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## SERBO-CROAT ORTHOGRAPHY.

š = sh in "ship."

c = ts in "cats."

č = ch in "church."

ž = j in French "jour."

ć = ditto (softer).

j = y in "your."

## SOUTHERN SLAV CULTURE

THE prevailing idea abroad concerning the Southern Slavs (Jugoslavs) is that they are a very young nation, who have never had any culture to speak of in the past, and may prove incapable of high intellectual achievement in the future. This impression is distinctly erroneous. Yugoslav civilization is as old as that of any of the great European nations, although, unfortunately, it has hitherto lacked continuity and unity. During the centuries of the past it has produced remarkable monuments of literature and art, and even now, in spite of the most adverse circumstances, the Jugoslavs are displaying a marvellous vitality and all qualities essential towards the achievement of the highest levels of culture.

Even a short survey of the history of Yugoslav letters, science, and art will suffice to prove the truth of this assertion.

### First Beginnings.

(800-1200 A.D.)

Jugoslav literature was born towards the end of the ninth century with the first translations of the Bible and of early liturgic writings into the Old-Slav tongue by the Slav apostles Cyril and Method, and with the coming of their disciples to the Balkan Peninsula, where

they spread the Christian faith and the doctrines of their teachers. Fragments of early Slovene literature preserved to us date back as far as the tenth and eleventh centuries. They consist of certain liturgies and homilies composed in the Old-Slav tongue and known collectively as the *Friessing Literary Monuments*. The oldest literary relics of Serb and Croat origin date from the twelfth century, and are also written in Old-Slav, but strongly tinged with the Serbo-Croat idiom. They consist of a stone inscription (bašćanska ploča), liturgic fragments in MSS., and the beautifully illuminated MS. known as the Miroslav Gospel.

### The Middle Ages.

(1200-1450.)

Soon after their initial stages literature and letters flourished greatly among the Serbs and Croats. Both wrote in the same tongue, only the Serbs adopted the Cyrilline alphabet and the Croats the Glagolitic.

#### GOLDEN AGE OF THE SERBIAN MEDIAEVAL LITERATURE.

The many large and beautiful abbeys and monasteries which abounded in ancient Serbia were in those days the homes and centres of Serbian literary activity. Young men of noble birth, even the sons of kings, if not kings themselves, were content to enter religious houses, and lead the lives of simple monks, so that they might devote themselves to learning and letters. These youths, who had pursued their studies in Byzantium (Constantinople), were thoroughly versed in the Greek literature of the times, and on their return home desired above all things to introduce the wisdom

of the Greeks into their native land. Day and night, and during long centuries, generations of Serbian recluses, swan-quill in hand and with the roll of parchment spread before them, laboured at the translation of Byzantine books, and the production of original works of the same type.

Serbian mediæval literature is exceedingly comprehensive. All branches of study that flourished in the early Christian and Byzantine schools, such as dogma and polemics, exegesis and rhetoric, asceticism, mysticism, grammar, geography, history, philosophy, astronomy, medicine, and other subjects, reappear in Serbian literature and are widely represented by the Serbian writers of the early Middle Ages. It is impossible to take any chapter in the history of Byzantine literature and compare it with the catalogue of Serbian MSS. preserved in our museums of to-day, without being struck by the fact that almost every one of the authors mentioned has been translated into Serbian. To mention but one example, almost all the Byzantine writers on exegesis and mysticism—even the less-known mystics—from Jean Climax to Thalassios, are represented there. The same holds good with regard to early Christian literature. The works of Basil the Great, Gregory of Nazianza, John Chrysostom, and other great preachers of the Eastern Church have long since formed part of our intellectual heritage. Turning to forms more purely literary, the old Serbian writers translated almost all the finest works which form the pride of the mediæval literature of other nations. The novels *Alexander the Great*, *The Trojan War*, *Barlaam and Josaphat*, *Stephanites and Ichnelates*, *Tristram and Yseult*, *Bovo d'Antona*, the tales *Solomon* and *Æsop*, the Apocryphal Gospels and legends of the saints, such as *The Miracles of the Virgin*, *The Vision of S. Paul*, *The*

*Life of S. Alexis*, etc., are all to be found in contemporary Serbian translations.

