

Vatroslav Lisinski in the Urban Toponymy of Towns in the Republic of Croatia

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Review Paper

Pregledni članak

Introduction

Vatroslav Lisinski is undoubtedly an important composer in the history of the Croatian National Revival movement, but the question arises of how much importance is given to his contribution in the contemporary Croatian public sphere. One has to highlight that his public image is necessarily a construct and therefore is not necessarily situated in the facts of Lisinski's life, but nevertheless it is as important as the facts of his life as a musician, if not even more so.

In the late 19th century, the musicologist Franjo Kuhač played a major role in shaping Vatroslav Lisinski's reputation. He does not mention Lisinski in his *Illyrian Musicians*,¹ but names a whole era after him in the book *Vatroslav Lisinski and His Era*.² In recent years, Lovro Županović does the same with his book: *Vatroslav Lisinski: Life and Work*,³ where he defines Lisinski as »the originator of recent Croatian and South Slavic music«. ⁴ The effort of making Lisinski a hero, or more precisely of presenting the music as representative of the Croatian National Revival movement, is also visible in two romanticized biographies by Stanko Rozgaj.⁵ Josip Andreis tones down the exaltation of Lisinski and mentions Alberto Štriga as the organizer

¹ Franjo Ks. KUHAČ, *Ilirski glazbenici: prilozi za poviest hrvatskoga preporoda*, Zagreb: Matica Hrvatska, 1893.

² Franjo Ks. KUHAČ, *Vatroslav Lisinski i njegovo doba: prilog za poviest hrvatskoga preporoda*, Zagreb: Matica Hrvatska, 1904.

³ Lovro ŽUPANOVIĆ, *Vatroslav Lisinski (Zagreb, 1819.- Zagreb, 1854.): život i djelo: uz 150. obljetnicu njegove smrti*, Zagreb: Graphis, 2003. In addition to this book, he wrote two other monographs dedicated to Lisinski: Lovro ŽUPANOVIĆ, *Vatroslav Lisinski (1819-1854). Život – djelo – značenje*, Zagreb: Jugoslavenska akademija znanosti i umjetnosti, 1969; and Lovro ŽUPANOVIĆ, *Život i djelo Vatroslava Lisinskoga*, Zagreb: Prosvjetni sabor Hrvatske, 1971.

⁴ L. ŽUPANOVIĆ, *Vatroslav Lisinski (Zagreb, 1819.- Zagreb, 1854.): život i djelo: uz 150. obljetnicu njegove smrti*, VII.

⁵ Stanko ROZGAJ, *Mladi Lisinski*, Zagreb: Music play, 2008; and Stanko ROZGAJ, *Životni jadi Lisinskog*, Zagreb: Music play, 2009.

who promoted Lisinski during the National Revival movement: »...he found a withdrawn and very gifted Vatroslav Lisinski who agreed to conduct the choir and small orchestra and to prepare the adaptation of selected national songs«,⁶ and also recognizes some of Lisinski's shortcomings, specifically his incomplete and flawed music schooling.⁷ But, despite that, Andreis still recognizes Lisinski as a composer who is »one in front of them all, and surpasses others with giftedness and knowledge.«⁸ Stanislav Tuksar gives a more critical view of Lisinski and states that »he did not have a real chance to develop his undoubtedly extraordinary talent, so his works are mostly characterized by a mixture of naivety and deep lyricism,«⁹ but, as Andreis, he also names Lisinski as »the founder and champion of the national music direction.«¹⁰ Jerko Bezić also detects the construction of Lisinski's identity, and claims that his reputation of the national music hero is not due to his music, but to the role he was given after his death.¹¹ This role is explained by Županović: »By pointing out – among other things – national features in the composer's oeuvre, Kuhač has made Lisinski a national hero that must serve as a role model for the production of Croatian composers.«¹²

Urban Toponymy Analysis as a Research Method

In recent years, urban toponymy analysis has stepped out of the framework of linguistics and stands out as an excellent socio-metric measure for various social phenomena.¹³ It considers the naming of urban toponyms as a reflection of social tendencies in certain areas and at certain times. In addition, considering that changing of names of urban toponyms is relatively rare, they can be used as continuous reminder of one's life and work.¹⁴ Laura Šakaja states that toponyms provide a basis for understanding the cultural policies of naming, and thus the broader social contexts in which particular departments of toponymy arise.¹⁵ Ivana Crljenko further

⁶ Josip ANDREIS, *Povijest hrvatske glazbe*, Zagreb: Mladost, 1974, 83.

