was taken by the Karadjordjević dynasty, Pašić rose up from the political stalemate. He took over the leadership of the Radical Party, supported by Lazar Paču, Stojan Protić, Aca Stanojević and others. From the Royal Court,

the rule was transferred to the National Assembly. The King did not interfere much in the politics, but his surrounding did.

At that time, Pašić mostly dealt with the foreign policy. It is necessary to say that Pašić did not initiate any of the events in the foreign policy, he followed them. The Customs War between Austria and Serbia in 1906 should be considered in that direction. Pašić knew that Serbia had to obtain economic independence from Austria, and it succeeded in that. The mastermind of this war was the Minister of National Economy of that time, Kosta Stojanović, a mathematician, an economist and a philosopher, who was the first in Serbia to introduce mathematical methods in the economics. When Austro-Hungary arbitrarily proclaimed the annexation of Bosnia and Herzegovina in 1908 and nullified decisions of the Congress of Berlin, the overt hostility of Austria to Serbia and vice versa, began.

Pašić's role in the preparations for the Balkan Wars was not great as it was the role of the Minister of Foreign Affairs, Milovan Milovanović, who prepared the diplomatic terrain and created the alliance of the Balkan countries against Turkey. Pašić had prepared the tactics for everything that was necessary for the successful completion of the Balkan Wars. The First Balkan War began on 8th October 1912 and it was led by Serbia, Bulgaria, Greece, and Montenegro against Turkey. The Serbian forces defeated the Turks near Kumanovo and Bitola, liberated Kosovo and together with the Montenegrin forces liberated Raška area and Metohija and reached the Adriatic Sea near Lezha and Durres. In November, the Serbian army retreated from the sea, because Albania was created under the influence of Austria.

The Second Balkan War was started by Bulgaria since it did not want to wait for the Russian arbitrage on the demarcation with Serbia and Macedonia. The Bulgarians attacked Serbian forces at the River Bregalnica and Greek forces near Thessaloniki. They were heavily defeated at both fronts.

The First World War began in 1914. Pašić knew some things about Gavrilo Princip's intention to assassinate Franz Ferdinand, but he did not take any action. At that time, he was even not

in Belgrade. The assassination was not the main reason why Austria attacked Serbia. It was just an immediate cause. For ten years, Austria had been waiting for a convenient opportunity for this war, but it did not start it earlier because it did not have the permission of Germany and Italy on the one hand and because it feared Russia on the other hand. At the very beginning of the war, Pašić said that Austro-Hungary would fail but he did not know that this conflict would turn into the First World War. During the war 1914–1918, Pašić remained the Prime Minister of the Serbian Government despite numerous attacks on him. For many, especially in military circles, Pašić was the main person to be blamed for the collapse in 1915. Then, many remembered the blind leader in Domanić's *Leader*. However, Pašić ensured support by the Serbian war allies, and he was safe at Corfu. Indeed, his popularity, which suddenly fell after King Milan resigned, started to grow again with slight oscillations during the Balkan Wars and during the First World War.

At the beginning of his political career, Nikola Pašić was the national tribune openly criticising bureaucracy, King Milan, then he gradually started to transform into a state politician and, during the First World War, he became the holder of the Serbian national idea. It seemed that no one and nothing could stop him. However, an unimaginably powerful and bold opponent appeared at the political scene then – the Crown Prince Aleksandar Karadjordjević. Perhaps, the Crown Prince would have dismissed Pašić during his stay in exile but he had to struggle with the Black Arm and he needed Pašić's support. He got it and after a trial in Thessaloniki, Dragutin Dimitrijević Apis and some other Black Arm leaders were executed by firing squad.

At Corfu, the so-called Yugoslav issue began to be resolved. In the summer of 1917, the Corfu Declaration on Uniting South-Slavic Countries in an Independent State was signed by the Serbian Government and the Yugoslav Committee at Corfu. This is how the Kingdom of the Serbs, Croats, and Slovenes was established. Pašić had kept away of this idea for a long time but he finally signed the Declaration. He thought that everything would remain just in this agreement. He had never been the

advocate of Yugoslavia and he was interested in Great Serbia. If his opinion had been taken into account, it would have been so, but the idea of Great Serbia was not achievable at that time. Many do not understand that even nowadays. Great Serbia could have been created only if Austro-Hungary and Russian Empire had survived. Pašić was not Yugoslav oriented. He was the holder of the Serbian national idea although he had never fully developed his Serbian national programme.

All of Pašić's concepts of the Serbian foreign policy were based on the hostility towards Austro-Hungary and reliance onto the Russian Empire. Both empires collapsed in the First World War. There was a new division of political forces in the world and a new Europe was created and there were also the United States. Pašić did not cope so well with the new circumstances.

On the other hand, Crown Prince Aleksandar was increasingly participating in foreign affairs. He had quite a different vision. He was younger, more resourceful and courageous. Actually, the Crown Prince was a modern man of his time who understood what was going on in Europe. In the new government of 1918, there was no place for Pašić. In Serbia, he was not so popular, but he was very popular among Serbian population in Vojvodina, Croatia and Bosnia. In 1920, thanks to the complete disunity of the parties of that time, Pašić returned to the government. During his rule, the first Constitution of the Kingdom of the Serbs, Croats, and Slovenes was passed, the so-called the St. Vitus Day Constitution.

However, for a long time, Pašić had not been useful politician for the state. When he got old and decrepit, he struggled to remain in power by all means. Pašić was not capable of leading the Kingdom of the Serbs, Croats and Slovenes. The state of that time needed a powerful visionary politician who was capable of leading all three nations, a constructive statesman who would reconcile differences between the Serbs and Croats and create the strong state.

