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**ON MUSIC AND ART IN THE JOURNAL  
*DANICA* (1860–1872)\***

**Abstract:** This paper deals with features and articles on music and art published in the journal *Danica*, in the period 1860–1872. Selected articles contain significant testimonies on the place of musical practice in the everyday life of Serbs and other Slavic people living in the Austro-Hungarian Empire in the nineteenth century. The feature articles abound with details on the artistic activities of respected individuals and singing societies, popular cultural-artistic events (*bessedas*, balls, dances), new publications on music and other news. Several articles were dedicated to aesthetic and philosophical views on art. In a separate section of this paper, I analyse the narrative style of these articles.

**Key words:** *Danica*, music, art, folk music ideas, Pan-Slavism, romanticism

The Novi Sad journal *Danica* is one of the most significant publications concerning Serbian romantic literature. At the editorial direction of Đorđe Popović, *Danica* was published in the period 1860–1871.<sup>1</sup> In the last year (1872), it was edited by Đorđe Rajković. The main driving force behind

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<sup>1</sup> Đorđe Popović (1832–1914) was an author, journalist and translator. He was an honorable member of several significant Serbian cultural societies (*Društvo srpske slovesnosti*, *Srpsko učeno društvo*) and also a member of the Serbian Royal Academy of Sciences. He was particularly famous for his translation of *The Ingenious Gentleman Don Quixote of La Mancha* by Miguel de Cervantes Saavedra, which was the first South-Slavonic translation of this work. See Pavlović-Samurović 2002; Stojanović 2005.

a new intellectual awareness which led to the creation of this journal was Serbian youth. Educated in Austrian university centers, the young generation of Serbian intellectuals was in close contacts with Croatian, Slovenian, Czech, Slovakian and other student youth, with whom they shared the ideas of national determination and unification into a single state (Vučenov 1976). The fundamental ideas of the journal editor were intended to awake the national feelings and to bring together, at least spiritually, Serbian intellectuals in Austria and in Austro-Hungarian Empire and those in the Principality of Serbia. Underpinned by such an ideological basis, the journal represented an important site for gathering the latter *Ujedinjena omladina srpska* (*United Serbian Youth*, 1866) and played an important role as a precursor to the movement even before its establishment (Boškov 1984; Ivanić 2008). *Danica* had an important role in the development of Serbian literary romanticism, particularly for the flourish of folk poetry and historical, romantic novels with Serbian topics in this period (Skerlić 1906). The contributors to *Danica* were the most distinguished Serbian authors of that time: Jakov Ignjatović, Đura Jakšić, Jovan Jovanović, Laza Kostić and Ljubomir Nenadović among others.

This “journal for entertainment and literature” represents a wealthy primary historical source for Serbian music, i.e. for studying Serbian art and its place in the world of art in the nineteenth century.<sup>2</sup> Various reports on the world of art were periodically published in several sections of *Danica*: a short news bulletin *Podlistak-Glasnik* contained the greatest number of news in the form of brief articles on public cultural-artistic events in the cities of the Austrian and Austro-Hungarian monarchy in the middle of the nineteenth century, as well as those from the Principality of Serbia. The sections *Veština i književnost* (*Craft and literature*), *Hudožastvo i književnost* (*Art and literature*) and *Različni članci* (*Various articles*) contained more detailed texts

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<sup>2</sup> In the Dimitrije Vučenov’s study it was only sporadically mentioned that the journal *Danica* contained articles about music. In the last section of the study, the author emphasized that he consciously avoided dealing with these articles and noted that in future a special review on this topic should be made. A detailed review of writings about music in Serbian literary journals was made by Aleksandar Vasić (2006) in the study *Srpska muzička kritika i esejistika XIX i prve polovine XX veka kao predmet muzikoloških istraživanja*, published in journal *Muzikologija* (/6/: 317–341).

about music and art. There are several thematic groups of writings discussing music and art that I'm going to discuss in this paper, as follows:

- 1) brief news on the artistic activities of singing societies
- 2) reports on concert and other artistic activities of distinguished participants in musical life
- 3) texts on popular musical events, such as *besedas*, balls and dances
- 4) advertisements for musical publications and new musical pieces
- 5) articles on aesthetic and philosophical issues, related to music and art in general

Art-related discussions on the pages of this journal are also interesting to look at with regard to the prevalent narrative style in Serbian literature in the sixth and in the beginning of the seventh decade of the nineteenth century. From altogether short news items to detailed expositions, reports, analysis, and critical articles, these particular writings on art provide an insight into the themes and narrative styles which were dominant in the Serbian press of that period.