⁷ J. ANDREIS, *Povijest hrvatske glazbe*, 187.

⁸ J. ANDREIS, *Povijest hrvatske glazbe*, 189.

⁹ Stanislav TUKSAR, *Kratka povijest hrvatske glazbe*, Zagreb: Matica hrvatska, 2000, 90.

¹⁰ S. TUKSAR, *Kratka povijest hrvatske glazbe*, 95.

¹¹ Nada BEZIĆ, *Glazbena topografija Zagreba od 1799. do 2010.: Prostor i muziciranje i spomen-obilježja*, Zagreb: Hrvatsko muzikološko društvo, 2012, 226.

¹² Lovro ŽUPANOVIĆ, *Stoljeća hrvatske glazbe* (Centuries of Croatian Music), Zagreb: Školska knjiga, 1980, 192.

¹³ We can back this statement with a paper by: Ivana CRLJENKO, *Gradska toponimija kao pokazatelj u suvremenim geografskim istraživanjima* (Urban Toponymy as an Indicator in Contemporary Geographical Researches), in: Ljiljana Bajs – Anita Filipčić (eds.), *Zbornik radova 4. hrvatskoga geografskog kongresa »Geografsko vrednovanje prostornih resursa«*, Zagreb: Hrvatsko geografsko društvo, 2007, 57-72.

¹⁴ In opposition to this statement we can find papers concerning the renaming of the urban toponyms as a social movement tendencies measure; cf. Ivana CRLJENKO, *The Renaming of Streets and Squares in Post-Socialist Croatian Towns*, *Language and Society*, 3 (2012), 230-41.

¹⁵ Laura ŠAKAJA, *Uvod u kulturnu geografiju* (Introduction to Cultural Geography), Zagreb: Leykam International, 2015, 196.

states that toponymy can be used as a means of various kinds of identifications (national, regional, local...).¹⁶ Using urban toponymy analysis can therefore be used in various cultural researches, including music.¹⁷ Up until now, music has often been of interest to cultural geographers; there are papers using music as a determinant of a particular region,¹⁸ using sound when encoding a particular landscape,¹⁹ or in cultural patronage.²⁰ In cultural geography the term *music geography* is even used.²¹ But, while the transfer of musicological methodology into the field of geography is apparent, local musicologists rarely use geographical methodology in their research.²² An exception is the book *The Musical Topography of Zagreb from 1799 to 2010. Music-making Sites and Memorials* in which Nada Bezić tries to define Zagreb as a musical city by analysing its musical topography.²³ Also, this author published a few papers addressing this issue.²⁴

Urban Toponymy, Symbolic (Music) Landscape and Historiography

Although the main attributes of a certain event are its place and time, since they help in putting the event into perspective and explaining why this event happened the way it did, historiography as a science sadly had little or no influence in naming urban toponymy. Urban toponymy is not the result of thoughtful and academic

¹⁶ Ivana CRLJENKO, Izraženost identiteta u gradskoj toponimiji kvarnerskih i istarskih gradova (Expression of Identity in Urban Toponymy of the Towns in Kvarner and Istria), *Hrvatski geografski glasnik*, 70/1 (2008), 67-90.

¹⁷ An example of this kind of research can be found in another book by: Laura ŠAKAJA, *Kultura i prostor. Prostorna organizacija kulturnih djelatnosti u Hrvatskoj* (Culture and Space: Spatial Organization of Cultural Activities in Croatia), Zagreb: Hrvatska sveučilišna naklada, 1999.