On the other hand, this period was by no means barren of original work, as is proved by numerous lives of Serbian and other Slav saints, by the Serbian annals and histories, and various funeral eulogies in honour of the kings, princes, and despots of the national dynasties. Particular importance naturally attaches to the great biographies of our kings and archbishops by St. Sava, King Stephen, Domentijan, and others of equal note. They are our most precious literary heritage from the Middle Ages, and the more closely they are studied, the more they command our admiration and respect. One of the most important documents of this age is the *Zakonik*, the law-book of Tsar Dušan, which, in the opinion of the greatest jurists, embodies a very high conception of law and justice, and shows the old Serbian laws in an excellent light. This code was based on ancient judicial custom, and proves beyond question that mediæval Serbia was not merely a great military force, but that it also possessed a settled state organization, in which equity and justice were recognized and respected.

#### LITERATURE IN CROATIA, DALMATIA, SLOVENE LANDS.

In Croatia and Dalmatia literature likewise made great strides. Most of the contemporary tales and novels already mentioned are also found in Croatian literature, in addition to others, such as *The Vision of Tundal*, *Lucidarium*, *Cato the Sage*, etc. Interesting legal records of the times are furnished by the Statutes of Vinodol (1228), Poljica (written in Cyrilline characters), and Kirk, all of which afford remarkable examples of communal organization. History is represented by the ancient chronicle of Pop Dukljanin, and learning,

inspired in these countries by Catholicism, flourished greatly; only in the Slovene lands there is no record of literary production during all this period.

#### ART.

As regards painting and architecture, the Serbs possess most beautiful examples of the builder's art in their mediæval monasteries. Studenica (twelfth century) is a masterpiece of proportion, taste, and design, carried out entirely in marble. The Gračanica and Dečani monasteries are perhaps the finest gems of Yugoslav architecture; on the other hand Ravanica, Kalenić, and Manasia (fifteenth century) are more graceful and decorative, and bear ample witness to the originality and exquisite taste of their builders. The frescoes in these churches are reverently conceived and sumptuously carried out. They show great perfection of design and drawing, and the colouring is warm and harmonious. Sculpture is only modestly represented, but there are several interesting figures and sculptured ornaments in the churches of the Studenica and of the Dečani monasteries.

In Croatia and Dalmatia the plastic arts were also well cultivated. Most notable among the architectural monuments in these countries is the Franciscan Monastery in Ragusa, dating from the fourteenth century. The beautiful cloisters and spacious corridor in the monastery are the work of a Yugoslav artist. Yugoslav sculptors were responsible for the beautiful door of the church of St. Lawrence, in Trogir (Traù), and the great door of Split (Spalato) Cathedral with its wonderful wood carvings, representing the life of Christ. Many churches in the Yugoslav coast-lands were at that time decorated with frescoes.

The Slovene lands also boast many fine examples of mediæval architecture, sculpture, and painting.

## The Renaissance, the Reformation, and the Later Epochs.

(1450-1750.)

With the end of the Middle Ages our rich and promising national civilization likewise came to an end in almost all the Yugoslav lands.

While the majority of the European peoples had the good fortune to continue their spiritual and intellectual development and, under the vivifying influence of classical antiquity, to create the Renaissance of Art and Letters, the Yugoslavs, from the end of the fifteenth century onwards, were compelled to suffer the tragic fate of being subjugated by the Turks, who destroyed all that had been so far achieved and rendered all further progress impossible.

### RENAISSANCE IN RAGUSA.

Despite this calamity, such of our provinces as did not fall under the Ottoman sway bore their share in the general awakening and, though remote and separate from the ethnic centre of the race, developed a rich and flourishing renaissance in their midst. One town in particular—the free town of Dubrovnik (Ragusa)—on the southern shore of the Balcanian Peninsula, was the cradle and centre of the Yugoslav Renaissance. Rich and independent, with a well-developed trade, an excellent system of republican self-government, and in constant relation with Italy and the West, Ragusa had already been a centre of civilization in the Middle Ages, and the Italian Renaissance inspired her with a love of art. Her magnificent churches and lovely fountains date from this period; the Rectorial Palace and the *Dogana* are dignified and beautiful examples of the Venetian

school of architecture, and paintings by Raphael and Titian were acquired for the decoration of her churches. The wave of humanism that at this time swept over Europe also touched the little Republic, and filled the minds of her citizens with the desire for classical learning. Masters of humanism founded schools in her midst, where her young patricians could study the elements of science before proceeding to Padua or some other Italian University.

