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Suzana Rajić (History Department, School of Philosophy, Belgrade University) seeks to clarify how Serbian historiography came to know about the important role Zach played in the creation of the *Načertanije*, warning that Zach's text, the so-called *Plan*, on which Garašanin drew heavily, remained hidden from Serbian historians and public for ninety-five years. In her view, most of the credit for identifying the "Polish" and "Czech" shares in the origin of the *Načertanije* goes to the Czech historian Václav Záček and his texts published in the 1860s and 70s, while Serbian historiography (V. Krestić, Lj. Durković-Jakšić, R. Ljušić and others) has been addressing the question of its origin over the past fifteen years.

Richard Stojar (Institute for Strategic Studies, University of Defence, Brno), describes Zach's steady advancement in the Army of the Principality/Kingdom of Serbia despite the fact that he lacked professional military education. Stojar argues that Zach gained his own firsthand experience only as a commander of a Slovak volunteer unit during the 1848/9 revolution in the Habsburg Monarchy, and he sheds light on Zach's role in the creation of a Serbian military school in 1850 and his appointment as head of the Military Academy in 1860. He also takes a look at Zach's involvement in the Serbo-Turkish war of 1876 and his advancement to the rank of general (the first ever in the Serbian Army).

Vlastimil Schilderberger Sr. (Czech Military History Society, Brno) supplements Zach's biography with facts concerning Zach's funeral on 16 January 1892 in Brno, the restoration in 1928 of the house where Zach had lived, and the transfer in 1935 of Zach's remains to a memorial tomb in the Central Cemetery in Brno, the one restored on the occasion of the 200th anniversary of his birth, reminding parenthetically that a street in Brno has been named after Zach.

In his authorized discussion, Dušan Kvapil (Department of Slavic Studies, School of Philology, Belgrade University) reminds that Zach was not the only person of Czech origin or culture who contributed to relations between the two nations in the nineteenth century, and points to the architect Jan Nevole, the artillery colonel in the Serbian Army Pavel Šafařík, and the professor of history at the Lyceum in Belgrade Janko Šafařík.

Even though it contains no more than eighty pages, the volume devoted to František Zach brings out many precious facts about his activity in Serbia or somehow related to Serbia, thereby completing the mosaic portrait of this Czech of Moravia who played a significant role in the military and political history of Serbia in the second half of the nineteenth century.

IRENA ARSIĆ, *SRPSKA PRAVOSLAVNA CRKVA U DUBROVNIKU DO POČETKA XX VEKA*  
[THE SERBIAN ORTHODOX CHURCH IN DUBROVNIK UNTIL THE BEGINNING OF THE  
20TH CENTURY]. DUBROVNIK-TREBINJE-BELGRADE, 2007, pp. 152

*Reviewed by* Ljiljana Stošić\*

Thoroughly acquainted with the latest scholarly work, but also with the archival material, old and rare books, local periodicals and the eparchial chronicles, Irena Arsić has put together a volume devoted to the organization of the Orthodox

Christian Serb population of Dubrovnik (Ragusa) into a church community (1790) for the purpose of constructing a church

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within the city walls, and she follows their undertaking from the consecration of the church in Posat (1800) and Saint Archangel Michael in Boninovo (1837) to that of the Church of the Annunciation (1877). In this effort of the Ragusan Serbian community that lasted for almost a century, a supportive role was played by Russia and the Russian consul Antonio Gyka, of Albanian origin and Catholic faith, as well as by the Napoleonic decree on civil equality and religious liberty. The concluding chapter is devoted to the annual celebration of the feast days of St Sava of Serbia and St Vitus in the last decades of the nineteenth century and the founding of *Matica srpska* in Dubrovnik in the early twentieth century.

From early times,<sup>1</sup> there lived permanently or temporarily in Dubrovnik Orthodox Christian Serbs of distinguished families from Serbia, Herzegovina and Bosnia. Their presence in Dubrovnik is documented by the decisions of the Ragusan Senate pursuant to the previously brought decision that the city would not tolerate any religion other than Roman Catholic in its area and the papal bulls denying recognition to interconfessional marriages (“Latin” and “Greek”).