¹⁸ For example: Nicolas CANOVA, Music in French Geography as Space Marker and Place Maker, *Social & Cultural Geography*, 14/8 (2013), 861-67, DOI: 10.1080/14649365.2013.839824.

¹⁹ For example: Toby BUTLER, A Walk of Art: the Potential of the Sound Walk as Practice in Cultural Geography, *Social & Cultural Geography*, 7/6 (2006), 889-908, DOI: 10.1080/14649360601055821.

²⁰ For example: David BASSENS – Bas VAN HEUR – Maëlys WAIENGNIER, Follow the Money: Cultural Patronage and Urban Elite Geographies, *Urban Geography*, 40/5 (2018), 1-28. DOI: 10.1080/02723638.2018.1449429.

²¹ For example: George CARNEY, Music Geography, *Journal of Cultural Geography*, 18/1 (1998), 1-10, DOI: 10.1080/08873639809478309 and Kevin MILBURN, Rethinking Music Geography through the Mainstream: a Geographical Analysis of Frank Sinatra, Music and Travel, *Social & Cultural Geography*, 20/5 (2017), 730-54, DOI: 10.1080/14649365.2017.1375550.

²² Anthropologists and ethnomusicologists often use the findings of geography to define the boundaries of particular cultural and geographical areas when defining the locations of a particular (musical) phenomenon, but they rarely use the methodology.

²³ N. BEŽIĆ, *Glazbena topografija Zagreba od 1799. do 2010.*

²⁴ Ana POPOVIĆ, Musicians of Timișoara and Osijek: A Comparative Study of Street Naming in Local, Regional, National and European Context, in: *International Musicology Congress 4th Edition, 26 to 28 October, Timișoara, Romania*, Timișoara: International Society for Musical Studies, 2018, 134-40; Ana POPOVIĆ – Irella BOGUT – Željko POPOVIĆ, Osijek and Musicians: Street Naming in Social [sic!], Regional and European Context, in: *5th International Multidisciplinary Scientific Conference on Social Sciences and Arts SGEM 2018, Vienna ART Conference Proceedings*, Sofia: STEF92 Technology Ltd., 2018, 111-18.

action, but rather the »voice of the people«, and this has a lot to do with the way each urban toponym is given its name. For example, the first organized naming of the streets in Split occurred in 1912, and it was conducted by the city municipality.²⁵ Today, the naming of the urban toponyms is mostly carried out by local boards of municipalities. In Osijek, there is a special *Board for determining the suggestions of the names of streets and squares*, which comprises a president and nine members who are appointed from among »the prominent social, public and cultural workers of the city,«²⁶ but it is not clear what the criteria are for naming them. Although there is a *Board*, any citizen can offer a suggestion on the naming of a street, and the city officials will consider it. The process of naming the urban toponymy strongly reflects the leading political ideology at the time of naming, and when this political ideology changes, the renaming of the streets occurs. In Zagreb, we can identify five periods of ideologically motivated street naming and renaming: 1. the period of the modernization of Croatia, when there was a pronounced tendency to politicize and nationalize the urban landscape; 2. the period of the Kingdom of Serbs, Croats and Slovenes / Yugoslavia, when street names incorporate symbols of the new monarchy, the idea of the unity of the South Slavs, Slavophilism and the Slavic geopolitical orientation, but at the same time the national idea remains the most immediate concern when naming the urban toponyms; 3. the period of the Independent State of Croatia, with the decanonization of the signs of the Yugoslav monarchy and South Slavic orientation and reference to the Ustasha, German Nazi and Italian fascist movements; 4. the period of socialism, with the incorporation of ideals and heroes of the workers' movement and the People's Liberation Struggle into the canonical system. The 5th period is after the democratic changes of 1990, when almost all signs of socialism and communist / anti-fascist struggle are erased and the process of incorporating new references to the old national cultural and historical tradition is very present.²⁷

When considering the role historiography has in creating a symbolic (in our case a musical) landscape, we can conclude that it is slightly more important than in naming the urban toponyms, although its influence is not direct, but rather secondary. A symbolic landscape can be defined as a landscape that contains symbols and meanings common to certain social groups,²⁸ and therefore it is not a diachronic, but a synchronic category. Nevertheless, when defining these symbols and meanings, and also when singling out individual social groups, historiography can be helpful.

