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JOVAN DUČIĆ
LIFE, WORK, TIMES



SERBIAN ACADEMY OF SCIENCES AND ARTS

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EDITOR'S FOREWORD

Praised and commended from the highest and most meritorious place as the greatest Serbian lyric poet (Bogdan Popović, Slobodan Jovanović), and later disputed by avant-garde poets, and posthumously ideologically discredited, one hundred and fifty years after his birth Jovan Dučić still emerges as one of the greatest lyric poets that we have ever had. In about three and a half decades of his diplomatic service, he gained a reputation as one of the most prominent Serbian and Yugoslav diplomats, and was the first one among the heads of the legations of the Kingdom of Yugoslavia to be granted the title of ambassador. Therefore, it is quite natural that the Serbian Academy of Sciences and Arts dedicated the year 2021 and this monograph to him.

He said for himself that he knew neither the day nor the year when he was born, but that he perfectly well knew why he was born. From an orphan fathered by a war insurgent from Podglivlje, Hrupjel, and Trebinje he managed to rise to prominence and became the most distinguished poet and one of the most distinguished diplomatic figures of his time, he met the most influential, most powerful and most talented people of his time: kings, presidents and prime ministers, military leaders, diplomats, sages, poets, writers, critics, journalists, ladies... He travelled a great deal and amassed a wealth of knowledge and experience. He was buried three times on two different continents and in two different millennia, and therefore not only does Dučić's biography portray a rich, exciting, often dramatic, fulfilled and accomplished life, but also his three funerals, that is, his posthumous return to Crkvina above Trebinje. Dučić's biography covers the time span of over one hundred and thirty years.

Special emphasis has been given to Dučić's all-out diplomatic efforts. Owing to the fact that Dučić's *Diplomatski spisi (Diplomatic Documents)* (by Miladin Milošević) came off the press, favorable conditions have been met for this extremely important Dučić's pursuit to be more precisely viewed and evaluated. His assessments of the fascist threat and his justified early fears of genocide against the Serbs, and his premonitions about the genocide, proved to be extremely accurate.

The greatest attention has been devoted to Dučić's poetry. It has been typologically classified into "lyrical circles", but it has also been looked into in reference to its "development", thus making the synchronic and diachronic perspectives intertwined in the process of reflecting on Dučić's poetry.

Given that Dučić believed that poetry was the highest degree of metaphysics, special attention has been devoted to metaphysical qualities of his poetry.

Dučić's contribution to travel writing genre, which has been enormously important for Serbian literature from its very beginnings, is exceptional. Dučić's travelogues can be considered as travel essays, and the travel writer himself described this genre as "a novel of one heart and one mind".

This monograph emphasizes Dučić's huge contribution to the development of essays in Serbian literature. Strong impetus came from French literature, primarily from Montaigne. For Dučić, the essay is a genre of human self-searching, introspection, self-overcoming, self-awareness and self-knowledge. The essay is at the core his travel writing prose (*Cities and Chimeras*), contemplative prose (*Leutar Mornings* and *King Radovan's Treasure*), literary criticism and autopoetic prose (*A Path by the Road* and *My Companions*). Even nowadays, a large number of Dučić's literary criticisms is as relevant as ever, as well as statements on his understanding of the nature of criticism. In this monograph, Dučić's essayistic output has also been viewed in a comparative context.

Miladin Milošević pointed out that history was Dučić's obsession, which is a point of resemblance with Ivo Andrić. By far Dučić's book *Count Sava Vladislavić* ranks among the most original and unusual historiographical works, written as a biography of probably the greatest diplomat among the Serbs, but in the service of the Russian Empire, and as a work on the writer's ancestor and his alter ego.

We tried to present Dučić's oeuvre in its entirety, respecting the individuality of each work. Thus, the reader will get a fuller picture of Jovan Dučić as a poet, diplomat, travel writer, essayist, literary critic and historian, in addition to each of his works individually.

Special attention has been devoted to the academician Jovan Dučić, that is, Jovan Dučić as a fellow of the Serbian Royal Academy. Many documents and findings have been made known to the general scientific public for the first time.

Dučić's bibliography has been necessarily selective. The work on this monograph only showed how much the complete and all-round Dučić's bibliography has actually been lacking.

This monograph was created during the pandemic: much to our regret, two authors were forced to cancel their contributions to the monograph. We are all the more grateful to all the authors for working under difficult conditions. Despite the pandemic, only in part have we managed to repay our debt to the great poet and diplomat Jovan Dučić.

Ljubodrag Dimić and Jovan Delić



THE CONTRIBUTION OF DUČIĆ'S TRAVELOGUES TO THE MODERNIZATION OF THE SERBIAN POETIC AND STANDARD LANGUAGE

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1. There is no researcher of Dučić's oeuvre who has not emphasized the beauty and importance of his language and style: "No one has ever denied Dučić's great mastery in composing verse and shaping poetic language." (Палавестра 1996: 1). Moreover, there is no researcher involved in the study of standard language changes that took place in the epoch of the so-called *Belgrade style*, who has not emphasized the impact of Dučić's language and style on them (cf. Белић 1951). While the language of Dučić's lyric poetry was the subject of analysis in the context of the "Belgrade style" epoch (Петковић 2001, Милановић 2009),¹⁸⁶ the language of his travelogues remained sidelined in linguistic and linguo-stylistic research, despite its popularity among readers and the view of literary critics and historians that they brought "a strong turn in the development of this genre" (Делић 2008: 102). Nevertheless, Dučić's position in the modernization of the Serbian standard language can be appropriately assessed only by getting insight into the linguistic and stylistic characteristics of his entire oeuvre, which is characterized by great stylistic heterogeneity ranging from literary and artistic style in his poems and travelogues, through essayistic and journalistic style in a number of his works, up to scientific style in his book *Grof Sava Vladislavić (Count Sava Vladislavić)*.

Given that Dučić's travelogues, as a borderline literary form, on the lexical and syntactic level, are written in a highly poetic language,



they are very close to his lyric poetry, in particular to his prose poems, and not only in terms of thematic agreement (woman, death, God, nature, poetry, history), but also in terms of their linguistic and stylistic characteristics.¹⁸⁷ He kept publishing them as of 1906, and they were constantly subject to linguistic and stylistic revision up to 1940, when they appeared as a canon edition.¹⁸⁸ In this paper we shall focus on the linguistic and stylistic dominants of Dučić's travelogues, doing our best to illustrate with a large number of examples the specifics of his expression that led to the impression that the poet in this form "mastered at times the virtuoso eloquence" (Леовац 1996: 13).¹⁸⁹ It has already been stated that Dučić's travelogues are "impeccably written and rank among the greatest artistic achievements of Serbian prose" (Деретић 2007: 954). It is the stylization of their beginnings that was especially emphasized: "Precise sentences, clear, aphoristically rounded, take us into the poetic core of things" (Деретић 2007: 954). The following stylistic characteristics were also praised: "We can easily feel the virtues and discover them where the honing of language, the precision of descriptions, the harmony of initiated ideas awaits us" (Магарашевић 1996: 251). On the other hand, the "causeur chatter skill" has been noted in his travelogues, too (Росић 1996: 230), they have also been described as "a kind of a crown of light, almost causeur speech" (Пековић 1996: 233). Even though Dučić's almost philosophical perceptions of landscapes and people are often really interesting and witty and entertain the reader, one may find it difficult to offer any convincing linguistic evidence that it is a matter of "chatting" or "easy speech".¹⁹⁰ Finally, researchers have rightly underlined certain shortcomings of Dučić's travel writing style, too: "We notice flaws where Dučić's occasional tendency towards a pathetic tone and uncontrolled eloquence emerges, which diminishes and lowers the value of communicating some of his travel ideas, because it dissipates them in the fields of commonplaces" (Магарашевић 1996: 251).

We shall try to provide answers to what the foundations are for the views regarding the "virtuoso eloquence", "honing of language", "pathetic tone" or "uncontrolled eloquence" of Dučić's travelogues, by analyzing the stylogeny and stylematicity of their vocabulary and syntax, and then we shall put the findings of our research in the context of the modernization of the Serbian language which took place in the early 20th century.

2. There is no doubt about the lexical richness of Dučić's travelogues. In them, Dučić tried to linguistically evoke the new landscapes he wrote about, by adapting and activating the local vocabulary, which is a common stylistic manner of travel writers. In addition to a great number of *loanwords* and *unadapted loanwords*, therefore both adapted and unadapted vocabulary from other languages, Dučić's travelogues are also characterized by the quiet activation of Church Slavonic vocabulary, which performs specific stylistic functions. When choosing words, Dučić's idea is not to surprise or shock, but to demonstrate to the reader, by making an adequate choice, his great learning, as well as precision, nuances of expression. That is why there are no lexical experiments in his travelogues in the form of neologization, whereas the activated stylistically marked vocabulary was catering to the linguistic feeling of educated readership, for whom the texts were intended in the first place.¹⁹¹ There are few phraseologisms in Dučić's travelogues, and some of the activated common expressions are archaic today, such as the construction *terati vetar kapom*: Ceo dan se ovamo pentraju gomile stranaca koji po svetu teraju vetar kapom (GH, 240).

2.1. When analyzing *lexical archaisms* in travelogues, one must be methodologically careful and keep in mind that certain lexemes that are obsolete today were not obsolete in Dučić's time. Even though for a more explicit viewpoint, we would need a more detailed study, based on an insight into the literary production of Dučić's contemporaries, but also into a body of the then publicistic literature, we may assume that certain lexemes of domestic and foreign origin were probably only slightly stylistically marked, such as: *alpijski* (tišine alpijske GH, 5), *koračaj* (brojanju koračaji GH, 21, šum čovečjih koračaji GH, 261, na nekoliko koračaji GH, 325), *Sibirija* (u Sibiriju GH, 55), *pobedilac* (pobedilac GH, 73, 90, 263, 303, pobedilaca GH, 150), *Slovenin* (Slovenin GH, 86), *analitik* (analitik GH, 108), *soldat* (soldati GH, 160, soldat 290),¹⁹² *apsurdum* (apsurdumi GH, 164) or *paganac* (paganaci GH, 179, 180, 192, paganac GH, 221). It is important to underline once again that there was no modern normative dictionary of the Serbian language in the early 20th century, and that its function was performed by the state edition of Vuk's *Srpski rječnik* (*Serbian Dictionary*) (1898), deprived of any modern, European vocabulary, which in the late 19th century unstoppably penetrated into the Serbian language, but also of some new words of domestic origin. Our language was quickly modernized when it comes to domestic vocabulary, whereas lexical stabilization implied the gradual removal of units from pairs of synonyms or constituent doublets. Thus, for example, Dučić's lexemes *koračaj*, *pobedilac*, *paganac* or *soldat* were slowly becoming obsolete, and were slowly but surely suppressed by constituent doublets (*korak*, *pobednik*, *paganin*) or lexical synonyms (*vojnik*).

2.2. In the epoch of the "Belgrade style" the status of the *Church Slavonic vocabulary* was a particularly interesting issue. Even though it was ebbing away ever since Vuk's reform took place, it was in the epoch of modernization and Western Europeanization of the Serbian standard language that a great number of lexical Slavicisms finally disappeared from the standard language. There are very few Slavicisms in Dučić's travelogues, and they were activated to perform different stylistic roles.¹⁹³ Here and there, within the Christian context, they are used only to actualize an expression in accordance with the theme and the past tense, which is described, as in the example of the Russo-Slavic form *nišči*: Ovaj breg Aventino je u antičko doba bio najskromniji od sedam rimskih bregova. U cezarsko doba, brdo niščih (GH, 146); Ako je u cezarsko doba bio brdo niščih, za papsko doba je bio prebivalište nekolicine velikih svetaca (GH, 147–148); vraćanje samom Hristu koji je dao kult prostote i siromaštva; vraćanje evanđelju koje je knjiga niščih (GH, 217). Here and there, the



Jovan Dučić during his stay in Athens

Russo-Slavic form contributes to a sublime style, as in the example of the lexeme *toržestvo*: jer je sav blesak i toržestvo bilo ostavljeno hramu, centru sveta (GH, 265). The Serbo-Slavic lexeme *vaskresenije* has the same function: da li ima vaskrsenija o kojem je govorio Mojsije (GH, 281). When he does not strive for high style, Dučić chooses the same lexeme, but in the Serbian vernacular form *vaskrsenje*: Od svih čudesa Hristovih, vaskrsenje je najveće. I sveti Petar smatra da je vaskrsenje jedino uverilo svet o božanskom poreklu Hristovom (GH, 295). The competition of Russo-Slavic, Serbo-Slavic and vernacular forms in Dučić's travelogues well illustrates the gradual stylistic differentiation of synonyms at the beginning of the 20th century.

In addition, another stylistic tendency can be noticed in Dučić's travelogues, which only grew in strength since Vuk's time, namely, the tendency to activate Russian-Slavic and Slavic-Serbian lexemes as a means of humor and irony. Two lexemes were activated to fulfill this stylistic function, the Russian-Slavic lexeme *toržestven* (ne tiču ih se toržestvene ženevske ispitne komisije GH, 55) and the hybrid, Slavic-Serbian lexeme *otačestven* (on odozgo do dole pročita brzo natpis faraonski na obelisku, kao kakav otačestveni gurman svoj jelovnik GH, 322).

2.3. Some new cultural influences, primarily Anglo-Saxon ones, also left a visible mark in the Serbian language, and therefore some *Anglicisms* also became quite common in Dučić's travelogues: *dendi* (dendija GH, 15, 78), *klub* (klubom GH, 81), *viski* (viskija GH, 89), *sport* (sportom GH, 95, Sport GH, 95), *sportist* (sportist GH, 95), *bridž* (bridž GH, 284), *dominion* (engleski dominion GH, 285) etc. Dučić managed to depict the typical features of English culture by using a series of Anglicisms, which were undoubtedly still a novelty in the Serbian language for many readers at the time: Ali postoji i evropska polovina Kaira, koja se sastoji od engleskih komponenata: klubova, tenisa, dansinga, viskija, vikenda, a zatim i preziranja svakog ko nije Englez (GH, 314).

2.4. Numerous *Romanisms*, primarily *Galicisms*, but also some *Italianisms*, *Latinisms* or *Hispanisms*, are used to evoke the atmosphere of European Mediterranean cultures. The influence of the French language on Dučić's literary expression, which is also evident in his lyric poetry, has already been well described in the literature (Милановић 2009: 594–597). In his travelogues, numerous indicative semantics Galicisms faithfully evoke all aspects of both the former and current French influence on Serbian culture and its language: *kokota* (kokote GH, 54), *buržoa* (buržoe GH, 76), *redengot* (redengoti GH, 78, redengota GH, 79), *žurnal* (žurnal GH, 79), *kabaret* (kabareta GH, 79 kabaret GH, 108), *mondenski soare* (mondenske soareje GH, 79), *булевар* (bulevara GH, 79), *salon* (saloni GH, 81), *koterija* (koterija GH, 81), *ūprecioza* (Precioze GH, 81), *galanterija* (galanterije GH, 81, Galanterija GH, 82), *balet* (balete GH, 82), *aleja* (alejama GH; 82), *basen* (basenima GH, 82), *briljantna kozerija* (briljantnu kozeriju GH, 85, kozerija GH, 89), *žovijalnost* (žovijalnost GH, 94), *mondentstvo* (mondentstvo GH, 122), *kurtizanka* (kurtizanka GH, 168, 189, 266, kurtizanke GH, 266), *banket* (banket GH, 266), *butada* (butade GH, 287) etc. Dučić also chooses characteristic acoustic Hispanisms in his travelogue *Pismo iz Španije – Avila* (*The Letter from Spain – Ávila*) to evoke Spanish culture: *senjor* (senjori GH, 206), *hidalgo* (hidalgo GH, 214, 215), *kavajero* (kavajero GH, 215 x 2) etc. When these examples are added to the examples of Italianisms *kondotijer* (kondotijeri GH, 74), *balkon* (balkonima GH, 82), *galija*



A panorama of Cairo, Medina (AY-377, PC)

(galija GH, 107) or *kantilena* (kantilene GH, 163), as well as to the examples of Latinisms *melodija* (melodije GH, 79), *gracija* (graciju GH, 81), *pastoralna* (pastorale GH, 82) etc., Dučić's great commitment to Romance and Mediterranean cultures can be easily detected.

