

TPOLOGY OF PUBLIC FIGURAL SCULPTURE IN THE KINGDOM OF SERBIA (1882–1914)*

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The definition of a monument taken in its narrow sense says that it is an immovable work of art worthy of preservation.^I The term ‘monument’ refers to an artistic figural statue (piece) installed in a public space to serve as a permanent memorial of a person or an event.^{II} Defining figural monument as a specific means of communication coincides with Habermas’ theory of communicative action.^{III} Figural monument is understood as a primary means of information exchange in public spaces. A sculptural work of art emerges as a result of actions by certain groups and individuals and is perceived as a product of time with historical background.^{IV} Therefore, through the prism of political iconography, recognisability is its most lasting feature.^V Sculpture is created in a determined interspace between the intention of the visual message sender and the intended recipient. It is the result of community expectations and represents the visual expression of the official representational culture and a socio-cultural creation.^{VI}

The definition of a figural monument is founded on the renaissance reinterpretation of an ancient public sculpture.^{VII} The revival of ancient ideals in the Renaissance period led to the renewal of the concept of statue and its moralising and didactic connotation.

Heroic representation of an individual represented a personification of the specific historical figure while simultaneously creating the impression of the suprapersonal, given that the individual became the universal.^{VIII}

Pliny’s descriptions of the Ancient Roman sculpture (*Historia Naturalis*) were reactivated in Alberti’s famous tractates *De Statua* from 1432 and *De re aedificatoria* from 1452. They, as well as the works of other renaissance authors, foster the idea of statue as a visual mark that inspires memories of respectable members of community and important historical events. Statue implies a socially committed insertion into space and history, and, therefore, represents a modern response to contemporary social challenges. Serving as a reminder, it has a social impact in appropriate spaces (interior and exterior). Squares, streets and public buildings (churches, city halls, palaces etc.) become dynamic spaces of intercommunicative action between the object and the subject, maintaining the social and cultural ideals of a community.

In 1774, Johann Georg Sulzer predicted the 19th century climate and fascination with monuments, emphasising the Janus-like nature of a monument that embodies the experienced and confirms

the present progress.^{IX} The process reached its peak in the 19th century, which led to a real monumantomania resulting in the expansion of figural and other monuments in public spaces.

Finally, one of the possible typological classifications of figural monuments – the one by Hans Mittag, which was criticised in science as being over-simplified^X – divided monuments into standing figures, figures on throne and equestrian figures (statues).^{XI} In the context of classifying sculptures from the period of the Kingdom of Serbia, a more appropriate division seems to be that of Werner Telesko, who identified three key political types of monuments: monarchical, civic and nationalistic (popular).^{XII} Following Ekkehard Mai's canonical study on monuments, Telesko states that this classification is also prone to relativising and that, in effect, the *mixed type* dominates across various forms.^{XIII}

This classification seems to be the most applicable with regard to the monument culture in Serbia in the late 19th and early 20th century. However, it has largely been simplified, because there are no synthetic studies on monument financing and their classification as determined by social groups that supported the construction or had a share in the purchase of the land where the monuments were installed.^{XIV} The overview of social and economic conditions for creating the monuments of Serbian monument culture cannot be fully grasped, which somewhat hinders their strong structural definition. Therefore, the derived typological analysis of figural sculpture in the public space of the Kingdom of Serbia rests upon formal and substantive characteristics.

Public figural sculpture in the Kingdom of Serbia, essentially framed by social, cultural and ideological circumstances of the period, is defined as part of general artistic tendencies in the sculptural practice of nineteenth-century Europe. Its local idioms are primarily related to the choice of themes and adherence to the theory of suitability which implied the visualisation of the national costume, physiognomy and other restrictions of the home ground. Popular stylistic expressions (symbolism, academism etc.) determined the formal appearance of sculptures. The

communicative potential of public figural sculpture, sublimated in various figural monuments, maintained the potential of social impact through visual works in public space.

Specific determinants outline the studies and typological designation of public figural sculpture in Serbia from 1882 to 1914. This period defines the historical state framework for periodising Serbian public figural sculpture. The evolution of the young Serbian state into a monarchy ended the century-long process of shaping the national and political emancipation of the Serbian people. The grand ephemeral spectacle organised on the occasion of the unveiling of the monument to Prince Mihailo Obrenović in Belgrade in 1882 coincided with the proclamation of the Kingdom of Serbia (Fig. 1),^{XV} which indicates that the installation of the figural sculpture was a political issue of primary concern.

On the other hand, this historical period of the Serbian monarchy ended with the beginning of the Great War and its transformation into the state union of South Slavs, which resulted in ideological and cultural changes.^{XVI} The new circumstances generated new interpretations of the nature and purpose of sculpture, despite the fact that almost all renowned sculptors continued working in the newly formed state.