²⁵ Zdravka JELASKA MARIJAN, Službena imenovanja i preimenovanja ulica u Splitu 1912.–1928. godine, *Studia ethnologica Croatica*, 26/1 (2014), 229–52, DOI: 10.17234/SEC.26.9.

²⁶ <https://www.osijek.hr/gradska-uprava/gradsko-vijece/radna-tijela/odbor-za-utvrdivanje-prijedloga-imenovanja-ulica-i-trgova/> (accessed 11 February 2021).

²⁷ Jelena STANIĆ – Laura ŠAKAJA – Lana SLAVUJ, Preimenovanja zagrebačkih ulica i trgova, *Migracijske i etničke teme*, 25/1–2 (2009), 89–124, 89.

²⁸ L. ŠAKAJA, *Uvod u kulturnu geografiju*, 95.

Hypotheses

Taking into account the constructed public image of Vatroslav Lisinski and the possibilities of urban toponymy analysis, the following hypotheses emerged:

H1: Vatroslav Lisinski is an important composer for the history of Croatian music – we rightly call him the first and greatest composer of the Croatian National Revival – and that can be seen in the urban toponymy of Croatia.

H2: Urban toponyms named after Vatroslav Lisinski can be found throughout Croatia.

H3: The name Vatroslav Lisinski creates a rich symbolic landscape throughout the country.

Course of Research and Results

The starting point of the research was the book by N. Bezić: *The Musical Topography of Zagreb from 1799 to 2010. Music-making Sites and Memorials*,²⁹ because it not only serves as a methodological guide for urban toponymy analysis in music research, but also provides valuable information important for this paper: the complete urban toponymy analysis of the city of Zagreb.

It was expected that most urban toponyms named after Lisinski will be found in Zagreb for two reasons: 1. It is the biggest city and also the capital of Croatia, and thus it should have the most toponyms in total; and 2. It is the birthplace of Vatroslav Lisinski, and also the city where he spent most of his life and career. These expectations were met: in addition to the Vatroslav Lisinski street, there were 15 other locations directly associated with the name of Vatroslav Lisinski, more than in any other city in Croatia. Table 1 provides a list of those locations.³⁰

1.	The Vatroslav Lisinski Concert Hall a) Lisinski's head on the south staircase (Not part of the landscape) b) Lisinski's bust in front of the Hall	Part of the landscape
2.	Vatroslav Lisinski Music School a) Memorial plaque, hall 1 b) a bust	Part of the landscape
3.	The Revival Hall of the National Palace of the Croatian Academy of Sciences and Arts, Lisinski's bust in the lobby	Not part of the landscape?
4.	Croatian Music Institute, Lisinski's bust in the Main Hall	Not part of the landscape?

²⁹ N. BEZIĆ, *Glazbena topografija Zagreba od 1799. do 2010.*

³⁰ In addition to the list, Table 1 contains a column that classifies each of the representations as part or not as part of the landscape; this classification is explained further in the paper, in the *Creating a Symbolic (Music) Landscape* section.

