

Department of Musicology, Faculty of Music, Belgrade
MUSICOLOGICAL STUDIES: MONOGRAPHS

Challenges in Contemporary Musicology
Essays in Honor of Prof. Dr. Mirjana Veselinović-Hofman

Izazovi savremene muzikologije
Eseji u čast prof. dr Mirjane Veselinović-Hofman

Editors / Urednice

Sonja Marinković

Vesna Mikić

Ivana Perković

Tijana Popović Mladjenović

Ana Stefanović

Dragana Stojanović-Novičić

Editor-in-Chief of the Faculty of Music Publications /

Glavni i odgovorni urednik izdanja

Fakulteta muzičke umetnosti u Beogradu

Gordana Karan

For Publisher / Za izdavača

Ljiljana Nestorovska

Dean of the Faculty of Music /

Dekan Fakulteta muzičke umetnosti u Beogradu

ISBN 978-86-81340-00-4

The publication was supported by the Ministry of Education, Science and
Technological Development of the Republic of Serbia.

CHALLENGES IN CONTEMPORARY MUSICOLOGY

Essays in Honor of
Prof. Dr. Mirjana Veselinović-Hofman

IZAZOVI SAVREMENE MUZIKOLOGIJE

Eseji u čast
prof. dr Mirjane Veselinović-Hofman

Editors / Urednice

Sonja Marinković

Vesna Mikić

Ivana Perković

Tijana Popović Mladjenović

Ana Stefanović

Dragana Stojanović-Novičić

Faculty of Music, Belgrade
Fakultet muzičke umetnosti, Beograd

2018

Alexandros Charkiolakis , REFRAMING AND RESHAPING GREEK MUSIC HISTORY	298
Georgia Petroudi , SOLON MICHAELIDES: THE FIRST CONTEMPORARY CYPRIOT MUSICOLOGIST AND HIS CONTRIBUTIONS TO CYPRIOT LITERARY JOURNALS	308
Rūta Stanevičiūtė , WRITING A HISTORY OF LITHUANIAN MUSIC: FROM COLONIAL TO POSTCOLONIAL CONTEXT	318
Стефан Хърков , ON THE INTERPRETATION OF THE PSALMS IN THE FOURTH CENTURY	332
Ryuichi Higuchi , CHRISTIAN MISSIONS IN THE MUSIC HISTORY OF JAPAN	342
Ivana Perković , IZAZOVI INTERDISCIPLINARNOSTI: METODOLOŠKA PLATFORMA ZA ISTRAŽIVANJE MUZIČKIH REFERENCI U SRPSKOJ SREDNJOVEKOVNOJ KNJIŽEVNOSTI	346
Nataša Marjanović , DOCUMENTARY LITERATURE AS A SOURCE FOR MUSICOLOGICAL RESEARCH: THE RELATIONS BETWEEN THE SERBIAN LITERARY AND MUSIC HISTORY OF THE 19 TH CENTURY	364
Nemanja Sovtić , HISTORICAL CONSCIOUSNESS OF FREE IMPROVISATION AS A CHALLENGE FOR MUSICAL HISTORIOGRAPHY	380
Nice J. Fracile , PERCEPCIJA/APERCEPCIJA AKSAK RITMA I DEFINISANJE METRORITMIČKIH PULSACIJA	392
Rima Povilionienė , TALKING MUSIC: CRYPTOGRAPHY OVERVIEW AND CASE STUDIES	411
IV – FRAGMENTS	
Zdravko Blažeković , MUSIC PRESERVATION AS HERITAGE DIPLOMACY	443
Stephanus Muller , SCHOLARSHIP, TRAUMATIC HISTORIES, AND THE BOUNDARIES OF THE PERSONAL: THE MAKING OF AN <i>INCONSOLABLE MEMORY</i>	455

Nataša Marjanović

Muzikološki institut SANU, Beograd

DOCUMENTARY LITERATURE AS A SOURCE FOR MUSICOLOGICAL RESEARCH:

The Relations between the Serbian Literary and Music History of the 19th Century*

ABSTRACT: The aim of this paper is to present some of the main findings of a research on the Serbian documentary prose of the second half of the 19th century, and to show that documentary literature is a significant source for musicological research. The issue of the status of music as a theme in contexts of memoir narrating will be discussed, taking stylistic and formal features of the genres of documentary prose into consideration. Drawing upon genetic criticism, the documentary testimonies on music and musical life will be presented in parallel with interpretation of various external influences to the creation of documentary works. Within the same theoretical framework, the documentary memories' contribution to the music historiography will be also discussed.

KEY WORDS: documentary literature; life writing; testimonies; music; cultural history; the 19th century

In line with the need to explore the spectrum of different possibilities of musical history interpreting and writing with a special focus on the links between musicology and related humanistic disciplines, this paper will sketch the relation between literature and music, highlighting the need to recognize documentary prose as a source of musicological research. The primary sources for this research were the pieces of documentary prose written by prominent Serbian cultural workers in the second half of the nineteenth century. These include writers, statesmen, politicians, and artists who made testimonies to musical life in their memoirs, diaries, autobiographies and travelogues.¹ They mainly dealt with music among Serbs who lived in the

* This paper was written as part of the project *Identities of Serbian Music from Local to Global Frames: Traditions, Changes, Challenges* (No. 177004), financed by the Ministry of Education, Science and Technological Development of the Republic of Serbia. A version of the paper was presented on the International Conference *The Future of Music History*, organized by Institute of Musicology SASA, Belgrade, 28–30th September 2017.