These surroundings produced a new and exceedingly active school of literature in the Serbo-Croat tongue, (written in Latin characters), which arose in the fifteenth century and continued till the end of the eighteenth.

Ragusan literature presents almost every form prevalent in the contemporary literature of other countries, and this chiefly because it is modelled on Italian literature. Lyric poetry flourished, its chief exponents being Menčetić and Držić (fifteenth and sixteenth centuries), whose works show the influence of Petrarch, the poets Ranjina and Zlatarić (sixteenth century), who represent the classic school and the "marinist" poets, Vladislav Menčetić and Stijepo Gjorgjić (seventeenth century). More important than all these, however, were Bunić (seventeenth century) and Ignjat Gjorgjić (eighteenth century). The religious inspiration palpitating in Dante's great work also touched the minds of the Ragusan poets and gave birth to a new type of poetry, whose chief representative was Vetranić, but which included a number of later poets. Satire and comic poetry likewise flourished and had their representative, among whom Čubranović (sixteenth century) was the first and greatest. Soon after this the epopoea made its appearance, and in *Osman*, by Gundulić, Ragusan poetry unquestionably reached its zenith. Dramatic poetry was

Bosnia, whose mediæval literature formed part of that of Serbia and in every way resembled it, developed an individual literary activity during the seventeenth century, when the Catholic reaction produced a special type of literature devoted to Catholic propaganda. The worthiest representative of this movement is Divković.

#### THE REFORMATION IN THE SLOVENE COUNTRIES.

In the Slovene countries, where all literary activity had been in abeyance since the age of the Friesing monuments, the Reformation accomplished the same results brought about elsewhere by the Renaissance. Among Catholic Jugoslavs the Reformation never penetrated as far as Bosnia or the Adriatic littoral. It only affected the Slovene countries, whence, to a small extent, it spread to Croatia, where it never made much headway. Trubar, a Slovene Protestant of the sixteenth century, followed Luther's example in causing Protestant books to be printed. He also translated the New Testament into the Slovene colloquial tongue. In this work he was helped by George Dalmatin, who first translated the whole Bible into Slovene, and Adam Bohorić, who composed a grammar of the Slovene dialect. The Protestant literary movement furthermore had the support of several Croatian authors from Istria and Croatia proper, among whom Vergerius, Consul, and Dalmatin are the most worthy of note. Unfortunately, this interesting and promising literary activity was only short-lived. The Catholic Reaction soon crushed the Protestant movement and with it the literature to which it had given rise. Henceforth, up to the end of the eighteenth century, Slovene literature has nothing to show but devotional works of insignificant literary value.

## ART.

Jugoslav art during the Renaissance period produced many celebrated architects, painters, and sculptors. The best known among the architects are Benac of Trogir (fifteenth century), Mihaljić of Ragusa (fifteenth century), Markošević of Split (fourteenth century), and Matejević (fifteenth century), who built the greater part of the magnificent Cathedral of St. James at Šibenik, which is undoubtedly the finest example of architecture in all the Jugoslav coast-lands. The principal painters of the period were Nicolo Raguseo (fifteenth century), Miroslavić of Split, Lancilago of Šibenik, and Dominko of Zagreb (Agram). Among sculptors we must mention Bucić, Cerljenović, and especially Budislavić (eighteenth century), whose beautiful sculptures in wood are still to be seen in the church of Trogir (Traù). Besides all these our nation has contributed several illustrious names to Italian art. The great painter Medulić, better known as Andrea Schiavone, was a native of Šibenik (Sebenico). Vittore Carpaccio was a native of Istria. The miniature painter Julio Clovio was born in the Croatian coast-land, and the great architects and sculptors Frano Lovrana (fifteenth century) and Giovanni Dalmata are likewise sons of the Jugoslav race.

Music, which was still in its infancy in the Middle Ages, was worthily represented among the Slovenes by Slatkonja (fifteenth century), and Gallus (sixteenth century).

**Modern Times.**

(1750-1915.)