#### *Brief news on the artistic activities of singing societies*

The format of brief news in *Glasnik*, published periodically, significantly contributed to what we know about choral musical life among Serbs in the second half of the nineteenth century. Singing societies were founded on the basis of the ideas of Serbian youth societies and established in the cities where Serbian youth was educated namely Pest, Vienna, Munich, Szeged, Berlin etc. Later they became an integral component of the *Ujedinjena omladina srpska* (Skerlić 1906; Pejović 1991, 2001; Marković 2005). The readers of *Danica* were informed about the founding of a large number of singing societies, including the Serbian singing society in Pančevo, the Belgrade singing society, the Slovene singing society in Vienna, the National Slovenian singing society in Prague, the National singing society *Kolo* in Zagreb, and also societies in Novi Sad, Šabac, Vinkovci, Baja, Vukovar, Požun (Bratislava), Timisoara and Bucharest.

A majority of conductors of Serbian choirs in the second half of the nineteenth century were Czech musicians (see Tomašević 2006). The features in *Danica*, reported on the activities of Adolf Lifka, the leader of the singing society in Šabac and the Serbian National Theatre's orchestra in Novi Sad, and of Slavoljub Lžičar, the first conductor of the *Kolo* society in Zagreb and the artistic leader of Pančevo's singing society (Tomandl 1938). In accordance with the patriotic spirit of the time, that promoted the ideas of brotherhood among Slavic nations and the recognition and preservation of national tradition, the repertoire of choral societies was mostly Slavic. Aside from Serbian music, the songs in Czech, Russian and Polish were frequently performed.

Several articles in *Danica*, written on occasion of the millennial anniversary of Ćirilo and Metodije's arrival to Moravia (1863), testify to the significant role of singing societies in promoting the national, Slavic idea. In an invitation to Brno, it was announced that singing societies, with songs in Slavic spirit on their repertoire, were going to have the main role in the celebratory performance. In addition, Slavic composers were invited to submit their compositions for this occasion. In a short report published in *Danica* after the festivity, it was emphasized that singers from the Czech Republic and Moravian present at the celebration numbered one thousand. One more example is the announcement of the ceremony held in Graz, in honor of Slovenian poet Valentin Vodnik. The need for co-operation between the Slovenian, Croatian and Serbian people was encouraged by music and through the performance of Slavic songs.

Brief reports about choral activities also shed special light on another important issue, namely the initiatives for the development of choral church music among Serbs in the Austrian Empire. Remarkable and surprising news were published about merchant workers from Novi Sad who, as lay people without musical training, even organized singing in church on Easter Sunday 1864. Another feature was about Serbian jurists in Eger, who established their own church choir three years later. It would be very interesting for further research of primary sources to find out in more detail what might have been on the repertoire of those church choirs.

*Reports on concert and other artistic activities of  
distinguished participants in musical life*

Celebrations of the work of Kornelije Stanković, the first Serbian educated musician, had occupied a special place among feature reports in the journal. Stanković, who was directly inspired by Vuk Karadžić's work and his struggle for national language and literature, began with his lifetime project in 1854: namely, notating and collecting church chants and Serbian folk melodies. In the period 1860–1865, when the journal *Danica* published news about his work, the young artist was at the peak of his short, but historically significant professional career. He performed in concerts, travelled and published individual musical scores of Serbian songs which, in accordance with his notation, were arranged for choir or for voice and piano.