¹ An exhaustive review of sources and authors' biographies can be found in the forthcoming book *Music in the Life of Serbs in the 19th Century – From the*

Habsburg Monarchy, the Principality/Kingdom of Serbia and Montenegro, or the Serbian enclaves in other communities during the nineteenth century. A solid base for reviewing memoirs as our primary sources was found in historical, cultural and anthropological studies, together with those in the field of art history, ethnology and literature, which researched not only phenomena of public social sphere, but private, everyday life, too.² Moreover, this base was strengthened by selected studies in which individual documentary and artistic genres were viewed as the primary sources of historical or musicological research.³

On this occasion, the research material will be presented in relation to:

- 1) the concept of genetic criticism
- 2) the main content of sources with a focus on the status of music in the private life sphere
- 3) stylistic characteristics of narrative genres, the process of their influencing the documentarity of musical records, and the type of data affecting the flow of historiographic thinking.

1)

We used the concept of genetic criticism to interpret different influences on memoirs' creation and to explore how the spirit of an epoch, together with broader historical, social and cultural circumstances conditioned the process of writing and forming a particular poetics of individual authors. This concept relates to the genesis of an art work, as studied in the broad and inclusive interdisciplinary context. Considering the growing recognition of the value

Documentary Evidence by Nataša Marjanović, based on her PhD dissertation (*Music in the Serbian documentary prose in the second half of the 19th century*, Faculty of Filology, Belgrade, 2016).

² The prime examples are the well-known studies: *A History of Private Life, vol. 4: From the Fires of Revolution to the Great War*, ed. Phillippe Aries and Georges Duby (Belgrade: Clio, 2003); Ana Stolić i Nenad Makuljević (ed.), *Privatni život kod Srba u 19. veku* (Belgrade: Clio, 2006).

³ Georges Gusdorf, "Conditions and Limits of Autobiography", trans. by James Olney. *Autobiography: Essays Theoretical and Critical*. ed. James Olney, (Princeton: Princeton UP, 1980), 28–48; Marlene Kadar, "Coming to Terms: Life Writing – from Genre to Critical Practice." in: *Essays On Life Writing: From Genre to Critical Practice*, ed. by Marlene Kadar (Toronto: University of Toronto Press, 1992); Martin Hewitt, "Diary, Autobiography and the Practice of Life History", in: *Life Writing and Victorian Culture*, ed. by David Amigoni, Nineteenth Century Series (Aldershot, UK, Burlington: Ashgate, 2006); Jennifer Jensen Wallach, "Building a Bridge of Words: the Literary Autobiography as Historical Source Material", *Biography*, 29/3 (2006), 446–61; Michelle M. Meinhart, *Remembering the "Event": Music and Memory in the Life Writing of English Aristocratic and Genteel Women of the Long Nineteenth Century*, Doctoral dissertation (University of Cincinnati, 2013).

of contextual studies and approaches that integrate source studies with interpretive analysis, we shall probe, as William Kinderman suggests, the aesthetic meaning of artworks in a rich contextual field.⁴

The definition offered by Wilfred Guerin explains that by this branch of criticism “we mean the growth and development of a work as seen through a study of the author’s manuscripts during the stages of composition of the work, of notebooks, of sources and analogues, and of various other influences (not necessarily sociological or psychological) that lie in the background of the work.”⁵ It deals with uncovering and exploring processes of writing through a study of materials that constitute what has come to be known as the *avant-texte* of the work – notebooks, manuscripts, typescripts, proofs – whatever comes before the established text.⁶ The conclusions reached by a genetic criticism do not necessarily have to do with the established text. What they aim is the reconstruction and analysis of the processes by which a work moves in time and space towards one of several or many possible conclusions in an established text.⁷ Here, we will also quote Jed Deppman who claims that:

the chief concern of Genetic Criticism is not the ‘final’ text but the reconstruction and analysis of the writing process. It includes features of reception criticism but is mainly concerned with how texts are produced. Then, too, it remains concrete, for it never posits an ideal text beyond those documents but rather strives to reconstruct, from all available evidence, the chain of events in a writing process. It cooperates closely with many different forms of literary study – narratology, linguistic analysis, psychoanalytic approaches of various kinds, sociocriticism, deconstruction, etc. (...) Today, genetic criticism is

⁴ William Kinderman. *Genetic Engineering: Genetic Criticism*: <http://www.123HelpMe.com/view.asp?id=18429> [07 May 2018].

⁵ Wilfred Guerin. *Genetic Engineering*, 292.

⁶ Simon Gatrell, “Textual Criticism and the Creative Process”, in: *Between Philology and Hermeneutics*, The Eleventh International Conference of Global COE HERSETEC, Nagoya University. https://www.gcoe.lit.nagoya-u.ac.jp/eng/result/pdf/06_Gatrell%23.pdf, 57; Oliver Davis, “The Author at Work in Genetic Criticism”, *Paragraph* 25/1, 92–106; Laurent Jenny, “Genetic Criticism and Its Myths”, in: *Yale French Studies* 97, *50 Years of Yale French Studies: A Commemorative Anthology*, Part 2: 1980–98 (2000), 198–214; Daniel Ferrer, “Variant and Variation: Towards a Freud-Bathmologico-Bakhtino-Goodmanian Genetic Model?”, in: *Genetic Criticism and the Creative Process: Essays from Music, Literature, and Theater*, ed. by J. E. Jones and W. Kinderman, (Rochester: University of Rochester Press, 2009), 35–50; Daniel Ferrer, “Genetic Criticism with Textual Criticism: From Variant to Variation”, *Variants* 12–13 (2016), 57–64, <http://journals.openedition.org/variants/284> [April 20th 2018].