Modern times brought with them a modern type of literature. A large proportion of our people which

during the past centuries had been ground down under Ottoman sway now began to free themselves and to create conditions more favourable to the development of art and letters. Already in the eighteenth century such conditions existed in the Serbian territory of Southern Hungary; soon afterwards Serbia, having regained her independence at the beginning of the nineteenth century, offered even more favourable surroundings; Montenegro, Bosnia, and Hercegovina followed suit. In such Yugoslav countries as were spared the horrors of the Turkish domination (Croatia, Dalmatia, and the Slovene lands), but where a free intellectual development was nevertheless hampered by German and Magyar influence, circumstances had been fairly propitious during the eighteenth century, but they became greatly improved when the Napoleonic era brought with it the general national awakening.

Every province manifested a sudden intellectual activity. Yugoslavs felt themselves in contact with the great nations of the world; they saw the prosperity and progress, the wealth of literature and art, of other lands, and sought to imitate and emulate those attainments from which they had been so long debarred by a tragic destiny. They hastened to found schools, printing-houses, libraries, theatres, and literary societies. As a natural consequence of these efforts a new literature made its appearance, which differed entirely in character from that of the past.

#### UNIFICATION OF THE SOUTHERN SLAV LITERATURE.

The chief characteristic of modern Slav literature, and the one that completely differentiates it from the literatures of the Middle Ages and the Renaissance, is its expression of *national unity*. In former epochs Yugoslav literature was represented by a series of pro-

vincial schools. We have spoken of Serbian literature, Bosnian literature, Ragusan literature, Dalmatian literature, Croatian literature, and Slovene literature, all of which flourished separately and distinctly with scarcely any contact or mutual relationship. From the end of the eighteenth century, however, they began to be drawn together, to tend towards unity, and breathe the spirit of our scattered nation; they expanded on broadly national lines, and finally became one great indivisible *Jugoslav literature*. This era was ushered in by a number of eminent writers, who from all parts of our country contributed their share towards achieving the great work of unification. The names of these men are Kačić, Relković, Obradović, Karadžić, Gaj, Vraz, and Bleiweis.

In Dalmatia, Kačić, in 1756, published a history of the Jugoslavs, composed in verse. This work at once acquired great popularity, and owing to the favour it found with the public it was greatly instrumental in spreading the idea of Jugoslav unity.

In Slavonia, Relković, in his poem *The Satyr* (1762), severely criticized the primitive manners of his compatriots, and exhorted them to repair the deficiencies of past centuries. This book also became exceedingly popular, and exercised a great influence through its ideas of religious tolerance, its sane rationalism, and above all things by the patriotic spirit it displayed.

In Southern Hungary, towards the end of the eighteenth century, Obradović, one of the greatest figures of Jugoslav Renaissance, achieved still greater things. Like Franklin, with whom he had much in common, this man, entirely self-educated, who began life as an apprentice in his native place and subsequently became a moralist and admirable writer by sheer talent, force of will, and in-

cessant labour, acquired all the leading ideas and sound scholarship of that enlightened age. He was one of those whose firm, sure hand clears the way before them, and whose like only too rarely arises at the beginnings of a literature. Obradović published several prose works, in which he inaugurated the national education of his race, taught them to think, and proved the urgent need for instruction. He opened up a new world of high thought, and—most important of all—he taught his countrymen to see that all their small tribal entities, the Serbs, Bosnians, Montenegrins, Croats, Dalmatians, Slovenes, and the rest of them, are merely integral parts of one and the same people.

In Serbia, the nineteenth century produced Karadžić, a genius who perhaps bore the greatest share in creating our national unity; indeed, it may be said that he is its actual creator. Obradović established intellectual unity, Karadžić a uniform national tongue. Self-educated, like Obradović, having never had regular instruction, but “being gifted,” as has been said of him, “by Mother Nature with one of the cleverest intellects the world has seen,” Karadžić was inspired by one great idea, in which he steadfastly persevered, and for which he ultimately won success. He realized that the idiom employed by most contemporary Serbian writers was a mixed language, strongly influenced by the Russian; that it was, in fact, a mixture of Serbian and other Slav tongues, and bore no relation to any of the Yugoslav dialects. It was his aim to bring the spoken tongue of the people into literary use, on the ground that the idiom in which our national poems and legends are composed is the purest form of our language, and the only worthy vehicle of our literature. For fifty years (1814–64), and in the face of manifold opposition, he strove to carry through this idea. He compiled a grammar and dictionary of the new

language, published the popular poems as examples of the language in which the nation ought to write, and by his own masterly prose afforded further proof of its beauty. He also invented a specially adapted spelling, which is one of the most logical in existence, and founded on the phonetic principle. In short, by an achievement almost unequalled in the annals of literature, he effected a complete and successful reform of both language and spelling, and imparted a distinctively national character to Serbian literature.