Stanković's pioneering work on notating and harmonizing church melodies and preserving national musical tradition, which had previously been handed down exclusively by oral tradition, was presented in the journal in a number of reports. It was reported that Stanković's voluminous melographic work was done in Sremski Karlovci, based on chanting of the best chanters, and facilitated by the support and supervision of Serbian patriarch Josif Rajačić. In the text *Srpski duhovni koncert* (*Serbian spiritual concert*, no. 11, 1861, pp. 170–172), Stanković's Viennese professor, the composer and court organist Simon Sechter, lavished a praise on his former student for the progress made in music and the devoted work towards preserving Serbian national chant. In particular, the composer was praised for preserving the original form of the national chant in arrangements for one-voiced melodies for choir.

It was reported that the young artist was honored with great distinction, by the Order of Saint Stanislav which he received from the Russian Tsar Alexander II (Romanov) in recognition for his work in the field of church music (no. 27, 1862, p. 444). On the same occasion, significant public recognition for their work was also given to Vuk Karadžić, Metropolitan Mihailo of Belgrade, the distinguished poets Jovan Subotić, Jovan Hadžić, Antonije Mažuranić and others, each one confirming the status that Stanković held among the significant representatives of the Slavic cultural sphere of that

era. The high reputation and popularity that Stanković enjoyed among his contemporaries, especially among Serbian youth, was also acknowledged. *Glasnik* brought news about Stanković's role in the activities of the newly established singing societies. The fact that he was chosen as an honorary member of the choral societies in Pančevo, Požun and Zagreb was also noted.

The spring 1865 issues of *Danica* brought sad news about the unexpected death of the young composer. The final artistic portrait of Stanković in this journal was an obituary sketch eulogy written by the famous Serbian politician and author Mihailo Polit-Desančić, Stanković's close friend since their student days in Vienna (no. 11, 1865, pp. 260–261). The importance of Stanković's devotion to his work was emphasized, as well as a regret that he planned journeys to Montenegro, Dalmatia and Russia, where he intended to do some extra melographic work, never materialized. News followed in the next few issues on the prayers of mourning in honour of Stanković. Announcements were also made about fundraising for the purpose of building a monument to the deceased composer, organized by pupils and singing societies and other Serbian youth societies in Belgrade, Vinkovci, Pest and Zemun.

*Danica* also informed its readers on the activities of Dragomir Kranjčević, who went on to become a well-known Serbian violinist. His concerts were advertised: the first one was held in Pančevo and afterwards in the Serbian National Theatre in Novi Sad and in Požun. His departure to Vienna for studies with Joseph Hellmesberger, director of Viennese Conservatory, was also reported. On the occasion of one of his concerts in the Serbian national theatre, it was emphasized that his program contained the works of Henri François Joseph Vieuxtemps, but also a *Kolo* by Kornelije Stanković, which Hellmesberger arranged for the violin (see also Tomandl 1938; Đurić-Klajn 1981).

The journal also published numerous features on the famous individual artists and their concert performances. Information on concert life in the cities of Austrian Empire and the Principality of Serbia, including Vienna, Požun, Trieste, Ljubljana, Timisoara and Belgrade was also provided, and the

performances by foreign musicians were mentioned quite often. Among them were the famous Hungarian violinist and composer Ede Remenyi, Russian virtuoso on the violin Nikolay Dmitrievich-Svechin and Czech pianist Mila Zadrobilkova. Special attention was paid to the arrival of Russian singer and conductor Dmitry Aleksandrovich Agrenev-Slavyansky to Novi Sad. Educated in Moscow, Petersburg, and later in Milan, Florence and Paris, Slavyansky had considerable success at European concert and opera stages. His repertoire always comprised Russian folk songs and romances written by Russian composers. During his visit to the South Slavic regions, Slavyansky actually entered the geographical area in which a similar cult of nourishing folk music had been developed by Kornelije Stanković, which increased the Serbian people's admiration for his performances. As he became familiar with the South Slavic musical folklore, Slavyansky added songs from Serbia, Croatia and Montenegro to his repertoire (Đurić-Klajn 1981).

