

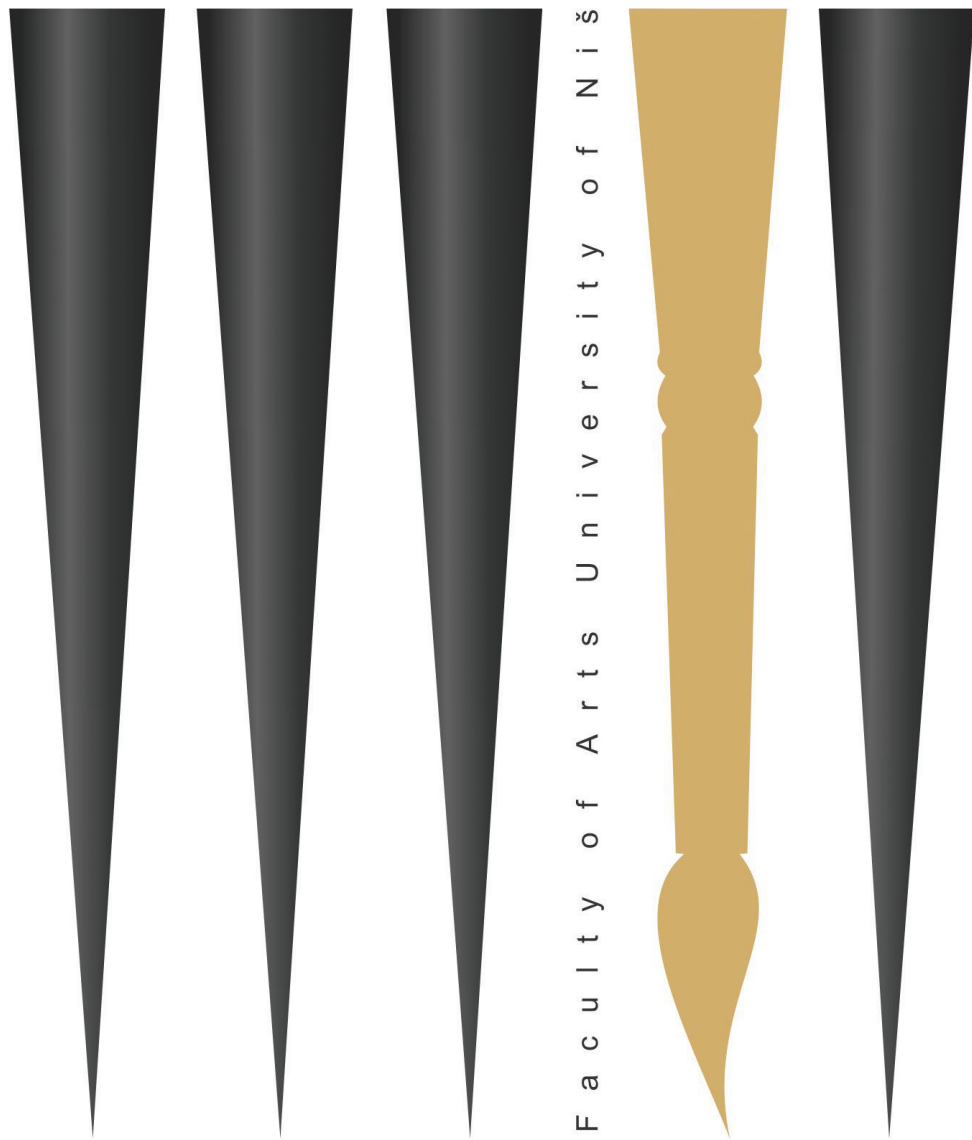
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## REDISCOVERY OF YUGOSLAV MONUMENTAL BRUTALISM

UDC 72.01 (497.11) “20”  
72.01 (497.11) “1948-1980”

**Jordan Šišovski**

University American College Skopje,  
School of Architecture and Design Skopje, North Macedonia

**Abstract.** *Brutalism in architecture, landscape architecture and sculpture seem to be having a global comeback. At least in terms of fascination and urge for its study and rediscovery, the 2019 Museum of Modern Art’s exhibition “Toward a Concrete Utopia: Architecture in Yugoslavia, 1948–1980” played a big role in capturing the imagination of the global public. Even though there is a renewed interest in brutalist architecture, this paper aims at rethinking the renewed interest in the monumental brutalism, particularly the architectural monuments commissioned and built in the former Socialist Federal Republic of Yugoslavia. In trying to understand our fascination with the Yugoslav monumental memorial sites, and with their current condition, we will employ one idea of the Japanese culture that was appropriated by the global community. The idea of Wabi-Sabi in Japanese Zen-inspired art is the aesthetic appreciation of the beauty of the imperfect, impermanent, incomplete and transient object. The aim of this paper is to show that our fascination with these ruined monuments of “concrete utopia” stems from the fact that we are living in a particular age of ruin – economic ruin, climate ruin, political ruin – and thus we are finding satisfaction, as well as self-reflection in these Yugoslav brutalist monuments. The contrast between the almost sci-fi utopian ideals with the decayed reality shows us the disharmony of our own world and situation.*

**Key words:** *disharmony, brutalism, decay, ephemerality, phenomenology, Heidegger, Wabi-Sabi*

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## 1. INTRODUCTION

Over the last few years there is a considerable global growing interest in the brutalist architecture, landscape architecture and sculpture. It seems that we are in the midst of a full-blown Brutalist revival. In 2019 the Museum of Modern Art's exhibition "Toward a Concrete Utopia: Architecture in Yugoslavia, 1948–1980" (McGuirk 2018) captured the imagination of the global public. The exhibition put in focus on the Yugoslav monumental sculptural and architectural monuments during 1948–1980. Numerous articles and reviews in the press were published, and additional artistic and research projects were initiated. The renewed interest in Brutalism is probably due to the nostalgia for the material honesty associated with the pre-neoliberal era of social democracy. Interest in Yugoslavia's cultural legacy is possibly due to it being one of the great political experiments of modern era (McGuirk 2018).

Even though there is a renewed interest in brutalist architecture, this paper aims at rethinking the renewed interest in the monumental brutalism, particularly the architectural monuments commissioned and built in the former Socialist Federal Republic of Yugoslavia. Our main goal will be to understand the global fascination with these particular architectural-artistic objects.

## 2. BRUTALIST ART AND ARCHITECTURE & YUGOSLAVIA

It should be noted here that the term "Brutalism" is not completely adequate. The term used during their creation was "socialist aestheticism", defined by Sveta Lukić. Today it is considered more adequate to define it as "socialist Modernism" (Prica and Lajbenšperger 2018, p. 75). One of the most influential events that sparked the Yugoslav socialist modernism was the arrival of the sculptor Henry Moore (1898-1986). Many Yugoslav sculptors and art historians agree on his substantial influence in the post-war Yugoslav sculpture, but also the influence of Brutalism and Structuralism (Ibid, 76).

The main idea behind the monuments was to create spaces invoking spiritual experiences but without any religious connotations since Yugoslavia was a secular state (Prica and Lajbenšperger 2018, 75). Doing so in a non-denominational and transethnic manners would invoke shared spiritual experience with the multi-ethnic and multi-confessional Yugoslav people(s). The goal was exactly to promote transethnic "brotherhood and unity". After the WWII Yugoslavia not only was not nationally and ethnically unified, but it was also highly fractured. Hence a conscious creation of multinational or transnational solidarity was the core of new socialist Yugoslavia (Kim 2014, 315).

The land on which these monumental memory complexes were built was considered sacred, since those were places of terrible loss of human lives – civilian and partisan, so a substantial connection between landscape, architecture and sculpture was influenced by the land and environmental art of the 1960-ies (Prica and Lajbenšperger 2018, p. 75). The memory sites were not meant only to mark the suffering of the victims, but also to promote celebration of a universal victory of the oppressed over the oppressors, and to incite a feeling of resistance, modernization, reconciliation and transnationalism (Kim 2014, 315).

From the 1950s a particular genre of realist monuments emerged. It consisted in sculptures and murals depicting historical battles and national heroes (Kim 2014, 316).



But after the “Informbiro period” split of Yugoslavia with the Stalinist USSR, not only did the governing party ideology shifted away of the Stalinist ideology, but also there was an aesthetic shift in the public art of the Yugoslav memorial sites away from the socialist realism (Kirn 2014, 317). The new memorial art and architecture was quite unique, exhibiting modernistic symbolic features, but also monumentality, boldness, structurally daring, otherworldly and fantastic (Kirn 2014, 317–318). Most of the artists, different from the other memorial sites in Eastern Europe, consciously avoided using ideological -- communist symbols. This was due to their goal of presenting a universal, transhistorical and eternal story of a fight of good against evil (Prica and Lajbenšperger 2018, 76–77).

The socialist modernist memorial sites of Yugoslavia are not only serving as a memorial to a lost past. In their essence, in their design, through symbolism, materials, architecture, they point to the possibility of a different world (Kirn 2014, p. 335). They are an opening towards the possibilities for transcending the chains of nationalist hatred, victory over an overwhelming odd and a utopian world of emancipation of the oppressed and victims of injustice.

The main question that we pose in this paper is: Why is it that, exactly at this time is there such a fascination with these semi-decayed concrete ruins engulfed by grass and nature?

### 3. PHENOMENOLOGY OF DECAY AND EPHEMERALITY

One of the aspects of Brutalism was its monumental and powerful materiality, which is in opposition to the lightness and white abstractions of the Courbusian inspired modernism of pre-war 1920s and 30s (Bermudez and Navarrete 2017, 1). Brutalist buildings were intended through their robust materiality to inspire and to point to the otherworldly Other. In their essence, these buildings were meant to inspire spiritual exaltation in the visitor. One explanation for the profound spiritual touch of Brutalism is in the use of tectonics to make ‘opaque’ the existential atmosphere of our lives. This success of Brutalism is perhaps due to its universalist materiality that goes beyond fashion and style (Bermudez and Navarrete 2017, 3). At the same time, Brutalism emerged during the time of prominence of existentialism, the philosophy of Martin Heidegger and Maurice Merleau-Ponty. The elaboration of the worries of the post-war life against the idealistic embracement of rationality and progress of the pre-war era (Bermudez and Navarrete 2017, 4). Merleau-Ponty's *flesh of the world*, Heidegger's *fourfold* (particularly Earth) and existentialist turn are unequivocally present in the brutal and unavoidably physical architecture that touches the deepest dimensions of the human being (Ibid).

The Yugoslav socialist monuments have also been used in science-fiction. For example, Olaf Stapledon's epic future history novel *Last and First Men: A Story off the Near and Far Future* (Stapledon 2014) depicts a story about the fate of humanity throughout the next billion years. It starts in what Stapledon calls “Balkan Europe” (Isto 2019, 299) – a region of conflict between different groups that gets united only when confronted with outside threat. Jóhann Jóhannsson's cinematic adaptation of Stapledon's novel *Last and First Men* (Jóhannsson and Swinton 2020) is also situated in the “Balkan Europe”, but it is visually immersed in the Yugoslav socialist modernist memorial sites. They are used in order to depict an “alien and otherworldly” aesthetics (Isto 2019, 300) of a lost civilization that is at the same time European and completely Other. These monuments are chosen so that they could depict a possibility for communication with a long-lost civilization that far

exceed the scale easily grasped by human experience (ibid). Isto further asks a few questions that can be posed again and again: “What does it mean to read the Yugoslav monuments as science fiction? What are the specific characteristics of this reading? What is obscured and what is illuminated about the monuments in the course of this historical re-imagining?” When trying to find a perfect location for the cinematic adaptation, Jóhannsson upon finding the Yugoslav monuments stated: “I’d never really found an idea that propelled me, and then I saw it. [...] There. Fully formed,” (quoted in: Isto 2019, 300). *First and Last Men* is not the only film using Yugoslav “otherworldly” architecture in science-fiction cinema. Others are: *Sankofa* (Wentzel-Fisher 2014) and *A Second World* (Hudson and Dechamps 2014) are using them in a more post-apocalyptic setting for an alien utopia.

Yugoslav monumental brutalism has been used not only in post-apocalyptic cinematography, but also in other art inspired by ephemerality and fascination with ruin. The ‘ruin-porn’ (Strangleman 2013) is a visual aesthetic that deals with imagery that emerged from de-industrialization in the former industrial powerhouses. This aesthetics has an element of “smokestack nostalgia” (Ibid.) for a past that was lost. This ‘ruin-porn’ aesthetics has been also focused on the post-socialist post-industrial sites (Isto 2019; Kulić 2018; Rann 2014), including the socialist modernist memorial sites of Yugoslavia. Variety of photographs, mostly documentary in nature play a role in the anesthetization of this “post-apocalyptic discourse” (Arnold 2015; Isto 2019). We can also agree with that these monuments are not only a glimpse of the past, but they “are simultaneously linked to the future, but the character of that future is cast into doubt by their visual treatment as abandoned structures akin to ruins. They suggest a promise of memory, but also the promise of radical change, of new social structures” (Isto 2019, 319).