The major political success of Nikola Pašić was his foreign policy before the First World War. He was persistent in the struggle during the existence of Austro-Hungary and when it collapsed, he was not able to deal with it. With the collapse of

Austro-Hungary, the world to which Nikola Pašić belonged disappeared. He should be credited for believing that Yugoslavia was a mistake although he did not manage to prevent its establishment. He was heading the state he did not want. He wanted Great Serbia but he failed in making it.

It is not easy to finally evaluate the political activity of Nikola Pašić. He had some far-sighted ideas, excellent moves, but also some failures. He was the leader of the Radical Party. Outside his party, he was not revengeful. He did not avenge to his political opponents, on the contrary, he was often permissive. Pašić's weaknesses could not be readily noticed. He had a distinguished way of behaviour and communication with foreign diplomats so that they often did not know what they discussed with him. Because of that, he was

many a time considered much wiser than he actually was. He was capable of concealing his opinion until the last moment and he was not prone of emphasising his authority. Seemingly, he would withdraw but, almost always, he would manage to impose what he had wanted. Especially, he did so in the Radical Party. There, people did not understand him but they believed that Pašić knew what he was doing.

In upheavals and collapses of not only of the Obrenovićs but also of Turkish Empire and Austro-Hungarian Monarchy, his role was huge. He entered the National Assembly for the first time in 1878 and he definitely left the power in 1926. So, he was in power for almost 50 years. This is sufficient evidence that shows what a skilful politician and statesman he was.

SVETOZAR MARKOVIĆ

Svetozar Marković was born in Zaječar on 9th September 1846 to father Radoje and mother Stana. His father was a police clerk and a great supporter of the Karadjordjević dynasty. Svetozar was not satisfied with his education: "The general, serious disadvantage in all subjects we were taught was that: there was nothing in them which could awake our minds. None of our teachers realised that those were future Serbian citizens who should leave grammar school at least educated to such an extent that they could perform their civil duties." He studied engineering in Belgrade in 1866, and as a state cadet, he was sent to Petersburg to finish his studies: "A serendipity got me out of that sticky environment and brought me to the clean divine air."

In Petersburg, he got in touch with the Russian socialists and fell under their influence, especially of Chernyshevsky and Pisarev. He did not separate from them until the end of his life. Inspired by their ideas, he wrote *Poetry and Opinion* in 1868, the text in which he recommended realistic thinking to young people. He wanted to be completely dedicated to political activities and did not want to be an engineer: "At the insistence of my family, I wanted to become a breadwinner, but, being there, I wanted to be a political activist. As if a political activist can, deal with any craft."

In 1869, he went to Zurich, as the scholar of the Serbian Ministry of Construction, to study polytechnics. There he found out about the works of Karl Marx and became an enthusiastic supporter of the Socialist International. The Zurich Russian section of *Narodno Delo* engaged him as its correspondent for Serbia and Serbian lands. In the

course of 1869, in the Novi Sad *Zastava*, his very extensive text entitled Serbian Deceptions was published, which he signed under the pseudonym of "A Serb from the Principality". He criticised the Governors' Constitution, he considered that Serbia needed a new party, etc. The Liberals in Serbia got angry, and the Minister of Education requested him to deny this article. Marković refused that: "On what basis do you find that a student should have other obligations to the worldly laws than other citizens? Should political principals of a state cadet be the same as political principles of a minister and the government in general? I belong to a generation that is now coming to the stage of public life, therefore, I can speak quite objectively. We care that the Serbian people are guaranteed all conditions for their extensive development."

He lost the scholarship because of his activities and in 1870, he had to return home. Then, his political activities started in Serbia. First, he attacked the Liberals, especially Vladimir Jovanović. He also criticised the United Serbian Youth considering that they did not have clearly defined direction of internal politics. Actually, Svetozar Marković tried to popularise socialist ideas. He cooperated with a newspaper *Pančevac*, and in 1871, his book *Several Articles by Svetozar Marković*, was published and subsequently prohibited, and all those who possessed the book were sentenced to prison.

In 1871, he started to publish articles in the newspaper *Radenik* in Belgrade, the first socialist newspapers in the Balkans, which primarily dealt with economic issues and rarely with political ones. In several texts, Marković wrote that Serbia

abruptly got poor, for which he blamed the bureaucratic system. He saw the solution in the creation of production and consumer companies, etc. Marković's attempts, first in Novi Sad, to practically implement these ideas, failed.

It was the time when the Paris Commune imposed its ideas throughout Europe, including Serbia. Still unorganised socialist movement in Serbia saw Svetozar Marković as its leader. There is no doubt that he was also national activist, but the issue of national liberation was closely related to the social liberation and transformation of the Serbian society. It was the connection of two directions, of a romantic and nationalistic one, and of realistic and socialistic one. Marković's political ideals were to introduce democracy in Serbia based on self-government and national sovereignty, as well as to establish the federation of independent democratic Balkan states.

Since he was threatened with arrest, in 1872, Marković moved to Novi Sad where he published his book *Serbia in the East* in which the whole political development of Serbia in the IX century was called a delusion. He believed that exclusively bureaucracy was to be blamed because Serbia, especially Serbian farmers were lead to poverty. Therefore, all government operations should be transferred from the bureaucracy to self-government bodies, i.e. municipalities and counties. They would be structured not only as political but as economic communities, as well. Then, Marković offered Matica Srpska his manuscript *The Principles of National Economy or Science of Welfare*, written in accordance with Milo and Chernyshevsky, but it was rejected with the explanation that the book was too expert.