No sooner had the Serbs accepted this reform, than it was at once adopted by the Croats also. Karadžić merely contemplated the reform of the Serbian literary language, but his work found an echo beyond the frontier. At that time a provincial literature was vegetating in Croatia, a purely local product, local in character, lifeless and unpromising. Under the influence of the great Serb reformer it soon assumed an entirely different aspect. The local dialect was abandoned in favour of the language standardized by Karadžić. In Zagreb (Agram), the intellectual centre of Croatia, Ljudevit Gaj, surrounded by a veritable galaxy of literary talent, achieved the reform of the Croatian language and spelling, adopting the idiom which had become the received literary language of the Serbs as the literary language of the Croats also. In its freshness and vitality this literary movement proved itself a veritable nineteenth-century intellectual Renaissance. It initiated the Croats into a wider and more national sphere of ideas, and finally created the national unity of the Serbs and Croats, by unifying the literary languages and tendencies of these two peoples, who were already allied by ties of blood.

Among the Slovenes, too, this Renaissance had its echo. One of their most illustrious writers, Stanko Vraz,

adopted the reforms of Ljudevit Gaj, and established the Serbo-Croat tongue as the literary language of the Slovenes. Although other Slovene writers continued to write in their own idiom, they did not altogether escape the influence of the great language reform. Bleiweis in particular strove to introduce the Croatian spelling, and did much to approximate the literary idiom of the Slovenes to the language adopted by Karadžić and Gaj, which it already resembled so closely as to be almost identical with it. In this way Slovene literature likewise entered the circle of Serb and Croat literature. It assumed the same *national Jugoslav character*, and became part of a homogeneous Jugoslav literature.

Thanks to the labours of these men of genius, the modern Jugoslavs possess a sane and strong literature, expressed in a pure and popular idiom, and essentially national in character. Without sacrificing their national character, the Jugoslav writers have modelled themselves upon the great masters of Western literature, and can already boast many striking achievements.

#### POETRY, NOVELS, DRAMA, AND CRITICISM IN MODERN SOUTHERN SLAV LITERATURE.

Jugoslav literature has always been rich in poetry, and the modern movement, like its predecessors, has also produced very many poets of talent, and even of genius. Certainly three of them rank with the great poets of the world. The Serbian (Montenegrin) Petar Petrović Njegoš, the greatest poet of our nation, was a writer whose strong and profound genius renders him worthy of comparison with Byron, De Vigny, Poushkin, and Goethe. His fame will be world-wide when his work is better known outside his own country. The Croat Mažuranić, more artist perhaps, occasionally in his best work emulates the vigour of the great Serbian

poet. Prešern, a Slovene, who stands in the first rank of lyrical poets, completes this group of poetic genius. These three were succeeded by a worthy younger generation. Among the Serbs, mention should be made of Radičević, Jovanović, Jakšić, Ilić; and among the Croats of Preradović, Kranjčević; and among the Slovenes, Jenko, Aškerc. These men have enriched our literature by many works of great artistic beauty of form, poetic depth, and vigour, and although they betray the influence of Western literature, they have by no means lost their peculiar national charm. Finally we come to a brilliant assemblage of modern poets, men like Dučić, Šantić, Rakić, Vidrić, Nazor, Kete, Župančić, whose graceful style and picturesque writing remain unequalled among Yugoslav poets. If an anthology of modern Serb, Croat, and Slovene poets were translated into French, or English, it would certainly reveal an unsuspected wealth of originality and beauty.

