

ABSTRACTS AND KEY WORDS

IZVLEČKI IN KLJUČNE BESEDE

Irena Čirović

Memory, Nation and a Heroine of the Modern Age. The Monument to Milica Stojadinović-Srpkinja

The paper deals with the monument to Milica Stojadinović-Srpkinja, erected in 1912 in the Vrdnik Monastery. The monument is of interest as the first Serbian sculptural monument dedicated to a woman. Also of interest is the fact that the monument was initiated and organized by women's organizations, mostly Dobrotvorna zadruga Srpkinja (The Charitable Collective of Serbian Women). Acting through a developed network, these women's circles helped to create a public memory of this deserving poetess, recognized as an ideal of female patriotism. By following the process from its beginnings, looking at activities related to fundraising, to the opening ceremony and the further popularization of the monument, this paper analyses the creation of the cult of a modern national heroine in the context of women's role in the nation and in the public sphere.

Key words: Vrdnik Monastery, Jovan Pešić, Milica Stojadinović-Srpkinja, gender, memory, monument, nation, women's organizations, Dobrotvorna zadruga Srpkinja

Irena Čirović

Spomin, nacija in heroinja moderne dobe. Spomenik Milici Stojadinović - Srpkinji

Prispevek obravnava spomenik Milici Stojadinović - Srpkinji, ki je bil leta 1912 postavljen v samostanu Vrdnik. Zanimiv je kot prva spomeniška plastika v Srbiji, ki je bila posvečena ženski. Pobudniki in organizatorji postavitve spomenika so bila ženska društva, zlasti Dobrotvorna zadruga Srpkinja (Dobrodelno združenje srbskih žena). Z delovanjem v razširjeni mreži so krogi žensk vzpostavili kolektivni spomin na zaslužno pesnico, ki so jo prepoznali kot ideal ženskega domoljubja. Sledeč procesu od začetne pobude preko aktivnosti, povezanih z zbiranjem sredstev, do slovesnega odkritja in nadaljnje popularizacije spomenika, prispevek analizira kreiranje kulta moderne nacionalne heroinje, in sicer z vidika vloge žensk v kontekstu naroda in na področju javnega delovanja.

Ključne besede: samostan Vrdnik, Jovan Pešić, Milica Stojadinović - Srpkinja, javni spomenik, narod, spol, spomin, ženska društva, Dobrotvorna zadruga Srpkinja

Ana Kostić

Public Monuments in Sacred Spaces. Memorial Tombs as National Monuments in Nineteenth Century Serbia

One of the most common forms of public monument in the nineteenth-century Serbian memorial culture was the memorial tomb. Marking the graves of prominent people is one of the oldest forms of memorialization. In the nineteenth century, memorial tombs were erected on sacred ground, something that was made possible by the fact that the church in Serbia was not only a religious institution but a national, public one as well. In the nineteenth-century culture of remembrance, memorial tombs placed in sacred spaces were erected for war

Ana Kostić

Javni spomeniki v sakralnem prostoru. Spominske grobnice kot nacionalni spomeniki v Srbiji v 19. stoletju

V 19. stoletju so bile v srbski kulturi spominjanja spominske grobnice ena najbolj običajnih oblik javnega spomenika. Označevanje grobov pomembnih oseb je eden najstarejših načinov ohranjanja spomina. Postavljanje spominskih grobnic v sakralnem prostoru je v 19. stoletju omogočilo dejstvo, da je bila cerkev v Srbiji ne le verska, ampak tudi nacionalna javna ustanova. Postavljali so jih posameznikom, ki so se izkazali v boju oziroma igrali pomembno vlogo v kulturnem, političnem ali verskem življenju. V začetku 19. stoletja so v

heroes, and heroes of cultural, political and religious life. At the beginning of the nineteenth century, the graves of prominent members of the nation were, according to the national ideology, promoted into public national monuments and thus functioned as an important place of remembrance and active agents in the construction of national identity. During the second half of the nineteenth century, the strengthening of nationalism raised the need for the erection of national monuments. This led to the adoption of contemporary European monument forms, which could be found among numerous examples of memorial tombs erected in sacred spaces during the nineteenth century.

The aim of this paper is to give a survey of public monuments in sacred spaces in nineteenth-century Serbia, to analyse the reasons for the erection of national monuments in sacred spaces, and to consider their place within that space, as well as differentiating the practices of their erection.