The aesthetic experience of ruin was comprehensively elaborated in Robert Ginsberg’s *The Aesthetic of Ruin* (Ginsberg 2004). His celebration of ruins—the incomplete and the fragmented architectural objects—comes from his understanding that these objects create new unity. For Ginsberg the experience of ruin brings forth “something substantial” (Ginsberg 2004, 1) in the experiencer. This understanding puts Ginsberg in the Kantian tradition of ‘the sublime’ (Trigg 2006b, 118). Ruin in Ginsberg’s phenomenological interpretation creates unity from the disorder which brings us into relation with free creativity which means that that “the soul of the ruin is organic vitality, not dull decay” (Ginsberg 2004, 157). Through aesthetic interaction with the ruins, they are able to change our minds, thus, we can apply this understanding to our topic – through experience of the Yugoslav monumental memorial sites, we are brought in front of a creative interaction not only with the ruins themselves and their disharmony, but also with the disharmony of our ruined world. In order to understand ‘ruins as ruins’ (Murchadha 2002, 10) we are led to experience ruins as something beyond itself. However, it appears that “the ruin is decay itself. Only on the basis of decay can the essence of the ruin be made visible” (Ibid.). In ruins the power of time shows itself. The power of entropy, the power of decay and inevitable finitude of Being itself:

The ruin does not represent the building as it once was. Above all the ruin does not represent the past world: such a world made possible the action of human beings with one another shaped the buildings in which they lived. Ruins, however, embody the impossibility of action. They do not belong to the past world, but show the loss of that world. They do not disclose the action but rather the suffering of human beings. The quiet stillness of the ruin is the stillness of suffering of human beings. (...) In the ruin is

disclosed not so much the opening of a world as a withdrawal of world, not a past world, but the passing of world (Murchadha 2002, 10–11).

Further on, in trying to understand our fascination with the Yugoslav monumental memorial sites, and with their condition now, we will employ one idea from the Japanese culture that was appropriated by the global community. The idea of *Wabi-Sabi* in Japanese Zen-inspired art is the aesthetic appreciation of the beauty of the imperfect, impermanent, incomplete and transient object (Koren 2008, 7). This ideal comes from a place of thinking that is contrary to the Modernist metaphysics. *Wabi-Sabi* comes from a vision of a world where things are either devolving towards, or evolving from nothingness. It is about the transient, the liminal, the delicate traces at the border of nothingness (Koren 2008, 41). The main ideas (Ibid, 42–50) of this view are:

1. All things are impermanent.
2. All things are imperfect.
3. All things are incomplete.

The closest that the Western thinking came to this vision of a transient, liminal world can be found in Martin Heidegger's opus. His thinking about the Nothing is highly informative for our inquiry. The Nothing, says Heidegger strangely attracts the human being. Our insight into Being is at the same time a consciousness of its finitude (Trigg 2006a, 7). All things perish. Human being is a Being-Towards-Death, a constant movement towards the Nothing. Confronting the Nothing, for Heidegger, however, gives rise to the authentic Dasein. But the Nothing is not purely negative. Heidegger concludes: "Dasein [human being] means: being held out into the Nothing" (Heidegger 2008, 103). To be authentic human being means to be constantly conscious of the Nothing, of the finitude and the ephemerality.

#### 4. CONCLUSION

This age of ruin – economical ruin, climate ruin, political ruin - finds satisfaction, as well as self-reflection in these Yugoslav brutalist monuments. The contrast between the almost sci-fi utopian ideals with the decayed reality shows us *our* disharmony. The claim of this paper is that this particular moment in history is attuned to appreciate a particular type of corroded object. Moreover, the cynicism towards the possibility for solidarity, emancipation and a more humane world of the neoliberal era gets diluted when faced with the fantastic faith in humanity and possibility of a new, more humane world, depicted in the Yugoslav memorial sites.

It both opens at least the memory of the striving and faith in the more utopian future. It also confronts us with the impermanence, imperfection and incompleteness of the human affairs – the states, the ideals, the ideologies, are all transient!

The phenomenology of the Yugoslav monumental memorial sites gives rise not only to a deeper engagement of our economic-political circumstances, but also gives rise to a more universal, human engagements with the brutal facts of life. The *Wabi-Sabi* ideal, as well as the Heideggerian thinking, helps us to interpret our mood when confronted with these marvellous objects.

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## PONOVNO OTKRIĆE JUGOSLOVENSKOG MONUMENTALNOG BRUTALIZMA

*Tokom poslednjih nekoliko godina uočava se značajan globalni porast interesovanja za brutalističku arhitekturu, pejzažnu arhitekturu i skulpturu. Čini se da smo usred punog brutalističkog preporoda. Izložba Muzeja moderne umetnosti „Ka konkretnoj utopiji: Arhitektura u Jugoslaviji, 1948–1980” zaokupila je maštu svetske javnosti 2019. godine. Izložba je u fokus stavila jugoslovenske monumentalne skulpturalne i arhitektonske spomenike 1948–1980. Objavljeni su brojni članci i prikazi u štampi, a pokrenuti su i dodatni umetnički i istraživački projekti. Obnovljeno interesovanje za brutalizam verovatno je posledica nostalgije za materijalnim nasleđem povezanog sa pre-neoliberalnom erom socijaldemokratije. Interesovanje za jugoslovensko kulturno nasleđe verovatno je aktuelno zbog toga što je to jedan od velikih političkih eksperimenata modernog doba.*

Ključne reči: *disharmonija, brutalizam, propadanje, efemernost, fenomenologija, Hajdeger, Wabi-Sabi*

## **COME, YOU WHO ARE BLESSED BY MY FATHER – THE LAST JUDGMENT IN THE MONASTERY OF ZRZE –**

*UDC 75.052:27-526.62 (497.7) Manastir Zrze*

**Andrijana Golac Čubrilo**

Independent researcher, Belgrade, Serbia

**Abstract.** *The paper analyzes the scene of the Last Judgment, depicted in the portico of Zrze near Prilep (the Republic of North Macedonia), in the 17<sup>th</sup> century. The image, which occupies the west façade of the oldest church in the monastic complex, serves as a typical post-byzantine example of the theme. It displays many novelties which were introduced in this period. Yet, the omission of the representation of Hell and eternal suffering from the scene, makes it a unique and distinctive example.*

**Key words:** *Zrze monastery, The Last Judgment, The Imperial Deësis, Post-byzantine art*

### 1. INTRODUCTION

The scene of the Last Judgment in monastery Zrze was depicted in 1624-1625, which is noted in the ktetor's inscription above the main entrance to the oldest (Transfiguration) church of the complex (Fig. 1). Except for the year of the creation of the scene, the inscription, which is located between two niches (the upper one with the depiction of the Transfiguration of Christ and the lower with Christ the Angel of the Great Council in bust), informs us that Damaskin was the hegoumenos of the monastery at the time it was painted and that the ktetors of the fresco decoration were priest Dimitar from the village of Barbarasi, his wife Kalina and their three sons – Georgi, Negro and Vasil.

The scene covers four painted zones and occupies the central part of the main church's west façade (Many scientists have written about the Last Judgment scene: Покровский 1887, 285–381; Simić-Lazar 1985, 167–179; Milošević 1993, 131–146; Davidov-Temerinski 1995, 191–211; Grozdanov 1997, 47–56; Pejić 2002, 77–82; Serafimova 2004, 163–186; Mitrevski 2005-2008, 33–43; Andrejić 2012, 95–128) (Fig. 2). Despite certain deviations, its iconography follows the model which characterizes the scene of the post-byzantine period, while some specifics link it to monuments which are located in the territory of North Macedonia. The theme itself was very popular in the post-byzantine period (Pejić 2002, 77, note 7), and has its

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literary sources in the Gospel of Matthew (16:27; 24:30), the Vision of prophet Isaiah (30-33), the Book of Daniel (7), the Psalms, the Acts of the Apostles, 1 Thessalonians and, especially, in the Book of Revelation. The highest painted zone houses two combined episodes, The Folding of the sky like a parchment and the Hetoimasia, the third one is occupied by the twelve apostles, the second by the Righteous who are divided into separate categories, while the first one is reserved for the images of Paradise and the Imperial Deësis.



**Fig. 1** The Ktetor's Inscription, Zrze



**Fig. 2** The Last Judgment scene, Zrze

## 2. THE FOURTH ZONE – FOLDING OF THE SKY AND THE HETOIMASIA

The highest zone of the scene is situated in a spacious framed triangular surface, which follows the lines of the roof covering. The artist united in it the episodes Folding of the sky like a parchment and the Deësis, which was a common praxis of the time, and also appears in the churches of Saint Nicholas in Zrze (first half of the 17<sup>th</sup> century), the Theotokos in Kostinci (first half of the 17<sup>th</sup> century), SS Peter and Paul in Tutuin (1646-1647) (Mitrevski 2009, 85, 99; Simić-Lazar 1985, 168; Vasileski 2015, 27–43), etc. This makes the image of Christ in a red mandorla (Book of Daniel 7:13; Psalm 9; Matt. 25:31; Rev. 4:1-11; 20:11–15), flanked by two cherubs, the central motif of the scene (Gavrilović 2017, 289–298; Popovska-Korobar 2016, 149, fig. 4). Christ, who is wearing a green hiton and a chimation of the same color, is resting his feet on two winged red thrones (Matt. 25:31). Both his hands are outstretched, and with his right hand he is inviting the righteous, while refusing the sinners with his left hand. Similar examples can be found in Morača (1577-1578), in the church of St. John the Baptist in Jašunja (1583), the church of the Theotokos Perivlepta in Ohrid (1595), Slimnica monastery (1613-1614) and Pustinja monastery (1622) (Grozdanov 2007; Popovska-Korobar 2016, 149; Pejić 2002, 77–78;). The motif of the calling of the just and the refusal of sinners has been in use since the 3<sup>rd</sup> century. An interesting example can be found on the relief of a sarcophagus on which Christ is shown as the Good Shepherd, petting a sheep with his right hand and refusing a goat with the left, as mentioned in Matthew (Matt. 25:32–33, 34, 41). In the mausoleum of Galla Placidia (5<sup>th</sup> century) the detail of the Good Shepard is repeated and in the Basilica of Saint Apollinare Nuovo in Ravenna (6<sup>th</sup> century) the palm of his right hand is outstretched towards the sheep standing on his right side (Покровский, 1887, Tbl. LXXIII; Milošević 1993, 135; Davidov-Temerinski 1995, fig. 1). A somewhat unusual example comes from Dečani monastery where Christ is sitting on a throne carried by two angels, and he is blessing with both hands.

In Zrze, the parchment on which the mandorla with Christ is shown, is decorated with stars, indicating that he is in his Heavenly kingdom. Christ is flanked by the Theotokos and St. John the Baptist, whose hands are raised in supplication on behalf of humankind. The personifications of the sun and the moon appear in the upper corners of the parchment. They are mentioned in the Gospel of Matthew (24:29), and in the Book of Revelation (6:12), and were first incorporated into the scene in the 14<sup>th</sup> century, after which they became usual motifs of the Last Judgment. The corners of the parchment are folded by the Archangels Gabriel and Michael. This detail illustrates the words from the Vision of prophet Isaiah (34:4) and the Book of Revelation (6:14), which describe the wrath of God.

The representations of the Last Judgment, in which the aforementioned episodes have been incorporated into the same scene can be traced back to the 14<sup>th</sup> century and the church of the Theotokos of Ljeviš (Panić, Babić 2007, 73, 138, fig. 30). Later, they appear in the two churches in Zrze (the Transfiguration church and the church of St. Nicholas), in the narthex of the Assumption church in Morača, on the west façade of the church of St. John in Jašunja, where the detail of the two archangels folding the sky most resembles that of our example in Zrze, and in the Pustinja monastery, but it also appears in the majority of churches of the post-byzantine period (Petković 1965, 174–176; Subotić 1988-89, fig. 6; Pejić 2002, 77–78; Serafimova 2004, 168, note 23).

In Zrze, the Hetoimasia is depicted within the same triangular surface, beneath the Folding of the sky. The Prepared Throne is flanked by the Archangels Michael and Gabriel, and

surrounded by angels dressed in imperial garments. Even though the tribune of apostles is usually shown within this zone, e.g. in the monasteries in Morača, Jašunja, Slimnica and St. Nicholas in Zrze, it does not appear on the façade of the Transfiguration church in Zrze. In the narthex of Studenica, where the scene was depicted in the 16<sup>th</sup> century, the throne is flanked by the Archangels Michael, Gabriel, and Adam and Eve, while the apostles were completely excluded from the scene, due to the lack of space. For the same reason, they have been omitted from the scene in the narthex of the Patriarchate of Peć (Babić, Korać, Ćirković 1986, 162, fig. 128; Petković 1965, fig. 12).