Under the influence of the great French and Russian realists the novel, and more especially the short story, has attained a level almost equally high. The most gifted of the modern Yugoslav novelists are Ljubiša, Ignjatović, Lazarević, Sremac, Senoa, Kozarac, Jurčić, Stritar, Kersnik, and especially the men of the younger generation—Gjalski, Leskovar, Cankar, Ćorović, Stanković, Kočić, and others. The writings of all these men are true pictures of life, rich in humour and sentiment, excellent studies of Yugoslav surroundings, and powerful character-sketches. Sometimes, as in Lazarević, they are models of lucid style and admirable composition, and sometimes, especially in the work of the younger men, they are daring psychological studies, keen and realistic. There are touches of Gogol and of Maupassant in our short stories, and they certainly deserve to be better known abroad.

The various branches of dramatic literature are also represented. Some playwrights of the older school, such as Popović, wrote admirable society plays in a truly Molièresque vein, notable for shrewd correctness of character-drawing and detail. Others, like Trifković, wrote brilliant comedies, well constructed with intricate plots and sparkling dialogue. Šenoa and Yurković are among the ablest of our older comedy writers. Historical drama, although a favourite form with authors like Kukuljević, Subotić, Ban, and Demeter, scarcely reaches the same level of excellence. Our own generation has witnessed a truly remarkable achievement in all branches of dramatic writing. Historical drama is represented by Kostić, Miletić, and Tresić; men like Vojnović, Tucić, Nušić, and Hrčić have written dramas and society plays whose forceful style and fine workmanship show the influence of French and Russian realism. Begović is known as the author of proverbs in the style of Alfred de Musset, and needless to say there are farces, etc. The work of these modern playwrights practically constitutes a renaissance of Yugoslav dramatic art, and it is characterized by sound technique, keen psychology, wit, brilliance, and poetic feeling.

Literary criticism is greatly cultivated by Yugoslav writers, and a whole generation has been brought up on the literary ideas of Sainte-Beuve, Taine, and Lemaitre. Our principal critical writers are Nedić, Bogdan Popović, Skerlić, and a number of younger men. Their writings display a sure and subtle taste, great intellectual versatility and a beautiful lucid style, and sound scholarship allied to striking literary ability.

#### POPULAR POETRY.

It would be an unpardonable omission, in a paper on Yugoslav literature, not to include some remarks

on our popular poetry, which is our pride and glory. The praise bestowed upon it by illustrious men in all Western countries fully endorses our national enthusiasm.

Jugoslav popular poetry was first revealed to other nations by the Italian Abbé Fortis, when in his *Travels in Dalmatia* (1774) he published an Italian translation of the fine poem *Hasan-aginica*. Soon afterwards the poet Tommaseo and other prominent Italian writers translated many of our Jugoslav folk-songs. Our national folk-poetry was equally, if not more, appreciated by the great German philologists of a bygone age. The great Jakob Grimm paid a tribute of unstinted admiration to our national poetry. "I have three volumes of Serbian poems," he wrote in 1824, "and not one among them that is not excellent! German folk-poetry will have to hide before it." He goes on to say that all it contains is "very beautiful," "quite beautiful and homeric in character," "as fine as Homer." The ballad of *The Building of Skadar* is, according to Grimm, "one of the most exquisite and touching ballads of any nation and any age." Goethe took a great interest in our national folk-poetry. He translated the poem of the *Hasan-aginica*, wrote articles on Serbian poetry in his *Kunst und Alterthum*, and often talked of it to Eckermann. "These songs are beautiful," he once said to his friend; "some of them deserve comparison with the Song of Songs, which is saying a great deal." Goethe's great admiration for the sublime biblical poem is well known. Wilhelm von Humboldt also paid his tribute of admiration to our national poems. Clemens Brentano copied them, and read them "for his own pleasure" as he expressed it. Talfj, Gerhard, Kapper, and others translated volumes of them. A German writer of that epoch states that our folk-poems created "genuine enthusiasm," and made a "greater and livelier impression at the time than