Because of his ideas, Marković did not stay in Novi Sad and in 1873, he returned to Serbia and started a newspaper *Javnost*. In it, he mostly dealt with political issues, he fought for the sovereignty of the National Assembly and for the establishment of democratic institutions in line with those on the West. He attracted attention with his ideas and even the opposition was formed in the National Assembly, and the government responded: in 1874, Marković was sentenced to nine months in prison because "after he had imagined that he was an expected Messiah who would re-

form the country in the spirit of socialist principles" he criticised "the most important state institutions and justified rising the rebellion against the monarch". Indeed, he had followers and even the trial chamber was not unanimous. Originally, he was sentenced to one and a half year in prison, but the higher court decreased the sentence to nine months.

Marković served his sentence in Požarevac. He wrote the texts in prison, mostly of socialist contents, which were published in the newspaper of Pera Todorović *Rad*. In his last longer text, *Socialism, or Social Issue*, published in *Rad*, he openly presented socialistic ideas: "Therefore, our objective must be to create educated workers, workers with capital, to create cooperative capital and cooperative production."

In prison, his, already poor health, was almost destroyed. Yet, immediately upon serving his prison sentence, Marković started a newspaper *Oslobodjenje*. In Vienna, doctors identified neglected enteritis of his intestines in the stomach and advised him to go to the south. On his way to Dalmatia, Svetozar Marković died in Trieste on 26th February 1875. He was buried in Jagodina. The police hindered the funeral and even checked whether the remains in the coffin were his.

The influence of Svetozar Marković on the youth in Serbia was significant. He was actually the one from whom Serbian youth found out about the principles of socialism and materialism. He promoted natural sciences and in literature, in his texts *Poetry and Opinion* and *Reality in Poetry*, he said that instead of love and patriotic poetry, realistic short stories should be written: "Our contemporary poetry, it is a blend of statements of love, fantastic scenes, empty phrases, and funny nonsenses. Our poets, living in naïve belief that a poet is a supreme creature, created to love and suffer and to narrate about his suffering to a dawn, rose, and nightingale, or to drown them in wine, have made a senseless of our two or three journals a pointless *Komplimentierbuch*".

Svetozar Marković appreciated Njegoš, Zmaj, and Djura Jakšić, and of prose writers, he liked Jakov Ignjatović. Under his influence, Vojislav Ilić (poet), Djura Jakšić, Jovan Jovanović Zmaj, Milovan Glišić, Laza Lazarević and Janko

Veselinović created their works later: "Marković had great influence not only because of ideas that he advocated and for which he fought but also because of his personal characteristics. Vivid imagination, powerful logic and ability to present most complex ideas in a simple form have been joined in him. He was utterly committed to his beliefs and this is why he was trusted. Irresistible suggestiveness was reflected in everything he wrote. His language is purely vernacular and abundant. He wrote vividly and interestingly" (Ž. Mladenović).

Marković was a very fruitful publicist and his works are collected in eight volumes with over 1,270 pages and this is not everything that he wrote. He published the most in daily newspapers. He wrote about different topics, most often, about the state and the society, workers' movement, economy, philosophy, pedagogy, literature, etc.: "However, it is quite clear that he not only resolved our political and national issues, which were naturally in the foreground of our daily political struggle, but also the issues of our modern culture in the way he established

them at that time. I cannot but believe that he, actually, set the foundations of our new culture. In this perspective, I see Svetozar together with our great educators, Dositej and Vuk" (D. Matić).

In the politics, Svetozar Marković advocated ceasing of empty agitation which was preserved in the intelligentsia circles and he required promoting socialist ideas to people, both in villages, and to the general masses: "In addition to socialism, Marković also promoted materialistic philosophy, which was prevailing in the West at his time. Taking this philosophy as if it were completely scientifically proven, he called its views realism and claimed that everything, including national issues, should be realistically considered, taking into account only facts and not letting either imagination or feelings to interfere" (Slobodan Jovanović). The extent of his influence has been seen only after his death. For a long time, his followers will consider him as one of the greatest Serbian educators of the XIX century. The founders of the Radical Party have always considered themselves as Marković's followers.



MILOVAN GLIŠIĆ

Milovan Glišić was born on 6th January 1847 to father Djordje and mother Jevrosima in the place of Gradac near Valjevo. Very soon, his father squandered his estate and died in 1869, leaving nothing to his wife and children. Thus, from his early days, the life of Milovan Glišić was interwoven with poverty. His mother taught him reading, and a cousin of his taught him writing. He finished the primary school in Valjevo and became a scribe in the Valjevo District Office. He was working there until the age of 17, then he went to Belgrade and enrolled at the grammar school. Since he was poor, he sustained himself serving at houses. He was supporting his sister, Stanka Glišić though he did not have sufficient means for himself. Stanka, in the edition of *The Serbian Literary Cooperative*, in 1933, published an exceptional work about the days of suffering.

When he was 24 years old, Milovan finished the grammar school, and in 1872, he enrolled at the Faculty of Technics. After two years, he transferred to the Faculty of Philosophy, which he also left in 1876. Until then, he had already accepted the ideas of Svetozar Marković, thus, in *Vragolan*, the papers of similar orientation, he published several humorous and satirical notes (1871–1872). Because of the distribution of the forbidden book of Svetozar Marković *Serbia in the East*, he was sentenced to three weeks in prison. He was working as an editor of the official *Srpske novine*, as a copyreader of the National Printing Company, playwright of the National Theatre, and, finally, as a librarian assistant at the National Library. In

his works, he criticised the governmental system though he was, during all his life, a conscientious clerk, who had never been absent from work. He even published his short story in the regime newspapers *Otadžbina*.