In Zrze a simple wooden throne, which has its luxurious representatives in Studenica, and especially in Morača, is located in the center of the scene, beneath the detail of Christ in glory. A white dove, the symbol of the Holy Spirit, is standing on the closed Gospel, while Christ's garments are left out from the scene. The depiction of the Hetoimasia differs in details so, for instance, the dove can be omitted, which is the case in Studenica and Morača. The True Cross, which is a symbol of Christ's sacrifice for all humankind, is behind the throne. It is very simple and, in difference to the ones in Studenica and Jašunja, it is depicted only with the Crown of thorns and the nails which were used at the Crucifixion, but without the lance and the cane with the sponge. Sometimes, like in Morača, the cross and the Gospel can be richly decorated with gems and pearls. In the church of St. Nicholas in Zrze, the Hetoimasia is placed in a medallion carried by angels. A closed Gospel with the dove and Christ's garments are shown on the throne, while the True Cross stands behind it. Just like in the main monastic church, the instruments of torture have been omitted, while Adam and Eve flank the throne in proskynesis.

In difference to the majority of scenes from this period, the one in Zrze has an image of the Fiery River flowing from the medallion with the Hetoimasia (Davidov-Temerinski 2010, 312), which makes it analogue to the images in Morača and St. Nicholas in Zrze. The same detail can be noticed in the nave of the Georgian church of the Theotokos in the Timotesubani monastery, where it flows from under Christ's throne. Still, in the majority of cases, the Fiery River is depicted as flowing from the winged thrones on which Christ is resting his feet (Book of Daniel, 7:10), e.g. the narthex of Peć (1561), Studenica (1568), Jašunja, Slimnica, Pustinja, Kostinci, the narthex of the Holy Archangels in Kučevište (1630-1631), and others (Petković 1965, fig. 12; Babić, Korać, Ćirković 1986, fig. 128; Grozdanov 2007, 401; Pejić 2002, fig. 30; Serafimova 2004, 163; Mitrevski 2009, 99).

The fact that the Hetoimasia has been depicted without the Arma Christi, in Zrze, can be understood as a wish to enhance the role of Christ as a just and gentle Judge, and not a punisher. And the reason for the depiction of the Fiery River flowing from the holy nails, which were used to crucify Jesus, and not from him, is because his sacrifice was already made on the Cross, after which he has defeated death, risen and ascended.

### 3. THE THIRD ZONE – THE APOSTLES

The apostles are depicted in the third zone, six on each side of the niche with the representation of the patron of the church, the Transfiguration. Even though the Gospel of Matthew (Matt. 19:28) states that the twelve, who have followed Christ, will also sit on twelve thrones, judging the twelve tribes of Israel, in Zrze they are standing in front of a long wooden bench. In monuments of the post-byzantine period, they are usually located on both sides of the Hetoimasia, but when they are given the role of heavenly judges of



Christ, they are shown as sitting on the twelve thrones with closed books and scrolls in their hands, which makes the example in Zrze an exception.

Adam and Eve, who are located in the same zone as the apostles, are very small and can easily be overlooked. Their presence is connected to Christ's Harrowing of Hell, which announces his Second Coming (Radovanović 1988, 89–103; Milošević 1993, 137). They were the first to be resurrected upon his descent into Hades, after which he defeated death and redeemed humankind. This is why they are depicted in proskynesis in front of the Hetoimasia, the symbol of salvation. Adam is crouching on the north side of the niche and Eve is on the south. She is standing in the Fiery River which flows from the Hetoimasia and ends just before the group of infidels with Moses, in the second zone.

St. Peter is leading the group of apostles on the north side. He is followed by John, Luke, Andrew, James and Philip. The initials of almost all the apostles in this group are inscribed above their heads. Philip is depicted as the last in the group, a common place reserved for him or Thomas (H. C. Evans, W. D. Wixom 1997, 452). He is a beardless youth with wavy brown hair (П.Э., Т III, 103–112) and a rolled scroll in his hands. James is standing next to him, also holding a scroll. He is young, with brown hair and a brown beard (The Painter's Manual 1974, 52; П.Э., Т XX, 517–520; LCI VII, 47–51). Andrew is standing in front of him, but is turned towards him. He has got long white hair and a beard, neatly split in the middle (The Painter's Manual 1974, 52; П.Э., Т II, 370–377; H. C. Evans, W. D. Wixom 1997, 47, fig. 14). He is holding his scroll with both hands. The Evangelist Luke is next in line. He and the other evangelists are holding closed books and not scrolls. Luke's beard and hair are brown and he has got a characteristic tonsure (The Painter's Manual, 52; Friend 1927, pp. 115–147; Đurić 1960, 333–351; Buchthal 1961, pp. 127–139; idem 1975, pp. 143–177; Kitzinger 1985; Spatharakis 1988; LCI VII, 448–464; Миљковић 2013, 991–992). John the Evangelist, a man with white hair and a bald crown is turned towards Luke. His white beard is split in two and his gaze is stern (П.Э., Т. XXIII, 679–731; Prolović 2011, 1–20; LCI VIII, 158–174). He is holding a closed book in his hands. St. Peter, who is leading the group, is standing next to him. He is depicted in usual iconography as a man with white hair and a white beard (The Painter's Manual 1974, 52). He is holding a rolled scroll with both hands, while looking up at the Prepared Throne.

The south group is led by St. Paul, a man with a brown beard and almost no hair (The Painter's Manual 1974, 52). He is holding a book in his left hand, while his right one is raised in a gesture of speech. He is followed by Matthew, a man with white hair and a tidy white beard split in the middle (LCI VII, 558–607). He is holding a book in his hands and is turned towards Mark, who is middle-aged and has brown hair (LCI VII, 549–562). Simon the Zealot comes next in the group. He is an old man with a white beard and white hair, and has a characteristic bald crown (The Painter's Manual 52, LCI VIII, 367–371). He is holding a closed scroll with both hands while turning towards Bartholomew, a middle-aged man with a brown beard and brown hair (The Painter's Manual, 52; П.Э. Т. VI, 706–711; LCI IV, 320–334). Bartholomew has a scroll in his right hand. The group ends with Thomas, a beardless youth with reddish hair (The Painter's Manual, 52; П.Э. Т. III, 103–112; The Glory of Byzantium, 73), who is holding a scroll in his left hand. All the apostles are clad in chitons and himations.

Even though not all of the apostles have been identified by initials, it is clear that only the authors of the four Gospels (Matthew, Mark, John and Luke) are holding books, while the others carry scrolls. As for St. Paul, it is easy to understand why he is also

holding a book. Being the author of the Pauline epistles, he too was a great contributor to the New Testament.

The four Evangelists and St. Paul are also holding books in the scenes from Morača and Tutin, while the others have scrolls. Another example can be seen in what is left of the representation in the church of St. Nicholas iz Zrze (Mitrevski 2009, 85), while in some cases, all of the apostles are holding open books (Slivnica), or are completely omitted due to the lack of space (Peć, Studenica).

#### 4. THE SECOND ZONE – THE RIGHTEOUS

The groups of righteous are represented in the second zone. They include Old and New Testament saints, martyrs, emperors, empresses and holy women. Three groups are depicted on each side of the niche, above the entrance to the main church, with an additional group of infidels led by Moses. Each group is placed in a single framed field ending with a semi-circle. They represent clouds which will carry those who are alive to meet the Lord in Heaven (1 Thessalonians 4:17). Some prominent representatives of each saintly category can be recognized. For instance, the group of archbishops is led by SS John Chrysostom and Basil the Great, kings David and Solomon are depicted among the prophets (Popovska-Korobar 2016, fig. 9; Serafimova 2004, 174), while St. Mary of Egypt is with the holy women.

The first group on the north side consists of eight monks, dressed in megaloshemos' robes. They are followed by martyrs who are young and beardless, dressed in garments with golden collars and pearled robes. The blue cloud in which they are depicted, illustrates the verses of John's Book of Revelation (Rev. 6:9; 20:4). They are preceded by a group of six archbishops, who are led by SS John Chrysostom and Basil the Great. The two also head the groups in Morača, Slivnica and Kučevište (Milanović 2006, fig. 5; Popovska-Korobar 2016, fig. 1, 9; Serafimova 2004, 174). The group of apostles, which is shown on the north side of the wall in the Perivlepta church in Ohrid, the Slivnica monastery and the church in Kučevište, is omitted from the scene in Zrze.

There are three groups of saints on the south side of the niche, joined by a crowd of infidels and Moses. The prophet looks as though he is floating in front of the Fiery River (Rev. 16:1), which has been addressed several times in the Old and New Testament, representing the wrath of God (Rev. 16:1; 20:10, 14, 15; 21:8; Isa. 66:24; Amos 7:4; Matt. 13:42; 22:13; 25:30; Mark 9:44; Luke 12:5). The group consists of Jews, who are said to have committed the worse sin of all, known as the sin of deicide (Simić-Lazar 1985,174). Two Jewish elders at the front of the group, to whom Moses is showing the Prepared Throne, are in fear and disbelief. A few Turks are depicted at the back of the group and they are hiding behind the Jews, with only their heads protruding. The detail of Moses with the infidels is a novelty of the post-byzantine period (Milošević 1993, 140–141; Serafimova 2011, 207; Serafimova, Spahiu 2013, 165–178). Along with the Rich man standing in the Fiery River before Moses, the Jews and the Turks are the only other sinners represented in the scene in Zrze. During the Ottoman rule, this episode was rarely depicted in monuments in the territories of Greece, Bulgaria and Serbia, while it appears in churches in North Macedonia (Grozdanov 392; Serafimova, Spahiu 2013 168, 170). Moses, with his characteristic prophet's hat, is turned towards the Jews and the Turks, showing them Christ in Glory and the Prepared Throne, which symbolizes his

Second Coming, when each person will be judged in accordance with his deeds (Rev. 14:7; 20:12–13). The episode with the Jews and the Turks was previously depicted on the west façade of the Perivlepta church in Ohrid (ca. 1595), and later on the east wall of the narthex in the church of the Archangels in Kučevište, the west façade of the Annunciation church in the Ovčar-Kablar Gorge (1633) and the church of SS Peter and Paul in Tutin (Grozdanov 2007, 386; Serafimova 2005, 183–184, 286; eadem, 2011, 207–208; Bojović 2010, 117, 120–122, fig. 4; Simić-Lazar 1985, 174–175, fig. 1, 3). The motif appeared under the influence of the monasteries of Mount Athos (Milošević 1993, 131–132, 140; Simić-Lazar 1985, 173; Serafimova 2004, 175–176, notes 73–75), along with some other novelties from the 16<sup>th</sup> century, which enriched the scene of the Last Judgment. The idea for the depiction of the Jews and the Turks in some post-byzantine Last Judgment scenes came from the Book of Ezekiel (Ezek. 4–24:13; 25–32; 35), the Gospel of John and the Sermons of SS John Chrysostom and Gregory of Nyssa, which criticize Jews and other outcast nations as infidels (Serafimova 2004, 175).

The rich man, who is depicted in front of Moses, is standing in the Fiery River. He is pointing to his mouth, which is the usual iconography for the man's plea to Abraham to take pity on him and send Lazarus to dip his finger in water and cool his tongue, as he is in agony in the fire (Luke 16:24). Even though he is noted as Rich Lazarus, the name has no support in the parable of the rich man and Lazarus, which can be found in the Gospel of Luke (Luke 16:19–31) (Mirković 1961, 103; Pejić 2002, 79).

A poor man, who is on the other side of the Fiery River, is walking towards Paradise which is shown on the north side of the wall. He is an old man with a white beard and white hair. He is wearing a loincloth around his waist and has a food-sack hanging from his left shoulder. He is using a cane to support himself. His appearance evokes the verse from the Gospel of Matthew in which it is said that the Heavenly Kingdom is prepared for the likes of such people (Matt. 25:34–41). This is why the chapter was used as a literary source for the creation of the detail (Grozdanov 2007, 393–396; Simić-Lazar 1985, 171, 172; Serafimova 2004, 172–174; Pejić 2002, 78, note 9). In many churches of the same period, two or more beggars have been incorporated into the scene, and they are usually in the zone of the Hetoimasia, behind Adam and Eve. Attention should be drawn to the interesting example from the portico of St. George in Temska, in which seven unfortunates have been represented within the scene of the Last Judgment (Golac 2021, 187, note 31, fig. 13). The detail originates from Mount Athos from where it spread to the Balkans (Serafimova 2004, 173, note 57). The presence of the burdened, i.e. the hungry, the thirsty, the stranger, the poor, the ill and the imprisoned, in the scene is supposed to remind the faithful of one of the most important Christian virtues, which is mercy. This is why the poor man has been depicted opposite the rich man, who stands in the Fiery River in Zrze.