any other poetry." This interest was by no means confined to Italy and Germany. The literary world of France was equally appreciative. Charles Nodier translated the *Hasan-aginica* and several other songs. Prosper Mérimée imitated the tone and character of our poems in his celebrated collection *La Guzla. Le Globe*, the principal literary review of the French Romantic school, devoted several pages to our poetry. Adam Mickiewicz, the celebrated Polish poet, gave a course of lectures at the Collège de France on Yugoslav poetry, when he spoke of it in terms of unbounded praise and enthusiasm. Nor did British men of letters remain indifferent. Sir John Bowring translated a whole volume of our folk-poems; Owen Meredith (Robert Bulwer-Lytton) did the same, and Sir Walter Scott began a translation of the *Hasan-aginica*. It seems superfluous to add that the literary representatives of our fellow-Slavs, Czechs, Poles, and Russians—and Poushkin in particular—shared in this admiration. It is not too much to say that literary Europe was amazed by the revelation of this beautiful and hitherto unknown poetry. The Slav philologist Dobrovsky alone remained sceptic at the mention of Serbian poetry, and merely shook his head, repeating, "I can't see what there is so much to admire and to be praised in this folk-poetry."

#### LEARNING AND SCIENCE.

Jugoslav learning and science are in no way inferior to Jugoslav belles-lettres. The chief centres of scientific research are the Academy of Science and the Universities in Belgrade. Unfortunately, the University buildings have lately been wrecked by the Austro-German bombardment; a large part of the library was destroyed, and many rare and priceless books and MSS. have perished. Other important seats of Jugoslav learning

are the Academy of Science and the University of Zagreb (Agram), and finally the "Matica Slovenska," a scientific and literary society in Ljubljana (Laibach). All these centres are well provided with modern scientific appliances; and both work and research are zealously and conscientiously carried out. It is perhaps natural that the greatest progress has been made in the study of the Yugoslav history, language, and literature. Eminent philologists and historians like Kopitar, Miklošić, Jagić, Daničić, Rački, Budmani, men whose reputation has long since passed the boundary of their own country, have created a modern school of linguists and historians, the ablest and best known being Novaković, Rešetar, Smičiklas, Nodilo, Pavić, Krek, Oblak, and Murko. Besides these, there is a younger generation, whose scientific contribution to historical and comparative research work plainly shows the fruits of keen and conscientious study. But our scientific labours are not confined to the study of our own race. Physics are worthily represented by Nikola Tesla, mathematics by Petrović, chemistry by Lozanić, geography by Cvijić, and geology by Žujović. Natural science has at all times greatly appealed to the Yugoslav mind, and the schools of Pančić and Brusina have contributed valuable work to the study of Yugoslav flora, fauna, and geology. Law and political science possess a distinguished and well-known representative in Bogišić. Our scholars and scientific men are more fortunate than their colleagues in the domain of belles-lettres, in being able to publish their monographs and papers in foreign periodicals. Several important scientific reviews and University publications in Europe contain contributions from Yugoslav scientists, and our labours in science and scholarship will become even better known after the publication of the great "Yugoslav Encyclopædia," which is being prepared by the

Academies of Belgrade and Zagreb (Agram), and the Matica Slovenska in Ljubljana.

#### ART.

Modern art, which more than any other product of civilization is dependent upon patronage, and the existence of special schools and colleges—all of which as yet are but modestly represented here—has nevertheless a large number of highly gifted exponents. We have many excellent painters, who have long been recognized and honoured by the salons of Rome and Paris. The best known of them are Bukovac, Jovanović, Medović, Kovačević, Vidović, Rački, Iveković, Crnčić, Šubić, Grohar, Vesel, Jakopić, Jama, etc. Among sculptors we can boast our great Meštrović, whose admirable sculptures, recently on view in the Victoria and Albert Museum, aroused the wonder and delight of countless visitors, both artists and general public. Other sculptors are Rendić, Frangeš, Zajc, Bernekar, Jovanović, Valdec, Rosandić. Among our architects Plečnik is by far the best known and enjoys a great reputation; besides him, Kovačić, and others. In music, the Jugoslavs are represented by several eminent composers, notably Stanković (sacred music), Lisinski (two operas, *Porin* and *Love and Hate*), Zajc, Parma (*Xenia*, an operetta), Vilhar (several operas), Hace, Bersa, Jenko, Marinković, Mokranjac, and others. Natural musical talent is so strong among the Jugoslavs that we have no fear for the musical future of our race. Mickiewicz, the great Polish poet and countryman of Chopin, confidently predicted that the Jugoslavs will yet become the greatest musical people among the Slavs. Already Jugoslav folk-music has inspired Liszt's finest *Rhapsodies* and even Beethoven's *Pastoral Symphony*.

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