
REVIEWS

Article received on 31st July 2011
Article accepted on 8th August 2011
UDK: 78.03(497.16)"12/17"(049.32)

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Manja Radulović Vulić: *Muzička kultura Crne Gore (XIII-XV vijek)* [Music Culture of Montenegro (XIII-XV Centuries)], CANU, Podgorica, 2009, 480.

Published posthumously, *Muzička kultura Crne Gore (XIII-XV vijek)*, the new book by Professor Manja Radulović Vulić emerged as the result of research for the project *Građa za istoriju muzike Crne Gore* [Materials for the History of Music in Montenegro], within which the author already published a capital work, the large two-volume study *Drevne muzičke kulture Crne Gore* [Ancient Music Cultures of Montenegro] (2002) which covers Prehistory, An-

tiquity and the early Middle Ages. The third book of the series dealt with the following periods: the late Middle Ages (XIII-XV) and the first three centuries of the Modern Age.

Methodologically, the author draws from the positive experiences with the previous study, and her views on the developments and processes in the said periods rely upon the experiences and results of historical, sociological and culturological research, as well as rare and so far thematically limited musicological works dedicated to medieval times. The research included archival work in the library collections of the *Đurđe Crnojević* Central Library in Cetinje, the University Library in Podgorica, the Library of CANU, the Library of the Saint Clare Franciscan Monastery in Kotor, the Library of the Kotor Diocese, as well as foreign libraries, which included the Old Manuscripts Depot in the National Library of France in Paris, the Theatre-Music Department in the Marziana National Library of Italy in Venice and the Old Manuscripts Department of the National University Library in Turin. Special attention was dedicated to the attempt at reconstructing the work of the Kotor and Bar scriptoria, to the analysis of Cyrillic manuscripts, music instruments depicted on visual monuments, research and the interpretation of rituals and customs, as well as testimonies on the types of secular

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music-making; a review was done of preserved instruments, the influence of the Renaissance in the activities of the Crnojević Printing House was pointed out, and the Kotor liturgical incunabula and post-incunabula were examined from the musical standpoint.

With the advent of the Turkish period, when all musical activities gradually died out, research was directed to the part of Boka Kotorska under Venetian rule. The lack of direct musical monuments from this period made it necessary to rely on comparative studies of Renaissance and Baroque literature and visual arts, which provided valuable information on various kinds of musical culture. Light was shed on the rich heritage of Božidar Vuković Podgoričanin (nine books published from 1519 to 1540), but also other Venetian printers. Emphasis was placed on the work of Bishop Vasilije (1708–1766) on nurturing music and laying the foundation for its future development. The visual-arts heritage of the time was analysed in detail, as a valuable source for becoming acquainted with the music of the period. In the context of studying poetic and dramatic heritage, special attention was paid to Krsta Ivanović, a poet from Budva, who worked in Venice as an opera librettist. Previous research on Ivanović's work was supplemented by presenting a series of fragments from Italian composers' operas composed to his libretti. Also, in the music of the Modern Age, the secular tradition was perceived through the description of tournament games and carnival entertainment. Since the survival of Christianity was

threatened in the hard times under Ottoman rule, particular light was shed on the movement for the unification of the two Christian churches and the construction of churches with two altars, which was very frequent in the 17th and the 18th centuries. Types of Islamic culture were considered – education, spiritual architecture, as well as preserved manuscripts, and the need was stressed for further research in this area. Albanian monuments in this region were mentioned and Vivaldi's autographs were analyzed, particularly excerpts from the opera *Scanderbeg* (1718), as well as the works of F. Rebel and F. Francoeur, two French composers who also dealt with the Albanian national hero in their compositions of the *opera seria* genre. The final chapter sums up the previous expositions in a succinct and well laid-out manner, and highlights the most significant findings. The work is completed with the necessary registers (of names, subjects, etc.), and a list of visual-arts supplements and sources.

With her new book, the author once more has made a capital contribution to musicological research in Montenegro. Her erudition, systematic research work and presentation of the results, expert linking and interpreting the facts laid the firm foundation for the future development of the discipline. Equally important is the way of communicating the scientific results, with rich, remarkable language of perfect layout and clarity which makes even the most complex subjects accessible and does not address only to a reader from the narrow musical area of expertise.

Translated by Goran Kapetanović