In their broader sense, monuments also existed in Serbia prior to the proclamation of the Kingdom of Serbia^{XVII}: Vozarević's cross in Vračar from 1847 and Monument to the Liberators of Belgrade from 1848, Fidelis Kimmel's Harvester from 1852, Jozef Klemens's bust of Karađorđe from 1855, the bust of Prince Miloš Obrenović made by Ioannis Kossos in 1861, and the funeral monument to Prince Miloš Obrenović at the Belgrade Cathedral Church made by Johannes Schilling in 1874, all tell of the existence of monument culture on Serbian soil in the mid-nineteenth century. However, this partial monument and figural corpus is insufficient to draw conclusions on the existence of a standardised monument culture in the Serbian state, the conditions for which were made only upon Serbia's full independence in 1878 and its rise to the level of kingdom in 1882.

Figural sculpture of the Kingdom of Serbia is viewed through the prism of political discourse, which sees the aesthetic as *charismatic*^{xxviii} and surpasses the practice of analysing a sculpture as an autonomous work of art. Typologising, which is mainly related to figural artefacts in urban areas (squares and streets), does not offer a comprehensive definition of the notion of monument.^{xxix} Therefore, this paper does not include analyses of other monument types that are primarily regarded as public monuments in the broad sense (obelisks, triumphal pillars, memorial trees, memorial buildings, memorial temples, memorial fountains and memorial graves).^{xxx} In a broader meaning of the term monument, and according to Mittig's definition, monuments can be movable works – small portrait busts and similar figures – and collections of historical sources, memorial books, building complexes, memorial spaces (concentration camps etc.).^{xxxi}

This served as the basis for theoretical development of the concept of figural sculpture in nineteenth-century Serbia. Matija Ban, who engaged in discussion with Ljubomir Nenadović about erecting a monument in honour of Duke Karađorđe, insisted on visualising great people in figural form.^{xxxii} Countering the stance that a school named after Karađorđe should be built, as stated in Nenadović's text *On Monuments* published in newspaper *Šumadinka* in 1857,^{xxxiii} suggestions were made to build the National Theatre whose roof top would be adorned with a figural representation of the leader of the First Serbian Uprising. It was a revocation of the ancient understanding of the monument as a sublimation of public virtues, which is erected in honour of an esteemed member of society and complemented by the idea of moral betterment of the community.^{xxxiv}

Monarchical monuments

Despite the undeniable need of monarchs across Europe to maintain their supreme prerogative of power, in the 19th century, in some cases, the monarchical principle of rule coexisted with the nationalistic idea. Advocated by ever more influential prominent citizens and elite members of the bourgeoisie, the nation-

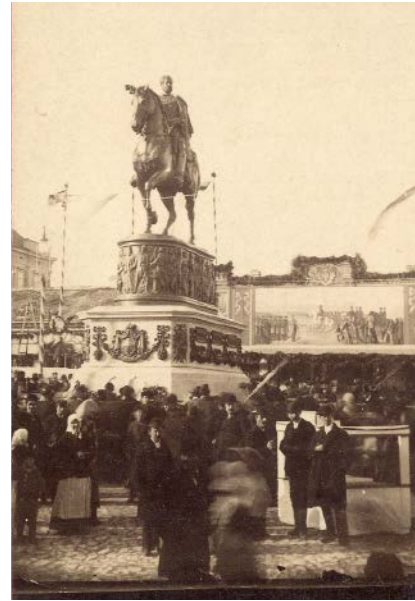


Fig. 1 / Unveiling of the Monument to Prince Mihailo Obrenović in 1882

alistic idea imposed significant limitations for European monarchs. This is the reason why monarchical monuments are seen as manifestations of the dynastic and nationalistic concept, particularly materialised in the form of equestrian statues.

From the ancient to the renaissance and, particularly, baroque culture, equestrian sculpture is the pinnacle of the visualisation of power and dignity of the person represented.^{xxxv} The Aristotelian concept of magnificence is embedded in the essence of expression and rhetorical gesture of the horseman. The power of the visual was felt through powerful representations of horsemen, who in the pre-modern and modern era visually reflected the concept of absolutistic supremacy of rulers and the immutability of the monarchical concept of ruling power. The visual paradigm of the equestrian sculpture of European civilisation was the monumental representation of Roman Emperor Marcus Aurelius, which sublimated the concept of the ideal ruler as the perfect leader of the community.^{xxxvi} What is more, every representation of a ruler mounted on a horse was a sublimation of the notion of *adventus augusti* – triumphal entry into the city.^{xxxvii}

In the Serbian society, the concept of representation of the ideal ruler is largely attributed to Mihailo Valtrović, a leading cultural ideologist of the last decades of the 19th century. In his book *Projekti za spomenik počivšem knjazu Mihailu Obrenoviću III* (eng. *Designs for the monument to late Prince Mihailo Obrenović III*) published in 1874,^{XXVIII} Valtrović defined the representation of the ruler as a set of fundamental virtues that embody the suprapersonal concept of state government transposed into the monarchical ruling system.