As the city government declines in 1717 the request of the Serbian Count Sava Vladislavić to build a tomb and a chapel on his estate in Posat near Minčeta Tower, the Count informs the Senate that he is giving up his intention

and moving out of the city for good. It happened, however, that it was on the estate of the Count’s descendants that his intention materialized seventy years later with the construction of the Annunciation Church, which also functioned as the parish church. In 1790 the growing number of Orthodox families led to the official establishment of the Serbian Orthodox parish, and in 1890 the church, meanwhile converted to a dwelling, was restored and re-consecrated, this time to St George.

When the Orthodox church in Posat became too small to receive all the faithful, the Orthodox Serbian community requested and was granted permission (1830) to build a new church in Boninovo, St Michael’s with a cemetery. Among the first contributors was Jeremija Gagić, a Serb serving as Russian consul in Dubrovnik. Before the official opening of an Orthodox school in 1829, the children received private instruction by Sava Mrkalj, a precursor of Vuk Stefanović Karadžić’s work. Lacking textbooks from Serbia, the children, both girls and boys, used Italian.

In parallel with the ban on the use of Cyrillic script in the Ragusan grammar school, in the 1850s the Orthodox Serbian community reactivated its effort to build a new church in the town itself. The magnificent baroque Gučetić palace, built after the catastrophic earthquake of 1667, was purchased for that purpose. On a perfectly located site, the church designed by the Italian architect Vechhietti, thirty metres long and over ten metres wide, was built from the Korčula marble for a whole decade. Apart from Prince Milan Obrenović of Serbia and the Archbishop of Belgrade Michael, the list of contributors includes many merchants and bankers, among others Toma Andrejević, the Krsmanović brothers and Sima Igumanov. After the consecration on the day of St Simeon of Serbia in 1877, a procession

<sup>1</sup> As suggested by the latest work of Croatian scholars, such as A. Ničetić, *Nove spoznaje o postanku Dubrovnika* (Dubrovnik 2005), Dubrovnik was not founded, as previously believed, on a lonely rock in the sea but on the site of an antique and, later, Byzantine settlement. Under the floor of the Cathedral of St Blaise the remains of an eleventh-century Byzantine basilica have been discovered with the lower zone of its central apse bearing a fresco of the officiating bishops.

walked along the main street towards Pile gate amidst a multitude of people.

The Serbian community, not large but financially strong, took part in the founding of the Reading-room (1863) led by the elite of the Dubrovnik intelligentsia, Serbs of Catholic and Orthodox faiths (Niko and Medo Pucić, Pero Čingrija, Stijepo Skurla, Pero Budmani). It took part in many important events, such as the celebration of the coming of age of Prince Milan Obrenović (1872) and the visit of Francis Joseph to Dubrovnik (1875). The Serbs of Dubrovnik celebrated the feast day of St Sava of Serbia every year, associating this important figure of Serbian history with other momentous dates and persons (collection of contributions for the transfer of Vuk Stefanović's body from Vienna to Belgrade in 1897), and on St Vitus' Day in 1893 unveiled a monument to the great poet Ivan Dživo Gundulić on the occasion of his 300th

anniversary. The Great War disrupts the activity of the Orthodox community and radically changes the conditions for its functioning.

Irena Arsić, an experienced and proven researcher of Dubrovnik's cultural past in general and literature in particular (her PhD thesis *The printers and publishers of 19th-century Dubrovnik and their editions* was published in Belgrade in 2004), wrote this book scrupulously and conscientiously. The beauty of the technically impeccable volume is enhanced by the illustrative material such as old black and white and colour picture postcards, book frontispieces, vedutas and copper engraving portraits, icons from the Annunciation Church and from the Museum of the Serb Orthodox Church in Dubrovnik, letters, charters and archivalia, as well as works of the Ragusan school of painting and the portraits of illustrious local Serbs painted by Vlaho Bukovac.