Key words: 19th century, Serbian Orthodox Church, culture of memory, memorial tomb, public monument, sacred space

Ana Lavrič

The "Public" Monument of Anton Martin Slomšek under the Shelter of Maribor Cathedral

The initiative for the construction of the Slomšek monument came in 1865 from the Maribor Reading Club, but the project, supported by all Slovenes, was realised only in 1878. Slovenians planned to erect his statue in a public square as a national monument to honour this well-deserving national visionary. However, due to the unfavourable attitude of the German-liberal municipality of Maribor, the monument had to find shelter inside the church. This article emphasises the national significance of the monument and discusses the question of its public erection, or better, its public function in the church interior. It upgrades the existing research on this monument with new information from archival sources and newspapers, and with reference to artworks, which have not yet been analysed in this context. The hitherto prevailing chronological approach is supplemented with an art-historical approach.

Key words: Maribor, Maribor Cathedral, Marjan Drev, Georg Hartl (Härtl), Ivana Kobilca, F. J. Schulz, Anton Martin Slomšek, Ivan Sojč, Josef Tunner, Franc Ksaver Zajec, national monument, public monument

skladu z nacionalno ideologijo grobovi pomembnih pripadnikov naroda postali nacionalni javni spomeniki. Tako so prevzeli vlogo prostora spomina in aktivno vplivali na oblikovanje nacionalne identitete. V drugi polovici 19. stoletja je skupaj z okrepljeno nacionalno zavestjo rasla potreba po postavljanju nacionalnih spomenikov. Posledično so številne spominske grobnice v sakralnem prostoru prevzele sodobne evropske spominske forme. Članek podaja pregled javnih spomenikov v sakralnih prostorih 19. stoletja v Srbiji in analizira spodbude za postavljanje nacionalnih spomenikov v sakralnem prostoru. Na podlagi analiz avtorica poleg vloge spomenikov v cerkvenem prostoru obravnava tudi posamezne prakse postavljanja takšnih spomenikov.

Ključne besede: 19. stoletje, Srbija, javni spomeniki, kultura spominjanja, pravoslavna cerkev, sakralni prostor, spomin, spominska grobnica

Ana Lavrič

»Javni« spomenik škofa Antona Martina Slomška v azilu mariborske stolnice

Pobudo za Slomškov spomenik je dala mariborska čitalnica leta 1865, realiziran pa je bil ob podpori vse slovenske javnosti šele 1878. Kot spomenik zaslužnemu narodnemu buditelju naj bi stal na javnem trgu, zaradi nenaklonjenosti nemško-liberalno usmerjene mariborske mestne občine pa se je moral zateči v zavetje cerkve. Pričujoči članek izpostavlja njegov nacionalni pomen in problematiko njegove javne postavitve oziroma javne funkcije v cerkvenem prostoru, dosedanje vedenje pa dopolnjuje s podatki iz arhivskih in tiskanih virov ter s pritegnitvijo umetniških del, ki v ta kontekst še niso bila vključena. Kronološki pristop nadgrajuje z umetnostnozgodovinskimi ugotovitvami.

Ključne besede: Maribor, mariborska stolnica, Marjan Drev, Georg Hartl (Härtl), Ivana Kobilca, F. J. Schulz, Anton Martin Slomšek, Ivan Sojč, Josef Tunner, Franc Ksaver Zajec, javni spomenik, nacionalni spomenik

Nenad Makuljević

Funeral Culture and Public Monuments. Jernej Kopitar, Vuk Karadžić and Creating a Common Serbo-Slovenian Culture of Memory

The process of establishing a common Yugoslav identity saw the development of cultural cooperation between Serbia and Slovenia. The foundations of Serbo-Slovenian cultural and political cooperation were based on the historic association between Vuk Stefanović Karadžić and Jernej Kopitar. This led to the organization of a joint funeral spectacle, which saw the transfer of their bodies from Vienna to Belgrade and Ljubljana in 1897. The significance of the repatriation of Kopitar and Vuk Karadžić's remains from Vienna to Ljubljana and Belgrade is multifold. This event represents the first joint Serbian-Slovenian public political action, which also constructed a common South Slavic -Yugoslav identity. On the other hand, the repatriation of Kopitar and Vuk Karadžić's remains shows and confirms the connection between funerary culture and public monuments.