⁷ Simon Gatrell, op. cit.

sometimes assimilated to a form of textual criticism, or automatically assumed to be a branch of it, but genetic criticism clearly suggests that manuscripts can be used for purposes other than those of textual criticism—that is, for reasons other than establishing an accurate text of a work.⁸

In line with the need to perceive how textual studies can contribute to the interpretation of literary texts (in our case linked to the music life of Serbs in the nineteenth century), we can also pay attention to the definition that “indeed, the genetic approach to textual research shifts attention from the communicative role of writing to its productive function, and therefore from a study of structures to a study of processes.”⁹ As Louis Hay further states,

Additionally, genetic criticism studies manuscripts documenting the creative process, where writing appears in its most complex functions. It raises theoretical questions that go beyond the scope of a classic critical interpretation, making genetic textual analysis an interdisciplinary endeavor which interacts with both experimental research and applied disciplines. By virtue of all these features, genetic criticism offers an example of a “border-crossing” research discipline.¹⁰

During this research, it was important to perceive the general social climate during the nineteenth century in the above-mentioned regions inhabited by Serbs, and especially the movements and positions/statuses of memoir writers in the sphere of culture and art as particularly important elements of their everyday lives presented in their documentary texts. Many questions were raised regarding the context in which authors started to write their observations on musical life in the environment they belonged to or they came across during different life periods (while growing up, studying, traveling, etc.). Before the examined authors wrote down their memories, they usually had numerous private and professional contacts with prominent persons in the world of music (e.g. Mihailo Polit Desančić and Stevan Todorović were in touch with Kornelije Stanković, Pera Todorović with Stevan Mokranjac, Jovan Grčić with Tihomir Ostojić, Isidor Bajić, Jovan Paču, etc.). Some of them also possessed a good musical education or experience in amateur performing (for example, some took private music lessons, such as the queen Natalija Obrenović and Milan Savić), some participated in the work of singing societies as honorable members and presidents (Laza Kostić,

⁸ Jed Deppman, Daniel Ferrer, and Michael Groden (ed.), *Genetic Criticism, Texts and Avant-textes* (University of Pennsylvania Press, 2004), 57.

⁹ Louis Hay, “Genetic Criticism: Another Approach to Writing?“, in: *Research on Writing: Multiple Perspectives*, ed. by Sylvie Plane, International Exchanges on the Study of Writing (Fort Collins, Colorado: The WAC Clearinghouse and CREM; <https://wac.colostate.edu/books/international/wrab2014/>), 531–47.

¹⁰ Ibid.

Jovan Subotić, Todor Stefanović Vilovski, Branislav Nušić, Vladan Đorđević, Milorad Šapčanin) or gained precious listening experience while being abroad (Vilovski in the Vienna Opera, Subotić in the city of Szeged).

Music, as well as other art contents available in the different environments where Serbs lived, colored the characteristic atmosphere during the process of life writing, and in some cases even had an effect on narrative style of particular authors. Interpretation of creative poetics of writers, including the analysis of influence of musical concepts on prose and poetic creation of the Serbian writers in the nineteenth century, opens an inspiring research field. Besides various notes on music life, meetings and exchanged ideas with musicians, correspondence between Serbian literary authors and musicians is particularly significant resource for research of cultural ties and specific atmosphere of the period.¹¹ A valuable, yet unexplored area suitable for genetic-critical interpretation of status of music in the analyzed sources is provided by autographs of writers, different versions of documentary and memoir texts, notes on the manuscript margins, the possible presence of watchwords, and different drafts, etc. Exploring this type of “semiotic networks” would certainly help us understand the status of music and art in the memoir records as a specific reflection on education, spiritual and cultural dispositions, together with the general system of values in life and work of writers, sovereigns, politicians, artist and other members of the Serbian intellectual elite in the nineteenth century.

2)

The memoirs, diaries, autobiographies and travelogues examined during this research confirm that music of the nineteenth century was an exceptionally important part of life of all strata of the Serbian society spanning different territories, as well as cultural and political settings in the Habsburg Monarchy and Serbia. The variety of records, which are specific by their themes, contents or ideology and written by members of diverse professions and from diverse socio-political standpoints, show us a picture of an extremely complex social, cultural and historical conditions in which music, depending on the environment, had different roles and functions. It was not only a part of

¹¹ For example, to understand poetics and stylistic choice of Stevan Todorović, a painter, it is incredibly important to review his testimonies on his visits to Florence (1864) and to its art galleries where he made copies of the baroque and renaissance master pieces. In his letters to Kornelije Stanković sent from Belgrade during 1865, Todorović informed his friend that his painting process was influenced by the visit to Florence and the works of Titian, Raphael and Caravaggio. See: Nataša Marjanović, “Iz prepiske Kornelija Stankovića – istraživački izveštaj o građi iz Arhiva Srbije”, *Zbornik Matice srpske za scenske umetnosti i muziku*, 47 (2012): 115–26.

public cultural life in towns and villages, but it also permeated all segments of everyday life and all life periods that authors recall in their memoirs.