Old Testament prophets are depicted in a red field, behind Moses and the infidels. Even though they are not noted, kings David and Solomon, who are leading the group, can be recognized. Other such examples can be found in Morača, Slimnica and the church of the Archangels in Kučevište (Grozdanov 2007, 386; Popovska-Korobar 2016, fig. 9; Serafimova 2004, 174–175, note 72). They are dressed in imperial garments with richly decorated robes, and they have crowns on their heads. A youth with a tonsure, noted deacon, is standing behind Solomon. He is followed by a group of empresses who, like the two kings, are dressed in richly decorated garments and wear crowns on their heads. The last group on the south side of the second zone is that of the holy women. St. Mary of Egypt is depicted among them and is recognizable due to her characteristic iconography.

The most striking feature of the scene in Zrze is the omission of the punishments of sinners, both group and individual, the detail of the weighing of souls, angels summing the dead, or some other hint of hellish torments, usually depicted in monuments of the same, and earlier periods. For instance, in the church of St. Paraskevi in Brajčino, a group of sinners is situated within a separate frame in which they are depicted in the Fiery River. Another displays the image of an angel pushing demons with a trident, the weighing of souls is represented next to it, while a third field exhibits individual tortures (Popovska-Korobar 2007, 554–555; Chouliarás 2016, 141–158).

The examples from Studenica and Peć, in which the zografos had an extremely limited space to incorporate the tortures, and did so, proves that the omission of the episodes in Zrze was not due to the lack of space, but a deliberate decision of the person responsible for the painted program of the portico. The exclusion of the torments from the fresco in Zrze can be compared to the one in Dečani monastery, where the idea of salvation prevails over eternal torment (Davidov-Temerinski 2010, 309–324).

##### 5. THE FIRST ZONE – HEAVEN AND THE IMPERIAL DEĚSIS

In the lowest zone of the left-hand section of the scene is the image of Paradise with a completely unusual and unparalleled counterpart in the form of the Imperial DeĚsis, on the opposite, south side. On the north side, St. Peter, followed by a group of righteous, stands before the gates of Paradise (Matt. 16:19). He is holding the keys to the entrance of Heavenly Jerusalem, approaching the gate in a cloud, which carries him and the other righteous. The entrance is represented in the form of a hexagonal building with a red dome. It is guarded by a fiery cherub with a sword in each hand. The same detail can be found in Slimnica, the church of the Archangels in Kučevište, the church of Paraskevi in Brajčino, the Annunciation church in the Ovčar-Kablar Gorge, and elsewhere (Popovska-Korobar 2016, 155, fig. 1, 10; Serafimova 2004, 182, fig. 6; Bojović 2010, 120, fig. 3). The sides of the Enclosed Garden are surrounded by tall walls which end in five towers on the east and three towers on the west side. The Book of Revelation describes Heavenly Jerusalem as laid out like a square and made of gold, with high walls made of jasper, and with twelve foundations and twelve doors (Rev. 21:10–21).

The group of five Wise Virgins, of which only three can be seen, is depicted below St. Peter and the apostles. They are carrying the lit lamps which they have prepared, waiting for the bridegroom to arrive (Matt. 25:1–13). Even though this episode first appeared in the Rossano Gospels in the 5<sup>th</sup> century, it would only later become an essential part of the Last Judgment scene. However, in the post-byzantine period, it became an inevitable component of the representation, because it serves as an allusion to Christ's Second Coming.

The Good Thief is depicted within the walls of Heavenly Jerusalem (Luke 23:43). He is carrying his cross on his left shoulder as he turns to greet St. Peter and the others, who are about to enter the Garden of Eden (Шалина 2016, pp. 339–358). The three patriarchs of the Old Testament, Jacob, Isaac and Abraham, are seated next to the west wall of the Enclosed Garden, with the souls of the righteous depicted on their bosoms. Eden is decorated with various plants, while the four heavenly rivers (Euphrates  $\epsilon$ , Tigris  $T$ , Gihon  $\Gamma$  and Pishon  $\Phi$ ) flow from the wall in front of the patriarchs (Gen. II, 10–14). Even though the Theotokos was usually depicted next to, or in the register above the patriarchs (Serafimova 2004, 183–184), she has been omitted from the scene in Zrze.

Numerous examples speak of her frequent appearance in the scene. In the churches of Brajčino and St. John in Jašunja she is seated between the three patriarchs (right) and the Good Thief (left). In Morača she is shown between Abraham and the Good Thief. She also appears in St. Clement in Ohrid, in Lipljan (end of the 16<sup>th</sup> – beginning of the 17<sup>th</sup> century), and in Slimnica, where she is seated on the throne between two angels, with the patriarchs and the Good Thief in the lower register of the scene (Popovska-Korobar 2007, 555; Milanović 2006, fig. 5; Grozdanov 2007, 386; Petković 1965, fig. 85). It is only logical that her exclusion from the scene in Zrze comes as a result of her appearance on the opposite section of the wall, where she takes part in the scene of the Imperial Deësis.

As for the inclusion of iconographic novelties in the scene of the Last Judgment in Zrze, we have seen that the zografos had added four of them, i.e. Moses and the outcast nations, the beggar, the Wise Virgins and the four Heavenly Rivers, which appeared in the post-byzantine period and originated from Mount Athos (Grozdanov 2007, 391, 401–402). They were depicted in the church of the Theotokos Perivlepta in Ohrid (16<sup>th</sup> century) for the first time, after which they become essential elements of the scene.

Finally, the exclusion of Hell from the scene should be addressed. Even though it is an imminent element of the Last Judgment, with imaginative depictions of eternal torments, angels that summon the dead, the Weighing of human souls, the apocalyptic beast, or the Four Kingdoms, they have all been excluded from the scene in Zrze. Individual punishments, which were sometimes depicted in the lowest painted zones, and were very popular in rural areas during the post-byzantine period (Todić 1978, 193–204; Gerstel 2015, 65, 82–84, fig. 62; Chouliaras 2016, 141–158), were also left out in Zrze. Here, they have all been replaced by the Imperial Deësis (Fig. 3). The three participants of the Deësis have been placed in a separate plane with a red frame. Four decorated columns carry three arches under which Christ, the Theotokos and St. John the Baptist are depicted. Christ the Emperor and Great Archbishop is sitting on a richly decorated throne, under the widest arch (Grozdanov 1990,



**Fig. 3** The Imperial Deësis, Zrze

132–149; idem 1988-1999, 151–160). The Heavenly King has an open book on his left knee, while blessing with his right hand. The words from Matthew, with which he will address the righteous during the Last Judgment (Matt. 25, 34), are written on the pages of the open book. Christ is wearing a white dalmatic rimed with golden bands. A blue omophorion decorated with large red crosses hangs down his chest, with a golden loros over it. He is wearing a blue kamelavkion on his head, heavily decorated with pearls.

The Theotokos as Empress and Paraklisa and St. John the Baptist are approaching the throne in supplication on behalf of humankind (Vasileski 2015, 27–43). The Theotokos is standing on the right side of the throne. Even though she is noted as empress, she is not wearing imperial garments. Instead, she has a simple blue dress, decorated only with a golden hem with pearls, which is placed around her neck. The sole imperial symbol she has is a richly decorated crown. She is holding an unrolled scroll in her left hand, with the words of her dialogue with her son written on it. Her right hand is shown in a gesture of speech. St. John the Baptist is standing on the left side of the throne, carrying a scroll with the words of his dialogue with Christ, while his left hand is also raised in a gesture of speech.

The scene of the Imperial Deësis first appeared in the 14<sup>th</sup> century and the earliest examples can be found in the Treskavac monastery, the church in Zaum, the Theotokos Perivlepta in Ohrid and Marko's monastery (Grozdanov, 105–109, 132–134; idem, 2007, 132–149; Tomić-Đurić 2017, 592–604). It was influenced by Psalms 45, 13–14 and 110, 4, which is why the verses are sometimes included in the scenes in the post-byzantine period. The oldest case was discovered by Cvetan Grozdanov in the church of St. Elias in Dolgaec (Grozdanov 1988-1999, 338–339; Subotić 1980, fig. 34, Mitrevski 2009, 30–31). The image of the Imperial Deësis is more frequently found in later centuries, like the 16<sup>th</sup> century example from St. George in Banjani near Skopje, or in St. George in Vraneštica, the Theotokos in Matka (Rasolkoska-Nikolovska 2004, 522, fig. 9; Subotić 1980, 157, fig. 114), the church of the Presentation of the Theotokos in Jašunja, and others. In these churches the scene is found in the nave and is not a part of the Last Judgment. However, the biggest similarities with the scene from Zrze can be found in the group from the church of St. Athanasius of Alexandria in Žurče near Bitola, which is the first example of the Imperial Deësis from the 17<sup>th</sup> century (Grozdanov 2007, 366–367). The main difference between the two images, apart from the fact that the one in Žurče is depicted on the north wall of the nave, is the representation of the Theotokos, because in Žurče, she is dressed in imperial garments.

The reason for the replacement of the episode of Hell with the Imperial Deësis in Zrze should be sought in the idea of giving the scene a positive twist, in hopes of awakening belief in future salvation for those who see it. So, instead of depicting eternal torture in the fires of Hell, the initiator of the scene chose a positive image of the Heavenly King who will be merciful to mankind when he comes to judge humans in accordance with their deeds. A similar idea, which is differently expressed, can be found in the scenes from the Timotesubani monastery (1205-1215) in Georgia and the Akhtala monastery (1205-1216) in Armenia. Even though the tortures in Hell are depicted in both churches, the idea of a positive outcome has been accentuated by the domination of the image of Paradise, which is positioned closest to the viewer's gaze. Another indication can be found in the episode of the Weighing of souls in Timotesubani, where the scale is tipped in favor of the good deeds. The third example appears in the Dečani monastery where Christ is addressing only the righteous in the scene of the Last Judgment (Davidov-Temerinski 2010, 309–324; 313, 319). Just like in Zrze, he is blessing with his right hand

and holding the Gospel of Matthew with the words "Come, you who are blessed by my Father" (Matt. 25, 34) written on its pages, in the left.

This is why the Deësis has been given such a prominent place in the portico of Zrze, where the episodes with the doomed, punished and tortured have been completely omitted, making it an unparalleled example. The King of Kings is expected to be merciful and his role is soteriological, which is why this is the first thing the faithful should encounter when approaching the church. The feeling of hope is emphasized by the intercession of the Theotokos and St. John the Baptist who are shown twice in the scene – in the highest painted zone within the Folding of the sky and in the Imperial Deësis, which is also noticeable in the Dečani monastery. It should also be noted that the Crazy Virgins have been omitted from the scene for the same reason, as they were denied the entry into Paradise. The motifs which allude to sin and punishment have been minimalized in Zrze, so only a remote detail of the Fiery River with the rich man standing in it, and the group of outcast nations led by Moses, are included.

The inclusion of the Deësis in the Last Judgment has its earlier examples in a number of churches in the territories of North Macedonia and Serbia. For instance, in the church of Paraskevi in Brajčino it is located in the triangular fronton of the west façade. On the façade of the chapel of St. Nicolas in Kučevište (1500) it occupies the entire zone, because of the inclusion of SS Peter and Nicholas, the patron of the church, in the scene. The same is evident in the church of St. John the Baptist in Jašunja with the addition of SS Paul, Peter and John the Evangelist to the scene, and in the church of the Theotokos in Slimnica, in which the apostles Peter and Paul have been subsequently added in 1645 (Popovska-Korobar 2015, 553–554; Subotić 1988-89, 80; Popovska-Korobar 2016, 158–159, fig. 1).

The earliest and mainly formed iconography of the scene, which would later be repeated, appeared in the 11<sup>th</sup> century, while the first and mostly symbolic images can be found on sarcophagi reliefs already in the early Christian period (Milošević 1993, 131). During the Byzantine period, the attention was divided equally between the representations of good and evil, while in some instances in the post-byzantine period, which was already difficult enough, these tendencies were minimalized. This is why almost the entire fresco in Zrze was assigned to purity, moral, virtue, and hope that the King of Kings will be merciful during his judgment, and that he will welcome those who approach him with the words: "Come, you who are blessed by my Father; take your inheritance, the kingdom prepared for you since the creation of the world".