5.	Kolo Building (Academy of Dramatic Art), memorial plaques on the façade (Lisinski is above the main entrance)	Not part of the landscape
6.	The house of the Vancaš family, memorial plaque for the composition of the opera <i>Love and Malice</i>	Not part of the landscape
7.	The Croatian Academy of Sciences and Arts Palace, Lisinski's bust	Not part of the landscape
8.	Croatian National Theatre a) Lisinski's bust on the façade (above the west entrance) b) bust in the hall by the main entrance c) depiction of Lisinski on the ceremonial curtain d) a scene from Lisinski's <i>Porin</i> in the foyer on the first floor	Not part of the landscape?
9.	Lisinski's bust on the crossroad of Jurjevska and Mlinarska streets	Part of the landscape
10.	Memorial plaque for the place of Lisinski's death in Jurjevska street	Part of the landscape
11.	Croatian State Archives, fresco »Development of Croatian culture« in the reading room	Not part of the landscape
12.	Memorial plaque with a relief portrait at former Lisinski's place of birth in Ilica 37	Part of the landscape
13.	Glyptothèque of the Croatian Academy of Sciences and Arts, sculpture of Lisinski by Vanja Radauš	Not part of the landscape
14.	Mirogoj cemetery – Illyrian Arcade, a relief of Lisinski	Part of the landscape
15.	Vatroslav Lisinski street	Part of the landscape
16.	Zagreb City Assembly, memorial plaque for the first performance of the opera <i>Love and Malice</i>	Not part of the landscape

Table 1. List of locations associated with the name of Vatroslav Lisinski in Zagreb

Since the goal of this research was to determine the presence of Vatroslav Lisinski in the urban toponymy in Croatia, the research was broadened to all of the cities and towns in Croatia: 128 in total.³¹ In determining whether there is an urban toponym named after Vatroslav Lisinski in each town and city, the interactive map by the Croatian Auto Club³² was used. The results were encouraging: our research found 34 urban toponyms named after Lisinski which amounts to 27% and shows a very high frequency of naming urban toponyms after Lisinski in towns and cities of Croatia. Table 2 lists these toponyms.

³¹ The data was retrieved from the official website of Croatian Government: https://uprava.gov.hr/UserDocsImages/Lokalna%20samouprava/100613-Kopija%20opcine_gradovi_RH.xls (accessed 11 January 2020).

³² <https://map.hak.hr> (accessed 11 January 2020).

County	Town/city	Vatroslav Lisinski toponym
I. Zagreb County	Dugo Selo	Vatroslav Lisinski Street
III. Sisak-Moslavina County	Kutina	Vatroslav Lisinski Street
III. Sisak-Moslavina County	Petrinja	Vatroslav Lisinski Promenade
III. Sisak-Moslavina County	Sisak	Vatroslav Lisinski Street
IV. Karlovac County	Karlovac	Vatroslav Lisinski Street
V. Varaždin County	Ludbreg	Vatroslav Lisinski Street
V. Varaždin County	Varaždin	Vatroslav Lisinski Street
VII. Bjelovar-Bilogora County	Bjelovar	Vatroslav Lisinski Street
VIII. Primorje-Gorski kotar County	Crikvenica	Vatroslav Lisinski Street
VIII. Primorje-Gorski kotar County	Krk	Vatroslav Lisinski Street
VIII. Primorje-Gorski kotar County	Rijeka	Vatroslav Lisinski Street
X. Virovitica-Podravina County	Slatina	Vatroslav Lisinski Street
X. Virovitica-Podravina County	Virovitica	Vatroslav Lisinski Street
XI. Požega-Slavonia County	Pakrac	Vatroslav Lisinski Street
XI. Požega-Slavonia County	Požega	Vatroslav Lisinski Street
XII. Brod-Posavina County	Nova Gradiška	Vatroslav Lisinski Street
XII. Brod-Posavina County	Slavonski Brod	Vatroslav Lisinski Street
XIII. Zadar County	Pag	Vatroslav Lisinski Street
XIII. Zadar County	Zadar	Vatroslav Lisinski Street
XIV. Osijek-Baranja County	Donji Miholjac	Vatroslav Lisinski Street
XIV. Osijek-Baranja County	Đakovo	Vatroslav Lisinski Street
XIV. Osijek-Baranja County	Našice	Vatroslav Lisinski Street
XIV. Osijek-Baranja County	Osijek	Vatroslav Lisinski Square
XIV. Osijek-Baranja County	Valpovo	Vatroslav Lisinski Street
XV. Šibenik-Knin County	Šibenik	Vatroslav Lisinski Street
XV. Šibenik-Knin County	Vodice	Vatroslav Lisinski Drive
XVI. Vukovar-Srijem County	Vinkovci	Vatroslav Lisinski Street
XVI. Vukovar-Srijem County	Vukovar	Vatroslav Lisinski Street
XVI. Vukovar-Srijem County	Županja	Vatroslav Lisinski Street
XVII. Split-Dalmatia County	Split	Vatroslav Lisinski Street
XVII. Split-Dalmatia County	Stari Grad (Hvar)	Vatroslav Lisinski Street
XIX. Dubrovnik-Neretva County	Dubrovnik	Vatroslav Lisinski Street
XX. Međimurje County	Čakovec	Vatroslav Lisinski Street
The City of Zagreb	Zagreb	Vatroslav Lisinski Street