Among documentary evidence, there prevail those of the developed cultural and musical life in towns inhabited by Serbs within the Habsburg territory (Vienna, Budapest, Szentendre, Arad, Szeged, Pecs, Sombor, Novi Sad, Sremski Karlovci, Zemun, Timisoara, Zagreb) characterized by the ideals of civil society. According to the studied documentary texts, music stimulated a development of numerous associations and institutions devoted to education, cultural and artistic public gatherings, as well as the realization of civil society ideals in the sphere of private life. The experience of the memoir authors gained in the foreign countries (such were the cases of Todor Vilovski, Milan Savić, Jovan Subotić, Natalija Obrenović, Nikola I. Petrović) is also a proof that the European cities, especially Vienna and Paris, radiated the globalizing effects on Serbs vis-à-vis fashion and art taste formation.¹² Their memoir stories also reveal some interesting details of music phenomena and agents who became the pillars of social and cultural life on the “public scene” in the Principality and Kingdom of Serbia – in the towns of Belgrade, Niš, Pirot, Zaječar, Negotin in that period.¹³

The contribution of educated musicians in various fields of creation cannot be overestimated. We will only mention the influence of pioneer melographic work of Kornelije Stanković to the process of introducing and fostering multivoiced choral singing within the Orthodox Church liturgical music, as well as developing secular choral singing, creating and performing piano music, pedagogical work and establishing the field of music writing. According to the time of writing, there dominate reviews of vocal music tradition and creation – novelties in the unison and multivoiced church music, and of various forms of traditional folklore music practice. The question of popularity of contemporary songs is particularly highlighted, in line with the than actual national ideology discourse.¹⁴

A complex picture of the dynamics of relations between the countryside and urban traditions is reflected through memoir testimonies on the types and functions of music and performing in the two distinct environments. The researched memoirs reveal a remarkable level of preservation of church-

¹² Cf. Nenad Makuljević, „Pluralizam privatnosti – kulturni modeli i privatni život kod Srba u 19. veku“, u: *Privatni život kod Srba u 19. veku*, 17–53.

¹³ See Nataša Marjanović, *Muzika u životu Srba u 19. veku*.

¹⁴ Cf. Nenad Makuljević, *Umetnost i nacionalna ideja u 19. veku* (Beograd: Zavod za udžbenike i nastavna sredstva, 2006); Biljana Milanović, *Evropske muzičke prakse i oblikovanje nacije kroz kreiranje nacionalne umstničke muzike u Srbiji u prvim decenijama XX veka*, Doctoral thesis, manuscript (Beograd: Univerzitet u Beogradu, Filozofski fakultet, 2016).

folk tradition in the countryside, as well as the characteristic amalgam of cultures and music traditions in the urban environment. The testimonies correspond with the perceptions of losing national individualism in towns, according to which the basic antagonism between the worlds of village and town was reflected by poor care for the preservation of national individuality among the Serbian urban population, especially in the towns under Turkish rule, and the high level of conservation of national character and cultural heritage in the countryside in this period. A folklorist and cultural historian Tihomir Đorđević has a remarkable observation on the rapid development of towns and urban lifestyle during the first reign of Prince Miloš Obrenović – the process conditioned by the influx of Serbs into renewed towns and their ability to preserve their national character in the urban environment while adapting it to the modern urban culture brought by Serbs from the Austro-Hungarian and other European cultures:

Here in boroughs, the Serbian country folk became a healthy sapling of our national tree to which the new and the useful were engrafted through an open door to Europe. It was boroughs that joined a peasant shoe and shoe, a doublet and coat, a fez and hat, bright spirit and school, *the gusle* and piano, folk singing and written history, a boor and miser, our earthly product and the European trader, Serbia and Europe.¹⁵

Referring mainly to vocal and instrumental musical tradition that was cherished in the spheres of private and public life in the country (in the region of Srem and the Fruška Gora Mountain), together with its status in the Serbian towns in the nineteenth century (Belgrade, Zaječar, Pirot), memoir traces of traditional music present an important material for studying the above mentioned social and cultural contexts.

The anthropological research on private life in the nineteenth century reveals a new expression and a need of individuals to devote some time to them.¹⁶ The resources examined during this study confirm this need to fulfill one's time with music art by either active participation and receiving or commenting on music events and personal music experience. There are striking records on music as an important segment of many authors' childhood memories. Music is an unforgettable part of the first memorized life experiences, together with the time spent in the parental home or time of schooling and preparing for adulthood. Except diversified genre scenes depicting public

¹⁵ Tihomir Đorđević, *Iz Srbije kneza Miloša – stanovništvo, naselja* (Beograd: Izdavačka knjižarnica Gece Kona, 1924), 302. Cf. Ivan Čolović, "Selo i grad u delu Tihomir Đorđevića". *Selo i grad. Nova etnološka proučavanja – Glasnik Etnografskog institute SANU XLIV* (1995), 26–7.

¹⁶ Marko Popović, Miroslav Timotijević, Milan Ristović, *Istorija privatnog života u Srba* (Beograd: Clio, 2011), 183.

performances (music at concerts, speeches, balls, folk gatherings), we also found valuable testimonies on music practice and performances in urban families (Milan Savić, Natalija Obrenović, Nikola Krstić, Jovan and Savka Subotić, Jakov Ignjatović, Milan Đ. Milićević), and at outdoor parties or mass harvests in the countryside (Milica Stojadinović Srpkinja, Kosta Hristić, Laza Kostić, Simo Matavulj). In towns, music was performed during home and salon gatherings, most often accompanied by the piano, sometimes by the guitar or flute.¹⁷ Experiences that memoir writers remember from the rural gatherings, harvests and similar occasions are almost inevitably colored by the content of songs sung then. For the researchers of church music, it is particularly valuable to have testimonies on the presence of church songs not only in its basic, liturgical function but also in the sphere of private life. Many amateur musicians were portrayed as forerunners of interest in and spread of musical topics and active participants in the performing practice, among which we find some prominent writers and poets (Kosta Trifković, Branko Radičević, Simo Matavulj, Dimitrije Mita Mihajlović), professors, lawyers, and doctors. The aforementioned testimonies show an extremely high degree of presence of music in the spheres of private life, in all life periods and different occasions.

