



**JELICA BELOVIĆ
BERNADŽIKOVSKA**

**ETNOGRAFKINJA,
PEDAGOŠKINJA,
KNJIŽEVNICA...**

KNJIGA SAŽETAKA



**JELICA BELOVIC
BERNADZIKOWSKA**

**ETHNOGRAPHER,
PEDAGOGUE,
AUTHOR...**

BOOK OF ABSTRACTS





OKRUGLI STO

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BERNADŽIKOVSKA –
ETNOGRAFKINJA,
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ROUND TABLE

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BERNADZIKOWSKA -
ETHNOGRAPHER,
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FILOLOŠKI FAKULTET UNIVERZITETA U BEOGRADU

*KNJIŽENSTVO,
teorija i istorija ženske književnosti na srpskom jeziku
do 1915. godine*

FACULTY OF PHILOLOGY, UNIVERSITY OF BELGRADE

*KNJIŽENSTVO,
theory and history of women's writing in Serbian until
1915*



Okrugli sto
Jelica Belović Bernadžikovska – etnografkinja, pedagoškinja, književnica...
Knjiga sažetaka

Round table:
Jelica Belović Bernadzikowska - Ethnographer, Pedagogue, Author...
Book of Abstracts

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Filološki fakultet, Univerzitet u Beogradu
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Faculty of Philology, University of Belgrade
Knjiženstvo, theory and history of women's writing in Serbian until 1915

Zbornik je nastao u okviru projekta Ministarstva prosvete, nauke i tehnološkog razvoja broj 178029, *Knjiženstvo, teorija i istorija ženske književnosti na srpskom jeziku do 1915. godine.*




JELICA BELOVIĆ BERNADŽIKOVSKA – ETNOGRAFKINJA, PEDAGOŠKINJA, KNJIŽEVNICA...


KNJIGA SAŽETAKA

JELICA BELOVIĆ BERNADZIKOWSKA - ETHNOGRAPHER, PEDAGOGUE, AUTHOR...


BOOK OF ABSTRACTS

 Jelica Belović Bernadžikovska u projektu *Knjiženstvo*

U ovom izlaganju biće predstavljena uloga Jelice Belović Bernadžikovske u stvaranju ženske autorske samosvesti na početku 20. veka te u stvaranju baze podataka o ženskom stvaralaštvu u okviru projekta *Knjiženstvo*. Jelica Belović Bernadžikovska je urednica jednog od osnovnih izvora za stvaranje baze podataka *Knjiženstvo* – reč je o almanahu *Srpkinja* iz 1913. godine, koji predstavlja svojevrsan katalog autorki i katalog ženskih portreta (termin Stanislave Vujnović) čiji je cilj da uspostavi istoriju ženske književnosti na srpskom jeziku. Njen doprinos srpskoj kulturi je u najmanju ruku dvojak – kao etnografkinja veza i tekstilne ornamentike ona je osvestila poseban oblik neverbalne naracije u narodnoj umetnosti, dok je u svom uredničkom delovanju konstruisala jednu moguću istoriju srpske ženske književnosti. U izlaganju će biti reči o tome na koji način je Jelica Belović Bernadžikovska nastojala da očuva priču o svom i uopšte ženskom autorstvu i kako je zastupljena u bazi, časopisu i zborniku *Knjiženstvo*.

 Jelica Belović Bernadzikowska in the Project *Knjiženstvo*


This presentation will examine the role of Jelica Belović Bernadzikowska in the creation of women's auctorial self-consciousness at the beginning of the 20th century, as well as in the creation of the database on women's literary work within the project *Knjiženstvo*. Jelica Belović Bernadzikowska is the editor of one of the fundamental sources for the creation of the database *Knjiženstvo* – the almanac *Srpkinja* (*The Serbian Woman*) from 1913, which represents a catalogue of sorts – a catalogue of women authors and women's portraits (term coined by Stanislava Vujnović) whose goal is to establish the history of women's literature in Serbian. Her contribution to Serbian culture is at least two-fold – as an ethnographer of embroidery and textile ornamentation she awakened a particular form of non-verbal narration in folk art, while in her editorial work she constructed a possible history of Serbian women's literature. In this presentation we will elaborate on how Jelica Belović Bernadzikowska sought to preserve the story of her own work and women's authorship in general and how she is represented in the *Knjiženstvo* database, journal and conference proceedings.