2.5. Even though *Orientalisms* were rapidly falling out of general use in the epoch of the "Belgrade style", in Dučić's travelogues they still performed a significant stylistic function. In addition to the repeatedly activated Turcism *dželat* (dželate GH, 149, dželatima GH, 149, dželat GH, 205, dželati GH, 247), which stirred up extremely negative emotions, there were some other Orientalisms that reflected oriental culture in Europe and in our country, but one can notice that they were few, and that they were particularly numerous in his older travelogues: *kiraj džija* (kiraj džija GH, 25, 48), *apsandžija* (apsandžija GH, 27), *saj džija* (saj džija GH, 40), *tepeluk* (tepelukom GH, 79), *megdandžija* (megdandžiju GH, 93), *čepenak* (čepenke GH, 281) etc. It is only in the travelogue *Pismo iz Egipta – Kairo* (*The Letter from Egypt – Cairo*), which was written in the 1930s, that the number of Orientalisms grew, and where they took over the function of the actualization of the description of Cairo: *pehlivan* (pehlivane GH, 317), *felah* (felahu GH, 317, felah GH, 317), *karavanseraj* (karavanseraj GH, 318, 321, karavanseraje GH, 319), *mahala* (mahale GH, 319), *džamija* (džamije GH, 319), *memeluk* (mameluke GH, 320) etc.



Jovan Dučić in Cairo



Jovan Dučić on one of his walks around the Acropolis (ASASA 15068–676)

2.6. It is very likely that the vocabulary, which is today easily and with no scientific basis classified as Croatisms, could catch the attention of today's readers. Nevertheless, at the beginning of the 20th century, the Serbian linguistic expression included a great number of lexemes that eventually fell out of usage, such as the adjective *brzjavni* (*brzjavne vesti* GH, 7), or the noun *jednokatnica* (*jednokatnica* GH, 58). In addition, as a rule, Dučić uses the form *također* (GH 116, 119, 253, 260, 273).

There is a large number of Dučić's verbs ending with the German suffix *-ira*, even at places where there is mostly one of the competing suffixes in the modern Serbian language: *intelektualizirati* (*intelektualizirano* GH, 13), *afirmirati se* (*se afirmira* GH, 30), *recitirati* (*recitira* GH, 56), *evropeizirati* (*evropeiziraju* GH, 70), *denacionalizirati* (*denacionaliziraju* GH, 70), *francizirati* (*franciziraju* GH, 70), *sekundirati* (*sekundira* GH, 79), *divinizirati* (*ne divizinira* GH, 91), *humanizirati se* (*se humanizira* GH, 91), *helenizirati* (*helenizirala* GH, 172), *hipnotizirati* (*hipnotizirana* GH, 189), *filipizirati* (*filipizira* GH, 190), *paralizirati* (*paralizirano* GH, 201), *kolonizirati* (*kolonizirali* GH, 207, *kolonizirala* GH, 207), *importirati* (*importirana* GH, 237), *moralizirati* (*moralizira* GH, 247, *moralizirani* GH, 248, *moraliziranim* GH, 248), *indignirati* (*indignirao* GH, 255), *reagirati* (*reagira* GH, 275), *politizirati* (*politizirati* GH, 292).¹⁹⁴

2.7. Given that the linguistic and even the lexical norm was in turmoil in the early 20th century, the lexical coexistence of different forms in Dučić's travelogues comes as no surprise. So far, we have pointed out only one type of coexistence (*vaskrsenje*: *vaskrsenje*), which is undoubtedly stylistically conditioned. Dučić's pair of contact synonyms containing the Grecism *teofil* and its calqued version in Serbian *bogoljubac* is also stylistically marked: *Bilo je, kao uvek među ljudima, bogoljubaca, teofila* (GH, 195). The use of Grecism, which is rare outside the Serbian onomasticon

(*Teofil*), indeed is motivated by the topic of his sixth travelogue “Pisma iz Grčke – *Delfi*” (“The Letter from Greece – *Delphi*”), that is, his desire to actualize the language in accordance with the topic.

It is more difficult to determine stylistic motivation for a large number of coexisting phonetic and constituent doublets. In a number of examples, the use of these parallel forms serves primarily as another proof of the lexical instability of the Serbian language at the turn of the century, the rapid change of its forms and, finally, Dučić’s decision to harmonize disparate forms activated throughout different decades, despite numerous subsequent linguistic and stylistic interventions, within a canon edition. Such is the example of the coexistence of forms *špion*, from his travelogue “Prvo pismo iz Švajcarske – *Alpi*” (“The First Letter from Switzerland – *the Alps*”) (written at the very beginning of the 20th century), and *špijun*, which comes from the later travelogue “Pismo iz Francuske – *Pariz*” (“The Letter from France – *Paris*”) (*špiona* GH, 7, *špion* GH, 7: *špijun* GH, 73).

Stylistically, more interesting examples are those of the coexistence of constituent doublets in the same text, therefore, without the temporal distance between different travelogues, or without a clear chronology of the change of word forms, where the activation of different forms is most likely conditioned by the need to avoid monotonous repetition:

- a) *pedantizam*: *pedanterija* (Na tom dvoru francuskom, bilo je još puno grubosti i pedantizma GH, 84: Špansko gospodarenje Italijom za vreme Karlosa V i Filipa II moralo je onamo uneti samo još više pedanterije i konceptizma GH, 85);¹⁹⁵
- b) *Španjolac*: *Španac* (Španjolci GH, 66, 70, Španjolca GH, 72, Španjolac GH, 205, 206 x 3: Španca GH, 95);
- c) *Talijanac*: *Talijan* (Talijanci GH, 70, 93: Talijana GH, 72, Talijane GH, 92);
- d) *Holantkinja*: *Holandanka* (Holantkinja GH, 102, 103, 104, 108, 124 x 2, 127, 132, 133: Holandanka GH, 122, 124);
- e) *vladar*: *vladalac* (vladar GH, 146, 160, 299, 303, 313, vladara GH, 146, 292, vladari GH, 203, vladarima GH, 249, vladaru GH, 300: vladaoci GH, 224);
- f) *rušilac*: *rušitelj* (rušioći GH, 289: rušitelja GH, 294);
- g) *penzionerac*: *penzionar* (penzionerci GH, 79: penzionar GH, 137).¹⁹⁶

3. Even though the lexical richness of Dučić’s travelogues is unquestionable, the views of their “virtuoso eloquence”, “honing of language” or “pathetic tone” are at the same time conditioned by the author’s syntax. As a typical representative of the “Belgrade style” epoch, Dučić was not prone to radical breaks with syntactic rules and their violation, in the way Momčilo Nastasijević was, which later provoked the condemnation of other representatives of the “Belgrade style”, of Aleksandar Belić (1951: 119–126).¹⁹⁷ A free word order in which old rhetorical means and modern expression are skillfully intertwined, frequent repetitions and syntactic parallelisms, sentence parcellation, cumulation of parallel syntactic constructions and markedly emphasized subject doubling, made Dučić’s writing move away from the usual prose and journalistic writing and brought it closer to his prose poems.

3.1. Like Vuk, Dučić also embraced the stylistically attractive features of the baroque sentence of the pre-Vuk, Slavonic-Serbian period. Of all the typical features of a baroque sentence,



Geneva
(ASASA 15068-IV-205)

Dučić seldom reached for placing the predicate at the end of a sentence: Kao da čovek ovde samo sluhom živi (GH, 169). Although archaic, which was not in line with the spirit of the “Belgrade style” epoch, inversions and interpositions often made Dučić’s sentence be out of the ordinary.

3.1.1. The writer often used the free attribute ordering in the Serbian language as a means of variation, and therefore it was the placement of attributive adjectives that occurred in both postposition and anteposition that contributed to the distinctive rhythm of many sentences: Samoće i tišine alpijske su neprohodnije nego libijske pustare (GH, 5); mladi engleski bard na vodama lemanskim (GH, 44); Možda uticaj svete Tereze i ostalih španskih mistika nije bio manji za špansku umetnost nego pojava svetog Frančeska za umetnost talijansku (GH, 219); Moral grčki, produkt grčke mudrosti i logike, a ne grčke mistike, ostao je ipak na visini do kraja antičkog sveta (GH, 237); Pejzaž palestinski je odista hrišćanski pejzaž Novog zaveta (GH, 275). Here and there, the alternation of the ordering of adjectives is even realized within one noun phrase: gotski stil građevina krstaških (GH, 287).¹⁹⁸

3.1.2. Examples with attributes occurring in both anteposition and postposition in the same noun syntagm are not rare, too. In such examples, Dučić mostly followed the rules of the baroque sentence, so the possessive adjective usually occurred in postposition. Nevertheless, there are many exceptions to the old usual ordering in Dučić’s travelogues: pored obične gomile ljudske (GH, 17), najveća utopija čovekova (GH, 29), široki kejovi ženevski (GH, 45); jedna otmena gospođa ženevska (GH, 62), svih šuma brazilijanskih (GH, 65), jedna njihova

crta rasna (GH, 83), Na tom dvoru francuskom (GH, 84), s najvećim neprijateljima ljudskim (GH, 91), afektiranom i blaziranom salonu francuskom (GH, 111), svoju dušu pustu i naseljenu (GH, 122), neku kuću pustinjakovu (GH, 132), u jednom boju presudnom (GH, 165); otvoreni drski partizani makedonski (GH, 167), jedini bog hrišćanski (GH, 181), svima tradicijama grčkim (GH, 190) etc.

3.1.3. Examples with only one noun phrase corroborate the fact that it is mainly a possessive adjective, and quite often attributes of a different meaning, that usually appear postpositively: Stvaranje čovekovo (GH, 30), za slobodu čovekovo (GH, 43), u Panteonu francuskom (GH, 53), pijanstvu duhovnom (GH, 93), čuvara svečevog (GH, 131) etc. Dučić gladly places several attributes after a noun: pod bagremima belim i ljubičastim (GH, 61); u gradovima talijanskim, grčkim, turskim i švajcarskim (GH, 96); svet engleski, talijanski i nemački (GH, 97); u pećini pustoj i praznoj (GH, 143); Učenik trogodišnji Aristotelov (GH, 159); U liticama rumenim i visokim (GH, 185–186); Ona je ostala zemlja nespokojna i uzrujana, ubojita i žalosna, poetična i krvoločna, i nepromenljivo srednjovekovna (GH, 205); narod mrzovoljan, zagrižljiv, zlurad i jezičan (GH, 278); o rasi bestidnoj i nečistoj (GH, 282); ulicom kamenitom, krivom i teskobnom (GH, 287); smrt tiha, rezignirana, bezmerna, osunčana (GH, 309) etc.

3.1.4. From the repertoire of the baroque sentence, Dučić also took over the interposition of enclitics that split noun syntagms: Njihove su oči uvek otvorene (GH, 16); te će oči biti uvek nalik na mirni morski suton (GH, 22); Volterovo je delo rad sujete i otrova (GH, 53); Naš je hotel sasvim katolički (GH, 62); nemačka je filosofija bila u polovinu teološka (GH, 66); A docnija su kolena odveć daleko (GH, 118); Srpski su sveštenici bili vođe naroda i vojskovođe u ustancima (GH, 134); Katolički su kaluđeri naučnici koji pišu duboke knjige (GH, 134); A sva su neba bleđa prema ovom svodu (GH, 178); Njegov je otac nosio kacigu (GH, 224) etc. Here and there the interpositions of enclitics also appear in the examples of syntactic parallelism: U ovim su tamnim kvartovima izumrli čitavi narodi. Ovom su stopom zemljišta prošle i vojske osvajača (GH, 141).

All abovementioned examples of interposition include noun syntagms with one attributive adjective occurring in anteposition, and we have also noted down a single example of enclitic appearing in interposition, placed between the first and the second phrase, in the syntagm containing three attributes occurring in the same position: sva su stara velika dela već bila oborena (GH, 191). Even though examples of enclitic occurring in interposition in syntagms containing an attribute in postposition are not so common, they are stylistically even more emphasized: Na ulici su ženevskoj u izvesne sate proticale samo reke mlada sveta (GH, 46); Doline su švajcarske neizmerno duboke (GH, 48). The example of interposition in a syntagm with a case attribute is also rare: vrhovi su Parnasa rumeni kao vrhovi Etna (GH, 164).

3.1.5. Contrary to the example of Dučić's stylistically successful ordering of words in a sentence, there are some examples of the placement of enclitics that is nowadays quite unusual: kao što se Grk hoće da dopadne parama (GH, 19); Čovek se ne može da načudi (GH, 36); Ovde se u travi ne može da nađe zaboravljena knjiga ili dogled (GH, 61); Vazduh se lagano počeo

da belasa (GH, 109); Mi se na svetu ne umemo da divimo onome koji ga je stvorio (GH, 178); Zna se da su dva gavrana, koje je Zevs pustio da lete, jedan sa istoka a drugi sa zapada, sreli se najzad nad ovom uskom dolinom (GH, 185); kad se španski osvajač morao da povuče (GH, 208); Njemu je u svom bunilu strašne španske žene i romantične devojke tog doba, podavala se u svojoj ložnici (GH, 210); Ljudi sa evropskog severa nikad se ne mogu da nadive južnjačkom suncu, i načude južnjačkim ljudima (GH, 285); Nije čudo, dakle, što Srbi koji su na Balkanu pali poslednji, ponovo su se digli prvi (GH, 302).

3.2. Even though we have specified certain similarities of Dučić's sentence with the baroque syntax of the Pre-Vuk, Slavonic-Serbian epoch, it is important to highlight some elements of modernization. Contrary to clauses of authors sharing Dositej's and Vuk's orientation and belonging to their epoch, in Dučić's complex clauses there are almost no more correlatives between dependent clauses, which made it stylistically more refined and relieved. Examples of sentences with correlatives are by far much more infrequent than those without them. It is also interesting that even if that were the case, those sentences were not always long and with a complicated structure, in which the correlative would serve an informative function, but rather short sentences in which the correlative served only a stylistic function, as in the example of the correlative pair *ako – onda*: Ako ne putujete sami, onda putujete samo sa ženom koju volite (GH, 15); Ako nisu najpre unutrašnje istine, onda su to samo gomile ljudi i kamenja (GH, 29).¹⁹⁹ In the second type of examples, the correlative performs its necessary informative function due to the length and complex structure of the complex sentence with numerous embeddings, as in the example of the correlative pair *kada – onda*: Kada je Persija, najveća država na svetu, koja je brojala toliki broj azijskih i afričkih naroda da im sam njihov persijski car nije znao svima ni ime, krenula protiv grčke zemlje, što je tada značilo protiv Evrope, onda je Atina bila skoro jedina da, sa jednim viteštvom kakvo svet nije više nikad poznao, primi na sebe dužnost spasitelja buduće evropske civilizacije (GH, 261).

The above examples suggest that correlatives are also falling out of usage due to Dučić's complex sentence simplification when compared with the prose of his predecessors, but some examples indicate the absence of correlative pairs even where it was neither stylistically nor informatively considered to be excessive in the pre-Dučić epochs: Kad je jednom mom prijatelju, koji zna da čita sudbinu, pružila bila ruku da je pročitao, on je dugo gledao u njen srebrni dlan, i zapitao je osmejnuto i zbrkano (GH, 108); Kad se Kadmo ženio kćerkom boga Aresa i boginje Afrodite, božanskom Harmonijom, koja je grčki narod naučila muzici, pevale su ovde u Tebi na svadbi muze sa Helikona svoje nežne kantilene, a bogovi doneli svadbene darove za nevestu (GH, 163). The infrequency of correlatives is one of the syntactic and stylistic features that connect the language of Dučić's travelogues with his prose poetry (Милановић 2009: 604–604).

3.3. *Syntactic parallelism* in Dučić's travelogues is so frequent and diverse that it deserves a separate study as one of their stylistic dominants. One can often recognize it quite easily within a complex communicative sentence: Julije Cezar bio je razvratnik; ali blagog srca na naš način; i bio je veliki general i pisac, ali rđav političar i državnik (GH, 118). In sentences with parallelism, different semantic relations between words are realized, and here and there it also constitutes a

foundation that enhances the contrast expressed by antonyms: Arna se nikad nije razbistrila, a Rona se nije nikad zamutila (GH, 60).

3.3.1. Syntactic parallelism is often accompanied and reinforced by the *repetition* of the same lexemes and almost the same clauses within the same sentence or adjacent sentences: Ruso, koji se odrekao svoje Ženeve i begao u Englesku, i Bajron, koji se odrekao Engleske i begao u Ženevu (GH, 44); Ima jedan njegov genije, ima njegovo sopstveno delo, imaju njegovi naročiti poroci. Ima njegov čovek i njegova žena, njegov stil i ton (GH, 98); Ko će poreći da paganski rimski mudraci nisu bili inspirisani koliko i hrišćanski Sveti oci? I ko će poreći da paganski heroji nisu umirali za svoju ideju sa istom mističnom egzaltacijom s kojom su hrišćanski mudraci umirali za svoju fikciju! (GH, 152); Zevs je vladao Ktitom, Posejdon je vladao Krfom, Pluton je vladao Sicilijom (GH, 234); Sve je ovde večito i sve je ovde sveto (GH, 270). The rhythmicity of utterances, similar to that of poetry, is very pronounced here as well. Naturally, syntactic parallelism accompanied by repetition is sometimes slightly less exposed, but still easily recognizable: Niko ne zna kolika je nesreća nikad ne čuti u samoći kako teče naša sopstevna krv kroz naše vene i slepoočnice, ni kako se čuju koraci naših sopstevnih misli u tišini samoće (GH, 142).