## 6. CONCLUSION

The abundance of representations of the Last Judgment in the post-byzantine period shows just how popular the scene was during this time. The positioning and often huge dimensions of the scene were used to warn viewers of what is to come at the end of time. As it is the first thing one sees when approaching the church, it offers tremendous potential for the manipulation of human feelings through the use of generally scary and detailed representations of Hell and tortures which await those who do not repent and change their ways. But sometimes, as in the cases of the Timotesubani, Akhtala and Dečani monasteries, the representations of punishments can be reduced in favour of a positive outcome of the judgment. The image in Zrze has taken a step further in that direction, as the depiction of Hell was almost completely omitted and replaced by the scene of the Imperial Deësis with a forgiving and welcoming King of Kings.

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## **PRIDITE, BLAGOSLOVENI OCA MOJEGA – STRAŠNI SUD U MANASTIRU ZRZE –**

*Rad se bavi analizom scene Strašnog suda u tremu manastira Zrze, nedaleko od Prilepa (Republika Severna Makedonija), koja je naslikana u 17. veku. Freska, koja zauzima čitavu zapadnu fasadu najstarije manastirske crkve, predstavlja tipičan primer predstave nastale u postvizantijskom periodu, i obuhvata sve novine koje su u ovom periodu u nju uvedene. Međutim, izostavljanje detalja paklenih muka, čini je jedinstvenim primerom bez paralela.*

*Ključne reči: Manastir Zrze, Strašni sud, Carski Deisis, postvizantijska umetnost*



## **CONCERT ACTIVITY OF THE LJUBLJANA CONSERVATORY STUDENTS FROM 1933 TO 1938**

*UDC 378.6:78 (497.4) "1933-1938"*

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**Abstract.** *Ever since it was set up in 1919 until the founding of the Academy of Music in 1939, the Ljubljana Conservatory has been the leading educational institution in Slovenia. The activity of the Conservatory in the period between the two world wars contributed not only to the development of music education, composition and performance, but also to the laying of professional foundations on which today's music-pedagogical work in Slovenia is based. The aim of this paper is to shed light on the activities of this institution and to show the activities of students and professors in the period from 1933 to 1938. Relevant data for the study of activities in the mentioned period were obtained by researching the annual reports on the work of the Conservatory, as well as from scientific publications whose subject is related to the topic of the paper. The outcome indicates significant facts related to the operation of this institution and we have not found them in the literature published so far. The obtained indicators show not only the artistic development in performing, the creative activity of students who attended the Department of Composition, but also the work of the Conservatory in the above mentioned period.*

**Key words:** *Conservatory, music education, concert, Janko Ravnik, concert activity, Ljubljana*

### 1. INTRODUCTION

The real development of music education in Slovenia began with the founding of the Conservatory in 1919. Before the founding of the Conservatory in Slovenia, there was no institution that would provide professional training for young musicians. By founding the Conservatory in Ljubljana, "Glasbena matica" (hereinafter GM) laid the professional foundations for professional music work (Krstulović 2015). Today, this institution celebrates more than a hundred years of existence where Slovenian professional music and ballet education is still and largely based (<https://www.kgbl.si/zgodovina-kgbl.html>).

Public performances at the Conservatory, which on most occasions took place in the Union Hall and the Hall of the Philharmonic Society in the period between the two world

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wars, had a positive impact on the audience. The concerts were a “great map of the school” (Krstulović 2015, 185). However, relatively little is known about this segment of the Conservatory's work<sup>1</sup>, except for the knowledge from the concert critics<sup>2</sup> (Stefanija 2019). The lack of informative literature on the topic of concert activities raises numerous questions regarding the average number of performances, the number of students present at the performances, the concert program, etc. On the other hand, a considerable amount of literature has been written about the work of some professors and students. However, in a more modest edition we find research, in which the authors present the work, changes and development of both students and professors and the entire work at the Conservatory through the methods of unified databases and the collection of objective factors. The main goal of our study is to present relevant information through data research methods (which are primarily related to the study of the report document), data that we do not find in the available literature on the activities of the Conservatory with a focus on students' concert work.

Having that in mind, in the following study attention will be focused on the importance of the Conservatory for the Slovenian region. During the almost century-old tradition the Conservatory faced numerous changes: location, changes in the name of the institution, sources of funding, etc. However, the primary focus of the work since its establishment until today has remained unchanged – to educate professional music staff for the development and training of capable musicians in the country (Stefanija 2019). The work of the Conservatory in the period between the two world wars can be divided in three *phases* of development. *The first phase* is characterized by the beginnings of the work of the Conservatory under the auspices of GM until nationalization, i.e. from 1919 to 1926. Formally and substantively, the Conservatory was reshaped when *Phase 2* began, or more precisely when funding and organization were no longer *in the hands of GM*, but of the state. In the period of nationalization, this institution was separated organizationally from the GM school. However, the number of students in that period of time did not grow (which was a characteristic of previous years), it declined and that is an interesting piece of information (Krstulović 2015). The *third phase* began in 1939 with the founding of the Music Academy in Ljubljana<sup>3</sup> (Pintarič 2019).

In the early days of the work at the Conservatory, the trumpet section was the most problematic due to the lack of teaching staff. On the other hand, the greatest development among instrumental and vocal departments was shown by the students in the departments of piano, violin and solo singing due to the strong or high-quality teaching staff (Pance 2020). In her publication *Czech Violinists in Ljubljana: Jan Šlais's Contribution to the Ljubljana's Violin School*, Maruša Zupančič (2020) dealt in detail with the character and work of the violin professor at the Conservatory, Jan Šlais. In his research, Zupančič came to the conclusion that most of today's Slovenian violinists are the *violin descendants* of Jan Šlais who has, during the last hundred years, decisively influenced the development of violin playing in Slovenia. Marjana Vangerl (2020) on the other hand, dealing with the life and work of Janko Ravnik (with special reference to his pedagogical work) pointed out that almost all Slovenian piano schools are directly or indirectly connected with the pedagogical work of Ravnik. According to the above-mentioned authors Zupančič and Vagel, we conclude that the first wave of teaching staff was laid at the Conservatory on the basis of music-pedagogical work in Slovenia.

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<sup>1</sup> By this term Conservatory we mean the names that this institution: the Conservatory of the Ljubljana “Glasbena Matica”, the State Conservatory and the High School of the Music Academy ect.

<sup>2</sup> Reviews of the concerts were written after the performance and published in the daily press.

<sup>3</sup> At that time, the State Conservatory changed its name to the Secondary Music School of the Music Academy (Stefanija 2019).

Concerts at the Conservatory were, for many participants, the first public performances of future educated musicians. These were public and cultural events, attended by prominent citizens, politicians and highly educated people (Krstulović 2015). Public school performances have encouraged numerous composers to write children's and youth compositions for choir, string orchestra and other instruments<sup>4</sup> (Krstulović 2015). Special students' attention was attracted by Cvetko Budkovič's research (1995) to the scientific study of the Conservatory with a review of the concert activity. Budkovič researched criticism in the daily press which referred to the concert work of students from the Conservatory, and presented the results in the monograph *Music in Slovenian II* (in Serbian: *Slovenačka muzika II*). In the monography, he came to the results during the research which show the changes in both the teaching staff and the number of students at the Conservatory. Budkovič's focus in researching the work at the Conservatory was not primarily based on aggregated data on performances during a particular academic year(s) (which might be expected), but on the presentation of individual student performances and professors' criticism in the press.

Various aspects of the Conservatory's work are presented in the previous part of the text. Our opinion is that the changes in the organization of the Conservatory (changes in the school management, teaching staff and other information identified in the previous part of the text) have consequently affected the concert activity of students. In this study, we want to get data on changes and regularity during the academic years, which primarily relate to concert activities at the Conservatory. Specific issues that will be addressed later in this text are as follows:

1. How much did the reduction in the number of enrolled students affect the concert activities of the Conservatory?
2. From whose class or from which section do we notice the most frequent performances of students?
3. The works of what composers and composers of what nationalities were most frequently performed?

For the research period we chose the year 1933, which coincides with the changes in the school management (departure of M. Hubad and arrival of J. Betteto in the position of principal), and changes in the political situation in the country (death of King Alexander 1934). The final year of 1938 is identified with the then changes in the country (gradual approach of World War II), the reduction in the number of enrolled students (the first reduction in enrolment is observed in year 1934) and the last years of the Conservatory before the founding of the Academy of Music (1939).

## 2. METHODOLOGICAL FRAMEWORK FOR RESEARCH

The methodological approach of the research is based on obtaining and analyzing the existing data on the performances of students and professors at the Conservatory. The organization of the research is aimed at collecting relevant data from the report on the work of the Conservatory for a period of five academic years (starting from the academic 1933/1934 until 1937/1938). Considering that the work reports consist of several segments of the work of the State Conservatory (directory of students, etc.)<sup>5</sup>, an essential part of our research is the

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<sup>4</sup> Among the well-known authors who donated their works for the needs of the school or public performances are composers: Adamič, Jeraj, Pavčič, Škerjanec, Šivic, Osterc, Mirk, Tomc, Lipovšek, Šantel i Mirca Sancin.

<sup>5</sup> The documents of the work report are available on the website of the Digital Library of Slovenia (<https://www.dlib.si/details/URN:NBN:SI:spr-FQB8NIZT>).

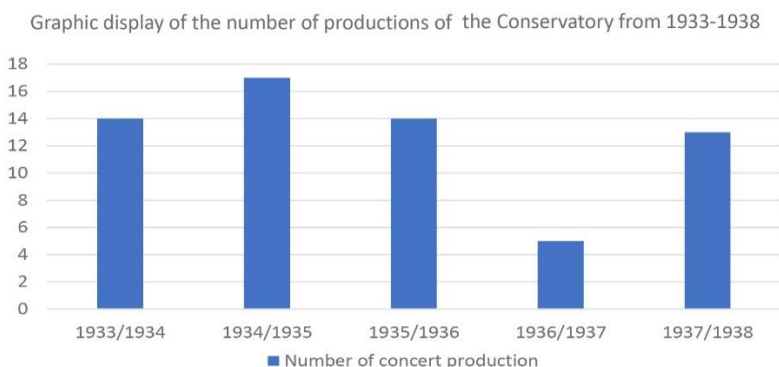
*Program of internal and public performances of students of the State Conservator. Translated into Slovenian it is Sporedi internih in javnih nastopov gojencev državnega konservatorija.* This part contains key information for our work: information about concert schedules, names and surnames of students who performed the programs, their classes, classes of professors, names and surnames of accompanists, conductors. In order to facilitate handling of more detailed and transparent research analysis we combined research data in the computer program Microsoft Excel. Excel helped us to include all the necessary data for compiling the analysis, which we will present later in this test as the *results* section.

### 3. RESULTS

#### 3.1. Analysis of concert productions

By analyzing the data of the work report in the period from 1933 to 1938, we come to the conclusion that there were several types of public appearances at the Conservatory. Some of them have been reviewed in the daily press<sup>6</sup> and we can see them as more relevant concert productions compared to those types of concerts for which there were no written reviews after the concert. The first group of *relevant* performances includes public opera and closing performances. The group of less relevant productions includes internal, drama, jubilee, orchestral, piano, organ, chamber productions and solo concerts.

Graphic display 1 shows the ratio of the number of productions that took place during the academic years during 1933-1938. It shows that the total number of concerts for that period was 63. However, we notice that the State Conservatory did not perform a constant number of productions, and that the number of performances changed throughout the academic years. The academic year with the highest number of performances was 1934/35 with a total number of 17<sup>7</sup>, while the academic season with the lowest number of productions was 1936/37 with 5 performances.



**Graph 1**

Table 1 shows a significant number of concerts including subtitles. Considering the data from the table, we can conclude that the subtitles determine the theme, character and concept of each concert. Most often, the organizers indicated by the subtitle that the concert

<sup>6</sup> The daily newspapers in which these reviews were published are: *Jutro*, *Slovenec* and *Slovenski narod*.

<sup>7</sup> In this data we count all types of productions, written above.

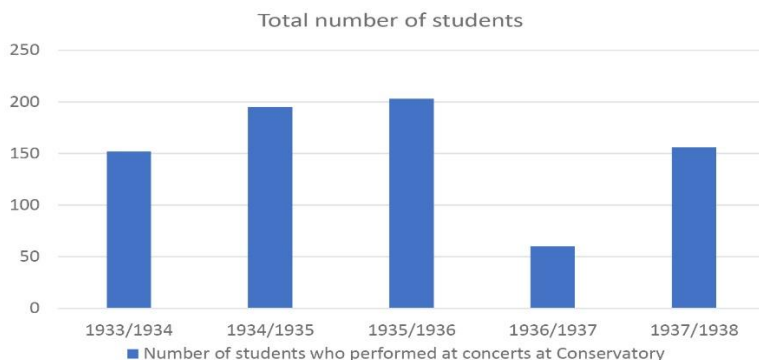
will be: performances of works belonging to a certain stylistic period, works by composers from certain countries dedicated to an instrument or a specific group of instruments, composers (whose works were performed exclusively during the concert program), etc.