Table 2. List of towns and cities in Croatia that have a toponym named after Vatroslav Lisinski

Croatia is divided into 21 counties, and if we look at the distribution of the urban toponyms named after Vatroslav Lisinski, we can see that most of the country is covered, as much as 81%. Map 1. shows which of the counties have a toponym named after Lisinski.



Map 1. Map of Croatian counties that have an urban toponym named after Vatroslav Lisinski.

Croatia's 21 counties can be grouped in five regions; if we broaden our scope further we can establish that all but one region in Croatia have urban toponyms named after Lisinski. The distribution of towns and cities that have urban toponyms named after Lisinski in the regions is as follows:

- Slavonia: 13
- Continental Croatia: 10
- Dalmatia: 7
- Kvarner: 3
- Istria: 0

Creating a Symbolic (Music) Landscape

For the purpose of this paper, in addition to urban toponyms, other public locations that contain the name of Vatroslav Lisinski were added in order to create a kind of Vatroslav Lisinski symbolic musical landscape: institutions and associations named after Lisinski, monuments and memorial plaques dedicated to Lisinski and his headstone.

Regarding institutions that bear the name of Vatroslav Lisinski, the one that stands out the most is the Vatroslav Lisinski Concert Hall. This institution has a very strong musical identity of its own, and this identity is even stronger than the identity of the composer Vatroslav Lisinski. We can back this statement with a simple Google search test: when we search for »Vatroslav Lisinski«, first three results are about the concert hall, and content regarding the composer appears in fourth place.³³ When only the term »Lisinski« is searched for, the result is even more obvious: the results regarding concert hall are dominant, with content regarding the actual composer appear in tenth place.³⁴ The other two institutions that bear the name of Vatroslav Lisinski are two music schools: in Zagreb and in Bjelovar. Except for schools, Croatia has a developed network of many kinds of associations that nurture amateur music and culture. Among them there are two that bear the name of Vatroslav Lisinski: a cultural-artistic association »Vatroslav Lisinski« in Crikvenica and a vocal ensemble »Vatroslav Lisinski« in Zagreb.

When considering monuments dedicated to Vatroslav Lisinski, a classification problem emerged: can monuments that are not on public display be considered a part of the symbolic landscape? For example, Lisinski's bust in the hall by the main entrance in the Croatian National Theatre in Zagreb: can this bust be considered as an element of the symbolic landscape when it cannot be seen from the outside? Or, the sculpture of Lisinski at the Glyptothèque of the Croatian Academy of Sciences and Arts. Can it really be considered an important point of Vatroslav Lisinski landscape when it also contains many other sculptures (many of them of important people)? If we were to take it as an important point, would that mean that we should consider Zagreb City Museum a symbolic landscape landmark because its inventory contains Vatroslav Lisinski's valet?³⁵ After careful consideration, it was decided that only the monuments that were erected especially in the name of Vatroslav Lisinski, and are not a part of some other landmark (e.g. Lisinski's bust in front of the Vatro-

³³ https://www.google.hr/search?sxsrf=ACYBGNTtAiOcaAa9AzZu7fjTdTpc4_LTQ%3A1578761972621&source=hp&ei=9P4ZXv3XI6qZlwSdo4SICg&q=vatroslav+lisinski&oq=vatros&gs_l=psy-ab.1.0.35i3913j0i20317.3294.4550..6698...0.0..1.341.781.4j1j0j1.....0.....1..gws-wiz.....0i67j0.rO3kdLSU6jA (accessed 11 January 2020).