Numerous short entries in the journal contain information on charity concert evenings. The proceeds of many advertised concerts were designated for the benefit of the poor and other misfortunates, local hospitals, national theatre, or put aside for building monuments to certain composers and so on. This issue was brought to light in the reports about the concerts organized by Stanković and many other artists. Musicians who held concerts in the newly established Serbian national theatre in Novi Sad often voluntarily donated up to half of the income of the concerts as donations to the theatre, while the theatrical society took part in this charitable activity with its own contribution in the form of performances of short dramas. Charity dances were also organized for the benefit of the theatre. On the other hand, the profits from theatre societies were often dedicated to establishing of reading and singing societies.

#### *Texts on popular musical events*

A number of columns were devoted to popular cultural evenings such as *besedas*, balls and dances. Except for the advertisements and short reports on cultural events which were announced in *Glasnik*, a number of

longer articles vividly testify to the popularity of these types of entertainment characteristic for the *biedermayer* style, which were particularly popular in the urban environments of the Austro-Hungarian Empire in the nineteenth century. Among the afore mentioned articles one finds *Velika slavenska igranka u Beču* (*Great Slavic dance in Vienna*, no. 5, 1861, pp. 75–76), *Sentomaška beseda u Novom Sadu* (*Sentomaš beseda in Novi Sad*, no. 6, 1863, pp. 93–94), *Srpska beseda u Pešti* (*Serbian beseda in Pest*, no. 48, 1864, pp. 776–778). As suggested by the very titles of the reports, the most significant purpose of these cultural-artistic evenings was the nourishing of the so-called “Slavic spirit” and “Serbian spirit”, and this was related to the burgeoning of national consciousness during this period of Serbian history (Makuljević 2006; Kokanović-Marković 2011).

Aside from the classical musical repertoire (Italian and Hungarian operatic arias, famous overtures and pieces for the violin or piano, by Donizetti, Bellini, Mendelssohn, Thalberg), *besedas*, as reported on the pages of *Danica*, always included folk songs and old-town songs with powerful patriotic messages. The poetry of popular authors, such as Đura Jakšić, Laza Kostić, Jovan Jovanović, Petar Preradović and Aleksandar Sandić was often recited. An analysis of the musical repertoire performed at these cultural evenings shows that compilations of Serbian folk songs were especially popular and performed with enthusiasm. The list of favorite songs included *Rado ide Srbin u vojnike*, *Naša domovina*, *Crnogorac Crnogorki*, etc.

The occasional remarks in these articles on the people who frequented such cultural events testify to the social and national significance of these events. Articles on *besedas*, balls and dances included reports that some popular personalities from the cultural-political, literary, state and church circles of the time were present at such gatherings. For example, the report about the great Slavic dance in Vienna mentions the Russian count and diplomat Viktor Balabin, writers such as Vuk Karadžić, Ivan Mažuranić, Fran Miklošić, Imbro Tkalac and other important people from the world of literature. The Serbian Prince (*knez*) Mihailo and his wife Julija attended some prominent *besedas* and concerts in Novi Sad, and so did Samuilo Maširević, the latter Serbian patriarch.



The *besedas* were, similarly to concerts, often organized on a charitable basis. Most of them were organized for the benefit of the National Theatre. Several texts in *Danica* contained short reports on the *besedas* organized by individuals, such as Alexander Morfidis-Nisis in Novi Sad and Davorin Jenko in Pančevo. The content of *besedas* in honor of Ćirilo and Metodije and the one on the day of the Ascension of the Holy Ghost 1863, organized by the upper-school youth in Sremski Karlovci, and also in Novi Sad, were described in greater detail.

#### *Advertisements for musical publications and new works*

*Danica* periodically contained reports of new musical scores, produced by publishers from Vienna, Novi Sad, Zagreb, Timisoara, Slunj and Varaždin. A special attention was paid to publications of Serbian church and folk songs and the pieces composed on the basis of Serbian melodies. The results of Kornelije Stanković's work were regularly reported on. It was also recorded that Aleksandar Nikolić, the church choir leader and one of the first educated Serbian musicians in Timisoara, made a collection of 100 songs for four male voices. This passionate researcher of musical folklore collected Serbian songs, harmonized them and performed them with the male choir that he led (Ilić 1978).