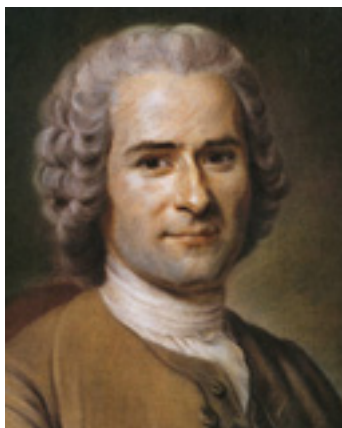
3.3.2. In addition to repetition, as previous examples also suggest, Dučić's syntactic parallelism is characterized by a carefully lexically and grammatically nuanced variation, which is best illustrated by the beginnings of the sentences from the following paragraph: U Veneciju treba doći oktobra, u trenutku kada po staroj vodi počne da pada crno cveće mraka. U Firencu treba doći u aprilsko jutro, kada proletnje sunce po starim trotoarima veze svoje srebrne bajke, i u platna starih zidova utkiva svoje arabeske od usijanog bakra. U Pariz dođite ma u koje doba godine, ali večerom [...]. U Sijenu uđite u blaga jesenja popodna, koja postoje samo za kajanje i molitvu. A u naš stari Dubrovnik uđite u sumrak, kada crna zvona zapevaju čemerni napev o smrkavanju stvari i ljudi (GH, 28).

3.3.3. Often syntactic parallelism creates the parallelism of the so-called "small clauses", i.e. constructions with verbal adverbs, which are often unfoundedly claimed not to be characteristic of literary and artistic style: Sad ovde živi sitni svet palančana, radeći bez odmora i plodeći se bez razloga (GH, 31); Kao da su moji preci bili gisari i živeli pevajući na vodi i pljačkajući po kopnu (GH, 105); oblaci proleću kao užagrene mase, čas ponirući u pučinu, a čas bacajući iz neba po vodi svoje usijane senke (GH, 107); Krf se ukazivao na talasima, taman, njihajući se desno i levo, dižući se prema svodu, i zatim ponirući naglo u pučinu (GH, 123); Lomila je svoje noge po celoj Španiji, prelazeći je više puta unakrst, bolujući, gladujući, zebući, spavajući na zemlji (GH, 213); pravio je saveze i ratove, služeći se mačem i otrovom, koristeći se intrigama, i živeći u razvratima (GH, 217).

3.3.4. Syntactic parallelism in Dučić's travelogues, in addition to repetition, is often accompanied by *cumulation*: Englez se smeje, ali je tužan; on je lepo obučen, ali je nesrećan; on je bogat, ali je cicija; on je pametan, ali je mutav; i dobar, ali indiferentan; i plemenit, ali



Voltaire (1694–1778)



Jean-Jacques Rousseau (1712–1778)

nesrdačan (GH, 8); Sa bezazlenošću njenih šesnaest godina pomešao se već kovarni instikat večne žene koja ima stotinu očiju, stotinu ušiju, stotinu ruka, i hoće sve da vidi, sve da čuje, i svega da se maši. Sve je lepo, sve sjajno, sve novo, sve njeno (GH, 16); Volter je bio naučnik, Ruso pesnik; Volter filosof, Ruso mistik; Volter polemičar, Ruso prosvetitelj; Volter kozer, Ruso pastor; Volter čovek iz društva, a Ruso čovek iz šume; Volter čovek iz velikog grada, a Ruso sin jedne industrijske palanke; Volter bolestan od žuči, a Ruso umobolan. Volter je zato smatrao da je Ruso opasnost za filosofiju, a Ruso je smatrao da je Volter nesreća za ljudsko srce i za crkvu; jer je Volter bio materijalista i kritičar, a Ruso spiritualista i pobožan. Volter je na ovom svetu mrzeo, a Ruso voleo (GH, 51); Francuz uči zbog žene, oblači se zbog žene, mudruje zbog žene, živi zbog žene (GH, 80).²⁰⁰

3.3.5. Syntactic parallelism, in addition to the infrequency of correlatives in complex sentences, is another important linguistic and stylistic characteristic of Dučić's travelogues, which brings them closer to his prose poems (Милановић 2009: 607).

4. Dučić's repetition of words in order to emphasize their meaning is often outside the example of syntactic parallelism. In sentences from his travelogues, he repeats words, sometimes all too often, which performs different syntactic functions:

- a) attributive adjective: Od Bekona je cela filosofija išla samo da utvrdi engleski moral, englesku religiju i engleski državni ustav. Ne postoji ni engleska kosmogonija, ni engleska kosomologija (GH, 94–95); Jer ovde sve pripada drugom vremenu i drugim ljudima (GH, 179),²⁰¹
- b) case attribute: jer ne postoji ideja o Bogu nego osećaj o Bogu (GH, 113);
- c) adverbial expression: Hrišćanstvo je rođeno drugde, usavršeno drugde, i pravljeno drugde (GH, 179);

- d) preposition within prepositional-case constructions: Međutim, vreme je i ovde učinilo svoju osvetu nad stvarima i nad ljudima. Katedrala, uvek crna, u kojoj je mršavi i pakosni reformator propovedao protiv papa, protiv raskoši, protiv sreće, protiv ljubavi, protiv helenizma (GH, 40); izgledaju bez otadžbine, bez kuće i bez dogme (GH, 61); U Homera je sve odista njegovo, bez predaka i bez poslednika (GH, 136); Znači sa kućama na kojima izgleda da se vrata nikad ne otvaraju, sa crkvama po kojima se niko ne vidi, sa prolaznicima koji su svi domaći ljudi, sa kolima koja još ne nose turiste iz belog sveta (GH, 144); Prema takvom slučaju ceo ostali svet izgleda bez ljubavi za zemlju i bez veze sa božanstvom (GH, 162);²⁰²
- e) particle within comparative constructions: Prolazili su talasi boje kao naranča, kao pepeo, kao trava, kao mleko, kao čađ (GH, 114).

5. In the early 20th century *parcellation* was not yet a widespread stylistic device. Dučić introduced a great innovation in the language of Serbian lyric poetry through parcellation (Петковић 1990: 176–177, Милановић 2008: 605), and in his travelogues he parceled clauses for several times, independent and dependent alike, which were constituents of complex sentences: Nije još ništa poznala od svega što postoji. Ali nema ničeg što ne pogađa (GH, 16); Mrtvi su to sve znali kad su legali pored ovog puta. Jer umreti, to nije ništa (GH, 155). The example with as many as two parcellations is particularly effective: Nije hrišćanstvo, dakle, bilo uzrok propasti rimskog carstva, nego su to carstvo, već i tako pometeno i iskvareno, upropastile najezde varvara. Ali je propast rimskog carstva značila i konačnu propast paganizma. Jer je sa cezarem padao i pontifex maximus (GH, 181). Parcellation is the third important syntactic and stylistic device that connects the language of Dučić's travelogues with the language of his poems, especially his prose poems, in which, just like in his travelogues, causal clauses with the conjunction *jer* (Милановић 2009: 605–606) are most often intonationally and positionally distinguished.

6. So far, the author of the paper has pointed out Dučić's stylistic device of cumulation, gathering parallel syntactic units. In addition to achieving more vivid description by employing cumulation, Dučić also achieves an accelerated and regular rhythm of his sentence: Njihove su oči uvek otvorene, njima gledaju, slušaju, osećaju, pipaju, traže, rone, buše; oni se nikad ne smiruju, i u sve se upijaju kao pijavice. One su žedne, gladne, nespokojne, krilate. Jednim pogledom takav čovek opazi sve pred sobom: i polje, i reku u polju, i most na reci, i zračak na vodi, i vazduh, i muhu koja je u taj mah proletela zdesna nalevo (GH, 17). Almost melodic, and undoubtedly poetic, the *rhythmicity* of Dučić's sentences is achieved through syntactic parallelism, repetition and cumulation. Jovan Delić (2008: 115) refers to Dučić's tendency to shape rhythmic wholes, which are framed by repeating words at their beginning, as the "rhythmization of travelogues", in which he recognizes another manner of bringing poetry closer to prose. According to the same author, the rhythmic chaining of syntactic "fragments" translates a travelogue into a new genre: "A travelogue becomes a prose poem" (Делић 2008: 123).

7. Among the stylistic dominants of Dučić's travelogues, one must include *subject doubling*, which is so frequent that it sometimes creates the impression that the text is over-burdened

with this stylistic element. Dučić doubles the subject in the sentence by the pronouns *to* and *sve*, numeral *oboje*, and the construction *sve to*.

7.1. The subject is most often doubled by the pronoun *to*. In order to point out the exceptionally high frequency of this stylistic element in his writing, as well as the even distribution of examples throughout all travelogues, we will list all examples. Thus, Dučić gladly doubles the subject followed by one or more embedded constructions, and this doubling performs both a stylistic and an informative function:

Ljudi koji se više i ne čude, i ni u što ne zagledaju po sto puta, to su nesrećnici (GH, 16); Sunce, ali ovo ogromno i krvavo sunce iz pustinje Jungfrau, to je definicija kosmosa (GH, 23); Ova borba tih neumrlih stvari sa smrću, koja se vidi na svakom mestu, to je ono što se najdublje oseti (GH, 141); Jer Afrika, u pameti čovekovo, kao god i u fantaziji deteta, to nije, pre svega, Egipat (GH, 305); Ova zelena traka, bačena na žutu pustinju, a što se zove Egiptom, to je najružbanija zemlja na svetu (GH, 311); Sama prošlost, makar i najveća, to je ipak i uvek samo jedna provalija (GH, 312); Čarobni grad na Nilu, između dve žute pustinje, Libijske i Arabijske, to je zvono života u jednom predelu smrti (GH, 314); Komad starog granita ili alabastera, na kojima su jeroglifi, a koje za hiljade godina niko nije pre nas pročitao, to je ovde opojna muzika koja dolazi s onu stranu sveta (GH, 322). Probably the most beautiful example of this is the sentence in which subject doubling, which occurred after a series of embedded adverbial expressions, is additionally emphasized by a more pronounced pause, that is, by using en dash in writing: Njen prvi ljubavni sastanak sa Antonijem, ploveći rekom Kidnusom u Siciliji, na galijama okovanim u zlato i srebro, pod purpurnim jedrima, u oblacima zapaljenog mirisa, sa dvorskom svitom u kojoj su egipatske gospođe obučene u nereide i gracije, a njeni paževi prurušeni u amore i satire, – to je najlepša i najraskošnija slika iz antičke istorije (GH, 117).

Examples of subject doubling in a huge number of examples, which due to the simplicity of syntactic structure do not create any informative difficulties, undoubtedly perform solely a stylistic function. One gets the impression that by overemphasizing this syntactic stylistic device, Dučić also introduced certain monotony into his writing:

Rađanje sunca na Jungfrau, to je najveći događaj u kosmosu (GH, 23); Nedeljno jutro na ovakvom bregu, to je praznik koji se ne vidi na ljudima nego na stvarima (GH, 24); Gradovi, to su unutrašnje istine (GH, 29); Jesenja i zimska ženeva, to nije više onaj isti fantastični proletnji modri grad (GH, 49); papa u Rimu, to je bio simbol duhovnog apsolutizma zasađen u sredinu katoličkog svemira (GH, 74); U Francuskoj čovek koji nema duha, to je što u Grčkoj čovek koji nema para (GH, 83); Najpobožniji narod danas na svetu, to su engleski prezbiterijanci (GH, 95); Ali najbolji i najveseliji bulevar, to je Sena (GH, 96); Sena i Bogorodičina crkva, to je već cela polovina Pariza (GH, 97); Tip ove Holantkinje što sa mnom putuje, to je žena koja u ljubav unosi svu istančanost neke blazirane fantazije (GH, 108); Na turskom Istoku, sve što treba videti, to su njihova široka, zapuštena i gluha groblja (GH, 120), Alkinojevi vrtovi, to su ovde danas ravnica Pezamili (GH, 126); Sve čemu uče katolički sveštenici, to je život na ovom svetu (GH, 134); Uspomene, to su beli novci za crne dane (GH, 137); Rimska država i hrišćanska crkva, to su do danas dva najveća shvatanja veličine i harmonije (GH, 140); Jedina zemlja samoće, to je danas još Italija (GH, 141); Glas iz pustinje, glas jevrejskih proroka, to je glas onih koji su se

okupali u tišini mrtvih prostora (GH, 143); Ali ovde padanje noći, to je provala svetlosti (GH, 145); Mesečina u tebi, to je jedna slava ovog grada (GH, 163); Cela Aleksandrova misija u Aziji, to je jedan blistav roman (GH, 174); Jedino ovde živo i radosno, to su orlovi (GH, 175); A ono što se vidi u samom dnu ovih maslinovih talasa, to je stara amfisa (GH, 177); Urođena mržnja čovekova za božanstvo, to je sva tragičnost njegovoga života na ovome svetu (GH, 198); nacije, to su, pre svega, domaće religije (GH, 236); Pesimizam umetnički, to je delo našeg veka (GH, 243); Religija, to je filosofija sudbine (GH, 246); Hrišćanstvo, to je pre svega ličnost Hristova (GH, 272); Poljski Jevrejin, to je oličenje tipa koji nam se nameće u pameti kada čitamo Bibliju (GH, 288); Vizantija, to je bio sukob i slivanje dve rase (GH, 291); Vaskrsenje, dakle, to je osnovica celog nauka (GH, 295); Vaskrsenje, dakle, to je središna tačka božanskog svedočenja o hrišćanskoj istini (GH, 296); Najzad, Afrika, to je od svega najčudnije, najprimitivnije, najudaljenije (GH, 305); Nešto neizmerno jednoliko i prazno, to je prvo čovekovo osećanje u Egiptu (GH, 306); Stotinu godina u Egiptu, to bi opet i uvek bio jedino onaj prvi dan (GH, 307); Posvednevni rad robovski na pamučnim poljima, to je isti koji se radio i pre hiljadama godina (GH, 311); Zato Egipat, to je jedna Atlantida (GH, 314); Levantijski Francuz, to je danas čovek kojem se ne zna ni podneblje (GH, 316); Jevreji, to su ovde svih sedam plemena Izrailjevih (GH, 316); Levant, to je odista najsićušnija reč (GH, 318); Narod, to ne znači zajednička zemlja (GH, 319); Egipat, to su i danas Memfis i Teba (GH, 320); Mumija, to je ono što najvećma živi u Egiptu (GH, 321); Traganje za mumijama, to je lov kakav se u nas ne daje zamisliti (GH, 321); Brojevi stoleća, to su ovde kao bela jata sveštenih ibisa (GH, 325).

7.1.1. And when it comes to subject doubling, Dučić employs several of his stylistic devices, and mingles it with equally high frequent syntactic parallelism and repetition: Konverzacija, to je jedna velika lepota francuskog genija. Duhovitost francuska, to je jedna njihova crta rasna (GH, 83); Ali more u detinjstvu, to je otkriće i saznanje nečeg centralnog u životu, od kojeg se više ništa ne može odvojiti kroz sve naše sreće i nesreće na zemlji. More u detinjstvu, to je prvo učenje o veličini, čistoti i moći (GH, 106); Jedan grob, to je sve što gospodari celim ovim predelom. Jedan grob, to je jedino što se izdiže iznad svega što ovde živi (GH, 155–156).

Sentences with subject doubling coming one after another in a series also indicate Dučić's expressed intention to constantly keep explaining and keep interpreting terms, ascribing to them some distinctive, syntactically emphasized "definitions": To dugočasno brujanje starog grada iz svake njegove pukotine i iz svake pore, to je izvesno jedna religiozna ekstaza koju nikakav grad na svetu nije mogao dati. Dugi i nesavrjnivi četvrt sata u večernjem rimskom polju, to je jedan od najvećih događaja ljudskog srca (GH, 145), Čovek u smislu Protagore – jedina mera sviju stvari – to je ipak žalosna mera; jer stvari ostaju iste, a čovek svakog veka postaje drugi. Ljubav svete Tereze, to je ognjeni liker koji je tekao kroz njeno mlado telo (GH, 216); Herojstvo, to je ovde samo fizički pojam; lepota žene, to je također samo jedna fizička osobina. Bogatstvo, to je ovde moći živeti ne radeći, i naročito ne misleći (GH, 318).

7.1.2. The subject of a sentence that is doubled by the pronoun *to* in several examples is also an infinitive verb: Jer umreti, to nije ništa; ali biti zaboravljen, to je najsvirepija odmazda smrti nad životom (GH, 155); Ujediniti pejzaž i ideju, osećanje vremena sa duhom jednog tvorca, to



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je ustostručiti silu proživljavanja (GH, 197); Za jednog Amerikanca, videti prvi put Evropu, to je kao doći u posetu svom dedi i svojoj babi. Za Azijata, kakvog Kineza ili Indijca, doći u Evropu, to je doći kod onih koji su pokrali sve njihove stilove crkava, prozora, tkanina. Za Afrikanca, doći u Evropu, to je pre svega užas od belog čoveka. Međutim, za Evropljanina, ući u Afriku, to je vratiti se u doba prepotopsko, skoro prediskonsko. To je početi sve iznova... (GH, 306).