**Table 1**

Academic year	Type of production	Program or subtitle of the concert
1933/1934	3. Public production	Komorni večer
1933/1934	Orchestral evening	Večer ruske glasbe
1933/1934	Public production	V počastitev spomina Bedřicha Smetane ob 50 letnici njegove smrti
1933/1934	Internal production	Gojencev kompozicijskega oddelka g. prof. Slavka Osterca
1934/1935	1. Public production	splošno slovanskega značaja: v proslavo sv. Save
1934/1935	2. Public production	Romantika
1934/1935	3. Public production	Romantika
1934/1935	6. Public production	Klavirski večer
1934/1935	7. Public production	Predklasična in klasična, G. F. Handel in J. S. Bach
1934/1935	8. Public production	Impresionizem in moderna
1934/1935	9. Public production	gojencev orgelskega oddelka Mons. Stanka Premrla
1934/1935	1. final production	gojencev klavirskega oddelka
1934/1935	Drama production	Liliom
1935/1936	1. Public production	Francoska glasba
1935/1936	2. Public production	Angleška glasba
1935/1936	3. Public production	Klavirski večer gojencev prof. Janka Ravnika: Ruska glasba
1935/1936	4. Public production	Klavirski večer originalnih štiriročnih skladb gojencev prof. Antona Ravnika
1935/1936	5. Public production	Spored obsega izključno skladbe orgelske literature
1935/1936	Piano evening	Reinholda Gallatie, absolventa visoke šole, oddelka prof. Janka Ravnika
1935/1936	1. jubilee production	ob priliki 100letnice podržavljenja konservatorija
1935/1936	2. jubilee production	ob priliki 100letnice podržavljenja konservatorija
1935/1936	3. jubilee production	ob priliki 100letnice podržavljenja konservatorija
1936/1937	1. Public production	Češka glasba
1936/1937	2. Public production	V počastitev spomina ravnatelja Mateja Hubada
1937/1938	3. Public production	v počastitev 88. rojstnega dnevu prezidenta Čehoslovaške republike T. G. Masaryka
1937/1938	4. Public production	Poljska glasba
1937/1938	5. Public production	Slovenski skladatelji
1937/1938	1. final production	Skladbe J. S. Bacha
1937/1938	concert performance	Osterc-Valjalo Marte, absolventke visoke šole prof. Janka Ravnika

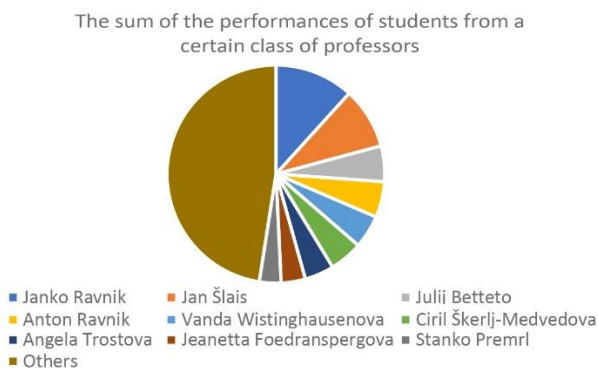
### 3.2. Statistical analysis of the number of students and professors

Graph 2 shows the ratio of the number of students who appeared at the performances of the Conservatory in the period from 1933-1938. It shows that the academic year with the largest number of students at performances was 1935/1936 with a total number of 203. The smallest number of students participated during the academic year 1936/1937 when 60 of them performed.<sup>8</sup>



**Graph 2**

The following chart shows the number of student performances according to the classes of professors employed by the Conservatory. Most students at the concerts performed in the class of Professor Janko Ravnik (a total of 62 students belonged to the class of Janko Ravnik in the five-year period, which is 12% of the total number of students). In this statistical parameter, Ravnik is followed by professors Jan Šlais (total of 48 students, 9%), Julij Betteto (28 students, 5%), Anton Ravnik (28, 5%), Vanda Wistinghausenova (26, 5%), Ciril Škerlj -Medvedova (26, 5%), Agela Trostova (23, 4%), Jeanette Foedranspergova (19, 4%), Stank Premrl (17, 3%).



**Graph 3**

<sup>8</sup> These data include the total number of students who performed within a single academic year. This means that students who have recorded numerous performances are included in this sum. Drama productions recorded one performance each, with a large number of students. All student names are included in this aggregate quotient except the names of students who were members of the Conservatory orchestra because in the work reports, we do not find all the names of the orchestra members.

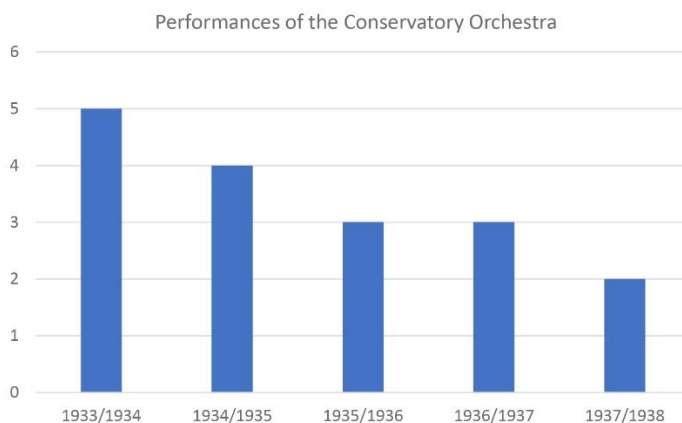


Piano students appeared not only as soloists, but also as accompanists. Looking at the accompanists in individual academic years (Table 2), we can see that not only the students were accompanists but also the professors of the Conservatory. The highest number of accompanists (72 in total) performed during the academic year 1934/1935, and the lowest number (17) during the academic year 1936/1937.

**Table 2**

Academic season	Total number of accompaniments during the academic year	The largest number of accompaniments
1933/1934	57	Gallatia Reinhold (12), Hrašovec Silva (10), kapel. Anton Neffat i dr. Danilo Švara (13)
1934/1935	72	prof. Leskovic Bogomir (11), Osterc Marta (8), prof. Janko Ravnik (13)
1935/1936	47	Gallatia Reinhold (5), Kumar Vladimir (15), Seifert Herta (7), prof. Lipovšek Marjan (5)
1936/1937	17	Gallatia Reinhold (2), Osterc Marta (7), Seifert Herta (4)
1937/1938	62	Seifert Herta (15), prof. Lipovšek Marjan (7), Osterc Marta (10), Bojan Adamič (8)

Graph 4 shows that the Orchestra of the State Conservatory had numerous performances during the academic seasons in the period from 1933-1938. Considering the total number of performances during the turbulent academic years, we notice a decrease in the number of performances of the Orchestra. The Orchestra had most of the performances during the academic year 1933/1934 (5 in total), while the smallest number of concerts (2) was held during the academic season of 1937/1938.

**Graph 4**

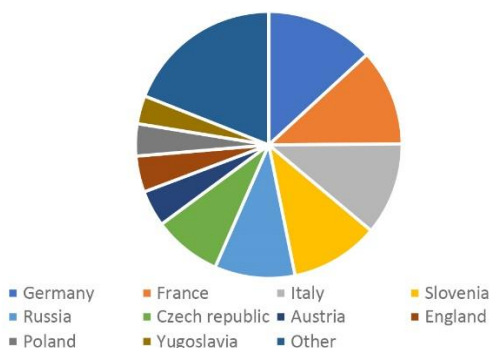
Considering the results and data of the work report in the period from 1933-1938, we find occasional performances of the String Orchestra, String Quartet and the State Conservatory Choir. The string orchestra had 5 concerts at the Conservatory during the academic 1935/1936, and performed twice in the season of 1937/1938. During the academic years of 1933/1934, 1934/1935, 1936/1937, we do not find concerts of this instrumental ensemble.

In the period from 1933 to 1938, two string quartets performed at the Conservatory. The difference between these two ensembles is obvious in the names of members of the quartet. The string quartet named *the Ljubljana Quartet* is composed of Leon Pfeifer, Franjo Stanič, Vinko Šušteršič and Gustav Müller. The second quartet appears in the work report only under the name *the String Quartet*. This ensemble consisted of performers: Uroš Prevoršek, Kajetan Burger, Albert Dermelj, Gustav Šivic. Concerning the work reports, the performances of these two quartets can be found only in the academic year 1935/1936. *The Ljubljana Quartet* performed twice during the mentioned academic season while the string quartet played once. The performances of the Choir of the State Conservatory are recorded only during the academic seasons 1935/1936 (when they performed twice) and 1936/1937 (one performance).

### 3.3. Concert repertoire of the Conservatory students

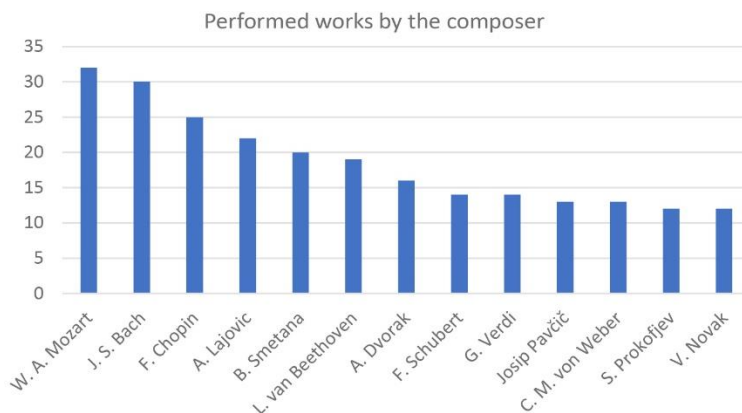
During the period between 1933 and 1938, compositions by 205 different authors were performed during the programs. Concerning the work reports data it can be clearly concluded that the most common works were performed by composers from Germany (works of 27 different composers were performed from those areas, which is 13% of the total number of authors), France (24 composers, 12% ), Italy (23, 11%), Russia (22, 10%) and the Czech Republic (17, 8%) (Chart 5). Compositions by Yugoslav composers were performed in a significantly lower coefficient (a total of 7 composers were performed, i.e. 3%) compared to Slovenian authors (22 composers, 11%).

States of composers, whose works were on the program of performances of the Conservatory



Graph 5

The following chart shows the results of composers whose works were most often performed in the programs of the students at the Conservatory. The largest number of compositions (32 in total) in the concert program were composed by W. A. Mozart. A large number of works were also authored by J. S. Bach (a total of 30 compositions by this author were performed), F. Chopin (25 works), A. Lajovic (22), B Smetana (20).

**Graph 6**

The students' program was additionally enriched by the works of not only foreign, but also domestic students of the Department of Composition (Table 3). During the interval of 3 years, 6 students of the Conservatory were the authors of 12 compositions that were performed as part of the performance. Table 3 shows that the compositions were written for solo or minor instrumental and vocal ensembles (the exception is the work *Concerto grosso*, by Uroš Prevoršek, written and performed by the Conservatory Orchestra).

**Table 3**

Date of performance	Author	Composition	Performed by
16.5.1934	Mihelčič Alojzij	Mala klavirska suita	Gallatia Reinhold
16.5.1934	Hrovatin Radoslav	Iz lepih časov	Iglič Jelka
16.5.1934	Mihelčič Alojzij	Večerna pesem	Iglič Jelka
16.5.1934	Prevoršek Uroš	Cvili možek	Iglič Jelka
16.5.1934	Drmota Anton	Eros - Thanatos	Drmota Anton
16.5.1934	Prevoršek Uroš	Meditacija za godalni kvartet	Prevoršek Uroš; Ornik Francka; Dermelj Albert; Est Joža
16.5.1934	Drmota Anton	Jesenska	Gnus Mira
16.5.1934	Drmota Anton	Moment na morju	Gnus Mira
16.5.1934	Drmota Anton	Ne šumi klasje	Gnus Mira
16.5.1934	Žebre Demetrij	Pihalni trio	Čampa Viktor; Raubar Miljutin; Loparnik Gustav
28.1.1935	Prevoršek Uroš	Vizija	Prevoršek Uroš
27.5.1935	Prevoršek Uroš	Vizija	Prevoršek Uroš
24.6.1936	Prevoršek Uroš	Concerto grosso v treh stavkih za godalni orkester	Conservatory Orchestra and Orchestra society of Glasbena Matica (cond. Uroš Prevoršek)

### 3. CONCLUSION

The founding of the Conservatory in Ljubljana in 1919 enabled the acquisition of professional musical (and ballet) knowledge and skills in Slovenia. The research of this institution so far has completed the (relatively little known) history of the Conservatory. This study deals with the work of the Conservatory with an emphasis on the concert activity of students. It elaborates on some of the following issues. How many students performed during the academic years? How have or have not the aspects of the Conservatory's work changed in connection with concert activity throughout the academic years? During the research, we received numerous answers concerning not only the concert activity, but also the general activities of the Conservatory in the period from 1933-1938 concerning the work of individual students, as well as the entire professors chair, principals, etc.