New publications were frequently advertised; they contained Serbian songs but edited by foreign artists, among them the aforementioned violinists Remenyi and Svechin, as well as Franjo Kelner and Vojteh Hlavač. *Danica* reported on the "first Serbian conversational dance", also named "Danica", written for a piano by Adolf Lifka (Anonymous 1863a: 240; Đurić-Klajn 1981; Kokanović 2009). The journal also drew attention to Vaclav Horejšek's collection of choral compositions on poetry by Ljubomir Nenadović, Branko Radičević, Milica Stojadinović and Jovan Jovanović.

The short news in *Danica* also contained information on individual composers' initiatives in the field of musical publishing. Publications of songs of various origins, such as Serbian (compiled by Sida Velisavljević), Slovenian

(by Andrija Vavken, Davorin Jenko) and Russian (by Polish composer Nikodem Biernacki) were also announced. Two artistic works in the memory of St. Ćirilo and Metodije were given special prominence: the first work being the old Slavonic “Father of God”, for four-voice choir, composed by Slovak composer Ján Levoslav Bella, another student of Simon Sechter in Vienna, and the second work being the Slavic national anthem *Slavimo slavno Slaveni* (*Slavs, let's celebrate gloriously!*) by Franz Liszt, composed especially for this occasion; it was sung for the first time in the Illyrian church of St. Jerom in Rome in 1863. The new opera *La madre Slava* by Dalmatian composer Nikola Strmić with the music set to the libretto of Italian author Luigi Fichert, performed in Trieste 1864, was also reported on.

In several issues of the journal, from 1866–1868, musical scores of selected pieces were published on the last pages. Some of the songs for voice and piano, or for four-part choir, were set to the poetic verses of Jovan Sundečić, Risto Milić, Ljubomir Nenadović, Vladislav Kačanski and prince (*knez*) Nikola. The scores were arranged by musicians from Kotor, Spiridon Jovović and Gerolamo Fioreli and Slovenian composer Davorin Jenko. Among the published scores one finds love songs (*Oko dragoga, Ja te čekam*), national anthems and songs with patriotic content (*Ej, Kosovo, Bojak biju, Junački odgovor, Pozdrav knezu Nikoli, Onamo, onamo*) and arrangements of Christmas songs (*Slava vo višnjih Bogu, Likuj dnes Sione*).

*Articles on aesthetic and philosophical issues,  
related to music and art in general*

Some texts published in the magazine *Danica* belong to the category of studies devoted to general issues concerning art and its meeting points with aesthetics and philosophy. In the article titled *Zanat i hudožastvo* (*Craft and art*, no. 34, 1865, pp. 809–813) the issue of utilizing natural gifts compared to acquiring skills was considered in detail. The spiritual dimension of art was emphasized and described in relation to immortality, evolution and spreading spirituality by means of individual artistic works. In the text *Dva znaka, po*

*kojima se pravo veštačko delo poznati daje* (*Two symbols, by which you may recognize a true work of art*, no. 49, 1864, pp. 789–791) an argument was presented that true work had to achieve an equilibrium between the whole and its parts, which we could compare with the relationship between a part of an organism and the whole. One finds obvious links to Herder's organic theory and Goethe's organic conceptual analysis in analyzing artistic work (Wellek 1954). The idea that in the seed of every created thing lie all elements of its further development was derived from Goethe, as confirmed by the direct quotations in the article, such as that in exemplary classical works of great artists "a healthy nature of Man as an undivided integrated whole (...) produces harmony and feeling of well-being" (Anonymous 1864: 789–791).