 Liminalnost Jelice Belović Bernadžikovske – neophodnost
ili izbor


Rad je osvrtno na dvije sfere liminalnosti Jelice Belović Bernadžikovske – profesionalnu i nacionalnu. One su izvedene iz memoara, koji uključuju njena sjećanja na djetinjstvo, školovanje, profesionalno angažovanje i boravak u Bosni, zaključno sa prvom decenijom XX vijeka. Razmatra se i pitanje u kojoj je mjeri njena pozicija doprinijela ličnoj i aktivističkoj samosvijesti, te da li je moguće da jedna „privatna istorija“ ne bude u isto vrijeme i slika lokalne zajednice i međuljudskih odnosa, ali i cjelokupnog onovremenog društva.

 The Liminality of Jelica Belović Bernadzikowska –
Necessity or Choice

This paper references two spheres of the liminality of Jelica Belović Bernadzikowska – the professional and the national. They have been “read” from her Memoirs, which include her recollections of her childhood, school days, professional work and her stay in Bosnia up until the first decade of the 20th century. We will also examine the question of how much her position contributed to her personal and activist self-consciousness, and whether or not it is possible that one “personal history” is not, at the same time, an image of the local community and interpersonal relations, and the entire society of the day.

 Značaj *Građe za tehnološki rječnik ženskog ručnog rada*
Jelice Belović Bernadžikovske u proučavanju narodnog
veza


Sam naziv dela govori o svesti autora o tome koliko je složen poduhvat izrade rečnika ženskog ručnog rada. U pitanju je obimna građa kojoj je teško dati definitivan oblik. Ovaj kompleksan rad danas je od neprocenjivog značaja za proučavaoce različitih vidova domaće tekstilne radinosti. Važan je zbog bogate dokumentarne vrednosti odeljaka o vezu, pojedinačnih termina u vezi sa ornamentima i tehnikama, naročito kada je u pitanju narodni vez u Bosni i Hercegovini. Druga značajna činjenica jeste da se vezu vrlo kompleksno pristupilo, pa su i radovi karakteristični za evropske tradicije takođe zastupljeni. Samim tim moguće je pratiti i dopuniti znanja o tipovima veza prihvaćenim kod nas zahvaljujući evropskim uticajima.

 The Significance of the *Technical Dictionary of Women's Handiwork* by Jelica Belović Bernadzikowska in the study of folk embroidery

The very title of this work speaks of the author's awareness of the complexity of the endeavor involved in the making of a dictionary of women's handicraft. The material is extensive and it is difficult to give it a definitive form. This complex work today proves to be of the utmost importance to those who study different forms of domestic textile handicraft. It is quite significant in the sense of rich documentation value of the sections on embroidery, individual terms on ornaments and techniques, especially when it comes to folk embroidery in Bosnia and Herzegovina. Another significant fact is that the approach to embroidery was quite complex; therefore, embroidery work characteristic of European traditions is also featured. Hence, it is possible to track and supplement the knowledge on the types of embroidery accepted in this area due to European influences.

 Jelica Belović Bernadžikovska o „duhu narodnom“

Etnografski rad Jelice Belović Bernadžikovske, usmeren ka klasifikaciji i razvoju ornamentike, kao i vezilačkim tehnikama, obeležilo je snažno pozicioniranje narodne tekstilne umetnosti u kontekstu južnoslovenskog folklor. Ovakav naučni pristup obojen je idejama o individualnosti južnoslovenskog veza, specifičnom narodnom duhu koji prožima ovaj vid stvaralaštva i izrazitom prožimanju različitih vrsta umetnosti, pre svega poezije i tekstilne ornamentike. Posmatrajući narodni vez u kontekstu šireg folklornog nasleđa, autorka ukazuje na značaj i kompleksnu prirodu stvaralačkog procesa kao spoja tradicije i individualnog talenta. Shvatanje narodnog veza kao materijalizacije narodne misli, osećanja i tradicije doprinelo je da studije Jelice Belović Bernadžikovske predstavljaju prave riznice kratkih folklornih formi, odlomaka, verovanja i drugih odjeka narodnog duha.