3)

When we speak about status of music as a topic in memoir narration, it is necessary to have in mind that type of record on music is conditional upon stylistic and formal characteristic of specific documentary genres. The author's initial relation toward the pieces of his/her own memory, as well as his/her process of writing, inevitably determines the position of music as a theme in the thematic and morphological organization of each memoir writing.

To be more precise, the general features of memoir narration should be taken into consideration, especially those that neglected depicting the author's private life and highlighted description of historic, societal, political and cultural events in which the author participated directly or witnessed them.¹⁸ In case of autobiographic orientation of authors, memoirs often carry a semantic segment associated with a rhetorical example, wherein the past is necessarily linked to the present and to a sort of sharing the learnt lesson.¹⁹ In this

¹⁷ Cf. Dragana Jeremić Molnar, *Srpska klavirska muzika u doba romantizma (1841–1914)* (Novi Sad: Matica srpska, 2006); Marijana Kokanović Marković, *Društvena uloga salonske muzike u životu i sistemu vrednosti srpskog građanstva u 19. veku* (Beograd: Muzikološki institut SANU, 2014).

¹⁸ Tanja Popović, *Rečnik književnih termina* (Beograd: Logos Art, 2007), 423.

¹⁹ Svetlana Slapšak, „Pogovor“, in: Vladan Đorđević, *Uspomene* (Beograd: Nolit, 1988), 415.

sense, any memoir work is a testimony to the changing cultural models, overwhelming anthropological consciousness or ideology. There established two streams in the modern literary theory which mark the line between the autobiography as a "confession" – an introspective "story about myself" and the memoir as an extroverted biography focused on "the other", oriented to the outside world, other persons and historical events.²⁰ Refraction of events through the author's conscience and his/her role in the society, culture and history, provide memoirs with the subjectivity of autobiography. Given the fact that memoirs are written from the temporal distance, storytelling about old times gets a special authenticity by the author's comment that sheds light on the causes, consequences and circumstances under which certain events occurred.²¹

However, at the same time, in diaries and autobiographies, there is the author's inner perspective elucidation and illustration of events closely linked with his/her personal experience.²² In relation to autobiography works in the Serbian literature of the nineteenth century, it has been observed that the topic of childhood was used most frequently and artistically was best accomplished while having the fragments narrating this topic as its most integral units.²³ Such aesthetic and morphological status of the childhood topic is interpreted regarding the fact of a strong link between the experiences and life circumstances during the childhood and the life choices, predictions, suggestions and projects on possibilities of personal development.²⁴ In the given analytical context, memoir-autobiographical records on music as an important segment of memory come to the fore, particularly those relating to the privacy of childhood period. Music is an unforgettable part of the first remembered life experiences, of time spent in the parental home, schooling and preparing for later life phases.²⁵ A significant part of the analyzed documentary records is collected from notes on the author's contemporaries and portraits as a thematic and morphological center.²⁶ They often depict musicians, more or less well-known artists, and especially, musically active amateurs, among the remembrances of diverse personalities, from the national

²⁰ Žaklina Duvnjak Radić, *Autobiografija, fikcija i ja* (Beograd: Službeni glasnik, 2011), 21.

²¹ Ibid.

²² Ibid, 63.

²³ Dušan Ivanić, „Autobiografsko-memoarska proza u srpskoj književnosti XVIII i XIX vijeka“, *Oblik i vrijeme* (Beograd: Prosveta, 1995), 22.

²⁴ Ibid.

²⁵ Cf. Marko Popović, Miroslav Timotijević, Milan Ristić, op.cit; Nataša Marjanović, op.cit.

²⁶ Cf. Dušan Ivanić, op. cit, 29.

leaders and sovereigns, founders of political movements and ideologies, to the influential literary reformers and writers. They portrayed composers, instrumental and vocal music performers, and members of prominent cultural institutions, of intellectual circles and groups, as well as anonymous but prominent individuals, folk singers and players. A specific intersection of private and public life spheres has significantly conditioned some characteristics of certain authors' narrative poetics. Refraction of general and public occurrences through the world of writer's inner experiences conditions a delicate interweaving of documentary and fiction layers during the memoir narration. Hence, conditionality of documentary, together with relativity and relative autonomy of aesthetics in memoir-biographical works has been determined.²⁷ This relationship is considered to be one of the basic characteristics of all types of documentary-artistic genres. According to the common definition, there is a dilemma of statement credibility because of the time which the author writes about and his/her subjective attitude towards events and persons. However, the very assumption of exposing true events singles autobiography out from biographical novel or romanced biography.²⁸

Complex genre characteristics of diary are also interpreted with regard to the 'documentary-fiction' relationship. The form of diary notes is an authentic description of events in which the author participated, and which are, compared to memoirs, written with a considerably higher level of subjectivity in material collection and presentation. This form is examined in relation to a strong tendency towards documentary writing, as well as towards reflexivity, confession, and minutely noting during the process of forming a particular sort of fictional narration.²⁹ This way, diaries can be distinguished according to their content, which shows either outer events in the author life or the private and intimate side of his/her personality when they resemble confessions. In this context, a layered nature of travelogue literature is emphasized. As a distinctively open form suitable for the most diversified discourses from historical and essayistic to lyrical and emotional, itineraries are characterized by variability and instability in terms of genre.³⁰ The complexity of determining the boundary between travelogues and diaries or letters, of defining travelogue literature and of establishing the border line between literary and non-literary travelogue has been also commented vis-à-vis sus-

²⁷ Dušan Ivanić, „Književni aspekti *Bilježaka jednog pisca* Sime Matavulja“. *Zbornik o Srbima u Hrvatskoj* 2, Ur. Vasilije Krestić (Beograd: SANU, Odbor za istoriju Srba u Hrvatskoj, 1991), 379.