7.2. When there are several units parallel to each other, which function as the subject, Dučić doubles this subject with the pronoun *sve*: Jeretici, germanski i francuski kraljevi, podela vere na više crkava, i podela papstva na više papa, renesansa i reforma, sve je prošlo nad ovim gradom (GH, 139); Ceo ovaj sunčani okvir, svaka stazica, svaka senčica, sve je iz njega satkano (GH, 272). In this type of examples, subject doubling is even more emphasized by using the construction *sve to*: Moralni idealizam, istinska pobožnost, porodična ljubav, sve je to duboko oduhovljeno samo u hrišćanskim zemljama (GH, 318). Similarly, a two-member parallel construction in the subject is doubled by the numeral *oboje*: Život i smrt, oboje se događaju u svetlosti i izmiruju u tišini (GH, 231).²⁰³

7.3. Dučić employed a completely opposite device in the example with parcellation, in which the pronoun *sve* is specified in the parceled part of the statement: Sve je zauvek ostalo u vazduhu. Pokliču heroja koji čute, trube vojnika koji odavna nemaju daha (GH, 169).

8. At the very beginning of the 20th century, at the zenith of the “Belgrade style” epoch, during which the Serbian standard language was abruptly modernized, Dučić began writing travelogues, which proved to be a turning point in the development of this genre and to which he remained dedicated for decades, until their final 1940 edition. Travelogues show numerous

stylistic dominants with which Dučić enriched the repertoire of the prose expression of the language of literature and the standard language alike.²⁰⁴ The openness of the language of Dučić's travelogues to accommodate new vocabulary of foreign origin, especially Gallicisms, but also its partial reticence concerning lexical archaisms and Slavicisms, are also indicative of the development of the standard language in that epoch. Dučić also introduced a huge number of syntactic stylistic elements, with which he fully introduced the conflict into the regular prose sentence. The fact that Dučić's syntax was moving away not only from every day, vivid, conversational syntax, but also from the syntax of the then prose and journalism, in addition to his skillfulness in vocabulary selection, influenced literary historians to declare this work as a work of "virtuoso eloquence", a work dominated by honing of language, which is really easy to prove with numerous examples, such as the last one: *Ima žena koje ne nose svoj čar u linijama lica, nego u izrazu lica; ni u boji očiju, nego u pogledu; ni u crti usta, nego u osmehu; ni u govoru, nego muzici glasa; ni u formama tela, nego u pokretima tela* (GH, 212).

At the same time, the syntax of Dučić's travelogues is very close to the syntax of his lyric poetry, especially his prose poems, which additionally points out the hybrid nature of ten texts that were classified in literature as "philosophical poems" or "travelogue essays" (Делић 2008: 104, 108), although they were formally labeled as "letters" in their titles, despite the fact that they did not possess any features of epistolary style.

With his bold interventions in the lexical and syntactic fabric of the Serbian standard and poetic language, Jovan Dučić significantly expanded their scope. It is only after performing in-depth linguistic and linguo-stylistic analyses of rich Dučić's oeuvre in its entirety that we will be able to determine the diversity, strength and range of these changes.

Translated by Jelena Mitrić

SOURCE AND ABBREVIATION

GH: Јован Дучић, *Градови и химере*, прир. Гојко Ђого, Београд: Штампар Макарије, 2008.

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ENDNOTES

- 1 Translated by Vasa D. Mihailovich.
- 2 П. Каровић, *Дефиниција дигломације*, Дипломатија, Зборник радова (приредио др Ђорђе Н. Лопичић), Београд 2006, 80.
- 3 *Истѿо*, 80–82.
- 4 *Сабрана дела Јована Дучића*, књига VI, *О Јовану Дучићу 1900–1989*, Београд–Сарајево 1990, 102.
- 5 К. Ст. Павловић, *Јован Дучић*, Милано 1967, 11–17, 161.
Radovan Popović, one of Dučić's biographers, also mentions the year 1874 as the most credible one.
- 6 In his letter of 12 July 1899, sent to Milan Savić, Matica Srpska secretary, Dučić notified him that he had arrived in Geneva a few weeks ago, which refutes the opinion of Kosta St. Pavlović that he started his studies three years earlier, in 1896 (See Р. Поповић, *нав. дело*, 21).
- 7 The Archives of Serbia (AS), Ministry of Foreign Affairs of the Kingdom of Serbia (MFF KS), PP, 1907, row 165.
- 8 The Archives of Yugoslavia (AY), Jovan Jovanović Pižon's Collection (80), box 35, sheet 180.
- 9 Kosta St. Pavlović noted down that Dučić's friends Jovan Skerlić and Slobodan Jovanović put in a word for him to be given his first diplomatic post. In the certificate of the Ministry of Foreign Affairs, issued at the request of J. Dučić, No. 3,754, of 28 October 1924, it was stated that Jovan Dučić was a non-accredited official of the Ministry of Foreign Affairs of the Kingdom of Serbia from 1 June 1907 to 1 May 1910, when he was appointed an accredited clerk.
К. Ст. Павловић, *нав. дело*, 36–38; AY, Ministry of Foreign Affairs of the Kingdom of Yugoslavia (MFA KY) – Administrative Department – Human Resources Section (AD – HRS), 1924, f. V, Jovan Dučić's file.
- 10 А. Митровић, *Дучићев опис краља Фердинанда*, *Историјски часопис*, volume XIX, 1972, 320–325; AY, Jovan Jovanović Pižon's Collection (80), J. Dučić – to the Minister of Foreign Affairs, Sofia 27 January/9 February 1911.
- 11 Р. Поповић, *нав. дело*, 76–77, Dučić's letter to Jovanović of 19 April/1 May 1911.
- 12 AS, MFA KS, PO, 1913, P/2–1, f. IV.
- 13 AY, Jovan Jovanović Pižon's Collection (80), box-35, sheet-182, Jovan Dučić – to Jovan M. Jovanović, Rome, 2 October 1912.
- 14 *Документи о сѿлној ѿолијици Краљевине Србије* (hereinafter *Документи*) 1903–1914, 1913, књ. VI, св. 2, док. бр. 174, the report of the charge d'affaires from Rome of 28 April/11 May 1913, 257–258.
- 15 *Документи*, 1913, књ. VI, св. 3, document no. 324, Dučić's telegram from Rome of 13/26 September 1913, 366; document no. 333, *Ibidem*, Dučić's telegram from Rome of 15/28 September 1913, 375–375; document no. 534. The report of the charge d'affaires from Rome Lj. Mihailović of 22 November/5 December 1913, 547–548.
- 16 The Archives of Serbia, the Ministry of Foreign Affairs of the Kingdom of Serbia, PP, 1913, f-24, no. 304, Rome 22 December 1913, Dučić – to the Ministry of Foreign Affairs, Belgrade.
- 17 *Документи*, 1913, књ. VI, св. 3, document no. 565, Dučić's telegram from Rome of 28 December 1913/10 January 1914, 575.
- 18 *Документи*, 1914, књ. VII, св. 1, document no. 30, the report of charge d'affaires Lj. Mihailović of 7/20 January 1914, 145–147.
- 19 *Документи*, 1914, књ. VII, св. 1, document no. 162, 291.
- 20 Р. Поповић, *нав. дело*, 89.

- 21 AY, King's Office (KO), f-1, no. 533, Secretary of the Legation J. Dučić – to the Legation of the Kingdom of Serbia in Greece, 14 July 1917 (according to the new calendar); AY, KO, f-2, document no. 605, Secretary of the Legation J. Dučić – to the Serbian Royal General Legation in Thessaloniki (for Jurišić), 16 August 1917 (according to the new calendar).
- 22 AY, KO, f-2, no. 606, Secretary of the Legation J. Dučić – to the Serbian Royal General Legation in Thessaloniki (for Jurišić), 17 August 1917 (according to the new calendar).
- 23 AY, KO, f-2, no. 604 and 607, Secretary of the Legation J. Dučić – to the Serbian Royal General Legation in Thessaloniki (for Jurišić), 7/ 21 August 1917.
- 24 AY, KO, f-2, document no number, Secretary of the Legation J. Dučić – to the Serbian Royal General Consulate in Thessaloniki (for Jurišić), 29 August 1917 (according to the new calendar).
- 25 AY, KO, f-2, document no. 603, Secretary of the Legation J. Dučić – to the Serbian Royal General Consulate in Thessaloniki (for Jurišić), 19 August 1917 (according to the new calendar); AY, KO, f-2, document no. 625 and document no number, Secretary of the Legation J. Dučić – to the Serbian Royal General Consulate in Thessaloniki (for Jurišić), 29 and 30 August 1917 (according to the new calendar).
- 26 AY, MFA KY AD – decrees of 1918, f. 1
- 27 AY, MFA KY AD – decrees of 1918, f. 1.
- 28 The Kingdom of Serbs, Croats and Slovenes was proclaimed on 1 December 1918 in Belgrade with the consent of the legitimate representatives of the internationally recognized Kingdom of Serbia and the internationally unrecognized State of Slovenes, Croats and Serbs. The new state encompassed the administrative territories of the Kingdom of Serbia, the Kingdom of Montenegro, Dalmatia and Slovenia, which were Austrian imperial possessions, Croatia, Slavonia, Vojvodina and Srem, which were for centuries under the Hungarian crown, Bosnia and Herzegovina, which after the annexation had the status of Austro-Hungarian state property. Different historical experiences had left a strong imprint in the minds of citizens who in 1918 began living together in the Kingdom of Serbs, Croats and Slovenes.
- 29 Over 20,000,000 people were killed in battle or died in the war, and the same number of individuals was wounded or permanently disabled. About 8,000,000 people experienced the horrors of the camp or prison. France lost 16.8% of its population in the war, Germany 15.4%, Great Britain 12.5%, Russia 11.5%, Italy 10.5%, and the United States 2%. Serbia lost over 25% of its total population.
- 30 AY, Legation of the Kingdom of Yugoslavia in France, no. 294 of 14 February 1919, Deciphered telegram forwarded to the Delegation of the Kingdom of Serbs, Croats and Slovenes at the Paris Peace Conference; AY, Legation of the Kingdom of Yugoslavia in France, no. 202 of 3 March 1919, Deciphered telegram forwarded to the Delegation of the Kingdom of Serbs, Croats and Slovenes at the Paris Peace Conference.
- 31 AY, MFA KY AD – decrees of 1919, Political Department no 6384, of 22 May 1919, f. I.
- 32 AY, MFA KY AD – telegram from Madrid no. 234, of 17 April 1921, f. VII, Madrid Legation file.
- 33 AY, MFA KY AD – Human Resources Section (HRS), no. 3,308, of 19 August 1922, f. III, Dučić's file.
- 34 *Ibidem*, Dučić's telegram from San Sebastian of 15 August 1922, f. III, Dučić's file.
- 35 *Ibidem*, no. 3,333 of 20 August 1922, f. III, Dučić's file.
- 36 *Ibidem*, the telegram from Madrid no. 207 of 12 October 1922, f. III, Dučić's file.
- 37 *Ibidem*, no. 4,844 of 7 November 1922 and no. 5,040 of 17 November 1922, f. III, Dučić's file.
- 38 *Ibidem*, the act issued by the Political Department no. 910 of 7 March 1923, the decree no. 860, f. III, Dučić's file.
- 39 Jovan Dučić's Library (JDL), Trebinje, the telegram of the Legation in Athens of 1 September 1923, X-B-1.
- 40 AY, Legation of the Kingdom of Yugoslavia in France, no. 44 of 25 January 1924, f-X, Dučić's report drafted at the Ministry of Foreign Affairs and submitted to the Legation of the Kingdom of Yugoslavia in Paris.
- 41 AY, Legation of the Kingdom of Yugoslavia in Bucharest, f-XI, Dučić's report submitted to the Minister of Foreign Affairs M. Ninčić, 21 January 1924.
- 42 This was the third government led by Lj. Davidović, which lasted from 27 July to early November 1924.
- 43 AY, MFA KY AD – PD, no. 3,432 of 22 October 1924, f. V, Dučić's file; *Ibidem*, 1922 Envoy Marković's report from Athens, no. 855 of 26 September and no. 797 of 7 November 1924, f. V, Dučić's file.
- 44 *Ibidem*, 1922, f. IV, Milutin Jovanović's file.
- 45 *Ibidem*, Dučić's request of 25 October, no. 1,605 of 8 November 1924, f. XXI, file 19.

- 46 *Ibidem*, Dučić's telegram no. 10 of 3 January 1925, f. V, Dučić's file.
- 47 AY, the Permanent Delegation of the Kingdom of Yugoslavia to the League of Nations (Delegation), the 1925 register, the telegram of 15 January 1925 sent to the Ministry of Foreign Affairs.
- 48 The decision to establish the League of Nations was made in January 1919 at the first plenary session of the Paris Peace Conference. The organization began its activities in January 1920. Its seat was in Geneva. The main task of the organization was to preserve world peace, and its main goal was to encourage peaceful international cooperation. The League employed the principles of "collective security". Thus, each member of the League was obligated and responsible for the safety and security of all other members. The establishment of the League of Nations, one of the founders of which was the Kingdom of Serbs, Croats and Slovenes, was the first attempt to create a system of collective security in Europe and the world.
- 49 Jovan Dučić's Library, Trebinje (JDL), H – B – 2, Our situation in the League of Nations, Geneva, 20 April 1925.
- 50 Momčilo Ninčić again served as the Minister of Foreign Affairs in the governments led by Nikola Pašić – the eighth one of 6 December 1924, the ninth one of 29 April 1925 and the tenth one of 18 July 1925, and then in the first and the second government led by Nikola Uzunović from 8 April to December 1926.
- 51 Jovan Dučić's Library, Dučić's letter to Ninčić; the letter sent by the most famous Swiss lawyer, a member of Parliament; letters sent by prominent Yugoslav citizens from Geneva, X–B–3: On the same see K. Ст. Павловић, *нав. дело*, 50–51.
- 52 AY, Delegation, the 1925 registry, Dučić's telegram no. 57 of 10 August 1925.
- 53 AY, MFA KY AD – 1925 decrees, f. 1.
- 54 *Ibidem*, AD – PD, decision of the Ministry of Foreign Affairs no. 4,653 of 10 December 1925, f. V, Dučić's file.
- 55 AY, MFA KY AD, no. 844 of 16 March 1926, f. XVI, Dučić's file.
- 56 *Ibidem*, consul Grupčević's telegram, f. XVI, Dučić's file.
- 57 *Ibidem*, no. 1,175 of 21 April 1926, f. V, Dučić's file. Under the decree no. 1,057 of 30 March 1926 the Consulate General was abolished, and the Legation of the Kingdom of Serbs, Croats and Slovenes was established. Under the decree no. 1,060 of 30 March 1926 Dučić was appointed counselor to the Legation as a chargé d'affaires. By the way, diplomatic relations between the Kingdom of Serbia and Egypt were established on 1 February 1908 when the Diplomatic Agency was set up in Cairo, which was for a time raised to the rank of consulate, and then regained the status of agency, which was definitively abolished on 4 October 1922 when the Consulate General was established. The first diplomatic agent of the Kingdom of Serbia in Cairo was Boško Čolak Antić, who later became the Minister of the Court.
- 58 AY, MFA KY AD, no. 8 of 31 August 1927. – In his explanation of 2 August Dučić says that the conflict with M. Jovanović dates back to the time of his appointment as a permanent delegate to the League of Nations. According to Dučić, envoy Jovanović wanted to prevent this appointment at all costs, because it put an end to "numerous and large-scale chicaneries unprecedented in the history of our missions abroad". Having wanted to keep the posting of the delegate, Jovanović engaged in numerous intrigues that culminated in a fabricated affair with a failed girl and her illegitimate child. In these dishonorable actions, Jovanović also had the support of two clerks from his Legation in Bern (Spiro Mijić and Dragoljub Miletić), who were tasked to deliver "some kind of compromising material", directed against Dučić, to the addresses of some prominent personalities and editorial boards of newspapers in the country and abroad. Dučić explained the fight in the following manner: "when I unexpectedly happened to meet Mr. Milutin Jovanović for the first time, I could not refrain from expressing that indignation in the way I least wanted". Miloš Crnjanski made a reference to the fight at the Ministry (*Ембахаге*, I–III, 381–382.)
- 59 AY, MFA KY AD – PD, no. 3,799 of 8 September 1927, f. III, Dučić's file.
Upon learning of the punishment that ensued, Dučić wrote a letter to Assistant Minister S. Pavlović in which he attributed the blame for the whole affair to the Ministry of Foreign Affairs and its lack of diligence to, despite the fact that it was aware of envoy Jovanović's dishonorable actions, restrain his activities, which also damaged the reputation of the state. Insulted for receiving the same treatment as Jovanović, Dučić finished his letter as follows: "But as a public figure, I have to declare that the laws of my homeland will not be obeyed as long as they are not preceded by the laws of conscience in our lives".
K. Ст. Павловић, *нав. дело*, 57–61. R. Popović quoted an excerpt from the letter in the aforementioned book, 111–113.