The proclamation of the Kingdom of Serbia in 1882 was celebrated with a pompous unveiling of the monument to Prince Mihailo Obrenović at the central square in Belgrade. This outstanding monument – the work of Florentine sculptor Enrico Pazzi, which was cast in the workshop of Munich-based artisan Ferdinand von Miller in 1879 – sublimated the idea of the ideal ruler. The base, made according to Konstantin Jovanović's design, complemented the idea of absolutism with nationalistic elements. In addition to serving as the foundation for the equestrian statue, the base bears a visual expression in the form of reliefs, emblems and inscriptions that complete and decipher often abstract figural representations. The family coat of arms at the front of the base is the visual representation of the ruling dynasty. As part of the dynastic manifestation of the Obrenović family, spreading above the coat of arms on the bronze pedestal is the key relief dynastic representation *Prince Miloš in Takovo*. Furthermore, the three remaining reliefs on the oval pedestal demonstrate a combination of dynastic and nationalistic structures. Representation *Serbian Gousle Player* ornaments the back of the pedestal and offers symbolic associations to the creative structure of the Serbian nation. Equally striking is representation *Serbs take an oath on the grave of Prince Mihailo* on the lateral side of the pedestal. The unity between the late ruler and the gathered people signifies the concept of nationality, which the ruling dynasty emphasised in the context of propagandist agitation. Finally, relief representation *National deputatation before Prince Mihailo* is located on the other lateral side of the pedestal, outlining the concept of

limitation of power and an *agreement* between the constitutional people and their ruler, dynasty and monarchy as a whole.^{XXIX}

A monument that may also fall under the monarchical and nationalistic framework is the unrealised representation of King Milan, which was supposed to be made by French sculptor Antoine Mercier in 1904. Shortly before the May Coup, the sculptor came to Belgrade and brought a model of the envisaged monumental equestrian statue that was to be placed at the entrance to Kalemegdan. Contemporary reporters of the *Štampa* daily supported the thesis on the nationalistic-monarchical structure of the monument: *The monument is to be 12 meters high, cast in bronze, and placed on a base made of Serbian granite. The location for the monuments has also been chosen: at the entry to the Upper Town. King Milan would be on a horse, in his general uniform, the monument would also include two female figures – one on the front, and the other on the back of the monument, where one would represent Serbia, leaning on a double-bladed sword, with a large double-headed eagle spreading wings at her feet. A date would be inscribed below: 1881. The other female figure, which would represent Serbia in the 14th century, would hold a wounded soldier in her arms. Another soldier would lie at her feet in agony, and next to him – the Serbian eagle with broken wings. A date would be inscribed below: 1389. On the side of the monument, there would be two large reliefs that would depict King Milan receiving the keys of the city of Niš, and reading the proclamation of Serbia's independence before the National Assembly. The front of the monument would bear the following inscription: Regi Milano I. Patrie gratitudo erexit.*^{XXX}

This majestic monument, conceived to follow the principles of European monumentalism particularly present in Germany, exhibited ancient morality in the modern era. In addition to the dynastic representation of King Milan, the allegorical personification of Serbia, the double-headed eagle as the national emblem and the proclamation of national independence communicate, clear features of national identity in the modern age and its roots in the Middle Ages.

The reign of King Aleksandar Obrenović saw a burst in the production of busts of the ruler. Although busts do not visualise the entire human body, their form allows them to be included under figural representations. The bust of King Aleksandar Obrenović was particularly envisaged to be the visual emblem of the state and dynasty in public spaces of exceptional importance. In 1895, Petar Ubavkić designed a bust of the ruling monarch to be placed at the Ministry of Finance, Ministry of Army, Ministry of Education and the National Assembly.^{xxxI}

A sort of a dynastic triptych was created in the late 19th and early 20th century – the work of the leading academic sculptors, Đorđe Jovanović and Simeon Roksandić – which marks the peak of the use of public figural monuments in service of the Obrenović family dynastic propaganda. Monuments in Požarevac (1898),^{xxxII} Kragujevac (1899 – Fig. 2) and Negotin (1901 – Fig. 3)^{xxxIII} were erected at the time of the fading power of the last members of the Obrenović dynasty to help maintain the shaken regime of Aleksandar Obrenović. Unveiled at the central open spaces of the cities – at the Market Square in Negotin, in front of the Cathedral Church, and at the King's Square in Požarevac, in front of the District administration building, the works demonstrated a symbiosis of artificial and central city monuments. In Kragujevac, the monument was placed in the great hall of the Kragujevac Secondary School, symbolically inserting a dynastic monument into the key education institution of the city.