²⁸ Tanja Popović, op. cit.

²⁹ Tanja Popović, op.cit, 149–50; Jennifer Jensen Wallach, op.cit.

³⁰ Cf. Tanja Popović, op. cit, 592; Jadranka Božić, „Interdisciplinarnost u proučavanju putopisnog diskursa“, *Književna istorija* 45/149 (2013), 182.

ceptivity of travelogue to various non-literature influences, such as political, artistic, cultural or scientific ones.³¹

As Jennifer Jensen Wallach, a historian, suggests, "it is an error to begin with the premise that we can understand the past in objective terms. Instead, we must see that history can only be understood subjectively, through the thoughts and experiences of individual historical agents."³² She further states that:

life writing has the potential to enrich our historical understanding in ways that cannot be replicated in any other single source material. But to understand the kind of impact that autobiography (or the other genres of documentary literature!, the author's comment) can have, we must complicate our thinking about the nature of historical understanding. Further, we must pay careful attention to issues of literary style, for there are certain aspects of historical reality that can best be captured by artfully wrought literary memoirs. Skillful autobiographers are uniquely equipped to describe the entire universe as it appeared from an acknowledged perspective, as well written life writing has the ability to portray the complicated interplay between the thoughts and emotions of a historical actor.³³

Documentary records on music are subject to the analysis of above mentioned relations, while the delicacy of relationship between documentary and fictional elements in documentary writings makes the above mentioned picture even more complex. On one side, there are open possibilities of interpreting memoirs as testimonies on the change of cultural models, on the position of music in the dominant social consciousness or ideology, and on the other, there are possibilities of perceiving the author's inner perspective that describe the world of music primarily through personal experience and inspiration.

Broadly divided this way, it is possible to talk about a typology of documentary testimonies on music that we collected during this research. The memoir testimonies mostly bring general and factual descriptions, or evaluation of social events that included musical contents (concerts of choir ensembles or prominent instrumental players, balls, theater festivities, various celebrations organized by singing societies), while autobiographic and diary memories are characterized by focusing on the author's personal musical experiences. From the perspective of musicological research, it is easy to recognize the factual, chronicle data as an important extension, or confirmation of the previous knowledge, especially while exploring biographies of both well-known and less known musicians, then segments of composer cre-

³¹ Ibid, 11.

³² Jennifer Jensen Wallach, *op.cit*, 446-7.

³³ Ibid.

ativity, work of music institutions or various aspects of performing activities. At the same time, fragments that possess “fiction” and poetics to a certain extent cast a new light on an important field of no less relevance for musicology – the field that shows how music reveals the diversification of inner, spiritual experiences and stimulates the authors’ initial writing and creative impulses.

The problem of a relation between the real, factual and the imagined, which is also, in our research, a problem of conveying a message on importance of music as part of public cultural milieu and everyday life events, can be discussed regarding the dedication of written records to specific or broader audience, through the author’s relation to *the other* and problematizing that relation vis-à-vis the moment of writing and moment of reading. In the literary theoretical surveys, Mikhail Bakhtin’s theory is a base for interpretation of a decisive significance of *the other* for a process of aesthetic communication.³⁴ His theory proves very useful for understanding and deepening our research problem. According to him, the authors themselves, consciously or unconsciously help the aesthetic reception of their “non-artistic” writing by introducing the existence and perspective of *the other*. From this point of view, the collected documentary notes and records can be also examined in relation to the concepts of auto-censorship and specific self-picturing (me-for-other) in which authors use fiction to conceal themselves while their true voices are dimmed by seemingly confessional tone of telling the truth about their lives.³⁵

The complex genre characteristics of diary as documentary and non-fictional prose form have been understood as features that explain the openness and adaptability of the diary form, its intrinsic link to the act of writing and the above mentioned discrepancy between factual “reliability” and “arbitrariness” of aesthetic organization.³⁶ Along this line, a hypothesis on the pronouncedly private character of diary notes (writing for private reason without intention to publish them; diaries are not directed to anyone, and unlike letters, they are made in isolation; texts are structured as exclusively intimate space marked by a severe demarcation line between the private and public) is disputed by a hypothesis on the existence of awareness of *the other* – a category that exactly answers the question on the nature of diary genre.³⁷

³⁴ Cf. Bahtin, “Čovek u ogledalu”, “Ka pitanjima samosvesti i samoocene”, *Istočnik* 42 (2002), 33–4, 35–41.

³⁵ Cf. Tatjana Rosić, *Proizvoljnost dnevnika. Romantičarski dnevnik u srpskoj književnosti* (Beograd: Institut za književnost i umetnost, 1994), 14–15.

³⁶ *Ibid*, 5.