Being smallish, with short neck, large head and wide shoulders, with blushy and amiable face with large, but tidy beard, cheerful and gentle eyes, and always with a smile on his face, he did not give up faced with life problems. He liked jokes, laughing, he was the first to laugh at all comic theatre plays. He was warm and cordial, thus, e.g. Radoje Domanović and Janko Veselinović called him "uncle".

Stanka Glišić said about her sister-in-law that she was chaste, but she did not say whether she was beautiful, rich, intelligent, or why they divorced. Perhaps "Milovan's bohemian sloppy clothes and lack of punctuality, as well as his ridiculous, i.e. the vivid cheerfulness and his Homer-like laughing till tears come down, which was spoken about by many people who were very familiar with him, which his wife misunderstood", were to be blamed (Milan Stojimirović). Glišić was not interested in women, for years, he was working as a director at the National Theatre, yet, though so many actresses were around him, not any of his love affairs is known. He preferred reading and cheerful conversation. Many remember him as a bit clumsy and harmless man who had no personal life, except, perhaps, in his ideas.

He wrote satirical and humorous plays for papers *Vržno kolo*, *Preodnica*, and *Vragolan*. For *Preodnica*, he wrote his first short story *The Night*

on the Bridge (1874). Since 1875, he had been publishing his short stories in papers *Otadžbina*. His famous *Sugarloaf* was published in it, followed by *Roga*, *An Ominous Number*, *Not about what*. In these short stories, Glišić became the creator of "Serbian village short story". Under the influence of Gogol, he accepted the realism and described seemingly unimportant events and made the whole stories out of them, in which he criticised the phenomena of social life. He wrote in a natural and very simple style, which was very close to verbal narration, always critically oriented to the reality, he was contemporary in his topics and created typical characters and situations. He used a short and dynamic sentence, he knew vivid national speech well, which was especially expressed in the dialogues of his characters. All those are the characteristics of a real realistic prose writing. At the same time, it includes the idealisation of old village and patriarchal relations, much folklore-like fantasy, e.g. in his short story *After Ninety Years*.

Since 1878, Glišić worked as the copy-reader of the National Printing Company, at the position Djura Jakšić used to hold. His first collection of short stories was published in 1879. "I endeavoured to describe the country life in them, as much as I was able and had skills to do so" he stated in his preface. His short stories, which he wrote only about thirty, range between satire and humour. He used rustic, folklore-like spirit of ridicule, mockery, and prank, blended with social troubles of peasants, he created the stories of almost anecdotic type.

Since 1881, he was the playwright of the National Theatre. At that time, he wrote two com-

edies about the life in the country *Two Farthings* and *The Hoax*. In the preface to *The Hoax*, he says that his intention is to present "as faithfully described characters as possible who, even nowadays, live in our small towns".

During 1882, his second collection of short stories was published.

In the majority of his short stories, Glišić depicted village masters, usurers, and cheaters, bribable clerks, captains, priests, teachers, and plain-hearted peasants. Yet "the character of a country master, occurring in many of his short stories under various names, was presented with the greatest details. The common feature of all of them is that they, in a perfidious manner, cheat and exploit peasants. Phonies or usurers present a special type, they lend money to peasants with high interest secured by peasants' still green grains in the field" (J. Deretić). Peasants are presented not only as naive, poor, ignorant, but, most of all, as unprotected. Everything is in support of usurers and masters, both the law and the government. Clerks always ravish go where they are offered more.

From, 1883, Milovan Glišić seemed to languish. He was writing almost nothing, he was translating. While he was young and self-taught, he learnt several foreign languages. He was translating Russian (Ostrovsky, Danchenko, Gogol, Tolstoy, Goncharov) and French writers (Balzac, Mérimée, Jules Verne, etc.). For the purposes of the Serbian National Theatre, he translated around forty dramas, mostly from Russian, German, and French.

From 1900, he was the assistant to the manager of the National Library, He died of tuberculosis in Dubrovnik on 20th January 1908.

RADOMIR PUTNIK

Serbian Field Marshal

Radomir Putnik was born in Kragujevac on 12th January 1847 as the fourth child out of five children in the family of Dimitrije and Marija Putnik. His father was a teacher and he finished primary school in his father's class. In Kragujevac, Radomir went to grammar school and finished it in Belgrade. He enrolled at the Military Academy, Artillery School, as the member of the Sixth Class in October 1861. He was taught by the most educated Serbian officers of that time: Miloško Lešjanin, Kosta Protić, Jovan Drašković, Vasilije Janković, Nićifor Jovanović, Stefan Pantelić, Franjo Zah and others. In late 1866, he finished school and was given the rank of an Artillery Sub-Lieutenant. His final characteristics given by Miloško Lešjanin are the following: "The promising officer who does and undertakes everything with the utmost will and efforts for understanding."

Since he was a good drawer, he worked at the Topographic Department of the Ministry of the Military. In January 1867, he became the Commander of a Platoon of the 3rd Mountain Battery. In October 1868, he was appointed as a Commander of the Čačak Battery of the National Army and only 8 months later, he was appointed as a Commander of the 4th Mountain Battery. In February 1871, he became the Commander of the Merzetska Battery, which had cannons with the biggest calibre in Serbia of that time. In the military magazine *Vojin*, he published instructions for training and education of soldiers. "These original reports brought some brightness in the greyness of translations mostly published in this magazine" (Jovan Dragašević).