The results of the research show that the Conservatory did not have a constant number of productions during the academic years, but that the number of performances changed. When analyzing the total number of students who performed during the academic years, we find out those things are also variable. Considering the total ratio of the number of productions and students in the given period, we find approximately equal results. The difference in the ratio of the number of productions and students is evident only in the academic years 1934/1935 and 1935/1936, when there were more students at performances than on average. In the further course of data processing, the teaching staff or, more precisely, the individual teacher class from which the students *came* was examined. According to the analysis of data, most students were from the class of Janko Ravnik (piano teacher), Jan Šlais (violin) and Julij Betteto (solo singing), which in some way confirms the stated position that the most active (and most numerous) students at the Conservatory was from the piano, violin and solo singing departments. When studying the number of accompanists, we come to the conclusion that a significant number of professors rehearsed at performances, too. The results of the research of the performances of the Conservatory Orchestra show a decrease in the number of performances during the selected period of academic years. However, when considering the results of the performance of the Conservatory Orchestra in the five-year period, we cannot draw clear conclusions whether this orchestra performed in smaller numbers during the wider period of time. Looking at the results of the concert repertoire, which was performed by students from the Conservatory, we can see that most of the authors came from Western countries (Germany, Italy, France, etc.).

Accepting the position that the period of work of the Conservatory from 1933-1938 was chosen for this research, as well as that the statistical data collected from the Work Report in this study, we can draw the following conclusions:

- a) According to their artistic engagement, the most colourful and the most engaged in terms of the number of performances were the sections of the Conservatory for piano, violin and solo singing.
- b) The number of students at the performances is approximately equal to the number of productions during the academic year.
- c) Professors were a significant share of accompanists.

Having in mind the specificity and complexity of the topic, with the desire for personal contribution in defining and considering various issues that this topic deals with, this text should be a modest contribution towards a more comprehensive study of the general (historical, institutional, national) importance of the Ljubljana Conservatory. Numerous issues related to this topic require broader areas of study. Those issues are the additional value and, as such, will be the subject of further research and consideration.

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## KONCERTNA AKTIVNOST STUDENATA KONZERVATORIJUMA U LJUBLJANI OD 1933. DO 1938. GODINE

*Od formiranja 1919. godine do osnivanja Muzičke akademije 1939. godine, Konzervatorijum u Ljubljani je vodeća obrazovna ustanova u Sloveniji. Rad konzervatorijumu u periodu između dva svetska rata doprineo je ne samo razvoju muzičkog obrazovanja, komponovanja i izvođaštva, već i postavljanju stručnih osnova na kojima se zasniva današnji muzičko-pedagoški rad u Sloveniji. Cilj ovog rada je da rasvetli delatnost ove ustanove i da prikaže aktivnosti studenata i profesora u periodu od 1933. do 1938. godine. Relevantni podaci za proučavanje delatnosti u navedenom periodu dobijeni su istraživanjem godišnjih izveštaja o radu Konzervatorijuma, kao i naučnih publikacija čiji je predmet istraživanja povezan sa temom rada. Dobijeni rezultati ukazuju na značajne činjenice vezane za rad ove ustanove koje nismo našli u konsultovanoj literaturi. Rezultati prikazuju ne samo umetnički razvoj u izvođaštvu i stvaralčku aktivnost učenika koji su pohađali katedru za kompoziciju, već i rad Konzervatorijuma u pomenutom periodu.*

Ključne reči: *Konzervatorijum, muzičko obrazovanje, koncert, Janko Ravnik, koncertna aktivnost, Ljubljana*



## THE IMPORTANCE OF LISTENING TO MUSIC IN THE MUSIC CLASSROOM

UDC [78:373.3.016]:111.852

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**Abstract.** *The paper points out the importance of continuous and mapped out listening to music in the teaching of music at a younger primary school age. Also, the paper emphasizes the importance of the aesthetic experience of music, as a complete and irreplaceable part of the teaching practice of music education. Different contexts of adopting musical and aesthetic qualities, followed by aesthetic evaluation, contribute to the development of musical preferences, which results in the formation of musical taste. This fact is very important, especially if we keep in mind the crisis of taste in the sphere of aesthetic and artistic contents that we are surrounded by. In line with the above mentioned circumstances, the role of the teacher is especially important today, who, in addition to the careful implementation of the curriculum, should guide pupils towards the choice of quality music content outside the school framework.*

**Key words:** *music education, listening to music, aesthetic experience, younger primary school age*

### 1. INTRODUCTION

The issues of pupils' music education are inspiring for researchers of different profiles. They often scrutinize the goals of music education, methods of learning music, tasks of music (and the related aesthetic) education, the influences of the social environment, family, media, etc. However, most researchers agree on the importance of direct and comprehensive experience of music, with continuous acquisition of theoretical knowledge about a particular work – its means of expression, form, content, historical context and other facts pertaining to its understanding.

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## 2. TEACHING MUSIC IN LOWER PRIMARY GRADES

Musical art is the basis of musical development, but also an important factor in the pupil's aesthetic, cognitive, moral, psychomotor and social development. As such, it has an irreplaceable educational role, although its educational significance is not the only form of social value (Djordjević 2008).

The wide range of effects of musical art on a person opens numerous perspectives for its implementation in the teaching process. In the primary school educational cycle, the teaching of music significantly contributes to the overall development of pupils, aiming to develop love for music art, sense of beauty and sublimity, and assisting versatile personal development by enriching and beautifying a person's life. The most important goals of music culture are the development of interests, musical sensitivity and creativity, as well as training to understand the possibilities of musical expression and develop sensitivity to musical values by learning about the musical traditions and culture of one's own and other peoples (The Rulebook on the Curricula for the First, Second, Third and Fourth Grade of Primary Education and the Syllabus for the Third Grade of Primary Education). In order to successfully implement the set goals, aside from the valid frameworks (curricula, rulebooks, etc.), it is important for the teacher to carefully examine pupils' musicality, and to continuously provide support to those who do not have distinctive talent or interest in music. The development and cultivation of musical disposition, such as interest, curiosity, musical sensitivity and creativity, should be indispensable elements of the teaching process.

In considering the teaching of music at primary school age, it is very important to bear in mind the fact that its goal is not to educate professional musicians, but to enable pupils to become acquainted with all vital dimensions of music through their personal experience, so they can fully understand and experience musical pieces, and participate in a music event of their choice (Тулањац at all. 2010, 6). However, on the path of music education, it is very important that the body of theoretical knowledge about music (musical components, forms, genres, instruments, etc.) is equally connected with the sound perspective, in order to understand and permanently adopt genuine *musical knowledge*.

Upon an insight into the current curricula<sup>1</sup>, it can be stated that in the lower primary grades the emphasis is on listening to music, its performance and creation. The mentioned areas are present through all grades, with greater attention being paid to music literacy in the third and fourth grades. The curricula of music teaching at the level of the 1st and 2nd grade indicate the constant permeation and synergy of all areas and thematic units included in the program. This means that individual areas should not be studied in isolation from each other, i.e. that the adoption of certain contents should not be an end in itself. Quite on the contrary, from the very beginning music should be connected with as many events in the child's life as possible, and preference is given to experiential learning in which students develop a personal relationship with music. Experiential learning within this subject implies active listening to music, personal musical expression of pupils through musical performances and musical creation. Thus, the gradually acquired experience gets rationalized and becomes a theoretical framework, valuable in the formation of the overall picture of musical form and content.

From the 3rd grade on, more attention is paid to the development of critical-analytical thinking, aiming to help pupils replace superficial reasoning by developing a personal

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<sup>1</sup> See: The Rulebook for the Programs of Teaching and Learning for the First, Second, Third and Fourth Grade of Primary Education listed in the References.



point of view (based on adequate information) and learning how to articulate their creative and artistic choices (Rulebook on the Teaching and Learning Program for the Third Grade of Primary Education). It is also suggested that pupils should be directed not only to find correct answers, but also to be given the opportunity to be inventive and imaginative in their thinking.

The recommended contents included in the curriculum of music for the 4th grade should provide knowledge and information to pupils to ensure that they can follow, distinguish, experience and evaluate musical values with understanding and joy (Rulebook on the Teaching and Learning Program for the Fourth Grade of Primary Education). The cognitive process in the teaching of music is based on experiencing music through songs and listening to music. Singing by ear is complemented by singing based on the musical notation, but also by songs of the teacher's free choice if they meet the criteria of educational and artistic value.

The complexity of teaching music is reflected in the fact that, aside from music written for children, pupils are also introduced to works that go beyond children's musical repertoire. Getting to know classical music implies good preparation for the emotional, intellectual and perceptual dimension of experiencing different musical forms and styles with the aim of forming pupils' musical competence. It can be stated that in all segments, i.e. teaching areas, the emphasis is on the importance of experience, particularly on the experience that includes understanding, i.e. knowledge (or recognition) of a certain content. This is understandable, given the fact that enjoying the beauty of nature, tones, colors, paintings, sculptures, music, art poetry, ballet and other types of art, implies a personal attitude towards them, i.e. observation of their quality. The ability to perceive also implies certain knowledge in many different areas – without certain knowledge of music, an individual will not be able to understand a composition, to experience it in a specific way, and especially to be critical of it; without certain knowledge in the field of literature, dramatic art or film, one cannot successfully experience and evaluate a literary work or film (Vukasović 1990). The ability to perceive aesthetic features is, therefore, developed gradually, with the development of the ability to perceive the beauty of shapes and colors, sound and words, movement and harmony. That is the responsibility of the teacher (1<sup>st</sup> to 4<sup>th</sup> grade teacher, educator) who is in charge of this process.

### 3. WHY IS THE AESTHETIC EXPERIENCE OF MUSIC IMPORTANT?

Considering the ultimate goal of music education, music is a means of building and developing the capacities of pupils who become persons who think, know how to listen, express themselves, create and seek beauty in life (Тупањац at all. 2010, 5). Unlike other subjects, music is characterized by an immediate experience during the teaching process. "Teaching music provides an experience of a unique *aesthetic quality*, which is an integral part of it and makes it specific in relation to most subjects in the general curriculum" (Ibid.).

Considerations of the aesthetic experience of music often entail reflections on the emotional echo (Panić 1998, Perlovsky, 2009, Hospers, 1982, Madsen, 1997, Juslin & Sloboda, 2001), but this does not mean that emotionality is its only component. On the contrary, this extremely complex phenomenon includes other factors as well. This attitude is confirmed by Darinka Mitrović (1967, 305) who points to a complex psychological process occurring under the influence of some artistic content (painting, song, book, drama, film, game, ballet, etc.) or something beautiful in nature and the social environment. Aesthetic

experience depends both on the quality of the object (work of art) and on individual sensitivity, interest and culture of the subject or, in other words, the quality and intensity of the aesthetic experience varies depending on the aesthetic content and aesthetic culture of the subject. In addition, it depends on age, personality traits, emotionality and personal affinities. Aesthetic experience is marked by emotionality and wholeness, meaning that the experience of some aesthetic value cannot be cold and indifferent. Emotions that evoke aesthetic values in the subject lay hold of one's consciousness and all psychic processes deeply and completely, entangling an understanding of the content and technique of expression, which indicates that aesthetic experience has two basic components – emotional and intellectual evaluation of the art object (see also: Zdravić Mihailović 2019, 40–49).

Aesthetic experience is closely related to aesthetic perception, understanding and evaluation. Understanding is important for aesthetic assessment, but these two concepts should not be equated – for assessing certain aspects of what is the subject of listening, a certain amount of understanding is certainly requisite. However, the opinions of pedagogues and psychologists diverge here; music pedagogues generally share the opinion that this ability is innate, so that it is not subject to development and objectively difficult to measure. On the other hand, some psychologists take a stand that “all people, albeit to varying degrees, react to the expressive properties of music, and that this ability can be developed and reliably identified in one of the following ways:

- a) on the basis of the quality of their own performance,
- b) by examining the ability to make valid estimates of the value of a piece of music that has been validated by music experts,
- c) based on the quality of the interpretation of the work ” (Radoš 2010, 82).

The first criterion can be applied only when it comes to musical performance, and the other two can be the subject of direct measurement. Gardner's examination of sensitivity related to musical styles in children of different ages speaks of the possibility of attaining aesthetic assessment through education, showing that some six-year-olds can already assess whether compositions belong to the same musical period or not (Ibid.). Having in mind such research results, it can be concluded that it is possible not only to measure, but also to influence the ability of aesthetic assessment.