 Jelica Belović Bernadzikowska on “the Folk Spirit”

The ethnographic work of Jelica Belović Bernadzikowska, directed at the classification and the development of ornamentation, as well as embroidery techniques, marked the strong positioning of folk textile art in the context of Yugoslav folklore. Such scientific approach was influenced by the ideas on the individuality of Yugoslav embroidery, the specific folk spirit which permeates this type of creative work and the distinct intertwining of different types of art, mostly poetry and textile ornamentation. By observing folk embroidery in the context of wider folklore heritage, the author points out the significance and the complex nature of the creative process as a blend of tradition and individual talent. Regarding folk embroidery as the materialization of the thoughts, feelings and traditions of the people has contributed to the fact that the studies of Jelica Belović Bernadzikowska represent vast fields of short folklore forms, excerpts, beliefs and other echoes of the folk spirit.

 Porodična romansa Jelice Belović Bernadžikovske i
osnivanje ženske etnografije


Ovaj referat predstaviće transformaciju Jelice Belović Bernadžikovske od „penzionisane“ učiteljice u Bosni (1902) do etnografske „ekspertkinje“ među južnim Slovenima u periodu pre 1914. godine. Udaljena iz nastavničke karijere 1901. godine, Belovićeva koristi period od 1902. do 1915. da se uspostavi kao etnografkinja i kao spisateljica. Karakterističan za taj period jeste upravo zaokret ka srpskom nacionalizmu i feminizmu, što kulminira objavljivanjem *Srpkinje* 1913. godine. U radu će biti reči upravo o načinu na koji Belovićeva koristi svoju životnu priču u ovim okolnostima – tačnije, stvara verziju porodičnog života, „porodičnu romansu“, koja potvrđuje njenu sposobnost kao etnografkinje. Za razliku od razočaranja u svom stvarnom životu koji odbacuje, ona gradi još jednu, sliku izmišljenog blaženstva u svom nostalgичnom shvatanju narodnog života među Južnim Slovenima. Freudovski izraz „porodična romansa“ u ovom slučaju upotrebljen je nešto šire, u kontekstu prikazivanja njenih novinarskih strategija u portretisanju svog detinjstva poput bajke, koje je ugrađeno i u njen etnografski rad.

U ovom izlaganju biće reči prvenstveno o materijalu objavljenom u kontroverznom časopisu *Anthropophyteia* (čiji je urednik bio Salomo F. Kraus), koji služi kao izgovor za pripovedanje o svom životu pod austrijskom vlašću. Kraus je podsticao Belovićevu da sebe predstavi kao model etnografkinje čije su metode sakupljanja i stvaranja kanona uslovljene njenim ženskim statusom. U svemu tome presudnu ulogu ima njeno utopijsko shvatanje ideala ženskosti kao spasa i moralne snage u južnoslovenskim narodima. U sopstvenoj porodičnoj romansi Jelica Belović Bernadžikovska je zamenila poročnu majku idealnom ženom koju je projektovala na sve slovenske narode. U ovom radu upoređiću život i patnju Jelice Belović kao devojčice bez oca (o čemu govori u svojim memoarima) sa njenim mitskim predstavama ženstvenosti i tekstilne umetnosti sadržanim u četiri članka objavljenih u *Anthropophyteia* između 1910. i 1914.


 The Family Romance of Jelica Belović Bernadzikowska and
the Invention of a Female Ethnography

I propose to discuss the transformation of Jelica Belović Bernadzikowska from a “retired” schoolteacher in Bosnia (1902) to an ethnographic “expert” among the southern Slavs in the years before 1914. Removed from her teaching career in 1901, Belović used the period from 1902 to 1915 to reinvent herself as an ethnographer and writer. What is striking about this period is her move toward both Serbian nationalism and feminisim, which culminated with the publication of *Srpkinja (The Serbian Woman)* in 1913. My talk, however, is the way in which Belović used her life narrative as a way to reinvent herself as an ethnographer. To do this she created a version of her family life, a “family romance,” that informed her ability to serve as an ethnographic expert as she collected folk textiles and songs. In contrast to the disappointments of her real life, she constructed another life of imagined bliss in her nostalgic reception of folk life among the southern Slavs and repudiated her own family romance. I use the Freudian term “family romance” to discuss Belović’s strategies in depicting the misfortunes of her life and presenting her ethnographic research. Rather than a strictly Freudian interpretation, however, I use the term loosely to convey her journalistic strategies in portraying herself and her childhood in terms of a fairy tale romance, which she then incorporated into her ethnographic work.