On 11th July 1871, Radomir Putnik was promoted into the rank of a Lieutenant and after that he was withdrawn to the Artillery Inspection and in

January 1874 to the Artillery Administration. Shortly afterwards, he became the Manager of the Cannon Foundry in Kragujevac. Before the war with Turkey, on 22nd March 1876, he was promoted to the rank of a Captain II Class and then, he was first appointed as an I Class Adjutant of Rudnik Brigade and at the beginning of the war, as a Chief of Staff of that Brigade. Since he demonstrated successful commandment during the Serbian-Turkish war in 1876–1878, he was promoted to a Major. His characteristics: "He is healthy, strong and agile. He is fully capable of serving at war. He has got good knowledge of regulations and rules of manoeuvring. He is fully capable of individual commandment and administration of a brigade. He has got good professional and artillery knowledge. He has got firm and reliable character. He is poised in dangerous moments. He is admired by his troops which he successfully leads in battles. He is justly strict to juniors, friendly with those equal to him and respectful to his seniors" date back from that time.

Due to such characteristics, as the Major, he was nominated at the commission for the development of new army formation. In the autumn of 1878, he became a Commander of Vranje Military District but already in February 1879, he was sent to the Ohtin Gunpowder Institution in Russia where he acquired knowledge about the Russian war technique. When he returned in early 1880, he was appointed as the Chief of Staff of the Division of Standing Army. In early 1881, he became a Commander of Toplica Military District. On 22nd October 1879, he got married to Ljubica Bojović, the daughter of General Staff Lieutenant Colonel, Todor Bojović. They had seven children (four sons and three daughters). His wife died in 1913 at the age of 51.

He further advanced in the military service. First, he was appointed the Head of Storage of the Artillery Department of the Ministry of the Military Unit and then, as the Chief of Staff of the Danube Division. He got the rank of Artillery Lieutenant Colonel on 4th June 1884. It was really great success and he became an Officer of the General Staff. Then his study *The Artillery at Town Barracks* was published.

The Serbian-Bulgarian war began in 1885, and after the war, Putnik became the Chief of Operational Department of the Main General Staff. For two years, he worked at the Foreign Intelligence Centre and then, in late April 1888, he was appointed the Chief of Operational Department of the Main General Staff. Thanks to his work, on 5th January 1889, he was promoted to the rank of the General Staff Colonel. At that time, he also worked as the Professor at the Military Academy. At that time, Serbia was ruled by minor King Aleksandar Obrenović. Putnik was not in favour and he was gradually appointed to increasingly lower ranks in the army, and he was retired on 26th October 1896.

In the course of 1899, he published book *The General Staff Service in the Period of War*. After the May Coup, when the Karadjordjevićs came into power, Putnik was re-activated into the rank of a General on 27th June 1903. From that time until his death, Radomir Putnik was the Chief of the Main General Staff. On several occasions, he was the Minister of the Military. During that time, the Serbian army was intensively armed.

During the Balkan wars in 1912 and 1913 and then in the First World War, Radomir Putnik was the Chief of Staff of the Supreme Command until the beginning of 1916. In the Balkan wars he was meritorious for the Serbian victories near Kumanovo and at the River Bregalnica and in the First World War for the victories of the Serbian Army at the Mount Cer and the River Kolubara. After the great Battle of Kumanovo and the liberation of Skopje on 2nd November 1912, Radomir Putnik was promoted to the rank of a Field Marshal. He is attributed the fateful decision on the withdrawal of the Serbian Army through Albania. After the consultations with the government and the army commanders, on 25th November 1915,

Putnik gave his last command in Prizren: "Considering the current situation, further withdrawal of our Army has to be effected through Montenegro and Northern Albania to the Adriatic Sea, on the line Durres - Shkodra leaving the sufficient number of forces for closing the direction leading to Peć, Djakovica, Prizren, Debar, and Struga through Montenegro and Northern Albania to the Adriatic Sea. At this line, our Army will be reorganised, supplied with food, clothes, weapons and ammunition, as well as all other requirements. Our further action will depend on the condition of our Army, as well as on general political and military situation of our allies."

At that time, Field Marshal Putnik was so physically exhausted that some soldiers carried him in a special stretcher from Ljum Tower to Shkodra.

After the withdrawal of the Serbian Army through Albania, during the reorganisation at the Corfu, on 12th January 1916, Field Marshal Putnik was dismissed from the office of the Chief of Staff of the Supreme Command. The elderly Field Marshal did not accept that easily: "I have suffered and been tortured a lot. But, I have forgiven it all – I have forgotten it all. It just hurts that I was dismissed from the position of the Chief of Staff of the Supreme Command in such a way that I did not use to force back to the command my bad batman. Yes, a good officer does not dismiss a batman like this and in this manner. And I was dismissed as if I were the worst, because someone had to pay the price. And this hurts, and it will hurt until I die."

The Field Marshal Putnik stayed at Corfu until September 1916 and then he went to Nice for treatment, where he passed away on 17th May 1917. He was buried in the chapel of the Russian Cemetery in Nice. It was expected that his remains would be immediately after the war brought to Serbia. However, this was done on 7th November 1926. He was buried at the New Cemetery in Belgrade. The following remained written: "In the streets in which the funeral procession was moving, there were literary all the people from the capital and many people from Srem, Banat, and Belgrade surroundings, as well as numerous delegations from central parts of the country" (S. Skoko).

LAZA K. LAZAREVIĆ

Laza K. Lazarević was born on 1st May 1851 in Šabac, in the family of Šabac merchant Kuzman Lazarević and his spouse Jelka. They had four children. Laza was nine years old when his father died. Thus, he, with his mother and three sisters, remained the only man at house. His mother was upbringing the family and she had a strong influence on her son, thus, some of his subsequent actions may be explained with the influence his mother exerted on him.