In two of the 1866 issues, the author of the text *Genije-dar-ljubiteljstvo* (*Genius – gift – loving devotion*) put forward and discussed questions on the link between different levels of spirituality and artistic creation. It was emphasized that one of the hardest tasks for man and artists was to devote themselves to a certain level of spiritual independence and readiness to move towards unknown fields of artistic creation. That was the reason why the genius was described as having the "heart for spiritual independence". At the same time, the reader was reminded that "everybody, even someone who is self-taught, stands on the shoulders of his forebears, molding into creative forms the spiritual gold, that his forebears in the efforts of their daily lives mined out of their spiritual depths" (Anonymous 1866a: 426–429; Anonymous 1866b: 475–480). It was argued that there existed a danger of learning too much, which often led to a missed opportunity for taking the initiative in creating something tangible and new. On the other hand, an excessive desire to create something new just for its own sake was regarded negatively, because that approach, marked by its characteristic behaviors of self-worship, narcissism and arrogance, did little to advance mankind on its evolutionary path. In certain sections of the article, the virtues of constant hard struggle and devotion to the task at hand were praised. It was emphasized that the preparedness to keep on fighting, even when the going gets tough, must be contrasted to that enthusiasm which arises only at the outset of the creative process and that therein lies a fundamental

difference between genius and talent. Genius was recognized as the man who was the first one to create something new, while the talented man was the one who consciously worked on and interpreted what the genius had created. The final part of the article focused on the initial idea that man advances in his spiritual self-development and consciously elevates it to higher levels. It is obvious that the author's ideas on the significance of honesty and devotion to the spiritual work arise from his view that getting to know oneself was a necessary element in the process of spiritual self-development.

*Articles on music and art in the context  
of the general narrative style of Serbian literature*

The analysis of the articles on art published in *Danica*, in the context of the narrative style of Serbian literature in the nineteenth century, shows that it is necessary to look at the spiritual climate of the creative world in which the authors and artists lived and worked and out of which the movements of European and Serbian romantic literature grew (Živković 1996). Several of Herder's ideas, namely those of the "natural poetry of a nation", the spirit of historical study and national tradition, language and literature experienced as "the spirit of a nation" are visible in texts which are the main theme of this work. In accordance with the words of Dragiša Živković, the awakening and stimulating of national consciousness was the fundamental idea and emotional impulse which inspired Serbian writers in their literary-artistic creation (1996: 191, 202). The artistic style of "Serbian romanticism" was classified into recognizable theme topics of poetry and prose narrative. It is also evident that we can recognize various amorous and patriotic themes which were dominant in romantic narratives. When the language is analyzed as a medium for the literature of this period, the dominance of lyric expression is emphasized; this can be observed in every text of Serbian romantic literature which flourished in the sixth decade of the nineteenth century (Ivanić 1976). Several thematic and stylistic fields were set aside: among them, the myth of national greatness and glory was particularly prominent. It should be noted that the political and

social ideals were transferred into descriptive and narrative segments, but also into the overall concept of the writings, thus fulfilling on an imaginary level what their writers had envisioned in real life (1976).

The articles on art in the journal *Danica* were often written in this spirit. As I have already mentioned, the ideas of Pan-Slavism and patriotism were represented in different ways in the texts that I have referred to. A great number of the aforementioned special musical celebrations were inspired by patriotic ideas. The ideas of Pan-Slavism and the unity of Serbs, Croats and Slovenians were particularly praised; for example, the description of the performance of the opera *La madre Slava* in Trieste emphasized that the standing ovation given by the audience demonstrated that Trieste “wasn’t German, wasn’t Italian, that it was Slavic” (Anonymous 1865: 264). The articles on Kornelije Stanković’s activities also bore the symbolic seal of national significance. As to the issue of the sudden awakening of national consciousness of the Serbian people in the nineteenth century, which, as was the case with many other nations in that period, sought out the roots of its nationality in past times, it is evident that Stanković found those roots, at least partially, in the old Serbian church melodies (Popović 1972). In the texts referred to, concerning the large number of artistic initiatives of Stanković, it is easy to see that Stanković as a respected Serbian musician took great care to maintain the ethos rooted in Serbia’s cultural and artistic past. At the same time, in the articles on Stanković’s work (which, in turn, reflect the romantic style of the period), the term Serbian oral tradition features prominently.