- 60 AY, MFA KY AD – PD, no. 5,060 of 13 December 1927, f. III, Dučić's file.
- 61 K. Павловић, *нав. дело*, 62.
- 62 Jovan Dučić's Library, a translation into the Serbo-Croatian language: "The Hungarians about Jovan Dučić – a visit to Jovan Dučić, the greatest Serbian poet", Cairo, February 1927, X–B–5.
- 63 AY, MFA KY AD – PD, no. 4,732 of 7 December 1929, f. III, Dučić's file.
- 64 *Ibidem*, no. 553 of 14 February 1930, Dučić's telegram from Cairo, no. 10, of 10 February 1930, f. III, Dučić's file.
- 65 The New York Stock Exchange crash, which occurred in October 1929, further dramatized the already smoldering economic crisis. The interconnection among the global capital, the economy and the market made the sudden fall of the shares on the New York Stock Exchange produce a chain collapse of the world banking system. In Europe, Germany was most affected by the crisis. The collapse was first experienced by saving banks, credit unions and then banks, which were closed one after another. In a short period of time, industrial production, which there was no one to finance, fell in the leading industrialized countries by over 50%. The number of unemployed ranged between 20 and 30 million. The standard of living dropped dramatically. The economic depression changed people's perceptions of the economy but also of politics.
- 66 AY, Legation of the Kingdom of Yugoslavia in London (LL), no. 648, of 14 July 1930, f. I, file I-11
- 67 AY, LL, no. 627 of 26 July 1930, f-I, file I-11; no. 702 of 7 August 1930, f-I, file I-11 and no. 749 of 11 November 1930, f-I, file I-11.
- 68 AY, LL, no. 767 of 22 September 1930, f-I, file I-11; AY, LL, no. 328 of 7 July 1931, f-I, file I-11.
- 69 AY, MFA KY AD – PD, no. 1932, f. V, Dučić's file.
- 70 AY, MFA KY AD – PD, Dučić's telegram from Budapest no. 78 of 16 February 1932 in which he informed the Ministry of Foreign Affairs that he assumed the duty on 15 February 1932, f. V, Dučić's file. Dučić returned from Egypt in December 1931, and on 17 December 1931, he asked the Ministry to grant him a two-month sick leave, at doctor's suggestion, which was approved – no. 450 of 1 February 1932, f. V. Due to the urgency of taking office in Budapest, according to the decision of the Deputy Minister (No. 515 of 8 February 1932, f. V, Dučić's file), he did not travel to Cairo to hand over his duty.
- 71 *Ibidem*, Dučić held a briefing at the Ministry from 13 to 19 March, No. 136 of 28 May up to 13 June, No. 322 of 27 November, f. V, Dučić's file, then in 1933 from 21 March to 4 April, No. 1,432 from 7 up to 12 May V, No. 2,147, 1933, f. V, Dučić's file.
- 72 Jovan Dučić's Library, H-V-7, Hungarian pessimism about Yugoslavia, Lawlessness of Serbia as a barbaric country, Jovan Dučić's report sent from Budapest to Minister of Foreign Affairs B. Jevtić, 13 July 1932.
- 73 AY, Ministry of Foreign Affairs of the Kingdom of Yugoslavia, f-31, Jovan Dučić's report submitted to the Minister of Foreign Affairs B. Jevtić, 8 September 1932.
- 74 AY, MFA KY AD – PD, Dučić was on leave from 15 July to 1 September 1932, in Vienna in the period 14–20 October, no. 588, on sick leave from late November to 20 December 1932, f. V, Dučić's file, attended the congress of the Pen Club in Dubrovnik from 21 May to 12 June 1933, no. 2,535, f. V, Dučić's file.
- 75 *Ibidem*, "Protocol on the handover of duties at the Royal Legation in Budapest", no. 750/33 of 30 July 1933, f. V, Dučić's file.
- 76 *Ibidem*, f. V, Dučić's file.
- 77 Андреј Митровић, „Дучићев опис краља Фердинанда Кобуршког и прилика у Бугарској почетком 1911. године”, *Историјски часопис*, књ. XIX, 1972, 318–319.
Dučić left the following memory about von Hassell, who served in Belgrade after Budapest, and after that in Rome: "An ambassador who carries a French bullet in one part of his heart. A great man, husband, father, German and a European. A sincere friend of Yugoslavia, which he got to know through the heroism of Serbia and the kindness of Belgrade, where he served as a German ambassador for two years before he was transferred to Rome. Both he in Rome and we in Belgrade do not miss the chance to express our mutual affection..."
Јован Дучић, *Дневник*, dated 4 February 1937.
- 78 AY, MFA KY AD – PD, Dučić's telegram from Rome, no. 1,444, in which he informed the Ministry that he assumed the duty on 1 October 1933, f. V, Dučić's file.

- 79 AY, Permanent Delegation of the Kingdom of Yugoslavia to the League of Nations in Geneva (Delegation), no. 15, f-22, file 10, What did Italy know about Germany's withdrawal from the League of Nation, 18 October 1933; *Ibidem*, no. 139, f-22, file 10, Conversation with undersecretary of state for foreign affairs Suvich and his impressions from Berlin.
- 80 AY, Delegation, no. 20, f-22, file 10, Conversation with the Turkish ambassador on Litvinov's visit to Mussolini, 7 December 1933.
- 81 Jovan Dučić's library, H-V-18, Italian press about His Majesty's visit to Zagreb and my letter to Mr. Suvich, 30 December 1933; AY, Aleksandar Cincar Marković's collection, f-2, a copy, My response to Suvich regarding the latest events in the Balkans, Rome, 2 January 1934.
- 82 AY, Legation in London, no. 269 of 25 March 1934, f-I, file I-2; *Ibidem*, no. 276 of 28 March 1934, f-I, file I-2; *Ibidem*, no. 286 of 31 March 1934, f-I, file I-6; *Ibidem*, no. 394 of 28 January 1934, f-I, file I-2; *Ibidem*, no. 448 of 17 May 1934, f-I, file I-10; AY, Delegation, no. 461 of 12 June 1934, f-22, file I-10;
- 83 AY, Legation of the Kingdom of Yugoslavia in Turkey, f-22, no. 2,522, Report submitted to the Ministry of Foreign Affairs, 24 December 1934.
- 84 Jovan Dučić's library, H-V-14, Jovan Dučić's encrypted letter sent to the Ministry of Foreign Affairs, no. 1,171 of 11 June 1934; *Ibidem*, H-V-31, Report sent to the Ministry of Foreign Affairs, no. 1,197 of 12 June 1934; *Ibidem*, H-B-31, Encrypted telegram sent to the Ministry of Foreign Affairs, no. 1,513 of 13 July 1934; *Ibidem*, H-V-31, Italian commentary on the Eastern Pact and why they agree to it, no. 1,515 of 14 July 1934; AY, Legation in London, no. 564 of 1 August 1934, f-I, file I-2;
- 85 Jovan Dučić's library, H-V-31, Report sent to the Ministry of Foreign Affairs, no. 1,559 of 17 July 1934; AY, Legation in London, no. 1,004 of 11 December 1934, f-I, file I-2; *Ibidem*, no. 207 of 9 March 1935, f-I, file I-9;
- 86 AY, Delegation, f-22, no. 32/II, Italy – encrypted letter of 5 July 1935, no. 16,341; AY, Legation in London, no. 632 of 20 August 1935, f-I, file I-2; AY, Delegation, no. 1,348 of 31 December 1935, f-47, file 22, France-Italy relations, 15 November 1935.
- 87 Jovan Dučić's library, H-V-31, My visit to Mussolini – talks on the rapprochement and terrorists, no. 729 of 24 March 1935.
- 88 AY, Delegation, no. 1,386 of 31 December 1935, f-47, file 22, Talks with Suvich on Abyssinia of 27 August 1935; AY, Legation in London, no. 912 of 8 November 1935, f-I, file I-2, Talks on the British-Italian war held on 16 October 1935;
- 89 Jovan Dučić's library, H-V-15, Dučić's report on his first talks with Count Ciano in the Palace of Chigi, 29 October 1936.
- 90 AY, MFA KY AD – PD, Political Department's act no. 3,030 of 1 November, by which Dučić was ordered to come to Belgrade. Dučić spent some time in Belgrade from 2 to 15 November, when he returned to Rome. No. 6,049 of 29 December 1936, f. III, Dučić's file.
- 91 *Ibidem*, decree, 1936, f. III, Dučić's file.
- 92 Jovan Dučić's library, H-V-15, New message of the Minister of Foreign Affairs Mr Galeazzo Ciano after receiving the response of the Prime Minister M. Stojadinović, 18 November 1936.
- 93 Jovan Dučić's library, H-V-15, Dučić's second meeting with Ciano held on 20 November 1936.
- 94 Jovan Dučić's library, H-V-15, Dučić's letter sent to M. Stojadinović of 21 November 1936.
- 95 M. Стојадиновић, Ни рат ни пакт, Ријека 1970, 412–417.
- 96 Jovan Dučić's library, Rome Diary (*Diary*), dated 17 May, H–A–34. Some excerpts from the Diary were published in P. Поповић, *нав. дело*, 157–181 and Слободан Витановић, *Јован Дучић у знаку ероса*, Београд 1990, 306–311.
- 97 AY, MFA KY AD – PD, telegram from Bucharest no. 520 of 20 May 1937 in which envoy D. Kasidolac informed the Ministry that the agrément was given; f. II, Dučić's file.
- 98 *Ibidem*, a decree, 1937, f. II, Dučić's file.
- 99 *Ibidem*, a letter of 15 June 1937, f. II, Dučić's file.

- 100 J. Дучић, *Дневник*, dated 29 July 1937.
- 101 J. Дучић, *Дневник*, dated 20 and 22 September 1937.
- 102 АУ, МФА КУ АД – ПД, no. 4,601 of 14 September 1937, f. II, Dučić's file; АУ, МФА КУ АД – ПД, the telegram from Rome no. 1,402 of 25 September 1937, f. II, Dučić's file.
- 103 J. Дучић, *Дневник*, dated 25 and 28 September.
- 104 М. Стојадиновић, *нав. дело*, 417.
- 105 Проф Галеацо Ђано, *Дневник 1937–1938*, Загреб 1954, 19.
- 106 J. Дучић, *Дневник*, dated 20 September 1937.
- 107 *Истио*, dated 1 September 1937.
- 108 *Истио*, dated 29 July 1937.
- 109 *Ibidem*, dated 7 October 1937.
- 110 АУ, МФА КУ АД – ПД, Dučić's telegram no. 636 of 15 November 1937, f. II, Dučić's file.
- 111 *Ibidem*, Dučić's telegram no. 1,240 of 12 November 1937, f. II, Dučić's file; Dučić noted down in his Diary that he delivered his diplomatic credentials on 5 November 1937.
- 112 АУ, Legation in London, no. 1,993 of 28 December 1937, f-I, file I-7.
- 113 Jovan Dučić's library, H-V-31, Dučić's report from Bucharest sent on 7 January 1938 to the Prime Minister and the Minister of Foreign Affairs M. Stojadinović; *Ibidem*, H-V-31, conversation with Italian envoy on the situation in Romania of 22 January 1938; *Ibidem*, H-V-29, Dučić's report sent on 22 January 1938 to the Ministry of Foreign Affairs about the difficult situation of O. Goga's government; *Ibidem*, H-V-29, Dučić's report sent on 23 January 1938 to the Ministry of Foreign Affairs about the difficult situation of O. Goga's government; *Ibidem*, H-V-29, Dučić's report sent on 28 January 1938 about the odds of O. Goga's government, 28 January 1938; The diary entry of 30 December 1937, in which he provided a vivid description of the new Prime Minister Octavian Goga and his future tasks, bore witness to the then situation in Romania: "By nature very temperament, sanguine, a violent type, brawler, but also a warrior. He now has to save the corrupt Romania in the way that Mussolini saved the degenerated Italy and Hitler the overrun and communist Reich..."
- J. Дучић, *Дневник*, dated 30 December 1937.
- 114 Jovan Dučić's library, H-V-29, Jewish uprising and the signs of xenophobia, 26 January 1938; *Ibidem*, H-V-31, Talks with the Minister of Interior Călinescu, that is of the Romanian Jews, 4 February 1938; *Ibidem*, H-V-31, Internal situation in Romania. Dučić's report sent to M. Stojadinović, 17 April 1938.
- 115 Jovan Dučić's library, H-V-31, Romania's views towards fascism and Nazism, 9 February 1938; *Ibidem*, H-V-31, On the new government and patriarch's position, 13 February 1938.
- 116 *Ibidem*, H-V-31, A view of the head of the Liberal Party Mr. D. Brătianu on the new government led by Patriarch Miron and on the dictatorship, Dučić's report sent to M. Stojadinović of 4 April 1938.
- 117 Jovan Dučić's library, H-V-31, Dučić's report sent to M. Stojadinović of 13 March 1938; *Ibidem*, H-V-31, Current Romanian foreign policy, Dučić's report sent to M. Stojadinović of 23 March 1938.
- 118 *Ibidem*, H-V-31, Internal situation in Romania, Dučić's report sent to M. Stojadinović, 17 April 1938; *Ibidem*, H-V-29, The discovery of Codreanu's preparations for the uprising and assault on Bucharest, Dučić's report sent to M. Stojadinović, 17 April 1938; *Ibidem*, H-B-31, Dučić's conversation with German envoy Fabricius, Dučić's report sent to M. Stojadinović, 14 May 1938; *Ibidem*, H-V-31, Talks with Interior Minister Călinescu about the Codreanu's trial and German participation, Dučić's report sent to M. Stojadinović, 2 June 1938.
- 119 Jovan Dučić's library, H-V-31, On the treaty negotiations between Hungary and Romania, Dučić's report sent to M. Stojadinović, 30 March 1938.
- 120 *Ibidem*, H-V-31, Conversation with Italian envoy regarding the negotiations between Italy and England, Dučić's report sent to M. Stojadinović, 13 March 1938.
- 121 Jovan Dučić's library, H-V-31, On the treaty negotiations between Hungary and Romania, Dučić's report sent to M. Stojadinović, 30 March 1938.
- 122 *Ibidem*.
- 123 J. Дучић, *Дневник*, dated 24 January 1937.
- 124 Jovan Dučić's library, H-V-29, Codreanu's escape and the collapse of the "Iron Guard", Dučić's report sent to the Minister of Foreign Affairs, 28 February 1938.