For this workshop I shall use primarily the material she published in the controversial journal *Anthropophyteia*, (under the editorship of Salomo F. Krauss) which serves as a foil to her narrative of her life under Austrian Rule. Krauss thus empowered Belović to recreate herself as a model female ethnographer, whose methods of collection and creation of the canon –was informed by her status as a woman. All of this was shaped by her sense of the utopian ideal of the feminine as redeemer and moral force in the southern Slavic peoples. In her own family romance, she wished to replace a wicked mother with an ideal woman that she projected onto the Slavic peoples. I propose to discuss her life and sufferings as a fatherless girl (contained in her memoirs) with her mythic accounts of womanhood and embroidery contained in four articles published in *Anthropophyteia* between 1910 and 1914.

 Zbirka tradicionalnih dečjih igara Jelice Belović
Bernadžikovske


Krajem 19. veka štampana je u Zagrebu knjižica *100 igara za mladež* autorke Jelice Belović Bernadžikovske. Iako podaci o ovoj zbirci nisu dovoljni da bi se pristupilo obuhvatnijoj analizi ovog polja interesovanja Jelice Belović Bernadžikovske, u ovom radu će se predstaviti vreme kada je pedagoški rad bio usmeren i na značaj dečje igre u socijalizaciji dece. I pomenuta zbirka, kao i one slične objavljivane uglavnom od druge polovine 19. i na početku 20. veka na prostorima Austrougarske monarhije nastajale su pod uticajem tadašnjeg nemačkog obrazovanja u kojem je dečja igra zauzimala važno mesto u razvoju ličnosti i vaspitanju predškolske i školske dece. J. Belović Bernadžikovska, i sama pedagog, prikupila je stotinak igara namenjenih igri dece i omladine s ciljem da se igre očuvaju u svojoj svežini i da ne izgube smisao igranja s drugima, što je u onom vremenu ukazivalo na izgradnju posebne dečje autonomije u odnosu na svet odraslih.

 A Collection of Traditional Children's Games of Jelica
Belović Bernadzikowska


At the end of the 19th century a booklet called *100 igara za mladež (100 Games for the Young)* was printed, written by the author Jelica Belović Bernadzikowska. Although the data on this collection are insufficient to undergo a more extensive analysis of this field of interest of Jelica Belović Bernadzikowska, this paper will present a time when pedagogical work was directed also at the significance of games in the socialization of children. Both the aforementioned collection and those alike, published mainly in the latter half of the 19th and at the beginning of the 20th century in the Austro-Hungarian Empire, were created under the influence of German education of the time, where children's games played an important role in personality development and the education of pre-school and school children. Jelica Belović Bernadzikowska, herself a pedagogue, collected around one hundred games intended for children with the goal of preserving them in all their inventiveness and keeping their communal purport, which, at the time, pointed at the formation of special children's autonomy in relation to the world of adults.

 Naučni pristup u etnografskom delu Jelice Belović
Bernadžikovske

Jelica Belović Bernadžikovska smatra se jednom od začetnica proučavanja i tumačenja tekstilnog umeća seoskih žena sa ovih prostora. Za sobom je ostavila obimnu etnografsku bibliografiju, a neke od njenih publikacija i danas služe kao izvor, pa čak i literatura našim etnologima. Zbog toga će se ovde analizirati njen pristup problemu kojim se bavila, a to su na prvom mestu vez i čipka kod Južnih Slovena. Pokušaću da ustanovim u kojoj meri su njene teorijske postavke i sam metod rada ideologizovani i koja je vrsta spoljnih uticaja i teorijskih postavki prisutna u njenom etnografskom delu.


 The Scientific Approach in the Ethnographic Work of Jelica
Belović Bernadzikowska

Jelica Belović Bernadzikowska is considered one of the founding mothers of the study and interpretation of textile craftsmanship of country women in this area. She left behind an extensive ethnographic bibliography, and some of her publications serve as sources, and even as references to our ethnologists to this day. This is why we will be analyzing her approach to the problem she dealt with, which is, first and foremost, embroidery and lace of the South Slavs. I will attempt to establish how much her theoretical hypotheses and her very method of work were dogmatized and what type of external influences and theoretical hypotheses is present in her ethnographic work.