³⁷ Cf. Tatjana Rosić, *op.cit*, 13; Lynn Z. Bloom, “I Write for Myself and Strangers’: Private Diaries as Public Documents”, in: *Inscribing the Daily: Essays on Women’s*

In terms of rhetoric and communication, the status of memoirs is, in a broad sense, classified as open given that “spontaneous” memoir writing is estimated as becoming carefully programmed as the voice of *the other* during the “reading time”, with the construction of memoirs as narration being developed and finally revealed only in the moment of reading.³⁸ Postmodern analytical reviews of travelogue genre characteristics are added to the interpretations of challenge of speech about the reality and the other that inevitably changes the perspective of what is traditionally perceived as an author’s identity.³⁹

The discussion on memoir resources presented here also points to the need to rethink about levels and types of their documentary nature. There opens a possibility to understand testimonies on music, within the whole corpus of documentary texts, not only in the light of portraying common and contemporary cultural circumstances, but also in the light of authors’ specific and personal affinities, with the aim of creating adequate, and perhaps idealized, autoportraits. We can distinguish between the records characterized by facts, a higher level of objectivity and documentary spirit, and the records of poetic nature. There are latently visible groups of memoir testimonies with a „dedication“ – predesignated content and message, and of those that give impression that authors wanted to stay in the private and intimate sphere without clearly showing the intention to dedicate his/her record to a particular reader. Historical, critical and theoretical analytical surveys of memoir texts conducted so far in the field of literature inspire a further debate on the perspectives and intentions of authors to convey the messages and pictures of actual happenings in the world of culture and art, on the criteria for selecting information and on their possibility to „construe“ their own artistic profile.

* * *

Keeping in mind literary theoretical approaches to the Serbian memoir literature of the nineteenth century as a specific reflection of the relation between reality and narration through the lenses of personal experience and authors’ stylization, we believe that mentioned sources are extremely important research material for musicology, literary history, and anthropology. Their greatest contribution is exactly in giving evidence on music as a segment of private life of members of all strata of Serbian society in this period.

The conducted research casts some new lights on the interconnectedness and interdisciplinary relation between the fields of literature and music. The

Diaries, ed. by Suzanne Bunkers and Cynthia A. Huff (Amherst: University of Massachusetts Press, 1997); Michelle M. Meinhart, *op.cit*, 52–3.

³⁸ Svetlana Slapšak, *op. cit*, 415.

³⁹ Jadranka Božić, *op. cit*, 180.

links between the two fields are usually considered in regard to the presence of literary text in music genres (solo singing, opera, program music), the content of literary works dealing with music, the stories about musicians (in novels and short stories) or the status of (auto)biography, memoir or diary of prominent musicians. However, our research further encourages a two-fold debate that is on the presence of music as literary topics, and on the problem of influences of literary history on musical historiography.

BIBLIOGRAPHY

- Aries, Phillippe and Duby, Georges (ed.), *A History of Private Life, vol. 4: From the Fires of Revolution to the Great War* (Beograd: Clio, 2003)
- Bahtin, Mihail, "Čovek u ogledalu", "Ka pitanjima samosvesti i samoocene", *Istočnik* 42 (2002), 33–4, 35–41.
- Bloom, Lynn Z, "I Write for Myself and Strangers': Private Diaries as Public Documents", In: *Inscribing the Daily: Essays on Women's Diaries*, ed. by Suzanne Bunkers and Cynthia A. Huff (Amherst: University of Massachusetts Press, 1997).
- Božić, Jadranka, „Interdisciplinarnost u proučavanju putopisnog diskursa“, *Književna istorija* 45/149 (2013), 173–99.
- Čolović, Ivan, "Selo i grad u delu Tihomir Đorđevića". *Selo i grad. Nova etnološka proučavanja - Glasnik Etnografskog institute SANU XLIV* (1995), 23–30.
- Davis, Oliver, "The Author at Work in Genetic Criticism", *Paragraph* 25/1, 92–106.
- Deppman, Jed, Ferrer, Daniel and Groden Michael (ed.), *Genetic Criticism, Texts and Avant-textes* (University of Pennsylvania Press, 2004).
- Duvnjak Radić, Žaklina, *Autobiografija, fikcija i ja* (Beograd: Službeni glasnik, 2011).
- Đorđević, Tihomir, *Iz Srbije kneza Miloša - stanovništvo, naselja* (Beograd: Izdavačka knjižarnica Gece Kona, 1924).
- Gatrell, Simon, "Textual Criticism and the Creative Process", in: *Between Philology and Hermeneutics*, The Eleventh International Conference of Global COE HERSETEC, Nagoya University. https://www.gcoe.lit.nagoya-u.ac.jp/eng/result/pdf/06_Gatrell%23.pdf.
- Gusdorf, Georges, "Conditions and Limits of Autobiography", trans. James Olney. *Autobiography: Essays Theoretical and Critical*. Ed. James Olney, (Princeton: Princeton UP, 1980), 28–48.
- Ferrer, Daniel, "Variant and Variation: Towards a Freudo-Bathmologico-Bakhtino-Goodmanian Genetic Model?", in: J. E. Jones and W. Kinderman (eds), *Genetic Criticism and the Creative Process: Essays from Music, Literature, and Theater* (Rochester: University of Rochester Press, 2009), 35–50.
- Ferrer, Daniel, "Genetic Criticism with Textual Criticism: From Variant to Variation", *Variants* 12–13 (2016), 57–64, <http://journals.openedition.org/variants/284> [April 20th 2018].
- Hay, Louis, "Genetic Criticism: Another Approach to Writing?", in: *Research on Writing: Multiple Perspectives*, ed. by Sylvie Plane et al. (Eds.), International Exchanges on the Study of Writing (Fort Collins, Colorado: The WAC Clearinghouse and CREM; <https://wac.colostate.edu/books/international/wrab2014/>), 531–47.