Articles about balls, *besedas* and dances described the passionate patriotic essence of such events with the marked enthusiasm characteristic of romantic inspiration:

“It wasn’t only the presence of beauty, that was pleasing for the eyes; it wasn’t a hall, that was decorated in such a divine way, but the spirit of the whole evening (...) a Slavic spirit that you could rely on in its honesty, that from the very start made everyone feel comfortable and good”. (Anonymous 1861: 75)

In a description of the dance repertoire of the evening, the anonymous author of the article about a Slavic dance in Vienna spoke directly about the need for preserving national identity:

“We didn’t wish to dance the *kolo*. And that is how Serbian women showed their feeling for their country! It would be good that our Serbian women folk in Austria all learn their national dances, and together with them all of us should be proud for that which is the dearest to us, and that is our Serbian identity! Other people will respect us, only if we respect ourselves.”  
(Anonymous 1861: 75).

By publishing such an assessment of the importance of preserving the folk dance, the editors of *Danica* once more emphasized the significance of the battle against “denationalization”, which was a particular threat to the cultural identity of the female Serbian population in the Habsburg Empire (Vučenov 1976: 31).

In contrast to previously mentioned reports, there was an article concerning the performance of Serbian music in Novi Sad *beseda*, which shed a positive light to the immeasurable significance of preserving Serbian cultural ethos and its place among the public: “it was a real Serbian evening (...). For the first time we dared today to introduce this style of folk performance into *besedas*. Luckily we are not ashamed to be ourselves anymore” (Anonymous 1863b: 93–94).

Aside from the idea of patriotism, one finds other typical romantic artistic concepts. The ideal of subjectivity was glorified in the context of genius and loving devotion:

“Thousands of obstacles stand before us on our way, because in the spiritual kingdom a new way is cleared before us with extensive strength, and for he who comes afterwards, the path is easier than for he who went before. (...) So we need to know and apply our strength and our resources in a measured way (...). That middle way which is recognizable for its strength and spiritual grace, that is the way of self-knowledge, which even ancient peoples put forward as the most important requirement of true spiritual training” (Anonymous 1866a: 426–427).

A special section testifies to that nurturing which was so recognizable in the romantic style, concerning the inner-self and the intuitive faculty:

“One very wise man says: ‘Even the most common everyday things everyone would explain in an altogether different way, if he would only listen to his personal inner feelings. But that rarely happens before a certain age is attained’. And great Goethe says: ‘There is no artistic work that exists that is free from a degree of ill-discipline’. So do something, you who have the strong will to do so!” (Anonymous 1866a: 426–427).

In the text about craft and art, we also recognize the romantic elevation of the conceptual terms of truth and infinity, as well as the more general idea of the spiritual nature of art (Tatarkjevič 1980). The author of the article with the title *Nekoliko reči o uzvišenom* (*Some words about the sublime*) put forward the idea that “the sublime is that, which is squeezed into a limited framework, but out-limits of that framework are so wide apart that we cannot define them by measurement, because it is not within our power to do so” (Anonymous 1866c: 739–741).

When specific types of news articles are discussed with reference to considerations of genres of literary style found in *Danica*, it is evident that the short news style is dominant, while a smaller number of articles possess the characteristics of critical discussion. This state of affairs is made clear by the fact that in that period criticism was only beginning to assume its place in Serbian literature and that the practice of criticism was insufficiently analytical (Vučenov 1976). Serbian music historians also considered the articles on music in leading Serbian periodicals in the middle of the nineteenth century, *Danica* being one of them, as amateurish (Pejović 1987). The majority of articles on art were written anonymously, the authors only rarely identifiable by the initial signatures. The reason for that situation and a lack of expert critics of music was the comparative lack of educated and trained musicians among Serbs in this period. For this reason it is not surprising that there are only a small number of articles about music in *Danica* which are notable for their critical content.

In a small report from Timisoara, in which the performance of the piece *San Kraljevića Marka* (*The dream of Kraljević Marko*; no. 30, 1863, p. 479) was described, the success of the performance was emphasized, but the author mentioned that in the last song of the third act one found a degree of disharmony between choir and orchestra. It was suggested that, when something like this occurred, the musical performance should be brought to a halt and also that choir rehearsals should be held more often. In a similar critical spirit the Novi Sad performance of the cantata *Jugovići* was described, with the suggestion that the pronunciation of the song lyrics should be more precise and the performance of individual instrumental parts should be of better quality (no. 45, 1863, pp. 719–720). In the 1871 overview of the Slavyansky's concert in Moscow, in which the song *Onamo, onamo* was performed, the critical appreciation of the event was conveyed to the readers of *Danica*: the critic praised melodic structure and the singing of the choir, but also paid attention to the incomprehensibility of the song lyrics (Anonymous 1871: 32).