 *Srpkinja* u kontekstu očuvanja i zaštite nematerijalnog kulturnog nasljeđa

Cilj mog izlaganja jeste da osvijetli idejnu koncepciju glavne urednice *Srpkinje*, Jelice Belović Brenadžikovske, koja nedvosmisleno sugeriše da bi se ova publikacija mogla koristiti i kao udžbenik za vez u ženskim školama. Iskustvo i ugled koji je stekla na polju književnosti, etnografije i pedagogije bili su pouzdana osnova za procjenu da bi i učenicama bile veoma inspirativne biografije „zaslužnih“ žena, njihova nastojanja da iskažu kreativnost i van porodičnog kruga, te da bi djevojčice mogle biti ohrabrene uspjehom praške izložbe *Srpska žena*, koji je i te kako davao povoda njenim izjavama da je ženska narodna rukotvorina najvredniji proizvod kojim žene mogu da izađu na „javnu utakmicu“. Namjere uredništva *Srpkinje* nesporno su bile rukovođene interesima koji prevazilaze praktične prosvjetiteljsko-pedagoške okvire. Usmjeravajući se i ka idejama građanskog aktivizma čiji je cilj očuvanje srpskog nacionalnog identiteta u multikulturnoj Austrougarskoj kroz afirmaciju, prezentaciju i unapređenje ženske domaće radinosti, i njegovanje tradicionalne umjetnosti ručnog rada kao ženskog kulturnog nasljeđa, urednice su na idejnom planu uspjele da ostvare onaj srećni spoj kulturne politike i održivog razvoja koji našim savremenima gotovo redovno izmiče.

Važno je razumjeti da takav odnos prema onome što bi se danas nazivalo „nematerijalno kulturno nasljeđe“ i podrazumijevalo spregu između države (njenih administrativnih, naučnih i ekonomskih struktura), lokalne zajednice i pojedinca koji je „nosilac“ znanja i vještina, već u to vrijeme funkcionise kao proces identifikacije, promocije i popularizacije, vrednovanja, očuvanja i zaštite kulturnih dobara, te da za posljedicu ima početke ženske emancipacije među Srbima u Austrougarskoj. Uloga Jelice Belović Bernadžikovske u afirmisanju ideja, koje će u međunarodno priznatoj formi biti predstavljene u Uneskovoj Konvenciji iz 2003. godine, sagledana ne samo posredstvom *Srpkinje* nego i posredstvom njenih brojnih etnografskih radova, procjenjuje se kao pionirska, i kao vizionarska. Savremeni koncepti kulturne industrije svakako daju povoda za to.

 *Srpkinja* in the Context of the Preservation and Protection of Intangible Cultural Heritage

The aim of my presentation is to elucidate the main ideas of the chief editor of *Srpkinja* (*The Serbian Woman*), Jelica Belović Bernadzikowska, who unequivocally suggests that this publication might be used as a textbook for embroidery in girls' schools. The experience and reputation she had acquired in the field of literature, ethnography and pedagogy provided a reliable basis for the notion that schoolgirls would find the biographies of "meritorious" women and their endeavors to give voice to their creativity outside of the family quite inspirational; and that little girls might be encouraged by the success of the exhibition in Prague, *The Serbian Woman*, which certainly prompted her declarations that women's folk handicraft is the most valuable product with which women can step into the "public game". The intentions of the editorial board of *Srpkinja* were undoubtedly governed by interests which go beyond the mere practical enlightenment-pedagogical framework. Also striving toward the ideas of citizen activism, whose goal was the preservation of Serbian national identity in the multicultural Austro-Hungarian Empire through the affirmation, presentation and advancement of women's handicraft industry and the cultivation of traditional art of handicraft as women's cultural heritage, the editors have managed to conceptually achieve that joyous blend of politics and sustainable development, a feat which is almost always out of our contemporaries' grasp.

It is important to understand that such attitude towards what today would be called "intangible cultural heritage" and what includes joint efforts of the state (of its administrative, scientific and economic structures), the local community and the individual who is the "bearer" of knowledge and skill, at that time functions as a process of identification, promotion and popularization, evaluation, preservation and protection of cultural property, and the consequence was the beginning of women's emancipation among Serbs in Austro-Hungarian Empire. The role of Jelica Belović Bernadzikowska in the affirmation of ideas, which would later on be presented, in an internationally acknowledged form, at the UNESCO Conference in 2003, perceived not only through *Srpkinja*, but also through her substantial ethnographic work, is deemed to be of the visionary and pioneering kind. Contemporary concepts of the cultural industry certainly give rise to such conclusions.