Laza Lazarević finished the primary school and junior grammar school, and he finished the Senior Grammar School in Belgrade in 1867, after which he enrolled the College for law science. During his studies, he was living with his brother-in-law Milorad Popović Šapčanin, a known poet, at whose house, he met Jovan Bošković, Jovan Djordjević, and other writers, who impacted his subsequent literary development. He finished law in 1871, but he was much more interested in medicine. During his studies, he translated Faraday's *The Chemical History of a Candle, What Is to Be Done?* by Chernishevsky, Gogol's *Diary of a Madman*, as well as some articles by Charles Darwin.

After he had finished the law, he worked as a trainee at the Ministry of Education, but already in 1871, he was selected as the state student and went to Berlin to study medicine at government expense in 1872. He was taught by some of the best medicine lecturers in Europe of his time, but, at the same time, he attended the lectures of Vatroslav Jagić about national poetry. At that time, he wrote: "For six full years, I used to dine only bread and butter or coffee with cakes. I had torn clothes, I slept in the cold room – nothing helped.

What I saved not buying food, I had to spend at chemical laboratory, on section classes, or at bookstore."

After he had moved to the boarding house of Mrs Gutjar, he got to know her daughter Ana. It is assumed that this friendship was the inspiration for the origination of his famous short story *The German Woman*. It is not certain that it is his autobiographic short story, but it is, although quite criticised, Lazarević's work read the most. He was gentle, honourable, his health was always fragile. His mother was very worried about him, she was especially concerned that he was not "ruined" by a thoughtless marriage.

During the Serbian-Turkish from 1876 to 1878, Lazarević was at the front as the assistant physician. This note remained about his activity at the front: "I am astonished with the expertise of Laza K. Lazarević, his work, and organisation (Baron Jaromir von Mundi). During the war, Lazarević got sciatica in his right leg, because of which he limped on his right leg. Lazarević published his medical experience from war in his work *About the Disinfection of Schools where Hospitals Were Located during the War* in 1877.

After the war Laza Lazarević returned to Berlin where he was promoted in the doctor of "general medicine and surgery" on 8th March 1879. His doctoral thesis was *About the Activity of Toxic Doses to the Living Organisms of Experimental Animals*. Upon his return, he, at first, worked as the county doctor in Prokuplje. However, due to the problems regarding his sciatica, he was transferred to Belgrade where he worked as the county doctor. Since 1881, he was a prima-

ries of the General Public Hospital in Belgrade. He is considered the first Serbian geriatrician and the originator of geriatrics in the world, as well as the founder of the Serbian neurology. In the period from 1877 to 1890, he published nearly 100 works in the field of medicine. He gave some significant contributions and the first descriptions in Serbia in various fields of medicine: infectology, surgery and urology, ophthalmology, pharmacology, dermatovenerology, gynaecology, bacteriology, paediatrics, toxicology, and epidemiology.

Lazarević's work in medicine has often been neglected in favour of the literary one. He included his medical knowledge in his short stories: "The psychology in the short stories of Laza K. Lazarević is frequent and very subtle, so subtle that when, today, some of his psychological analyses or statements are considered, it must be admitted that they remind us of modern psychological observations of certain modern writers" (Milan Bogdanović).

The war with Bulgaria in 1885, brought him the rank of a reserve major and the position of the medical corps leader at the Supreme Headquarters. All this was too gruelling for him since the tuberculosis he had had from his youth took root. Therefore, he was transferred to the position of medical corps lieutenant colonel and personal doctor of King Milan. Thus, actually, his career as the physician was slightly fading.

Laza Lazarević remained remembered the most by his literary work. He began translating Chernishevsky (*What Is to Be Done?*) in 1869 when he was already 28, and he published his first short story *The First Matins with My Father* only in 1879 in Vienna, in magazine *Srpska zora*, entitled *The Bells from the Church in N*. He immediately drew a great attention to himself. It is followed by short stories *The School Icon*, *At the Right Time*, *Haiduks* (1880), *At the Well*, *Verter* (1881), and *People Will Reward All This* (1882). He published the short stories, first individually, in the newspapers *Otadžbina*, then all of them together in his book *Six Short Stories* in 1886. Only in 1889 did Lazarević finish his seventh short story *The Wind*, and he also published it in the newspapers *Otadžbina*. His eighth short story *He Knows It All* was published in 1890, for which

he was awarded by the Serbian Royal Academy. And, that was all. Total of eight short stories, quite sufficient to, perhaps, become the most significant Serbian narrator.

The question remains why he wrote so little. It is considered that he was innately cautious, he constantly endeavoured to achieve the supreme art form and expression. He even said that he burnt one of the versions of *The German Woman*. Since, by his character and temperament, he was a traditionalist and an aristocrat, under the influence of Tolstoy and Gogol, he paid a great attention to the artistic moment in his short stories, he skillfully constructed each of his stories. It is no wonder that he was called "Serbian Turgenev", which increased the feeling of responsibility with him that every short story must be perfect.

Laza Lazarević is considered the first psychologist among Serbian narrators, before Svetolik Ranković and Bora Stanković: "There are no penetrating psychological analyses in his works, but there are some splendid descriptions of psychological conditions and its direct, current echoes to mood and behaviour of characters and to the images of things which are then created before their eyes" (Jovan Deretić).

Laza Lazarević died on 29th December 1890 of the lung tuberculosis. He left behind him his wife Poleksija Hristić with whom he had three sons and a daughter (his two sons also died of tuberculosis). His mother never approved this marriage about which there are many different records. Ljubomir Hristić left the record about his last moments: "The Nana pushed him the candle in his hand. He looked with his eyes wide open, strong pains were visible on his face, you certainly understand what it is about, he smiled and died." After Lazarević's death, unfinished *The German Woman* and seven more drafts and fragments were found in his legacy: *To the Country*, *Walker*, *Section*, *Vučko*, *Granma Vujka*, *Stojan and Ilinka*, *The Blood Brothers*.