- 125 K. St. Pavloviћ, *нав. дело*, 289.
- 126 K. St. Pavloviћ, *нав. дело*, 276–285.
- 127 AY, MFA KY AD – PD, no. 524 of 8 February 1939, f. III, Dučić's file.
- 128 The issue of raising diplomatic relations between Romania and Yugoslavia to a higher level was resolved at the Conference of the Little Entente on 5 May 1938. By a decree of 17 December, as of 1 January 1939, Romania raised its legation in Belgrade to the level of embassy, whereas the Kingdom of Yugoslavia did the same by issuing a decree of 22 December 1938.
- 129 The ambitions of Germany, Italy and Japan to become great states in the territorial and political sense, to annul the provisions of the peace treaties concluded at the end of the First World War and to impose their “new world order”, resulted in military alliances. The “Anti-Comintern Pact”, concluded in November 1936, was the result of the political and military rapprochement of Germany and Japan. In 1937, Italy joined the Pact. That is how the alliance of the Rome-Berlin-Tokyo axis was formed. A few years later, when the war had already begun, those countries strengthened their alliance in Berlin on 20 September 1940, by concluding a military alliance known as the “Tripartite Pact”. With this pact, Japan acknowledged the right of Germany and Italy to make decisions “when establishing a new order in Europe”. At the same time, Germany and Italy acknowledged “Japan's leadership in the establishment of a new order in Greater Asia”. The pact would provide for the accession of other states. Thus, Hungary, Romania and Slovakia acceded to the Tripartite Pact in 1940, whereas Bulgaria acceded in March 1941, as well as Yugoslavia.
- 130 K. Pavloviћ, *нав. дело*, 220–221, a facsimile of letter from A. Cincar Marković to Dučić.
- 131 AY, MFA KY AD – PD, by the same decree, the royal envoy in Madrid, Aleksandar Avakumović (who a year earlier served as a counselor of the Legation of the Kingdom of Yugoslavia in Bucharest and was transferred at Dučić's request), was appointed the new ambassador to Bucharest in 1940, f. V, Dučić's file.
- 132 *Ibidem*, Dučić's telegram from Bucharest, no. 753 of 31 May 1940, f. V, Dučić's file.
- 133 *Ibidem*, Dučić's telegram from Madrid, no. 431 of 3 June 1940, f. V, Dučić's file.
- 134 AY, Legation in London, no. 1,409 of 16 October 1940, f-I, file I-10, Situation in Spain, Dučić's report sent to the Minister of Foreign Affairs A. Cincar-Marković; AY, Ministerial Council of the Kingdom of Yugoslavia (138), f-4, AY 22, Situation in Spain and its view on the war, Dučić's report sent to A. Cincar-Marković, 25 July 1940; AY, Ministerial Council of the Kingdom of Yugoslavia (138), f-4, AY 22, the Portuguese-Spanish Treaty. Dučić's report sent to A. Cincar-Marković, 4 August 1940.
- 135 *Ibidem*.
- 136 *Ibidem*, Dučić's telegram from Madrid, no. 498 of 9 July 1940, f. V, Dučić's file; AY, Ministerial Council of the Kingdom of Yugoslavia, MFA's Political Department's act, no number, 138–4–22.
- 137 AY, MFA KY AD – PD, no. 5,579 of 30 October 1940, f. XXV.
- 138 *Ibidem*, no. 6,566 of 24 December 1940, f. XXV.
- 139 *Ibidem*.
- 140 *Ibidem*, 1940, f. V, Dučić's file.
- 141 *Ibidem*, Dučić's report of 5 November, no. 30,765 of 7 November 1940, f. V, Dučić's file.
- 142 *Ibidem*, Dučić's telegram no. 920 of 20 December 1940, f. V, Dučić's file.
- 143 *Ibidem*, Dučić to Ninčić, no. 227 of 6 May 1941, f. V, Dučić's file; The royal government left the country on 15 April and set out to Egypt via Greece, and thence to Jerusalem, where it arrived on 18 April 1941.
- 144 AY, Government in exile, (103), f- 63, AY 283, Dučić's report sent to Minister Ninčić, 18 June 1941.
- 145 AY, MFA KY in London, AD, no. 5,236 of 28 July 1941, f. V, Dučić's file.
- 146 AY, Government in exile, (103) Madrid Legation's report, no. 142/41 of 5 July 1941 to Minister Ninčić, who was based in London, f. 63–283. The report reads that “the head of the diplomatic cabinet of the Minister of Foreign Affairs of Spain announced at a press conference that the Spanish government *de iure* recognized the new Kingdom of Croatia on 26 June 1941”. A month later, on 1 August, Franco appointed his envoy in Zagreb, Don Vicente González Arnao and de Amar de la Torre; the report of the charge d'affaires in Madrid no. 156/41 of 31 August 1941, 103–63–283. The following year, on 4 February, the Spanish Ministry of Foreign Affairs requested the closure of the offices of the Legation of the Kingdom of Yugoslavia to Madrid and the honorary consulates in Barcelona and Valencia; the report of the charge d'affaires from Madrid no. 9/42 of 10 February 1942, 103–63–283.

- 147 AY, MFA KY AD – PD, the telegram from Madrid no. 280/41 of 2 July 1941, f. V, Dučić's file.
- 148 At the government session held in Jerusalem on 16 May 1941, it was decided that a certain number of ministers was to be deployed to the United States and Canada on a propaganda mission. In addition, it was decided that the seat of the government was to be in London. (See: Б. Кризман, *Југословенске владе у избеглиштву 1941–1943*, Загреб 1985, 134–135)
- 149 AY, MFA KY AD – PD, Ninčić's letter of 9 July 1940, no. 5,236, f. V, Dučić's file.
- 150 AY, MFA KY in London, the report of the press attaché of the Legation of the Kingdom of Yugoslavia in Lisbon M. Popović addressed to Deputy Prime Minister Miha Krek, no. 2,538 of 16 August 1942, f. III.
- 151 Пеђа Милосављевић, „Био сам Дучићев секретар”, in: *Сабрана дела...*, VI, 489.
- 152 Перо Слијепчевић, „Јован Дучић”, in: *Сабрана дела Јована Дучића*, књ. VI, Београд–Сарајево 1999, 108.
- 153 Милан Стојадиновић, *Ни рай ни пакл*, Ријека 1970; Милан Грол, *Лондонски дневник 1941–1945*, Београд 1990; Гроф Галеацо Ђано, *Дневник 1937–1938*, Загреб 1954; *Тајни архиви грофа Ђана (1936–1942)*, Загреб 1952; Милош Црњански, *Ембахаде*, Београд 1983.
- 154 Богдан Кризман, *Вањска пољитика југословенске државе 1918–1941*, Загреб 1975; Вук Винавер, *Југославија и Мађарска 1918–1933*, Београд 1979; *Југославија и Мађарска 1933–1941*, Београд 1976; Милан Ванку, *Мала Анђанија 1920–1935*, Титово Ужице 1969; Глигор Попи, *Југословенско-румунски односи 1918–1941*, Вршац 1984, Енес Милак, *Италија и Југославија 1931–1937*, Београд 1987 etc.
- Radovan Samardžić defines Dučić as follows: “Without expressing the slightest repugnance for the entire Serbian peasant nation, in whose history, beliefs, morals and mentality he found features worthy of ancient peoples, a poet of brilliant expression and refined feelings who wrote the most beautiful essays on Petar Kočić and Borisav Stanković, writers who undoubtedly were not cut from the same cloth as him, being dignifiedly benevolent towards individuals and movements he otherwise would not have to concur with, Jovan Dučić, the first ambassador in the history of Yugoslav diplomacy, proud of his origin, prodigal as a cosmopolitan scholar, above all a man who knew how to carry himself, for decades left the impression of vain attitude and gallant elegance in his appearance. But it wasn't just his appearance. The nature of his soul was also exquisite.”
- Р. Самарџић, „Сој Јована Дучића”, in: *Сабрана дела...*, VI, 510.
- 155 Р. Поповић, *Истина о Дучићу*, Београд 1982; Р. Поповић, *Жудња за фраком*, Београд 1985. Authors who wrote about the literary endeavours of Jovan Dučić, only incidentally wrote about his service in Yugoslav diplomacy (*Сабрана дела Јована Дучића*, *О делу Јована Дучића 1900–1989*, Додатак издању, Перо Слијепчевић, Славко Леовац, Радован Самарџић).
- 156 Dučić's published diplomatic reports can be found in: „Историјски гласник”, књ. XIX, 1972, 317–325, „Дучићев извештај из Софије 1911”, приредио Андреј Митровић; „Документа о спољној политици Краљевине Србије 1912”, књ. V, св. 3, 1913, књ. VI, св. 2, 1914, књ. VII, св. 1 (in which several Dučić's reports were published, whereas in several others some references to his reports have been made); „Књижевност” 1–2, 1991, 108–129, „Дипломатски извештаји – Јован Дучић”, приредио Миладин Милошевић; Богдан Кризман, *Југословенске владе у избеглиштву 1941–1943*, Загреб 1985, 134–135 (a Madrid report from 1941). М. Милошевић, *Јован Дучић, Дипломатски списи*, Београд 2015. Some excerpts from reports appear in the book by R. Popović *Истина о Дучићу*.
- 157 On Dučić's views expressed in his books of essays *Blago cara Radovana: knjiga o sudbini* (*King Radovan's Treasure: a Book on Fate*) and/or *Jutra sa Leutara: misli o čoveku* (*Leutar Mornings: Musings on Man*) and the possibilities for their comparative and interdisciplinary contextualizations within the framework of world cultural heritage see for example, Коларић 2001: 17–23; Јовановић 2008: 18–31; Гвозден 2017: 175–184 etc. On the prospects of comparative approaches within the framework of Dučić's travelogue-essayistic writings see for example, Леовац 1990: 375–399; Делић 2001: 119–167; Gvozden 2003 etc. On the status of the examined topics of works *My Companions: Literary Forms* or *A Path by the Road: Essays and Articles* within Jovan Dučić's entire oeuvre see for example, Panić 2007: 79–87; Стакић Савковић 2012: 255–266; Стакић Савковић 2016: 493–510. On the prospects of different types of research of Dučić's essays see for example, Милићевић 1965: 229–243; Витановић 1994; Егерић 2000: 215–220; Иванишевић 2009; Радуловић 2009: 39–67 etc.
- 158 To a certain extent, at times somewhat similar critical strongholds of Jovan Dučić and Jovan Skerlić could be looked into. It seems as if Skerlić's essay “Tri mlada pisca” (“Three Young Writers”), whose first part is dedicated to Miličević's work *Bespuće* (*Middle of Nowhere*), the second one to *Pripovetke* (*The Stories*) authored by

Nikola Janković, and the third one to *Priče koje su izgubile ravnotežu* (*The Stories That Have Lost Their Balance*) by Stanislav Vinaver (cf. Скерлић 1922: 137–149), in terms of its title, is a continuation of Dučić's essay "Naši najmlađi pisci" ("Our Youngest Writers"), published in 1908, and in part dedicated to Veljko Miličević (Дучић 1908a: 3; Дучић 2008b: 215–222). The extent to which Skerlić's essays directly rely on Dučić's observations is also reflected in the fact concerning, for example, their similar formation of insights regarding "the youngest generation of writers" which "has a penchant for pessimism" (Дучић 1908a; Дучић 2008a: 215), which Dučić made mention of in his essay from 1908, by saying the following: "Their books bear the following incredibly sinister titles: *Bespuće* (*Middle of Nowhere*), *Pod životom* (*Under Life*), *Živi mrtvaci* (*The Living Dead*), *Golgota* (*Golgotha*), *Pod žrvnjem* (*Under the Grindstone*), and all these books tend to embody one great tragedy of demolition and desolation, and one desperate poetry of powerlessness and nirvana. The verses authored by our youngest writers, wherein, unfortunately, there is not as much art and talent as in some of the above mentioned books bearing the above titles, complement that dark tone, and indeed quite meticulously do so" (Дучић 1908a; Дучић 2008a: 215). It seems as if Skerlić's perception of Pandurović's collection *Posmrtna počasti* (*Posthumous Honors*) in his article "Jedna književna zaraza" ("A Literary Contagion") is a direct continuation of Dučić's previous comments: "In Serbian literature, we have lately become quite accustomed to come across titles that seem as if being copied from tombstones, and book covers that bear some semblance to the blackness of obituaries or depict a wreath of thorns with blood tears dripping beneath. Our youngest generation of poets sings songs whose titles speak volumes about their contents: *Jedan plač* (*A Cry*), *Rani uvelak* (*Early Withered Away*), *Tužne pesme* (*Sad Songs*), *Tužan dan* (*A Sad Day*), *Na groblju* (*At the Cemetery*), *Mračno je i pusto* (*It is Dark and Desolate*), *Plač* (*Cry*), *Pogreb* (*A Burial*), *Suze* (*Tears*), *Nirvana*, *De Profundis*, and there is almost no younger poet who does not have his *Finale*" (Скерлић 1909: 97–98). Such parallels also raise the question regarding the extent to which, in fact, Dučić's view of the canonical in Serbian literature from the beginning of the 20th century was considered a stronghold of Skerlić's literary critical decisions and his literary historical choices. By the way, it is in the period 1908–1909 that Dučić spoke very highly of Skerlić's approach while he worked on his book *Srpska književnost u XVIII veku* (*Serbian Literature in the 18th Century*) and the fourth volume of the book *Pisci i knjige* (*Writers and Books*) (Дучић 1908b: 3; Дучић 1909; Дучић 2008b: 115–119).

159 Cf. Дучић 2008a: 166.

160 Cf. Дучић 2008b: 140.

161 Cf. Дучић 2008a: 124, 125.

162 Cf. Дучић 2008a: 152.

163 Дучић 2008b: 80.

164 Cf. Дучић 1929: 4; Дучић 2008b: 152.

165 See: <https://www.nobelprize.org/prizes/lists/all-nobel-prizes-in-literature/>; the website last accessed on 4 June 2021.

166 See: <https://www.nobelprize.org/nomination/archive/list.php?prize=4&year=1901>; the website last accessed on 4 June 2021.

167 See: <https://www.nobelprize.org/nomination/archive/list.php?prize=4&year=1903>; the website last accessed on 4 June 2021.

168 Dučić provides almost identical observations in his essay "The Culture of our Peasant" (Дучић 1930: 530–532; Дучић 2008b: 252).

169 First published in 1930 as the fifth volume of the *Collected Works* by Narodna prosveta from Belgrade, and secondly as an independent and expanded edition, published in 1940 by Srpska književna zadruga.

170 In the words of Slobodanka Peković, "the entire textual corpus of Dučić's travelogues is some sort of a decadent intertext of a structurally defined and long-lived tradition of the genre" (Пековић 2001: 23).

171 In this matter we rely on Bakhtin: "An especially important meaning of genres. Genres (literary and speech genres) have been accumulating for centuries the forms of visions and ideas of certain countries of the world. For an author-artist genre serves as an external pattern, but a great artist, however, triggers its semantic potential" (Бахтин 1997: 48). A travelogue that transposes literary traditions and activates their semantic potential represents a dialogue between cultures to a much greater extent than a monologue of the members of one culture (Бахтин 1997: 59).

- 172 On literary travels and literary travellers see Гвозден 2006.
- 173 “Besides, I could hear the river Nile, which does not make the slightest sound, everywhere in Egypt where there was above me even one palm-leaf fan, or a dark twig of sycamore. This means that the Nile also flows in the air like music, while on land it flows like the light” (Дучић 1940: 313).
- 174 In the same passage, Dučić wrote that Chateaubriand “had never seen the Mississippi, whose waterfalls he described in his eternal account” (Дучић 1940: 275). It is common knowledge, however, that the French author stayed in the United States and had an opportunity to see the Mississippi river.
- 175 “He had a car, which he dubbed ‘my Egyptian’, and which always had Egyptian license plates” (Павловић 1967: 64).
- 176 Dučić’s approach to history was outlined by I. Stojanović in a short review of *Cities and Chimeras*: “All things emanate the spirit of the centuries, the scent of sacred apparitions and despair of old fame, which appeals to us due to our innate curiosity about the things of the past. The writer speaks about the present only in so far as he mentions a nice area, the sky, the east and sunsets, the poetry of a wonderful day” (Стојановић 1932: 366).
- 177 Stressing the importance of travel as a higher form of learning occurs as early as in Herodotus’ *History*. Solon set out upon his travels, in the course of which he came to the immensely rich Croesus, who addressed this question to him: “Stranger of Athens, we have heard much of thy wisdom and of thy travels through many lands, from love of knowledge and a wish to see the world. I am curious therefore to inquire of thee, whom, of all the men that thou hast seen, thou deemest the most happy?” (Herodotus 1996: I, 30)
- 178 Citations of this work of Jovan Dučić are given according to its English edition (see Dučić 2017; translator’s note).
- 179 “The nation, like the individual, is the culmination of a long past of endeavours, sacrifice, and devotion [...] To have common glories in the past and to have a common will in the present [...] – these are the essential conditions for being a people. One loves in proportion to the sacrifices to which one has consented and in proportion to the ills that one has suffered” (Renan 1990: 19).
- 180 The relation between these two authors was first indicated by Nikola Mirković, noting that Dučić’s account of the characteristics of the national temperament is completely in accordance with its exquisite presentation given by Vladimir Dvorniković in the book *The Psychology of Yugoslav Melancholy*, published in 1925 (Мирковић 1936: 340).
- 181 It can be safely assumed that Dučić knew many of them in person (Le Bon and Taine above all), but it is certain that in the text “Literary Cosmopolitanism” he referred to Wundt, who had created the “psychology of races” (Дучић 1969б: 260).
- 182 According to le Goff, in the history of mentalities the crucial role is not played, as in the history of ideas, by the ideas of individual thinkers, but by a “mental fog in which the distorted echos of their doctrines, the impoverished remnants of a failed word devoid of context played a certain role” (Ле Гоф 2002: 24).
- 183 “A nation does not need a great many principal character traits. Soundly fixed, they chart its destiny. Let us look at the English, for instance. The elements that determine their history can be summarized in a few strokes: the cult of persevering effort that prevents one from desisting before a hurdle and thinking that some misfortune is impossible to overcome; a religious observance of customs and all other time-honoured things; the urge to act and contempt of weakness and vacuous mental speculations; a very heightened sense of duty; self-control, which is considered to be the supreme quality and which is carefully maintained by a particular style of upbringing” (Ле Бон 1920: 53).
- 184 In the text “On Literary Education” dating from 1908 Dučić asserts that literary education, in the case of reading public and authors alike, is acquired by reading acclaimed writers, and first of all the foreign ones (Дучић 1969а: 249–252). A similar view had been aired by Dučić before in a letter to Milan Savić from Geneva: “I am definitely in favour of translation, extensive, universal translation, an era of translation, to refine our taste, or, at least, regenerate it” (1963: 478; Geneva, 2 May 1900).
- 185 It is in *Cities and Chimeras* that Dučić wrote: “A poet is always an island unto himself; among people, he is invariably just a precursor and harbinger of another age” (Дучић 1940: 132).
- 186 Cf. also the viewpoint on Dučić’s language in the context of the interpretation of his travelogues: “Dučić’s literary language was evolving in line with the best traditions of the Belgrade language style of nurtured spirituality, headed by Jovan Skerlić and Slobodan Jovanović” (Магарашевић 1996: 251).