Karla Selihar
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Bojan Dražić
Gradska biblioteka „Karlo Bijelicki“, Sombor



Personalna bibliografija Jelice Belović Bernadžikovske

Na skupu o Jelici Belović Bernadžikovskoj predstavimo personalnu bibliografiju Jelice Belović Bernadžikovske koja obuhvata:

- monografske publikacije ove autorke
- radove u periodici
- radove o Jelici Belović Bernadžikovskoj

Bibliografija će biti rađena hibridno, preko elektronskog kataloga NBS, iz *Srpske bibliografije 1868-1944: knjige i de visu*, sa publikacijom u ruci. U planu je izrada predmetnog registra bibliografije, kako bi se stekao jasan uvid u širinu stvaralaštva autorke.

Karla Selihar
Faculty of Education, Sombor
Bojan Dražić
“Karlo Bjelicki” City Library, Sombor




The Personal Bibliography of Jelica Belović Bernadzikowska

At the conference dedicated to Jelica Belović Bernadzikowska we will be presenting the personal bibliography of this author, which will entail:

- Monographic publications of this author
- Periodical work
- Works on Jelica Belović Bernadzikowska


The bibliography will be processed in a “hybrid” manner, via the electronic catalogue of the National Library of Serbia from *Serbian Bibliographies 1868-1944: Books*; and *de visu*, with the publication at hand. The plan is to create a subject index of the bibliography, so as to reach a clear insight into the extensiveness of the author’s creative work.

 (Proto) avangardni kulturni program Jelice Belović
Bernadžikovske

U knjizi *Srpski narodni vez i tekstilna ornamentika* (1907) Jelica Belović Bernadžikovska je otvorila teme koje su obeležile diskurs modernizacije srpske kulture i umetnosti (književnost, slikarstvo, muzika) u deceniji uoči Prvog svetskog rata – odnos domaćeg i stranog i odnos tradicije i modernosti u savremenom kulturnom identitetu. Autorkine ideje se, najpre, sagledavaju u kontekstu epohe u kojoj su artikulisane. Ukazuje se na njihovu alternativnu poziciju u odnosu na dominantan kulturni obrazac koji je promovisao „stožer epohe“, *Srpski književni glasnik*, odnosno ističe se njihova srodnost sa autorima koji su oblikovali kulturni obrazac čiji elementi će postati deo programskih platformi generacije avangardnih autora (Dimitrije Mitrinović, Stanislav Vinaver, Stevan Hristić, Nadežda Petrović, Isidora Sekulić). Težište rada je komparativno sagledavanje autorkinih ključnih ideja izloženih u *Srpskom narodnom vezu i tekstilnoj ornamentici* (policentrizam, periferija kao prostor inovacije, neepski folklorni tok kao poetički oslonac savremenoj umetnosti, stvaralački dijalog sa tradicijom i stvaralačka recepcija zapadnoevropskih uzora, „venecijanska tema“, estetika sugestije, mistike, improvizacije itd.) sa poetičkim iskazima međuratnih, avangardnih autora (Stanislav Vinaver, Svetislav Stefanović, Rastko Petrović, Miloš Crnjanski, Momčilo Nastasijević). Naposletku, uz osvrt na još jedan stvaralački projekat Jelice Belović Bernadžikovske, almanah *Srpkinja* (1913), izdvojiće se autorkine ideje i koncepti koji je kandiduju za proto teoretičarku avangardističkog kulturnog programa i poetičkih načela u srpskoj kulturi.