Laza Lazarević was the regular member of the Serbian Science Society, the member of Science and Mathematics Committee, Committee for Disseminating Sciences and Literature, and on 23rd January 1888, he was selected the correspondent member of the Serbian Royal Academy.

JOSIF MARINKOVIĆ

Josif Marinković was born on 11th October 1851, in Vranjevo, Banat. In Sombor, he finished the teacher college, where he, for the first time, got in touch with music with his teacher Dragutin Blažek. Then, he also wrote his first compositions e.g. *Raise, Brothers* and other, which he performed with the student choir. Between 1873 and 1881 in Prague, he attended the Organ School with Frantisek Skuherski. Upon his return to Belgrade, he was selected the choir conductor of the Belgrade Choir. In 1886/7, he was in Vienna at the education with Edvard Hensilk. From 1889 to 1900, in Belgrade, he was the choir conductor of the Academic Choir "Obilić", from 1891 he was teaching music at the Seminary, Teacher School, and the Second Male Grammar School in Belgrade, from where he retired in 1924.

Josif Marinković, though a distinguished romanticist, in his relation to music, followed the national ideas of Kornelije Stanković, which is clearly felt in his first compositions. His whole music is based on folk music. His *Stojanka, Darling Šana, Šana, From Town to Town, Zafir* are famous. They include a bunch of folk and oriental elements, which is no wonder, since Marinković was active at the time of the highest rise of ideology and aesthetics of youth movement, as well as the highest flourishing of romanticist poetry and national awareness, when the following motto was prevailing: "Song for the heart, heart for the nation".

Marinković's music, always original and inspired, is the blend of two influences. On the one hand, it includes enthusiasm and pathos of patriotic poetry, and, on the other hand, it includes

delicate and sensitive mood of romantic lyrical poetry. Also, he was the first who started taking care of language in compositions, endeavouring that it was completely clear and accurate in terms of diction. He felt its melody and perfectly harmonised its linguistic and music accent, thus, further emphasising the acoustic beauty and expressive power of the Serbian language. Because of that, Marinković enjoyed high popularity. He was a true music bard of the generations of that time inspired by national-liberation ideas.

In harmonical sense, Marinković's music is not diverse, but it includes thematic idioms, enthusiasm, and invention. It is specifically felt in his patriotic songs, and two especially popular pieces of choir music *National Gathering* and hymnic *Hey, 'Tis Glorious to Die*, are the right example thereof.

Marinković endeavoured to have the melody as the main component of music expression. He predominantly composed in homophone, harmonic part. At the beginning, his harmonic connections are dogmatic rather than psychological, but he managed to overcome it in choir music with piano accompaniment and solo songs "he uses less frequent harmonic auguries, he uses chromatics and enharmonic, and becomes the most significant harmonist among the older generation of Serbian composers".

Nowadays, the choir compositions include *Prayer, Poor Mother, I Am Satisfied, On Good Friday, Serbian Oro, Flying Dawn, Heroic Battle Cry, Let's Sing Songs, God of Bright Dawn, Song for the Heart, Poor Bosnia*, etc.

He composed eleven choir *Kolos*, which are the actual prototypes of Mokranjac's *Garlands*. They were made based on potpourri, relying on not always distinguished national melodies. Though they were skilfully selected, *Kolos* lack substantive connection and unity of form distinguishing Mokranjac's *Garlands*, thus, they have not got the significance of the latter: "Marinković considered that work as a study to see the extent to which national melody may sustain various melodies, without losing anything of its character" (Dušan Janković). Whereas Mokranjac based his composing on the arrangement of national melodies, Marinković was originally inventive in terms of composing.

Also, he was writing church music, among which *Liturgy* is distinguished, which was partly done in the original manner, and partly based on stylised national, church motif, expressing the influence of Tchaikovsky. They also include *Memorial Service* and *Funeral Service*. *The Only Son* for male choir and organs is especially interesting. This is Marinković's attempt to connect vocal and instrumental music within orthodox church canon.

Marinković's work on the music for *Sudaje* is only an attempt of, at that time in Serbia, very popular music for theatre act play. Act plays were a kind of introduction to writing national opera.

In his collection *Songs for Voice and Piano*, Marinković showed that he was a delicate lyricist "in addition to stylised *sevdalinka*, love songs, orientally distinguished, and with the harmonisation of national songs for voice and piano, his solo songs are the most beautiful examples of musical lyricism of our romanticism".

During 1907, he was elected a correspondent member of the Serbian Royal Academy, as the third musician who got such honour (before him, Davorin Jenko and Stevan Mokranjac had become the members).

After the World War I, upon the occurrence of modernism, the interest in romanticism Marinković was representing was gradually falling. Yet "he remained above the real life – in his romanticist dreams – as the last herald and the main representative of the music of significant and interesting, but – past time".

He passed away on 13th May 1931.



SIMO MATAVULJ

Simo Matavulj was born on 12th September 1852 in Šibenik in the family of merchants. He finished the primary school in his hometown in Italian, and, in parallel, he was attending the school in the Serbian language. Since his uncle was an abbot at the monastery in Krupa on the slopes of Velebit, he was spending his summer holidays there. Soon, his parents sent him to his uncle, to become a monk: "My simple, good-hearted family members, having seen that I was continually contemplative and with a book in my hand, could not understand why I was an underperforming pupil. They concluded that I was not skilful in science, that I was getting stupid. My mother sent me to a shop, but since I was not able to settle down there either, finally, she sent me to my uncle – to be the monk since I was no good for anything else" (*Notes of a Writer*). After the war years, it was seen that being a monk was not for him, he was transferred to the teacher college in Zadar. When he finished the teacher college in 1871, he began teaching in villages – Bukovica, Islam, Gornji in Dalmatia (Ravni Kotari). During 1873 his first poem *On the Eve of Midsummer's Day* was published in *Narodni list*, and in 1874, his first essay, an obituary to count Janković whom he met in Islam, was published. Immediately afterwards, he moved to Herceg Novi where he taught Italian. He spent eight years there.