Teachers should bear in mind that the aesthetic experience is an individual aesthetic act of the listener, meaning that every pupil's answer about the experience of an art piece (musical work) should be taken into account. Recent conclusions indicate that psychomusical examinations must definitely focus on the types of musical abilities that have been confirmed to develop in middle childhood as its new legacy, as well as on those related to the earlier decisive period of development – early childhood (from the ages 5–8). It has been asserted that the said period includes the most important critical period, between the ages 5–6 (Ibid., 116), as well as some new types of children's musical abilities, which were previously believed to appear only in older ages (e.g. reacting to expressive qualities of music). All the above results indicate that the children of the mentioned age have exceptional sensitivity, and indirectly point to the important role of music in the development of personality.

One of the important goals of music education is forming the pupils' taste. Some pedagogues rightly point out the fact that it is still undefined in the lower grades of primary education (1<sup>st</sup> to 4<sup>th</sup> grade) due to insufficient musical experience, so that can be improved, as part of affective development, under the influence of a stimulating environment, through the cultivation of aesthetic experience of music and quality music

information. This is possible because pupils are flexible and inclined to accept different information and attitudes of adults (Djordjević 2008, 139). The author also reminds that, due to confusion about the subjective and objective, as well as overemphasized emotionality, musical taste in this period of development is characterized by superficial assessments, as a result of the pupil's aesthetic perception which is an elementary form of thinking at that age. Hence, listening to art music is the primary task of teaching, in order to enrich the musical experience of pupils and develop and form their musical taste. It is important to point out here that a considerable number of psychological researches show that continuous listening to a certain type of music increases the preference for that type of music, which means that music of proven quality should be forced. The role of the teacher in this process is to provoke and cultivate the experience of music, and to view the attitude of pupils as a free and independent expression of thoughts and feelings.

Some pedagogues state that primary school pupils are more and more inclined to newly-composed folk and pop music, and less and less to music for children (Djordjević 2009, 48). The author believes that this is the result of the influence of the media and the neglect of institutions that should take care of the proper musical development of children. It turns out that the school is the only place where children encounter valuable musical works (with art music), with a small fund of music classes being a limiting factor for listening to art music. In such circumstances, the media and various commercial events for children come to the fore, with their problematic musical and aesthetic values. Having been left without 'their' music, children are increasingly consuming newly composed folk and pop music.

#### 4. LISTENING TO MUSIC IN TEACHING MUSIC

Although it partially indicates the passive attitude of pupils, this teaching area actually requires great attention of pupils and active focusing on the targeted content. Some researchers believe that listening to music requires conscious cognitive activity, and that it includes focusing on certain musical elements (Hallam 2012, 57), while the curricula state that it is an active mental process, which includes emotional experience and mental activity of pupils.

Recent researches on music listening classes show that there is an evident agreement among authors who study the organization of the flow of directed activities in the field of music listening. Activities are usually composed of introductory, central and final parts, in which the first hearing goes without any questions or information about the work, while subsequent hearings are accompanied by certain tasks, questions or a conversation about one musical characteristic (Соколовић Игњачевић 2019, 51). Such an approach leaves enough space for the musical work to be experienced as beautiful *per se*, without delving into its form, structure, elements of expression and the like. After that, the elements of the musical work are analyzed through discussion and formulation of certain requirements for pupils.

The methodological procedure is somewhat different in the teaching of music in lower grades, as it is focused on pupils' discovery, i.e. recognition of expressive elements. "Pupils can recognize the expressive elements previously presented and explained to them by the teacher in a way similar to the task to be set for them later" (Rulebook on the Curriculum for the First Cycle of Primary Education and the Teaching

and Learning Program for the First Grade of Primary Education), or “the first listening involves going through the entire composition (demonstrative listening), with a pre-set task for listening to music – perceiving the performing medium: instrumental or vocal (solo, group) or orchestral music performance”. Each subsequent listening (three to four times) is fragmentary, involving singling out of remarkable units and analyzing the main elements of the musical work – in the case of literary content (textual analysis), repetition, melody, tempo, rhythm (analytical listening) (Rulebook on the Curriculum for the Second Grade of Primary Education).

Active listening to music emphasizes the aesthetic experience that occupies the pupil’s entire personality, intellect, feelings and will. Such an experience enhances mental activities (attention, imagination, memory), enriches emotions and influences the later development of musical creativity. For the sake of a more complete experience and acquisition of permanent knowledge, it is good to merge and permeate certain arts in practice. Stories illustrated with music, preferably with relatively familiar literary contents, are the most suitable for the first listening and getting familiar with music. Where characters are represented by music, pupils can be invited to give their attitudes as to which voice, tempo or rhythm evokes a particular person.

The teacher’s role in organizing the correct approach to listening to music is important for the aesthetic attitude towards music and for the interpretation and experience of a musical work. In the teaching practice of primary education, it is articulated in two forms: as a special part of the central part of the class within the teaching unit which includes song evaluation (by ear or based on a score) and listening to music within the teaching units planned to observe some of the specific requirements (getting to know certain instruments, instrumental ensembles, musical form, etc.).

The segment of the class involving listening to music consists of two parts: demonstration and analysis of a sound example. Depending on the goals and tasks of listening to examples from the literature, the teacher can start the class with an introductory story about a certain phenomenon (object, animal, etc.), and then play an example. It is always important to direct pupils’ attention towards a specific goal: consideration of the instruments used, chosen tempo, dynamics, melody and rhythm, i.e. consideration of the way in which musical means were used and the effect achieved. The aural experience can also be complemented by visual means (for example, a painting that evokes the idea of the work being heard, etc.). After an insight into all the important elements of a specific work, it is possible to talk about its character (whether it is lyrical or dramatic) and about the overall experience. “The culmination comes right at the moment when pupils involved in the process of analytical listening have gone through several dimensions of the music medium, through its structure, expressive elements, compositional procedure, followed by reflections about the aesthetic domain, which all contributes to gaining complex, multiple experience of man’s musical expressive medium” (Ivanović 2007, 57). As the author further suggests, the teacher can tell the pupils the non-musical content, the genesis of the work, as well as the wider context, so that together they can listen to the work as a whole; ‘guessing’ the title of a composition or program content should not be an end in itself. By setting specific tasks, the pupil becomes an active participant in teaching, which, over time, opens new opportunities for learning and experiencing music, i.e. improving concentration, interest, and the predisposition to experience music of future content (Ibid, 62). So, the aesthetic experience of music does not have to be connected only with listening to music or performing it, but can be combined with the works from the domain of visual or literary art.

The choice of compositions is important when it comes to listening to music. Valuable works of program music are very common in the lower grades – these compositions are appealing to younger pupils due to their descriptive character (picturesqueness) and emotionality, so they are easier to perceive and experience. Since program music has the underlying content (extra-musical meaning), it can be a great basis for boosting children's imagination – its content usually describes or imitates the world around us. Characteristic sounds or literary contents evoke specific emotions in pupils and contribute to a better experience of the work of art. As far as fairy tales are concerned, pupils can be offered well known works such as *Peter and the Wolf* (S. Prokofiev), *Krcko Oraščić* (P. I. Tchaikovsky) and the like. In addition to teaching music, this type of music can also be used in teaching other subjects. For example, program music dedicated to nature (children's songs *Al' je lep ovaj svet*, *Na livadi* or compositions *Vltava*, *Four Seasons*, *Carnival of Animals*...) can arouse appropriate emotions and thus contribute to the development of ecological culture in pupils.

In addition to specific titles from program music and the development of imagination and creativity, one of the important outcomes of listening to music is to influence the perception of melody, rhythm, and harmony. Perception of music is a cognitive ability and the first stage in the perception of music. As such, it is the foundation of musical learning, which is initially based on noticing the difference in pitch between two tones, features of melody and rhythm, and at a later stage on analytical listening of a complex piece of music. Graduality, as well as shifting the focus to different aspects of the musical work while listening to music is very important, because it affects the understanding and adoption of larger parts of the composition, and later its form (Djordjevic 2008, 141).

Pedagogues completely agree about the importance of listening to music, which is not the case when it comes to performing music. Rojko (2012) rejects the attitudes of some pedagogues according to which an individual must, at least at an elementary level, learn to play an instrument (or at least try to do that) in order to be able to fully understand music or to be able to listen to other people's performances on the basis of their own experience. As an argument, the author cites the fact that there are very many amateur musicians who are actively involved in music (for example, in brass orchestras), but have never reached the level of understanding of art music. It follows that performing music is not a prerequisite for understanding and evaluating it. However, this attitude does not mean denying music education or playing school instruments. On the contrary, pupils' music performances in classes often do not reach high levels, but they significantly affect the overall positive attitude towards music (a large number of pupils get the opportunity to play an instrument for the first time in music classes). One study (Sloboda, 1990; cited in Lehmann, Sloboda, and Woody, 2012) indicates that children who experience strong emotions during live performances of music are more likely to play music later in their life, and that milestones occur in environments where the child perceives neither demands nor threats. In such situations, children are influenced by the inherently pleasant nature of music, and as a result, many of them later decide to become musicians or enroll in music school. Since playing an instrument is one of the favorite activities of the pupils attending lower grades, the teacher should support and develop such an attitude of pupils towards active music performing, and direct the gifted towards extracurricular activities, such as choir or orchestra, or suggest attending school for primary music education. In agreement with the parents, the teacher can recommend an instrument or in some other way support the pupil's interest in performing music. So, playing an instrument may not be crucial when it comes to understanding music or training to listen to 'good' music, but

other aspects of its positive effect on the development of musicality or love of music should not be neglected.

The implementation of the goals and tasks of aesthetic and musical education largely depends on the teacher who, in addition to music education, should also have a sense of beauty in music and other arts. Only such a teacher, with the help of adequate forms and methods of teaching, will be able to recognize, develop and cultivate each pupil's interest in beauty in music, and beyond that, to nurture and encourage his creativity and thus enrich his aesthetic experience. The aesthetic experience of a piece of music largely depends on the way it is interpreted. That is why it is very important to offer pupils quality recordings and performances, that is, if the performer is a teacher, he should enable the best possible interpretation, so that the experience would be as complete as possible.

## 5. CONCLUSION

The positive climate in the classroom and the stimulating atmosphere that enables students to observe, experience and evaluate quality music are the most important features of teaching music. The increasingly popular form of learning 'for assessment', thanks to which students quickly forget the material and do not have enough power to connect different contents, should be suppressed by a kind of *experiential pedagogy*, especially in music teaching, because the importance of aesthetic experience of music is irreplaceable and indispensable.

Music teaching in the lower grades is at the same time a complex mental process, game, fun and pleasure, so it can be concluded that the role of the teacher is very complex and demanding. In addition to the careful implementation of teaching contents, the role of teachers in the field of extracurricular activities of pupils becomes more and more prominent in modern teaching. Here, we especially mean directing pupils towards listening to quality music in their free time. In recent years, there has been an evident decline in the quality of cultural and even musical contents available in various media to which children are exposed. The great imbalance between aesthetic qualities present within the school framework, and numerous contents of dubious quality outside it, is especially reflected on the younger population of pupils who have yet to form their own aesthetic taste and love for (good) music. We assume that this is the reason why the curriculum suggests that students should be trained to give examples of the music present in their everyday life. This opens a significant space for correcting possible contents that are bad or inappropriate in relation to the pupils' age and interests.

Having in mind the psychologists' findings (Mirković Radoš 2010) that musical preferences are formed in early childhood, and that in the same period it is important to form pupils' musical taste (Djordjević 2008), it is particularly important to emphasize the importance of listening to music in teaching, as well as of the analysis of its content as well-thought-out and planned activities. The multiple role of teachers is reflected in the fact that they direct pupils to quality musical (and in general, artistic) works that are not always an integral part of school programs, but also in arousing their interest in broader aesthetic education – visits to concerts, operas, ballets, theater performances and other cultural events.

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## ZNAČAJ SLUŠANJA MUZIKE U NASTAVI MUZIČKE KULTURE

*U radu se ukazuje na važnost kontinuiranog i planski vođenog slušanja muzike u nastavi Muzičke kulture u mlađem osnovnoškolskom uzrastu. Takođe, ističe se i značaj estetskog doživljaja muzike, kao celovitog i nezamenljivog dela nastavne prakse muzičkog obrazovanja. Različiti konteksti usvajanja muzičkih i estetskih kvaliteta, praćeni estetskim vrednovanjem, doprinose razvoju muzičkih preferencija koji rezultira formiranjem muzičkog ukusa. Ta činjenica je veoma važna, posebno ako se ima u vidu kriza ukusa u sferi estetskih i umetničkih sadržaja kojima smo okruženi. Shodno pomenutim okolnostima, danas je naročito važna uloga nastavnika koji, pored brižljivog sprovođenja plana i programa, treba da usmerava učenike ka izboru kvalitetnih muzičkih sadržaja i izvan školskih okvira.*

*Ključne reči: muzičko obrazovanje, slušanje muzike, estetski doživljaj, mlađi školski uzrast*



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