Each of the three monuments depicts the founder of the Obrenović dynasty in a consecrated mantle and folk costume, with a calpac in his hand or on his head, and with a sabre at his belt or him leaning on it, as presented on the monument in Požarevac. The canonical representation of Prince Miloš in the prime historical moment of his life supported the thesis on idealistic realism as a form of expression in representing the Prince in the sculptural medium at the turn of the century. There were no significant reliefs at the pedestals of these three monuments. The representation of the kingdom's coat of arms on the front of the Negotin monument's pedestal and verbal inscriptions

honouring Prince Miloš, the dynasty and the nation on the monuments in Negotin, Požarevac and Kragujevac demonstrate the unification of the visual and the verbal language in service of the ruling dynasty's propaganda.

The beginning of the 20th century saw the resurfacing of two more monarchical monuments that, due to certain unfavourable circumstances, were not installed in public spaces. From 1898 to 1900, Petar Ubavkić worked on the model of the monument *Takovo Uprising*, which was displayed in the Serbian Pavilion at the Paris Exposition but was not cast in permanent material.^{xxxIV} The representation of Prince Miloš Obrenović and Archimandrite Milentije recreates the moment of the beginning of the Second Serbian Uprising and sublimates the entire uprising led by Prince Miloš. Ubavkić's work is the visual representation of the most important date of the Obrenović dynasty's 19th century reign and includes references to numerous paintings dedicated to the beginning of the Second Uprising.^{xxxV}

In 1904, Marko Stojanović envisaged a dual bust dedicated to the founders of Serbian dynasties and leaders of the Serbian revolution – Prince Miloš and Karađorđe.^{xxxVI} The esteemed lawyer and Vice-Governor of the National Bank wanted to epitomise the dynastic concordance using the visual language, so as to reinforce the shaken national unity. He entrusted the construction to acknowledged national expert Đorđe Jovanović.^{xxxVII} Despite the expectations of the procurer and occasional attempts, the dual sculpture stood until 1930, most likely at Kalemegdan.^{xxxVIII}

The last great figural monarchical monument in the era of the Kingdom of Serbia was unveiled in 1913 at Kalemegdan (Fig. 4).^{xxxIX} The Monument to Duke Karađorđe – the work of sculptor Paško Vučetić, is the sublimation of the new dynasty's representation. The figural representation of Duke Karađorđe, the father of the modern Serbian nation and the founder of the Karađorđević dynasty, was placed on a pedestal in the form of a natural rock. The gift of the permanent military staff, ceremonially unveiled at the celebration of the Serbian army's victory in the Balkan Wars, designated this monument as a monarchical-nationalist-



Fig. 2 / Monument to Prince Miloš Obrenović
by Đorđe Jovanović, 1899

tic representation. The monument reflects an emphasised military tone: the pedestal holds a figural scene depicting several timelessly *connected* characters. A rebel from the First Serbian Uprising and a modern-day soldier, a symbolic figure of a fairy with a flag, and a symbolic figure of a gusle player confirm the nationalistic concept of the ruling Karađorđević dynasty and make a visual homage to the power and strength of the ruling dynasty and its masculine spirit.

Civic type

In the nineteenth century, the idea of nationalism defined European societies.^{XL} The strengthened bourgeoisie saw nation as the foundation of the modern era. Monuments had one of the key roles in homogenising ethnic groups and in them recognising each other on the path to the final shaping of politically organised nations.^{XL1} In the late 19th century, civic monuments were being installed in public spaces. Monarchical monuments' privilege of being the single visual artefacts waned gradually as civic monuments started to emerge. The power citizens held made it possible for the best among them to be represented



Fig. 3 / Unveiling ceremony of the Monument to Prince
Miloš Obrenović in Negotin in 1901

through figural monuments as bearers of symbolic meaning and communication potential.

Despite the lack of clear class differentiation of the Serbian bourgeoisie, some figural monuments can be connected to their influence. Two figural monuments particularly exhibited the characteristics of civic nationalistic monuments – the monument to Josif Pančić, the work of Đorđe Jovanović, unveiled in 1897,^{XLII} and the monument to Dositej Obradović, the work of Rudolf Valdec, unveiled at the entrance to Kalemegdan in 1914 (Fig. 5).^{XLIII} The civic and the national entwine in both of these monuments that stand as examples of the visualisation of the concept of hero in the sculptural medium. Josif Pančić is defined as the hero of science, while Dositej Obradović is regarded as the hero of the written word. Both renowned men fit into the general concept of the hero of the community, who educate the nation through science and enlightenment.^{XLIV} However, the twig in Pančić's hands and the book in Dositej's hand surpass humanistic foundations and the universality of visual message, and become equal to national characteristics. Commissioned by state authorities –