 The (Proto)Avant-Garde Cultural Program of Jelica Belović
Bernadzikowska

In her book *Srpski narodni vez i tekstilna ornamentika* (*Serbian Folk Embroidery and Textile Ornaments*, 1907) Jelica Belović Bernadzikowska opened topics which marked the discourse of the modernization of Serbian culture and art (literature, painting, music) in the decade leading up to the First World War – the relationship between domestic and foreign and the relationship between tradition and modernity in contemporary cultural identity. The ideas of this author are, firstly, perceived in the context of the epoch in which they were articulated. Their alternative position regarding the dominant cultural pattern, which was promoted by ‘the pivot of the epoch’, *Srpski književni glasnik* (*Serbian Literary Gazette*), is pointed out. What is also accentuated is their kinship with authors who molded the cultural pattern, whose elements would go on to become a part of the program platforms of a generation of avant-garde authors (Dimitrije Mitrinović, Stanislav Vinaver, Stevan Hristić, Nadežda Petrović, Isidora Sekulić). The focal point of the paper is the comparative analysis of the author’s key ideas presented in the work *Srpski narodni vez i tekstilna ornamentika* (polycentrism, the periphery as a space of innovation, non-epic folkloric stream as the poetic support of contemporary art, a creative dialogue with tradition and the creative reception of Western European paragons, “the Venetian theme”, the aesthetics of suggestion, mysticism, improvisation etc.) with poetic remarks of interbellum, avant-garde authors (Stanislav Vinaver, Svetislav Stefanović, Rastko Petrović, Miloš Crnjanski, Momčilo Nastasijević). Finally, while taking another creative project of Jelica Belović Bernadzikowska, the almanac *Srpkinja* (*The Serbian Woman*, 1913), into consideration, the author’s ideas and concepts which nominate her as a prototheorist of the avant-garde cultural program and poetic principles in Serbian culture will be presented.

 Da li spomenike i dalje pretvaramo u grobove? *Srpkinja* iz 1913: njen žanr albuma, njen nastanak i njena sudbina

U fokus naučne pažnje *Srpkinja* intenzivno ulazi početkom 21.veka. Iako je u novije vreme ocenjena kao jedan od najznačajnijih izvora za rekonstrukciju prošlosti žena i njihove kulture, ova knjiga je ostala slabo proučena. Stalno je izmicalo razumevanje konteksta njenog nastanka, njeno naslovljavanje ostalo je nerastumačeno, njen žanr albuma pogrešno se imenovao i tumačio kao almanah, veza publikacije i njenih brojnih tekstova o prvoj srpskoj pesnikinji Milici Stojadinović Srpkinji bile su nejasne, gubio se značaj povezivanja žena koje je strpljivo, marljivo i trijumfalno izvedeno radi nastanka te publikacije a u vezi je sa očuvanjem sećanja na književnice i javne radnice uopšte i naročito sa javnim uzdizanjem njihove slave.

U ovom radu objašnjavam suštinske karakteristike *Srpkinje*, njen žanr albuma, razloge nastanka, naziv, pitanje i problem njene recepcije. Ukazujem na razlike između almanaha i albuma, objašnjavam istoriju i značaj žanra albuma i njegovu vezu sa izgradnjom slave značajnih žena u srpskoj kulturi. Naslov tumačim u kontekstu izgradnje prve ženske spomeničke kulture: u kamenu (podizanje spomenika Milici Stojadinović Srpkinji, 1912) i u pisanoj formi albuma (štampanje *Srpkinje*, 1913). Pitanje recepcije objašnjavam pomoću nedovoljno sistematičnog proučavanja prošlosti žena (radi čega uvodim pojam „novi stari istorizam“), negiranja žena kao istorijskih subjekata, ali i negiranja žena kao naučnih subjekata u patrijarhalnoj matrici oficijelnog znanja. Zbog tekućih problema srpskog društva i dugotrajne politike negativnog vrednovanja žena, zaključujem da je borba za očuvanje ženskog nasleđa i dalje vezana za grobnu simboliku, još uvek je deo krize.

 Do We Still Turn Monuments into Graves? *Srpkinja* from 1913: Its Album Genre, Its Creation and Its Fate

Srpkinja (The Serbian Woman) became the focus of intensive scientific attention at the beginning of the 21st century. Although it has been acknowledged recently as one of the most significant sources for the reconstruction of women's past and their culture, this book has not been extensively studied. The understanding of the context of its creation has always eluded scholars, its title has still not been interpreted, its album genre was named incorrectly and interpreted as an almanac, the connection between the publication and its numerous texts on the first Serbian female poet, Milica Stojadinović Srpkinja was unclear, the importance of connecting women, which was patiently, diligently and triumphantly executed for the creation of this publication, was lost, and that was linked with the preservation of the memory of women writers and public workers in general, especially with the public elevation of their fame.

In this paper I will be explaining the essential characteristics of *Srpkinja*, its album genre, the reasons behind its creation, its title, the question and the problem of its reception. I will be pointing out the differences between an almanac and album, explaining the history and the significance of the album genre and its connection with the development of fame of important women in Serbian culture. I will be interpreting the title in the context of the development of the first women's monument culture: in stone (the building of the monument dedicated to Milica Stojadinović Srpkinja, 1912) and in written form of albums (the printing of *Srpkinja*, 1913). I will be explaining the problem, i.e. the question of reception through the insufficiently systematic study of women's past (which is why I will be introducing the term "new old historicism"), the negation of women as historical subjects, but also the negation of women as scientific subjects in the patriarchal matrix of official knowledge. Due to the current problems of Serbian society and the long-standing politics of negative evaluation of women, I conclude that the fight for the preservation of women's heritage is still tied to the graveyard symbolism; it is still a part of the crisis.