- 187 Jovan Delić also published his essay on Dučić's travelogues in the book *O poeziji i poetici srpske moderne* (*On the Poetry and Poetics of Serbian Moderna*), with a comment placed in the footnote that the essay was included in the book "because it sheds precious light on Dučić's poetry and poetics" (Делић 2008: 101). In the same book, he provided a detailed reference list, pointing at the connection between Dučić's poems and travelogues. In the recent literature, this connection is recognized in *lyricism*: "In Dučić's works, lyricism primarily appears in poems, and in travelogues, and even in his essays." (Леовац 1996: 9). Pavle Zorić (1996: 178) points at an *ecstatic tone* as a feature which links Dučić's poetic expression and his prose expression in travelogues: "The ecstatic tone is expressed in prose form, but we experience it as a song whose language, with its supreme, final tranquility, its mature beauty, which heralds a flash of a single moment of happiness – encourages our joyful excitement".
- 188 The 1940 edition served as a base for another edition from which the material for this paper was excerpted. Despite the shortcomings of the editorial procedure (Dučić's spelling and even his punctuation were changed), we opted for the 2008 edition, because it is easily accessible to modern readers due to its large circulation and year of publication.
- 189 Unfortunately, the descriptions of the linguistic and stylistic characteristics of Dučić's work often contain insufficiently precise formulations, and literary criticism and history did not leave too many illustrations for the presented standpoints. Thus, for example, it is stated that the "ornate style" of Dučić's early poetry was taken from Vojislav Ilić's poetry (Деретић 2007: 946), but without stating any examples or pointing at any features of such a style. At the same time, more concrete descriptions of the language of Dučić's poems appear: "One can constantly feel Dučić's effort to be up to the task he set himself, to sing about great things like the great poets sing. Hence, there is a certain tension in his poetic language" (Деретић 2007: 949). The aforementioned accurate and well-argued viewpoint about "tension" also fully applies to the language of Dučić's travelogues. Dučić's poetry also puts an emphasis on the "aspirations towards a sublime style and a solemn, pathetic diction" (Деретић 2007: 949), which also correlates with the linguistic and stylistic characteristics of the poet's travelogues.
- 190 We concur with the view of Jovan Delić (2008: 102) when he commented Boško Novaković's assessment, who saw the travel writer Dučić as "a poet and a causeur, a witty author who writes with ease": "It can't be true that Dučić was just a mere 'author who writes with ease,' as he seemed to Novaković." On the contrary, one can notice Dučić's great effort, in terms of his vocabulary and syntax, to bring every sentence, but also the text as a whole, to linguistic and stylistic perfection through their numerous revisions.
- 191 Cf. a good description of Dučić's poetic vocabulary: "With his polished language and exquisite vocabulary, the poet systematically eliminates all stylistic 'scratches,' such as brutisms, dialectisms, provincialisms, archaisms, Turkisms in particular, and all the traces of the East in the Serbian language and culture" (Нерришорац 2009: 19).
- 192 The context in which the lexeme *soldat* appears is also interesting: Spartanci su bili soldati (GH, 160), Hristos je bio strašni soldat svoje crkve (GH, 290). It can be seen from the example that there is no specific actualization of this Germanism in them, nor any pejorative connotation.
- 193 The low frequency of Slavicisms was probably influenced by the fact that Dučić was "very little attracted to Serbian literature written before the second half of the 19th century" (Витановић 1996: 51).
- 194 Naturally, verbs ending with competing suffixes also appear in the language of Dučić's travelogues, *-isa* (karminisanim GH, 108, psihologisati GH, 220, spirituališe GH, 247, dokumentariše GH, 256 etc.) and *-ova* (diskutovali GH, 237 etc.).
- 195 It is possible that Dučić introduced the word form *pedanterija* in the second example, to avoid two lexemes formed with the suffix *-izam* (*još više pedantizma i konceptizma) to be in direct contact and side-by-side relation. By the way, derivatives with the abovementioned suffix are not rare in Dučić's travelogues (pedantizma GH, 84, konceptizma GH, 85, rigorizam GH, 149, doktrinarizam GH, 220).
- 196 It is interesting that in his travelogues there is no today's word form *penzioner*, although two nouns ending with this suffix have been found, *vizioner* (vizioneri GH, 102) and *misioner* (misioneri GH, 121, 139). The lexeme *milionar* (milionare GH, 317) in Dučić's travelogues also illustrates the interesting distribution of the suffixes *-er* and *-ar*.
- 197 Milan Radulović (2009: 61–62) provided an excellent description and interpretation of Dučić's understanding of poetic language and his attitude towards syntax.

- 198 Variations in attribute placement are not regular. Examples with consistent postposition of attributes are not uncommon either: sa očima zelenim kao lišće lovorovo (GH, 56); onih koje nam daje doba cezarsko i onih iz doba papskog (GH, 153) etc.
- 199 Cf.: Ako siđem u doline koje su ovde tako duboke, meni se čini da sam utonuo (GH, 6).
- 200 In the description of Dučić's essay on happiness, Miron Flašar (1996: 24) notes that examples are "not only mentioned and cited as testimonies, but are also coming one after another in a series – almost to say: like in a catalogue", creating a "string or chain" and connecting this stylistic characteristic with ancient rhetorical means.
- 201 Dučić most gladly repeated and thus highlighted the attribute *svoj*: Ne treba mnogo govoriti, ni govoriti o sebi: o svojoj ličnosti, svojim ukusima, svojim navikama, svojim opažanjima (GH, 89); i koji daje svakoj našoj strasti svoje magije i svoje istine (GH, 138); To duhovno carstvo i kad je gubilo svoju snagu, nije gubilo svoj kontinuitet (GH, 139); Ima drugih zemalja koje su čuvene zbog svojih šuma, svojih snegova, svoga cveća ili svojih životinja (GH, 178); da je ona za svagda duboko paganska, i po svojim reljefima i po svojem blistanju (GH, 178); ispunila sve svoje besanice i sve svoje namere (GH, 210); pokazujući nam svoje katastrofe i svoje trijumfe, svoja građenja i razgrađivanja, svoje oblake što sve pobiju gradom a ožive suncem; svoju neprekidnu igru smrti i života (GH, 230), etc.
- 202 Special attention here is drawn to a different example, in which in three parallel constructions of variations, i.e. the introduction of a synonymous preposition, intersects with the repetition of a newly introduced word: Učimo zbog društva, bogatimo se radi društva, ženimo se radi društva (GH, 122).
- 203 Dučić also uses the pronoun *to* to achieve the multi-word subject doubling: Zagonetnost njene ličnosti, dvosmislenost njene prave unutrašnje egzistencije, to je ono što nju prati do kraja mladosti (GH, 212); Prostor i samoća, to su često dve utopije (GH, 309). However, the first example can also be interpreted as an example with an apposition.
- 204 "Dučić purified and ennobled the Serbian literary language, freed its inner and hidden, unused semantic fields, restored its liveliness, fullness, picturesqueness and acoustic lightness" (Палавестра 1996: 2).
- 205 Kašanin wrote about Dučić, among other things, that he was a "mixture of a child and a seasoned diplomat", as well as that "as a man he took everything life had to offer, just like as a writer he took everything words had to offer" (Кашанин 2004: 225).
- 206 Vladimir Gvozden rightly noticed, and illustrated with quotations selected from relevant literature, that Dučić is even in our expert public perceived mostly as a poet, the reason for which lies "in the idea expressed early on that his verse surpasses everything else that he wrote" (Гвозден 2006: 88). Even though we generally tend to agree with this assessment long since made, that does not entail that Dučić's work, versatile in terms of style, is unworthy of scientific study – in the first place, at least because of the valid context that seeing the whole picture can provide. Secondly, we maintain that the benefit for the history of literature is not the sole purpose of the renewed critical analysis of Dučić's, often highly lyrical, meditative-reflective prose writings. Confronting Dučić's poetics with that of his contemporaries, examining his traditional-poetic choices and his persistence in applying them breathes new life into already vivid images of the cultural context of our literature, particularly that of the interwar period. Apart from that, it also strengthens Dučić's position, which tends to be overlooked, with respect to his improving and modernizing our language in the modern age, subsequent to Vuk Karadžić's language reform, and continuing to have an evident impact even in the second half of the twentieth century and to the present day.
- 207 "It is not ruled out that Dučić with 'A Path by the Roadside' encouraged Andrić to write reflective vignettes entitled 'Signs by the Roadside', as it is also probable that both of them had merely been building upon the moralistic tradition of the renowned French essayists and Lev Nikolayevich Tolstoy's 'Path of Life'" (Коларић 1995: 515). We could hardly agree with this statement completely. First of all, it seems as an offhand claim that the lines of our authors are a *mere continuation of the French and Tolstoy's moralistic tradition*. Even the most superficial glance at the topics, as well as at the development of lines of thought or argumentation, shows that both authors are undeniably anchored in personal and collective tradition of their own nation, which refutes the said view. Furthermore – in our view – Andrić would, according to the character of his meditative thought, already apparent in his early works – *Ex Ponto (From the Bridge)* and *Nemiri (Unrest)*, quite certainly come up with this form

without any direct stimulus. This, of course, does not exclude some sort of an indirect impact, a subtle influence of the older writer on the younger, especially in view of the fact that the two of them were known to have been exchanging books. Nevertheless, the *form* of the presented writings of the two authors is distinctly different. Andrić presents his reflections in the form of notes, sometimes reduced to a gnome; whereas all of Dučić's essays – let us call them so for want of a better term – are diversified, and in both collections carefully considered. While *King Radovan's Treasure* and *Leutar Mornings* could not be labelled as “fragmentary” and “cursory”, in the case of Andrić's *Signs by the Roadside* these labels have become part and parcel of the language of criticism. In brief, just for the sake of argument, this branch of Andrić's opus resembles far more M. Nastasijević's journal entries, aphoristic and reflective (as well as very fragmentary) notes from the fourth volume of his *Collected Works – Eseji, beleške, misli (Essays, Notes, Thoughts)*. A serious assumption has been made that Andrić could have been familiar with these writings of Nastasijević, considering the (earlier) Vinaver's edition of Nastasijević's collected works, as well as at least one occasion in which Andrić took part in the discussion regarding Nastasijević's work. However, whether these writings of Nastasijević had a direct impact on Andrić's poetics – represents a question for further study.

- 208 The equivalent poetic impulse is identifiable in Andrić's *Signs by the Roadside*. Striking a balance, but also an occasional imbalance, unmitigated tension between broadly envisaged topics and micropoints are the features apparent in both works. However, even though their respective lines of reasoning are identical, they move in opposite directions: Dučić writes in order to step out of himself, to deduce, to pierce through the bubble of individuality so as to reach the impulse of the universal, whereas Andrić, starting from the perceived patterns, potential generalized truths, strives to get closer to his core, to get as close as possible to his inner existential vibration, to examine it and interpret (for himself). If we are inclined to pronounce all three books (*Treasure, Mornings, Signs*) as reflective-meditative pieces, we are under the impression that the former contain more reflection, while the latter more meditation. In other words, Dučić spreads his word like a preacher, and Andrić like a hermit-sage.
- What holds great significance in relation to this is a seemingly cursory note made by Novica Petković regarding the similarity of principles underlying Dučić's and Andrić's sentences, as well as regarding the far-reaching consequences and importance of the changes that they both had introduced in our linguistic culture and its accelerated modernization, particularly after the World War One. Petković noted: “It [Dučić's sentence; noted by N. B.] can already be said to represent a linguistic legacy that is broader than the poetic one, since it participated in stabilizing more elaborate syntactic structures, just like Andrić's sentence did some time later and in a different manner” (Петковић 2007: 82).
- 209 Despite the fact that in *Leutar Mornings* we come across the sophists, Socrates, Homer, wise Solomon, Peter the Apostle, Nemanjić dynasty, Borgias, Voltaire, Rousseau, Pushkin, Goethe, Hugo, Heine, Schopenhauer, Nietzsche, French and German kings, Obrenović dynasty, etc., their characters are not overly striking, they do not demand our attention so loudly and unconditionally as in the earlier volume. In *Mornings*, namely, they are reduced to a dynamic illustration, and as such they represent a very functional element of the book's composition.
- 210 Other essays are devoted to calm, dance, patriotism, character and civility.
- 211 Milan Kašanin and Meša Selimović share the impression concerning the direction of Dučić's travel writing, essayistic and in part philosophical thought. Writing about various editions of *Cities and Chimeras*, Meša noted that Dučić turns more expansive, humorous, generous, provides the digressive passages about the classical authors and history on a smaller scale (Селимовић 1969: 334), whereas Kašanin, comparing the older and more recent collection of essays, wrote: “Regarding the style of writing, there is a notable difference between the two volumes. *Leutar Mornings* contain fewer quotations and demonstrations of erudition, and more original thoughts and personal experience. The text, unencumbered by examples and anecdotes from antiquity, is a calm weave of short and simple sentences, without superfluous comparisons and elevated tone” (Кашанин 2004: 242).
- 212 Using the method of random selection, since both *Treasure* and *Mornings* are replete with such passages, let us quote an excerpt from the essay “On Hate”. Dučić noted: “People do not hate unless afraid, and that is why fear and hate go together. If, on the other hand, men have no fear of their opponents they just despise them. That is why haters are usually cowards, possessed of a feminine sensibility, whereas the brave are manly and proud” (Dučić 2017: 305). Moreover, this is not the only passage which could represent the point of focus for those

scholars who tend to accuse Dučić of subtly concealed misogyny, especially regarding his essays. In the essay “On Character”, where the power of indignation is explicitly linked with moral chastity and health, Dučić would say the following: “It is the women who usually feel no indignation, only insult, being vain rather than proud, and valuing the formal rather than the crucial. Therefore, the feeling of indignation is predominantly male” (2017: 373). Nevertheless, here, as well as in the passages where Dučić is wont to make bold generalizations (as when he passes judgement on the English, Bulgarians, Croats) the question from the beginning of the text comes back around – how deeply did inherent, compositional irony as a principle penetrate across all layers of the text under consideration?

- 213 All citations of this work are presented according to its English edition (see Dučić 2017; translator’s note).
- 214 It is interesting to note, however, that regarding the issue of suffering and misery Dučić the Christian and Dučić the classicist do not see eye to eye, that is to say, the latter evidently prevails over the former. As a confirmed hedonist, Dučić does not lay great store by suffering, nor does he assert its power of catharsis. Corporeal health means almost as much to him as the spiritual one. The ideal of harmony, a lingering vision of kalokagathia, permeates, let us say, from Dučić’s note that “good-natured and great-hearted people generally live longer” (Dučić 2017: 376).
- 215 The essay “On Character” opens with one such saying. Surprises occasioned by Dučić go in two directions – they either lead to profound disagreements with the author or, quite unexpectedly, cause genuine reconsideration. Dučić’s almost cursory note that follows takes us in the latter direction. It reads: “One of the noblest human sentiments is indignation” (2017: 373). First of all, naturally, a question arises of itself from an evident paradox – why are bitterness, repudiation, scorn, indignation – proclaimed noble human sentiments? A little further, Dučić the inimitable stylist gradually reveals that the paradox is resolved at the level of binary oppositions – enthusiasm and disgust as complementary reactions indicate human beings ready for a noble endeavour, or reaction, people with an aspiration to make the world a better place. “Their power of outrage”, the essayist points out, “derives from their moral purity” (2017: 373).
- 216 And generally it is extremely interesting to witness how this composed and sensible character views almost with (aforementioned) indignation the heightened emotional states of love and passion. In the essay on disappointment Dučić wrote the following: “Most people are susceptible to disappointment by temperament rather than by intellect, for chagrin is always closer to our sentiment than mind. This may best be observed in *lovers inhabiting the realm of feverish fancy and wrought-up nerves*, seldom aware of the reasons for their exaltation” (2017: 355; underlined by N. B.).
- 217 It is widely known that not even goddesses are spared from being assaulted, let alone mortal women.
- 218 There is a characteristic note of the surrealist Đorđe Jovanović in the issue of the magazine *Nadrealizam danas i ovde* (*Surrealism Here and Now*) of 1932, concerning the first edition of Dučić’s collected works, in which remarkably negative criticism was levelled at the book *King Radovan’s Treasure*, which had just been released at the time: “The poetry of that gentleman (Mr Jovan Dučić) lingers on only at occasional St. Sava fiest day celebrations or as part of ‘concert music’ at some Serbian small-town entertainment. Those who used to be enthralled by Dučić now have children who read Crnjanski, Drainac or Dekobra [...] The talent which had begun to manifest itself with these short poems of mediocre provincial standard, was now (1926–1930) realized in a cumbersome cake made of stale cookies called *King Radovan’s Treasure*. Jovo Dučić of the previous century turned into Jovan Dučić of this century, and if by some miracle he were to transfer to the next century, he would become Ovan (‘ram’) Dučić, a poet yet again, a sparkling spirit and so on and so forth, without any other changes whatsoever” (Јовановић 1932: 41).
- 219 Jovan Deretić pointed to that fact in his *History of Serbian Literature*, highlighting specific features of Dučić as a prose writer: “Dučić’s prose, much more voluminous than his poetry (out of the five volumes of his collected works only one contains poems, while all others are prose works), remained nevertheless in its shadow. Although he had demonstrated narrative affinities in poetry, in prose he did not venture into the forms of fiction, he did not write stories or novels, he realized himself as a prose writer in marginal, non-functional forms: travelogues, philosophical maxims and essays, literary criticism and essay literature, history, art criticism, journalism. As an artist, in these genres he comes across as the same as in his poems: a patient and indefatigable worker, a