In the article *Mađarska muzika* (*Hungarian music*), there was a decidedly cold assessment of the character of Hungarian music, set forth by a German critic (Anonymous 1863c: 414–415). The introduction emphasized that Slovakian and Cossack songs were the primary source for the creation of the well-known Hungarian melodies. It was concluded that Hungarian folk music was poor and monotonous and did not possess the potential for developing new musical creations. In the arguments put forward in this article, the examples of Ferenc Erkel's and Franz Doppler's operatic pieces were mentioned, in which instead of Hungarian folk melodies the features of Italian and French, especially Meyerbeer's operatic works, could be discerned.

The article *Glavni pojmovi muzike* (*The main musical terms*, Anonymous 1867: 765–767) criticized the eponymous article by Jovan Paču published in the journal *Matica*. The author made an assessment that among Serbs there were no expert theoretical musicians, and the text by Jovan Paču (in which he discussed musical terms of sound, chords, division of tones into octaves etc.) was considered amateurish, unsystematic, and unsuccessful in communicating well enough what the author wanted to say.



The text *Nešto o igri* (*On dance*) describes the atmosphere at balls and private parties that were organized outside of fasting seasons. Harsh criticism was expressed in relation to young girls stepping out to dance, because it was judged that the indecency and immorality in their dancing stood contrary to a young girl's good manners, good repute and modesty. Parents were even advised to bring up their daughters to be decent and to maintain the "purity of youth" (Anonymous 1866d: 18–20).

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The articles on music and art in *Danica* bring to light some significant issues on music and art in the sixth and the seventh decade of the nineteenth century, particularly in the Austro-Hungarian Empire and in the regions of the Principality of Serbia. It is obvious that the editors of *Danica* journal drew their readers' attention to the dominant romantic ideas of the time, being inspired by various artistic initiatives of both individual and associated artists, as well as layman or musically untrained Slavic people of the time, who were nevertheless devoted to music. Hopefully, this short overview of writings on music and art in *Danica* will serve as an impetus to reconsider terms such as patriotism and Pan-Slavism, as well as the issue of German influence on Serbian aesthetic and philosophical thought in the nineteenth century.

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О МУЗИЦИ И УМЕТНОСТИ У ЛИСТУ *ДАНИЦА* (1860–1872)  
(Резиме)

Новосадски лист *Даница*, један од најзначајнијих изданака српске романтичарске књижевне периодике, богато је извориште и за фундаментална истраживања историје српске музике XIX века. Основна идеја уредништва часописа, усмерена ка буђењу националне свести и духовном повезивању српске и свесловенске интелигенције на простору Аустријске, односно Аустроугарске монархије и Кнежевине Србије, обједињује и осврте на свет уметности, објављене у различитим одељцима листа. Појединачни записи о музици и уметности у *Даници* представљени су, у овом раду, кроз неколико тематских група: 1) вести о активностима певачких друштава, 2) саопштења о концертним и другим делатностима познатих појединаца, 3) текстови о популарним музичким свечаностима: беседама, баловима, игранкама, 4) обавештења о музичком издаваштву, 5) чланци о естетским и филозофским питањима везаним за уметност.

Поменути написи сагледани су и у односу на доминантну приповедачку поетику у српској књижевности у шестој и почетком седме деценије XIX века. У контексту тумачења поетике српског „националног романтизма”, у одабраним текстовима о уметности препознати су и издвојени тематски топови (варирање теме родољубља, истицање лика уметника као националног барда, уздизање идеала субјективности, неговање унутарњег, интуитивног света појединца, уметника), типични за овај период српске књижевности. Када је реч о доминантним врстама, односно жанровима приповедања, уочено је да међу текстовима о уметности у *Даници* доминирају кратке вести, извештаји и описи, док мањи број написа носи карактеристике расправе и критике.