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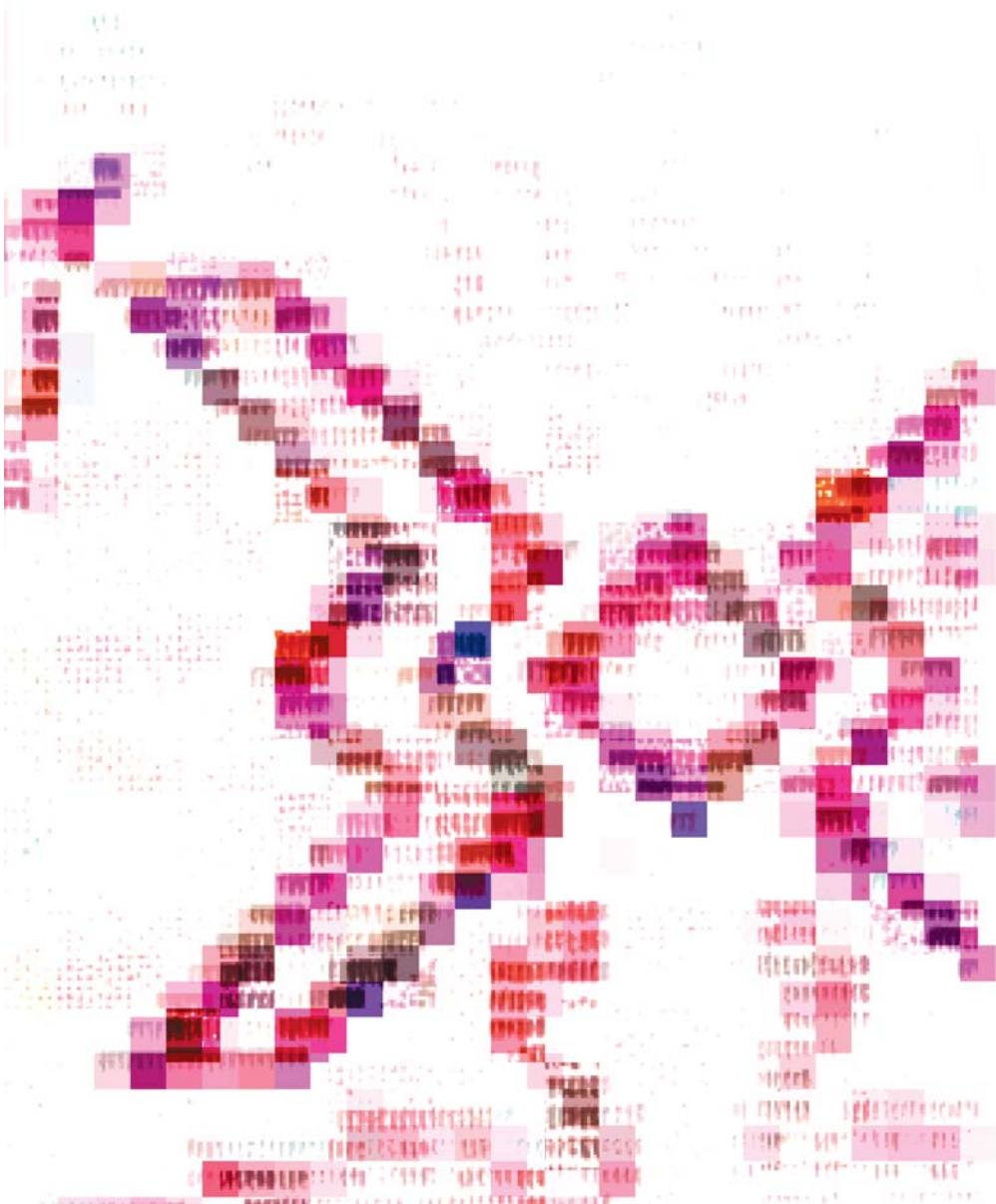
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