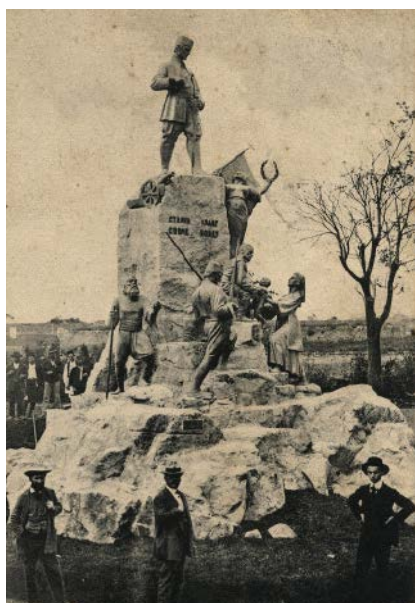


Fig. 4 / *Monument to Karadžić by Paško Vučetić, 1913*
(private collection of Miloš Jurišić)



Fig. 5 / *Unveiling ceremony of the Monument to Dositej Obradović by Rudolf Valdec in 1914*

the Ministry of Education commissioned the monument to Pančić, while the monument to Dositej was commissioned by the Committee for the celebration of the 100th anniversary of Dositej's death, composed of members of patriotic civil society organisations – these monuments embodied the connection between the ideals of liberal citizens and the state authorities. The patriotic speeches at their unveiling placed these figural monuments into the corpus of nationalistic artefacts, while nationalistically oriented articles in the press contained a strong patriotic charge.

The production of visual commemoration ended with the ritual of consecration. Grand patriotic celebrations, often complemented by ephemeral manifestations and complex multimedia expressions, confirmed the magnificence of the event and worthiness of the represented person who, like in the ancient ritual, achieved eternal consecration and was finally placed in the pantheon of national heroes. The places where the monuments were installed became a sort of pseudo-funeral spaces of collective memory and places of remembrance of the deceased pillars of the community.^{XLV}

The installation of busts in public spaces can also be explained in the same context. Ever since the ancient period, through its form (reversed triangle), the bust emphasised the concept of apotheosis and was a visual homage to the immortal glory of the represented. The busts of prominent members of the community placed in public spaces become pedagogical and moralising pieces and role models for the community. Belgrade's Kalemegdan, defined as a green pantheon of national glory, became the most popular open space for placing the busts of the giants of the nation. With various forms of pillars as bases, the sculptural representations of distinguished people were sculpted according to the European trend of reactualisation of their cult. The bust of poet Vojislav Ilić by Jovan Pešić^{XLVI} and the busts of politician Jovan Gavrilović from 1891, philologist Đuro Daničić from 1893, and poet and painter Đura Jakšić from 1896, all made by Petar Ubavkić, reaffirm the concept of the visualisation of civic cultural norms that found key universal and national values in the poetry of inspired individuals. Regardless of the variety of formal expression (classical academic expression, secession etc.),

busts and pedestals are defined as visual expressions of the glory of heroes. The same can be said for the busts of Josif Pančić, Vuk Stefanović Karadžić and Dositej Obradović, which were made by Petar Ubavkić and placed in 1906 at the entrance to the Third Belgrade Gymnasium (former Josif Pančić Gymnasium).^{XLVII} They convey the immortality of the founders of national science, culture, language and education, and the permeation of national and social ideals.

Nationalistic monuments (allegorical personifications and symbolic representations)

In the 19th century, allegorical personifications in the name of the nation often represented historical events and famous people.^{XLVIII} In accordance with the definition of allegory, allegorical representation in sculpture assumed comprehensive transposition from the known to the imagined meaning.^{XLIX} The visual language was used to present the universal, as clearly as possible.

Nationalistic themes were also represented in the form of symbolic figures. Etymologically originating from the Greek language, symbol represents a distinguishing sign.^L Broken in two, it can be reassembled, and therefore is a synonym for recognition. In the late 18th century, symbol also acquires an ideological meaning, as a kind of a sign of particular groups that recognise symbol as a visual sign of greater value.

In the 19th century, the public space of European countries was dominated by numerous allegorical sculptures (Germania, Marianne, etc.).^{LI} These idealistically typified sculptural works represented national personifications. In France, particularly after the defeat by Prussia in 1871, there was an upsurge of war figural representations with the allegorical personification of Marianne at the centre.^{LI} Famous group *Gloria Victis*, a canonical representation authored by Antoine Mercier, shows the mother of the nation holding a fallen soldier. Such sculptural representations, dedicated to war-time events, transcended that specific historical moment.^{LI} Variations of the same event or themes assumed *liberation* from the historical event^{LIV} and its incorporation into a recognisable

iconographic type. The famous Monument to Archduke Charles at Heroes' Square in Vienna manifested the sublimation of the hero waving a flag as a symbol of strength.^{LV} Furthermore, this type demonstrated how the medium of sculpture is interconnected with painting and graphic arts, pointing to the standardisation of the themestypical of historical painting in sculpture as a public medium.

The beginnings of sculpture in Serbia also relate to historical themes. Petar Ubavkić made a plaster model of monument Mother Serbia (*Pro patria mori*) in Rome, in 1882. However, the assumed monument to fallen soldiers was not constructed. It was long believed that Ubavkić's plaster model was destroyed in bombing during the Great War, but recent studies have shown that it may have been preserved.^{LVI} Ivan Tišov's painting *Cabinet of Prime Minister Nikola Pašić* from 1922 shows a composition that corresponds to Valtrović's description of Ubavkić's figure published in newspaper *Srpske ilustrovane novine* in 1882.^{LVII} Mother Serbia holding a flag and a wounded soldier confirms the said about typical allegorical representations of certain (supra-) historical events.