From Herceg Novi, fleeing from the Austrian authorities because of his interference in the Bokelji uprising in 1881, he went to Montenegro. In Cetinje, he taught at the grammar school, then he became the teacher of the Montenegrin successor to the throne. The Prince sent him to Italy and

France to take a group of young Montenegrins to acquire education. His first short story *Miloš of Pocerje* was published in 1884 in the *Crnogorka* newspapers. Matavulj was not satisfied with it, thus, he re-worked it later and published it under the title of *New Weapons*. During 1885, in 25 issues of the *Crnogorka* (then its name was changed into *Zeta*), his second short story *Ambusher Janko* was published. In it, Matavulj dealt with the history of Montenegro, subsequently he re-worked it in novel *The Ambusher*.

In 1887, Simo Matavulj lived in Belgrade, after which he lived in Zaječar, where he taught at the grammar school. In the same year, he returned to Cetinje and began writing his novel *Bakonja fra Brne*. The original title of this novel was *How Pjevalica Healed fra Brno*. It was being issued in the Novi Sad *Stražilovo* until the magazine was terminated.

During 1889, Matavulj published his collection of short stories *From Montenegro and Primorje* in two volumes, in Novi Sad and Cetinje. In the same year, he left Montenegro and came to Belgrade where he worked as a teacher, and, after that, as a clerk at the Ministry of Foreign Affairs. He was travelling throughout Europe (Germany, Hungary, Austria, Italy, France, Turkey, Greece, Bulgaria, Portugal, Algiers). His collections of short stories *From the Primorje Life* (1890), *From the Adriatic* (1891), *From Belgrade Life* (1891) were published. Finally, in 1892, he published the new editions of his novels *The Ambusher* (the third version) and *Bakonja fra Brne*. His collection of short stories *From Various Areas* was published in Mostar in 1893.

During 1898 in the *Matica srpska Chronicle*, he began publishing his unfinished autobiography *The Notes of a Writer*. In 1899, he published two more collections of short stories: *The Landscapes of Primorje* and *Three Short Stories*, and in 1902, *The Belgrade Stories*. The final version of his novel *Bakonja fra Brne* was published in 1902, and the collection of short stories *Life* was published in 1904. His play *At the Patron Saint's Day* was performed in 1904. During 1905, Matavulj was accepted as the member of the Serbian Royal Academy. Already in 1906, his play *The Testament*, written in 1897, was performed, and in 1908, the collection of Short Stories *Restless Souls* was published.

Simo Matavulj suddenly died in Belgrade on 20th February 1908.

Matavulj wrote around one hundred short stories: "My head is full of stories and I like storytelling, but I dislike writing." There is a kind of conditional division of his short stories covering Dalmatian, Montenegrin, and Belgrade motifs. But, it should not be literary understood. Though he also wrote two novels, Matavulj is, basically, the narrator. Inclined to short forms, in the majority of his short stories, the whole plot is built around an event, but Matavulj introduced a complex infrastructure and layered meanings. However, there are also those which are more complex, comprising several events. In the majority of them, the topic is a fall of man or those are the stories hiding a secret.

Folklore motifs are specifically valuable in Matavulj's short stories. Many are based on the verbal stories the writer heard from his mother or from people while he was working as the teacher. His story telling includes spontaneity, straightforwardness, and joy of life, but also the repulsion of fetters, prohibitions, and restraints. An ordinary man without any social or intellectual advantages in society, who, above all, loves life, is almost always described. Matavulj never idealises his char-

acters, he sympathises them well enough. "Matavulj is compassionate to what is on the history agenda, but such compassion could leave such a powerful impression on others, because it is controlled, guided by exceptionally rational reason, a very vivid sense for moment and environment" (Rade Konstantinović).

He was spontaneous in his story telling, sometimes wild, with the sense for harmony, economical composition and expression. He had never been satisfied with what he did, thus, he was reworking his novels and short stories several times. He was compared to Guy de Maupassant, mostly in terms of topics and technique of narration. In brief, Matavulj brought the basic form of the epoch of the Serbian realism, short story, to perfection. It is not by chance that Ivo Andrić said that he is "the master narrator".

Novel *Bakonja fra Brne* resulted in the broadest respect of Matavulj by readers. It is conceived as the short story about people's physician, but it was turned into the novel with a very broad plot. Matavulj, allegedly, wanted to "cover the whole Dalmatian life, all classes and people of both religions". It is the story about a boy who went to the monastery to be educated there until he himself became the monk. Matavulj does not idealise village like many Serbian narrators, on the contrary, he presents peasants as hoggish, cruel, cunning, and prone to cheats and thefts. *Bakonja* comes from such a village, but he does not find a supreme sense at the convent. On the contrary, he only sees the possibility in it to escape from hunger and live a comfortable life. *Bakonja* still has the joy of life, and Matavulj uses it in a playful manner, spontaneously introducing irony and humour in the whole story. And all this is used for only one purpose "to glorify and celebrate life which is by itself, irrespectively of whether it is nice or bad, rich or poor, above anything which may be provided by culture" (Jovan Deretić).