- Hewitt, Martin, "Diary, Autobiography and the Practice of Life History", In: *Life Writing and Victorian Culture*, ed. by David Amigoni, Nineteenth Century Series (Aldershot, UK, Burlington: Ashgate, 2006).
- Ivanić, Dušan, „Književni aspekti *Bilježaka jednog pisca* Sime Matavulja“. *Zbornik o Srbima u Hrvatskoj* 2, Ur. Vasilije Krestić (Beograd: SANU, Odbor za istoriju Srba u Hrvatskoj, 1991), 379–93.
- Ivanić, Dušan, „Autobiografsko-memoarska proza u srpskoj književnosti XVIII i XIX vijeka“, *Oblik i vrijeme* (Beograd: Prosveta, 1995).
- Jenny, Laurent, "Genetic Criticism and Its Myths", in: *Yale French Studies* 97, *50 Years of Yale French Studies: A Commemorative Anthology*, Part 2: 1980–98 (2000), 198–214.
- Jensen Wallach, Jennifer, "Building a Bridge of Words: the Literary Autobiography as Historical Source Material", *Biography*, 29/3 (2006), 446–61.
- Jeremić Molnar, Dragana, *Srpska klavirska muzika u doba romantizma (1841–1914)* (Novi Sad: Matica srpska, 2006).
- Kadar, Marlene, "Coming to Terms: Life Writing – from Genre to Critical Practice." In: *Essays On Life Writing: From Genre to Critical Practice*, ed. by Marlene Kadar (Toronto: University of Toronto Press, 1992).
- Kinderman, William, Guerin, Wilfred, *Genetic Engineering: Genetic Criticism*: <http://www.123HelpMe.com/view.asp?id=18429> [07 May 2018].
- Kokanović Marković, Marijana, *Društvena uloga salonske muzike u životu i sistemu vrednosti srpskog građanstva u 19. veku* (Beograd: Muzikološki institut SANU, 2014).
- Makuljević, Nenad, „Pluralizam privatnosti – kulturni modeli i privatni život kod Srba u 19. veku“, u: *Privatni život kod Srba u 19. veku* (Beograd: Clio 2006): 17–53.
- Makuljević, Nenad, *Umetnost i nacionalna ideja u 19. veku* (Beograd: Zavod za udžbenike i nastavna sredstva, 2006)
- Marjanović, Nataša, "Iz prepiske Kornelija Stankovića – istraživački izveštaj o građi iz Arhiva Srbije", *Zbornik Matice srpske za scenske umetnosti i muziku* 47 (2012): 115–26.
- Marjanović, Nataša, *Muzika u srpskoj dokumentarno-umetničkoj prozi druge polovine 19. veka*, Doctoral Dissertation, manuscript (Beograd: Filološki fakultet 2016).
- Meinhart, Michelle M, *Remembering the "Event": Music and Memory in the Life Writing of English Aristocratic and Genteel Women of the Long Nineteenth Century*, Doctoral dissertation (University of Cincinnati, 2013).
- Milanović, Biljana, *Evropske muzičke prakse i oblikovanje nacije kroz kreiranje nacionalne umstničke muzike u Srbiji u prvim decenijama XX veka*, Doctoral Dissertation, manuscript (Beograd: Univerzitet u Beogradu, Filozofski fakultet, 2016).
- Popović, Marko, Timotijević, Miroslav, Ristić Milan, *Istorija privatnog života u Srba* (Beograd: Clio, 2011).
- Popović, Tanja, *Rečnik književnih termina* (Beograd: Logos Art, 2007).
- Rosić, Tatjana, *Proizvoljnost dnevnika. Romantičarski dnevnik u srpskoj književnosti* (Beograd: Institut za književnost i umetnost, 1994).
- Slapšak, Svetlana, „Pogovor“, in: Vladan Đorđević, *Uspomene* (Beograd: Nolit, 1988).
- Stolić, Ana i Makuljević, Nenad (ur.), *Privatni život kod Srba u 19. veku* (Beograd: Clio, 2006).

Sažetak

S osloncem na primere relevantnih istorijskih, književnoistorijskih i antropoloških studija o privatnom životu u 19. veku, u kojima su memoarski zapisi iz pera znamenitih ličnosti korišćeni kao istorijski izvori, u ovom radu su memoarska dela srpskih autora iz druge polovine 19. veka predstavljena kao značajni izvori za muzikološka istraživanja.

Posebno je razmatrano pitanje statusa muzike kao teme u kontekstima memoarskog pripovedanja – s obzirom na stilske i formalne odlike pojedinačnih žanrova dokumentarne proze, poput memoarske težnje ka prikazu široke društvene panorame, dnevničkog i autobiografskog usredsređenja na osvetljenje unutrašnje perspektive autora i prikazivanje događaja koje je usko povezano s njegovim ličnim iskustvom, te izrazito otvorene putopisne forme, u kojoj se mogu naći najrazličitiji tipovi diskursa.

Tragom genetičke kritike, dokumentarna svedočanstva o muzici među Srbima u datom periodu sagledana su u kontekstu tumačenja različitih spoljnih uticaja na nastanak memoarskih književnih dela – uz nastojanje da se razumeju duh epohe, šire istorijske, društvene i kulturne okolnosti koje uslovljavaju proces pisanja dela, odnosno stvaranja osobene poetike pojedinačnih autora. U okviru istog polja teorijskog mišljenja (genetičke kritike) razmotren je doprinos koji memoarska sećanja predstavljaju u kontekstima muzikografskih procesa. Specifično ukrštanje sfere privatnog i javnog, kao jedna od glavnih karakteristika ovog tipa tekstova, uslovljava različita viđenja o muzici. Osim faktografski značajnih dopuna biografija znamenitih muzičara, podataka o radu muzičkih i drugih institucija kulture i o različitim muzičkim praksama u javnom kulturno-umetničkom životu, posebnu dragocenost predstavljaju svedočanstva o mestu muzike u privatnoj sferi svakodnevnog života među Srbima u 19. veku.