The key nineteenth-century artefact in the form of personification is the Monument to Kosovo Heroes, unveiled in Kruševac in 1904 (Fig. 6).^{LVIII} The work of Đorđe Jovanović, which was exhibited and awarded at the 1900 Paris Exposition, is the central national symbol in the sculptural medium.^{LIX} The colossal monument rhetorically defines national personifications and symbolic figures. At the top of the monument stands the central figure of Boško Jugović held by a fairy. The base of the monument is flanked by the allegorical personification of Free Serbia (Kingdom of Serbia) and a symbolic figure of a gousle player. The symbolic figure of a gousle player is a typical figure of the oneiric singer, which became the archetypal collective image of the keeper of tradition.^{LX} It went through transformations over time, but Jovanović's representation defined the canonical and identity-related image of the folk singer. Complemented by two lateral reliefs at the base of the pedestal (*Miloš Obilić kills Murad* and *Holly communion of the Serbian army before the Battle of Kosovo*) are the coats of



Fig. 6 / Monument to Kosovo Heroes by Đorđe Jovanović, unveiled in 1914 (National Library of Serbia)



Fig. 7 / Gousle-player by Đorđe Jovanović in a pharmacy in Čačak, a photo from 1937 (private collection of Miloš Jurišić)

arms of Emperor Dušan, Prince Lazar, the Nemanjić dynasty and the Kingdom of Serbia.

The gousle player sitting at the base of the Kosovo Monument also had his own individual representation. Jovanović made a sculpture of the Gousle Player for the exhibition at the 1889 Paris Exposition. Mihailo Valtrović did not *recognise* the Serbian gousle player in it, which is why it was not bought for the National Museum. Revolted Jovanović sent the statue to his brother in Čačak, who displayed it in his pharmacy *Kod guslara* (eng. *At Gousle Player's*) (Fig. 7). The sculpture raised great admiration in the public-private space, as witnessed by the sculptor: *the peasants took off their hats, while women kissed his hands as if he were a living man. The people of Čačak came as if they were going to see a miracle – the un-Serbian gousle player, and my brother's pharmacy became famous in three districts.*^{LXI}

At the turn of the century, Jovanović made another two recreations of the allegorical personification of Serbia, which was defined by its universal character as the mother of the nation, the symbol of vitality and regeneration. The representation

of Great Serbia with a crown in hand, commissioned by the diplomatic corps from Paris for King Aleksandar Obrenović in 1901, was finally placed at the Military Technical Institute in Kragujevac – the centre of military industry of the Serbian state.^{LXII} In 1901, a waist-length sculpture of Great Serbia, the work of the aforementioned sculptor, was installed in the great hall of the National Bank of Serbia (Fig. 8) – the centre of the financial power of the state.^{LXIII} Installation of both sculptures in the most important institutions of the Kingdom of Serbia affirmed its stability and the power of the ruling bourgeoisie. At the same time, the monarchical principle, particularly of the sculpture of Great Serbia, demonstrates free intertwining of structures, which could be interpreted and classified into the corpus of either monarchical or monarchical-nationalistic monuments.

In accordance with the thesis on abstracting historical events and reducing them to the level of symbolic figure, and in the context of distinguishing the iconography of nationalistic monuments of military nature, this group can also include the Monument to the soldiers fallen in the liberation of Vranje. The



Fig. 8 / *Great Serbia* by Đorđe Jovanović, 1901, the entrance hall of the National Bank of Serbia (photo by Stanko Kostić)

work of academic sculptor Simeon Roksandić,^{LXIV} unveiled at the main square in Vranje in 1903,^{LXV} is the visualisation of the apotheosis of soldiers fallen in battles for the liberation of Vranje in the period 1876–1878 (Fig. 9). The figure of the flag-bearer holding a flag transcends a specific historical figure and becomes a symbolic figure of victory related to the local heritage, which was over time inserted into the collective memory as a popular local toponym – uncle Mitke. Jovan Pešić made a similar figural monument in Knjaževac that was unveiled in 1906.^{LXVI} The Monument to the Heroes of the Serbian–Turkish War of 1876 depicts a flag-bearer that demonstrates the proposed thesis on symbolic figures with a flag as a common trope of the European and Serbian public figural sculpture in the late 19th and early 20th century.