Key words: Cathedral Church in Belgrade, Navje, Vuk Karadžić, Jernej Kopitar, culture of memory, funeral spectacle, Serbian Royal Academy, Slovenska matica, Yugoslavism

Nenad Makuljević

Pogrebne slovesnosti in javni spomeniki. Kopitar, Karadžić in ustvarjanje skupne srbsko-slovenske kulture spominjanja

Med procesom vzpostavljanja skupne jugoslovanske identitete so bile med Srbijo in Slovenijo ustvarjene kulturne vezi. Izhodišče za srbsko-slovensko kulturno in politično sodelovanje je poleg tradicije predstavljala povezanost Vuka Stefanovića Karadžića in Jerneja Kopitarja. Ta povezanost je bila tudi povod za postavitve novih javnih spomenikov in organizacijo skupnega pogrebnega spektakla, prenosa njunih posmrtnih ostankov z Dunaja v Beograd oziroma Ljubljano leta 1897. Pomen prenosa posmrtnih ostankov obeh jezikoslovcev z Dunaja v Beograd oziroma Ljubljano je večplasten. Dogodek predstavlja prvo skupno srbsko-slovensko javno politično prireditve, ki predstavlja pomemben dejavnik pri nastajanju skupne južnoslovanske oziroma jugoslovanske identitete. Poleg tega ta prenos potrjuje vez med pogrebno kulturo in javnimi spomeniki.

Ključne besede: saborna cerkev v Beogradu, Navje, Vuk Karadžić, Jernej Kopitar, jugoslovanstvo, kultura spominjanja, pogrebna slovesnost, Slovenska matica, Srbska kraljeva akademija

Polona Vidmar

Local Patriotism and Local Politics. The Monuments of Willhelm Tegetthoff, Emperor Joseph II and Archduke John in Maribor, and the Influence of Reiser Family

The article discusses the monuments of vice-admiral Wilhelm Tegetthoff, Emperor Joseph II and the Archduke John, which were erected in Maribor between 1882 and 1883 and embellished the public space of the town until the end of the First World War. The study focuses on the roles of Maribor mayor Matthäus Reiser and his cousin Othmar Reiser in the positioning and urban planning of the three monuments. The public monument is revealed as a means of political self-promotion and as a propaganda strategy by its commissioner. Not only does this involve the selection of a persona, to whom the memorial is dedicated – for example the cult of Emperor Joseph II within German national and liberal circles in the nationally inhomogeneous regions of the Habsburg Monarchy – but also the careful plan-

Polona Vidmar

Lokalni patriotizem in lokalna politika. Spomeniki Wilhelmu Tegetthoffu, cesarju Jožefu II. in nadvojvodi Janezu v Mariboru ter vpliv družine Reiser

V prispevku so obravnavani spomeniki viceadmiralu Wilhelmu Tegetthoffu, cesarju Jožefu II. in nadvojvodi Janezu, ki so jih v Mariboru postavili v letih 1882 in 1883 in so bogatili javni prostor mesta do konca prve svetovne vojne. Študija se posveča vlogi mariborskega župana Matthäusa Reiserja in njegovega bratranca Othmarja Reiserja pri postavitvi in urbanistični umestitvi vseh treh spomenikov. Javni spomenik se ob raziskavah konteksta izkaže kot sredstvo lastne promocije in politične propagandne strategije postaviteljev. Pri tem ne gre le za izbiro osebnosti, ki ji je spomenik namenjen, denimo, gojenje kulta cesarja Jožefa II. v nemško-nacionalnih in liberalnih krogih narodnostno nehomogenih dežel habsburške monarhije, temveč tudi za načrtno izbiro mest postavitve, ki je temeljila na samopromociji

ning of the monument's setting, which had been based on the promotion of the mayor's achievements. In addition, the article deals with the question of the removal of the monuments from public space and the gradual demolition of their constituent parts.

Key words: Maribor, Archduke John, Joseph II., Heinrich Fuss, Richard Kauffungen, Matthäus Reiser, Othmar Reiser, Otmar Reiser, Wilhelm Tegetthoff, Franz Weissenberger, historicism, public monuments

županovih dosežkov. Prispevek obravnava tudi odstranitev spomenikov iz javnega prostora in postopno uničevanje njihovih sestavnih delov.

Ključne besede: Maribor, Jožef II., nadvojvoda Janez, Heinrich Fuss, Richard Kauffungen, Matthäus Reiser, Othmar Reiser, Otmar Reiser, Wilhelm Tegetthoff, Franz Weissenberger, historizem, javni spomenik