- craftsman who takes care that every detail is executed to perfection, that the whole is harmoniously composed, a perfectionist in matters of style, a jeweller. For that reason, he had been working for a long time on his main works, as well as on his poems” (Деретић 2002: 986).
- 220 Hence his book was justifiably said to be “a philosophical piece just as much as a literary one” (Кашанин 1990: 315).
- 221 “When it appeared, ceremoniously announced, as the sixth volume of the *Collected Works*, it caught the reading public and critics by surprise” (Леовац 1985: 212).
- 222 “As these are the musings of a meditative poet, and a prose work of our most prominent and greatest stylist, the Committee considered it an honor to take upon themselves the duty of distributing this work in the greatest circulation possible, it being a monumental piece of our literature” (Поповић 2009: 132).
- 223 Velibor Gligorić objected to this work because of its overly bookish philosophizing: “This book was written in one’s leisure among the scattered books about antiquity, after a prolonged melancholy gazing into the statue of Cupid, whose pointed arrow had been chipped by some naughty children” (*Ibid.*, 143); whereas Milovan Đilas criticized Dučić from his doctrinary Marxist perspective for his exclusion from real life: “Dučić is an unofficial thinker of a particular class of people. His themes are often salon-type coseries (On Love, On Women ..., on everything after all), rather than actual scientific and spiritual investigations. He looks at things through the framework of a salon; through the glass on its door or a silk curtain on its windows; as if the external world does not exist and as if there is no air that does not smell of perfume” (Ђилас 1932: 7). In a similar vein Meša Selimović would write twenty years later, commenting on his essays with a single sentence in his “Foreword” to Dučić’s selected *Verses and Prose* along the same lines: “In *King Radovan’s Treasure* and some other works, Dučić is an advocate of the bourgeoisie, their spokesman, a cynical representative of their interests” (Селимовић 1952: 13).
- 224 There are divergent terminological vacillations in relation to defining the type of discourse to which *King Radovan’s Treasure* belongs. An aesthetician Sveta Lukić produced, on the basis of the teachings of a Spanish philosopher Julián Marias, a theoretical overview of a peculiar and long-standing tradition of literary creation that he named *philosophical literature*. It is a current of reflective-artistic prose that ranges from classical dialogues, across medieval theological commentaries, Renaissance essays, French moralistic treatises and texts of most diverse types dating from the nineteenth century, to the works of authors of the first half of the twentieth century whose opus contains a dominant reflective component. It is the last of these phases that Lukić referred to as specific in relation to the earlier stages of development of the philosophical literature, labelling it as “essayistic or intellectual” (Лукић 1981: 218). The essay genre, in that respect, represents probably the most adequate terminological definition of this body of Dučić’s prose, which belongs to one of the main trends in Western European literature of the time.
- 225 There is an interesting piece of information concerning a surge of interest in *King Radovan’s Treasure* at the late twentieth and the beginning of the twenty-first century: “Searching the *online* catalogue of the Matica Srpska Library in Novi Sad (<http://bmsalf.ns.ac.yu/cobiss/>) in March 2002 has shown that more copies of particular Dučić’s works have been published over the last ten years than throughout the preceding period. Some publishers even boasted of having sold as many as 100,000 copies of *King Radovan’s Treasure*. Thus it would be no exaggeration to say that Dučić’s prose represented a bestseller of the last decade. It is, therefore, hardly the case that, at least as far as the readership is concerned, prose remained overshadowed by poetry” (Гвозден 2003: 11). The perennial readers’ interest in books of “wisdom”, handbooks of easily accessible knowledge and quotations suitable for every occasion undoubtedly made this work of Dučić’s more popular with the advent of new and affordable editions. This is not to be understood as a sign of its triviality of thought, but rather as an instance of the phenomenon that broad popularity may deprive such a book of a more scrupulous critical reception than the one it had previously merited.
- 226 It is with good reason assumed that this Dučić’s work influenced the similar in kind *Znakovi pored puta* (*Signs by the Roadside*) by Ivo Andrić: “It is not ruled out that Dučić himself, with his ‘A Path by the Roadside’ encouraged Andrić to write reflective vignettes entitled ‘Signs by the Roadside’, as it is also probable that both of them had merely been building upon the moralistic tradition of the renowned French essayists [...]” (Коларић 1995: 515).

- 227 The place of this work of Dučić in the said artistic area is appraised by the critics to be at the highest scale of merit: “Dučić’s meditations stand at the very summit of our meditative prose; what is more, they even surpass it in their inimitable elegance and paradoxical wittiness of its expression, conciseness of their intensity of thought, depth of anticipation and far-reaching recognition or creation of the patterns of thought for the world that was yet to come – that they impose as the standard and criterion for the meditative prose form” (Глушчевић 1990: 418).
- 228 The creation of the legend is related to a concrete geographical area, but all of its elements suggest that it is evidently a migratory motif, well-known in various traditions and cultures worldwide: “In the Timok Valley, thus in the eastern part of today’s Serbia, many men and women profesy about a vast treasure of certain *King Radovan*. This treasure is said to be extraordinarily huge. But one cannot discover it until one finds a plant called *Laserwort*, and opens the locks and padlocks on the door behind which the treasure is kept. And that auspicious *Laserwort* is nowhere to be found” (Веснић 1894: 172).
- 229 The most obvious influence, long since confirmed in the studies to date, represents primarily the entire classical humanistic heritage: “Dučić is largely oriented towards the classical, ancient Greek and Roman heritage, Greek and Roman philosophy, literature, historiography” (Леовац 1985: 215). In the majority of texts – from early reviews to later studies – searching for individual models of Dučić’s philosophical-literary reflections, the name that quite justifiably appears most frequently is that of Michel de Montaigne, but there are also other authors that undoubtedly exerted their influence regarding some of the writer’s poetic preferences and directions of thought: “According to the subjects he focused on and his loosely connected narrative, as well as to the anecdotal form of presentation, Dučić’s work is greatly reminiscent of Montaigne’s *Essays*, only, while Montaigne had formed his worldview on his knowledge of classical culture, with which he was familiar to the last detail, our poet, who also knew it very well and devoted himself to studying it, especially during his stay in Athens and Cairo for a number of years, added to it the huge experience and knowledge of all the great minds since the Renaissance, when Montaigne lived, to the present day. Thus he was familiar with the teachings of Socrates, Epictetus, Marcus Aurelius, Cicero and Seneca, just as much as with those of Montaigne, Rousseau, Locke, Carlyle, Emerson” (Лебл-Албала 1938: 271–272); “Dučić belongs to the tradition of the essayistic manner of writing that marks its true beginning with Montaigne in the 16th century, but its followers are to be found among writers much closer to Dučić in time, such as the American Ralph Waldo Emerson, author of the book *The Conduct of Life*; Maurice Maeterlinck, the writer of *Wisdom and Destiny*; or Carlyle with his essays on heroes” (Гвозден 2006: 89).
- 230 All further citations of *King Radovan’s Treasure* are only marked by the page number of this edition in parentheses (author’s note). Furthermore, all citations of this work are presented according to its English edition (see Dučić 2017; translator’s note).
- 231 Freud’s treatise “Beyond the Pleasure Principle” was published in 1920 and Dučić might have known of it. Cf. “In the psycho-analytical theory of the mind we take it for granted that the course of mental processes is automatically regulated by the ‘pleasure principle’: that is to say, we believe that any given process originates in an unpleasant state of tension and thereupon determines for itself such a path that its ultimate issue coincides with a relaxation of this tension, i.e. with avoidance of ‘pain’ or with production of pleasure” (Freud 1922: 1).
- 232 What stands completely in accordance with the foregoing remarks is an earlier attempt at outlining Dučić’s philosophical profile: “He is, if we may say so, a discrete Stoic and a mild Epicurean, who dreams about age-old Greek and Christian ideals, about grand ideas and truths” (Леовац 1985: 218).
- 233 Cf. “This synthesis of Christian philosophy and contemporary Christian pragmatics that Dučić made was executed quite naturally and plausibly, in the style of classical philosophers of characterological and moralistic orientation” (Глушчевић 1990: 425).
- 234 Its exponent is Saint Anselm, a medieval theologian who put forward the following argument: “The being than which nothing greater can be conceived to exist cannot be conceived not to exist” (Крешенцо 2003: 102). Dučić relied on the heritage of Christian thinkers in many of his considerations, drawn equally to the authors of Eastern and Western traditions.
- 235 “It should also be added that, considering the fact that it is based on personal experience in its principal inspiration, Dučić’s point of view is exclusively masculine. Even in the linguistic aspect, the pair of opposites in his texts is almost invariably that of woman – man, and not woman – (a) male. As in the most illustrious examples

- of courtly, platonic, utopian love, to which, as we shall see, Dučić frequently refers, admiring a woman is founded upon the objectivization of her personality; she is an object of admiration, but not a subject in that relationship. She might become a subject only in a sensual and earthly love game” (Витановић 1990: 24).
- 236 The title of one text speaks volumes about the degree of such analytical sharpening of tensions: “The Ideology of Misogyny in Dučić’s *King Radovan’s Treasure*” (Стефановић 2008).
- 237 It is an in-depth study of the linguistic corpus of Dučić’s work that suggested some of the presented hypotheses, largely ignored in favour of ideologically orientated interpretations: “The basic principle of Dučić’s essay is in the last analysis neither poetic nor scientific – but one that represents a principle of polarity. All the opposites contain one another when they refer to any significant entity. The structural and conceptual primacy of the philosophical system still has to be acknowledged. In the conception of scientific elements that affirm the common sense Dučić leaves compositional room for a rational spirit directing the course of events” (Јовановић 2008: 29).
- 238 Such exclusivism in promoting national historical and cultural legacy in Dučić’s opus is adequately noted in literature: “Dučić’s turning to ancient Slavic and Serbian mythology is incompatible with his ‘Mediterranean’ affiliation. In poetry, for instance, if he were to mention Serbian legends and historical facts, then he most frequently mentioned the legends and facts dating from the ‘imperial’ era, from the medieval feudal history” (Леовац 1985: 213).
- 239 Jung had by then already developed his theory of a number of central archetypes of the human psyche, among which the entity of *Anima* was to stand out in his view as the one that is energetically the most potent: “This image is the ‘mistress of spirits’ as Spitteler called it. I suggested the term *Anima*, because it was supposed to denote something concrete, for which the word ‘soul’ is too general and vague. The state of affairs that the concept of *Anima* underlies is an extremely dramatic unconscious content. It can be described in rational, scientific terms which, however, fall far short of expressing its nature” (Јунг 2006: 270).
- 240 Attention has already been drawn to that aspect in relation to his *Cities and Chimeras*: “Dučić could, nevertheless, also be reproached for his tendency towards stereotypes and platitudes” (Делић 2001: 164).
- 241 The influence of La Rochefoucauld, to whom the author explicitly refers once in the book, is undoubtedly present in Dučić’s essays. Apart from the affinity of key themes and the aphoristic way of elaborating on them, one aspect of Dučić’s thought, devoted to shedding light on the true nature of people’s spiritual impulses – genuine motivation of their “noble” acts – is eternally indebted to the philosopher obsessively brooding over the question of “the falseness of the traits we call virtues” (Ларошфукко 2020: 89). Many paragraphs of Dučić’s work look like the elaborations of particular *Maxims* of La Rochefoucauld.
- 242 “For this author, the subject of comparison is almost regularly an abstract concept or a phenomenon from the moral sphere” (Јовановић 2008: 20).
- 243 Founded upon a positivistic basis, a related observation on such an attitude of this writer is noted in literature: “As a subject of a regime in which wealth is the yardstick for many other values, Dučić expressed thoughts that show him at times to be conceited, non-democratic and narrow-mindedly ambitious, a man that turns his spiritual aristocratism into individualistically selfish aristocratism” (Леовац 1985: 218).
- 244 It is interesting to note that in the first out of the two novels presupposed at the beginning of the study to belong to a possible tradition derived from Dučić’s work – *The Springs of Ivan Galeb* – considerable room is given to this obsessive theme of Dučić’s: to Prometheus as one of the most universal and profound symbols of man’s imagination (Десница 1990: 82).
- 245 The other novel mentioned in the outlined tradition of prose relying on *King Radovan’s Treasure* – *Death and the Dervish* – represents an indicative example primarily as a work of profound religious doubt (Селимовић 1966). In the same sense, we also find illustrative what is now an almost forgotten novel *Ponornica (An Underground River)* by Skender Kulenović, which in the noted horizon also presents a characteristic battle of the hero caught between the “insensitive senses of religion and the religion of senses themselves” (Куленовић 1977: 24). Similar to the most significant literary interpreters of the Islamic world in Serbian literature, who naturally mostly originate from the regions of Bosnia and Herzegovina (like Andrić himself), Dučić also greatly contributed to the understanding of the areas of Serbian cultural-historical experience with Islamic component that are firmly rooted therein and constitute its manifoldly dynamic element.

- 246 The archival materials on Jovan Dučić housed at the SASA Archives, as well as those materials contained in Jovan Dučić's legacy, which reached the Archives in recent times (2007 and 2013), and therefore has hitherto been little used, was reviewed and expertly arranged by Mile Stanić.
- 247 Nikola J. Marinović Endowment archival materials are housed within the Административна архива СКА (SRA Archives); Дучићево писмо: р. бр. 193.
- 248 Even though works submitted to calls for submissions varied in their literary value and were mainly authored by lesser-known authors, the award retained its prominence in later years as well. After Dučić, there were several laureates who left a deep mark in Serbian literature – Milan Rakić for *New Poems*, Ivo Ćipiko for his writing *From the Salonica Fights*, again Jovan Dučić for his *Collected Works*; one of the laureates was August Krklec for his collection *Love of Birds*, published by S. Cvijanović.
- 249 This report was published in: *Реферати њ.др Владана Ђорђевића о њесмама Јована Дучића*, Ново време, Београд, 1911, VII, 3–9, 179–183.
- 250 Ljubomir Nikić was the first researcher to look into the entire material included in this edition. Based on the found Dučić's manuscript that the poet sent to Cvijanović and Cvijanović's corrections, he explained Dučić's act in detail, corrected inaccuracies and misconceptions that hitherto existed in the literature and critically published poems that the writer did not plan for shortlist. More on that see: Љ. Никић, *Интегрално издање Дучићевих њесма*, Прилози за књижевност, језик, историју и фолклор, Београд, 1974, XL, 3–4, 249–267.
- 251 Архив САНУ (SASA Archives), 108341/3.
- 252 Српски књижевни гласник, *Јуџиро* (1902, V, 25), *Дубровачко вече* (VII, 187), *Сјаванье воде* (188), *Брачна њесма* (1903, IX, 594), *Свет* (1904, XII, 1060); *Бдење* (1902, VI, 832–833), *Прошлост* (1904, XI, 38).
- 253 Љ. Никић, *над. дело*, 159–176.
- 254 Архив САНУ (SASA Archives), 10831/4.
- 255 The Belgrade University Library, Isidora Sekulić's legacy... In addition to this copy, Nikić made a mention of two other copies housed in the National Library of Serbia and the Belgrade City Library.
- 256 Административна архива СКА (Administrative SRA Archives), 46/1922. The proposal was written by Slobodan Jovanović, with the signatures of both proposers.
- 257 Административна архива СКА (Administrative SRA Archives), 94/1924.
- 258 Административна архива СКА (Administrative SRA Archives), бр. 226, 339.
- 259 Административна архива СКА (Administrative SRA Archives), бр. 145/1930, 106/1930.
- 260 Out of nine candidates, who were proposed for new members of all departments of the Academy, besides Dučić, only Ivan Đaja won the required 15 votes.
- 261 Административна архива СКА (SRA Administrative Archives), бр. 1941/1937; 1056/1938.
- 262 *Ibidem*.
- 263 Политика, Belgrade, 8 March 1939, 6.
- 264 Административна архива СКА (SRA Administrative Archives), бр. 93/1942.
- 265 Годишњак, 1946, LI, 11941–1944, 240–241.

ABBREVIATIONS

- ASASA – Archives of the Serbian Academy of Sciences and Arts
LSASA – Library of the Serbian Academy of Sciences and Arts
AY – Archives of Yugoslavia
AY, PC – Archives of Yugoslavia, Photographs Collection
ACCHPF – Archives of “The House of the Pavlović Family” Cultural Center