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Finally, in the late 19th and early 20th century, certain stylistic and thematic novelties emerged in Serbian sculpture. Simeon Roksandić's sculpture (fountain) *The Fisherman*, which was displayed at the 1907 Balkan States Exhibition in London (Fig. 10) and installed at Kalemegdan by 1911, points to a tenden-



Fig. 9 / *Simeon Roksandić, Unveiling ceremony of the Monument to the soldiers fallen in the liberation of Vranje in 1903*

cy towards reduction in form.^{LXVII} Furthermore, the idea behind the sculpture is an indicator of structural changes in the European culture in the late 19th century, which through its adherents in Munich reached the Serbian cultural scene. The representation of the protohuman as a fisherman and his wild struggle with a huge snake is a visualisation of the evolution theories. In addition to the exclusivity of the thesis on the freedom of autonomous art form and potential search for the pure form, the sculpture also represents the materialisation of modern scientific theories in the sculptural medium as part of the materialisation of the concept of Darwinism in the visual culture.

New tendencies affected the form and substance of the famous Meštrović's monument, *The Victor*, built in 1913.^{LXVIII} This monumental sculpture, which is essentially an allegorical representation, symbolises the Serbian army's victory in the Balkan Wars. It represents the strength on the first Yugoslav, who stayed current on the latest European trends at the time of the formation of the South Slavic cultural scene. After the war ended, *The Victor* was planned to be installed at Terazije Square in Belgrade. The monumental



Fig. 10 / Simeon Roksandić's *Fisherman (Struggle)* in the Balkans Exhibition in London in 1907 (private collection of Miloš Jurišić)

nature and certain reduction in the form of Meštrović's sculpture went hand in hand with the authentic inner pathos as the manifestation of compressed energy that was even more intensely expressed in the sculptor's fragments on the Monument to Kosovo Heroes.^{LXIX} The outbreak of the First World War prevented the positioning of *The Victor* on the pillar that was supposed to be the focal point of the prospective glorious fountain adorned with lion heads, Turkish masks and figures of horsemen.

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One of the potential typological classifications of public figural sculpture in the Kingdom of Serbia, taken with reservations as regards the fitting of various types into a relatively tight and conceptually established framework, includes the following types: monarchical, civic and nationalistic, with certain subtypes. Anthropomorphic projection of social and cultural ideals present at the time of the forming of the modern Serbian state positioned itself at the centre of public sculpture. Cultural frontrunners,

such as Mihailo Valtrović, renowned sculptors Simeon Roksandić, Petar Ubavkić and Đorđe Jovanović, together with political and scientific leaders of the community, created the public space where sculptures were displayed as contemporary agents of building social foundations. The sublimation of such principles was manifested in the idea of erecting a fountain at Terazije Square, with Meštrović's *Victor* at its centre. This monumental artefact intended to mark the victorious return of the Serbian army from the Balkan Wars, sublimated a decade long development of style and substance of figural monuments in the Kingdom of Serbia, defining their various types and their intertwining in the media and public space between 1882 and 1914.

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NOTES:

- * The paper was written as part of the project of the Ministry of Science and Education of the Republic of Serbia titled *Representations of identity in art and verbal-visual culture of the Modern era*, No. 177001.
- ^I Mittag 1987, 458–460.
- ^{II} *Ibid.*
- ^{III} Habermas 2017.
- ^{IV} Mittag 1987, 458–460.
- ^V Warnke 2001.
- ^{VI} Telesko 2010, 137.
- ^{VII} Timotijević 2001, note 10.
- ^{VIII} Telesko 2010, 137.
- ^{IX} *Ibid.*, 139.
- ^X Timotijević 2002, note 10.
- ^{XI} Mittag 1987, 474–478.
- ^{XII} Telesko 2010, 140.
- ^{XIII} *Ibid.*
- ^{XIV} Some analyses, such as the deconstruction of the process (committee, land, financing) of building the monument to Prince Miloš Obrenović in Negotin in 1901. However, analyses such as this and the deconstruction of the process in case of the monument to Josif Pančić in Belgrade are insufficient to draw general conclusions: Borozan 2006, 165–185; Timotijević 2002–2003, 226–231.
- ^{XV} Timotijević 2002, 45–78.
- ^{XVI} More on the role of the Serbian people in the newly formed state of the South Slavs: Dimić 1996.
- ^{XVII} Pavlović 1962; Borozan 2006, 78–79.
- ^{XVIII} Warnke 2001, 8–10.
- ^{XIX} Makuljević 2006, 292–302.
- ^{XX} *Ibid.*, 302–308.
- ^{XXI} Mittag 1987, 457–458.
- ^{XXII} M. Ban, Spomenik Karadžorđu, *Srpske novine* 4, 10 I 1857: reprinted in Tošić 1985, 131.
- ^{XXIII} Tošić 1985, 161.
- ^{XXIV} Timotijević 2001, 39.
- ^{XXV} Brajović, Borozan 2016, 85–97.
- ^{XXVI} Fehel 1874, 362 – 367.
- ^{XXVII} McCormick 1990.
- ^{XXVIII} Valtrović 1874.
- ^{XXIX} Timotijević 2002, 68.
- ^{XXX} *Štampa*, 18th June 1903.
- ^{XXXI} Simić 1973, 32.
- ^{XXXII} Borozan 2016, 157–176.
- ^{XXXIII} Borozan 2006.
- ^{XXXIV} Simić 1989, 290–295; Timotijević 2012, 309–314.
- ^{XXXV} Timotijević 2012, 271–316.
- ^{XXXVI} Jovanović 2005, 52.
- ^{XXXVII} *Ibid.*, 119–120.
- ^{XXXVIII} Stevanović 1930, 13.
- ^{XXXIX} Borozan 2012, 9–26.
- ^{XL} Makuljević 2006, 3–14.
- ^{XLI} Pintar Manojlović 2014: 55.
- ^{XLII} Timotijević 2002/03, 211–243.
- ^{XLIII} Timotijević 2001, 39–56.
- ^{XLIV} Carlyle 1903.
- ^{XLV} Coulanges 1895.
- ^{XLVI} Timotijević 2001–2002, 187–210.
- ^{XLVII} Simić 1989, 318–323.
- ^{XLVIII} Telesko 2010, 137; Makuljević 2006, 211–213
- ^{XLIX} Büttner, A und Gott dang, A 2006, 142–143.
- ^L *Ibid.*, 164–165; Mittag 1987, 474–478; Telesko 2010.
- ^{LI} Agulhon 1981; Telesko 2010, 14.
- ^{LII} Hargorve 2005, 53–82.
- ^{LIII} Telesko 2010, 150.
- ^{LIV} *Ibid.*
- ^{LV} *Ibid.*, 154.
- ^{LVI} Grujić 2017, 16.
- ^{LVII} Reprinted in *Ibid.*
- ^{LVIII} Borozan 2013, 274–280.
- ^{LIX} Jovanović 2005, 41–50.
- ^{LX} Timotijević 2004, 271, 278.
- ^{LXI} Jovanović 2005, 107.
- ^{LXII} Borozan 2006, 99–103.
- ^{LXIII} Gordić, 90.
- ^{LXIV} Milovanović-Simić 1962–1963, 453.
- ^{LXV} *Večernje novosti*, 23rd December 1903.
- ^{LXVI} Pavlović 1963, 67, 70.
- ^{LXVII} Borozan 2014, 33–48.
- ^{LXVIII} Ignjatović 2007, 43–61; Vanušić 2009, 193–210.
- ^{LXIX} Strajnić 1919.

Summary: IGOR BOROZAN

TYOLOGY OF PUBLIC FIGURAL SCULPTURE
IN THE KINGDOM OF SERBIA (1882–1914)

Typology of the Serbian contemporary figurative sculpture in public space was based on certain foundations. The subject of public figurative sculpture in the Kingdom of Serbia is limited by historical duration of the young Serbian monarchy. The monumental forms and sculptural figurative expressions that had been previously created cannot be placed in a clear narrative on the planned and organised placement of figurative sculptures in public spaces, which shows that sculpture was positioned in a wider social and political life of the community. Reducing a wider notion of monuments to the level of figurative artefacts brought about their association with antique roots that had entered the modern European culture through Renaissance. Lying at the core of this concept are anthropomorphic representations of great community members, allegorical personifications and symbolic images. Figurative statue, as the essence of the humanistic concept of the public sculpture sublimated wider social, cultural and ideological determinants of the time. Visual expressions of didactic and moralising character served as evidence of a planned transformation of the cultural and political habitus of the community.

The origins of the typology of the contemporary Serbian figurative sculpture can be traced to the unveiling of the equestrian statue of the Prince Mihailo Obrenović in Belgrade in 1882. The grand multimedia spectacle around the unveiling of the monumental statue symbolically confirmed the power of the visual language serving the purpose of representative culture. Its dynastic character defined a group of monuments with an emphasized monarchy-related content. Their character materialised the idea of glorifying the monarchical principle, demonstrating the power and vitality of the governing Obrenović and Karadžević dynasties. Municipal types of figurative monuments fall into a separate group. Erected at the initiative of the government, civil and cultural associations, they materialised the growing power of the liberal citizenship, serving the purpose of emancipation of the young Serbian nation. Frequently without visible national elements, these monuments were defined as the national agents of the first order during the act of unveiling that brimmed with patriotism. Mostly shaped in the form of busts, these figurative expressions defined the ideals of citizenship. The category of national monuments can also include allegorical personifications of the nation and symbolic national representations. Images of mother Serbia and the gusle-player, a typical national musician, manifested the national spirit of the citizenship and its various substructures. The sublimation of these principles is reflected in the idea of a fountain to be installed in Terazije Square with Meštrović's Victor as its centrepiece. A monumental artefact designed to signify the victorious return of the Serbian army from the Balkan wars, sublimated decades long development of style and content of the figurative monuments in the Kingdom of Serbia, defining various types and their blend in the media landscape and public space in 1882–1914.

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