³⁴ https://www.google.hr/search?sxsrf=ACYBGNS7uPQAehE1Kpw59pU5wGizZ6haHw%3A1578761980229&ei=_P4ZXsvSDZDNwALO-4qADA&q=lisinski&oq=lisinski&gs_l=psy-ab.3..35i39j0i7i30j0i20313j0i7i30j0i203j0i7i30j0i203j0i7i30.291935.292712..293253...0.0..0.151.1345.5j7.....0.....1..gws-wiz.....35i304i39j0i13.INRE2sZSCgQ&ved=0ahUKEwjLwJDYgvzmAhWQJIAKHc69AsAQ4dUDCAs&act=5 (accessed 11 January 2020).

³⁵ N. BEZIĆ, *Glazbena topografija Zagreba od 1799. do 2010.*, 162.

slav Lisinski Concert Hall) can be considered as symbolic landscape landmarks.³⁶ Therefore, we can conclude that only two of his monuments are symbolic landscape landmarks: Lisinski's bust on the crossroad of Jurjevska and Mlinarska streets in Zagreb and also a monument in park surrounding the Pejačević castle in Našice.

The problem emerges when listing memorial plaques as well: should the list include all the plaques that mention Lisinski, or only the ones that are directly dedicated to him? For example, the memorial plaque for the composition of the opera *Love and Malice* on the house of the Vancaš family is not directly dedicated to Lisinski, but to his most important work.³⁷ Or the case of memorial plaque on Zagreb City Assembly; it depicts the purpose of the building during Illyrian movement, and, among other information,³⁸ it mentions the first performance of the opera *Love and Malice*. The memorial plaque itself is not dedicated either to Lisinski or his opera, but to the historical role of the building, so it does not really contribute to the symbolic landscape of Vatroslav Lisinski.

Listing headstones was not a big problem because today Vatroslav Lisinski has only one burial site, the one in the Illyrian arcade at the Mirogoj cemetery.³⁹ But it is interesting to mention that the relief dedicated to Lisinski in the Illyrian arcade has a spelling error – it says Vratoslav instead of Vatroslav Lisinski.⁴⁰

Discussion

The first thing that can be noticed is that there is no mention of the name of Vatroslav Lisinski in the Istria region, and a few explanations come to mind. First of all, Lisinski is not in any way personally or professionally connected to the Istria region: he has neither origins in this part of the country, nor has he lived or worked there. But this explanation provokes more questions than it answers, because one could ask why there are mentions of Lisinski in Slavonia, Dalmatia or the Kvarner region since he had no personal or professional connections to these regions either. One could argue that Istria doesn't have any pro-Croatian aspirations (this is a region with a strong Italian minority) and therefore there was no initiative to commemorate the panache of music production of the Croatian National Revival

³⁶ Please consult Table 1. It has a special column that classifies whether each of representations of Lisinski is or isn't part of the landscape.

³⁷ The memorial plaque is dedicated to Lisinski's first opera, *Ljubav i zloba* (Love and Malice), because it was composed in the house of the Vancaš family. N. BEZIĆ, *Glazbena topografija Zagreba od 1799. do 2010.*, 299.

³⁸ In addition to the first performance of the opera, the plaque mentions the occasion of the first theatre show in 1835, the first Croatian drama *Juran i Sofija*, and other information. N. BEZIĆ, *Glazbena topografija Zagreba od 1799. do 2010.*, 299.

³⁹ There is a reason why the fact that Lisinski has only one burial site today is stressed; originally he was buried at St Roch's cemetery, which is St Roch's park today. N. BEZIĆ, *Glazbena topografija Zagreba od 1799. do 2010.*, 194-95.

⁴⁰ Marijan LIPOVAC, Vatroslav Lisinski i njegovo školovanje u Pragu: Vltavu i Moju domovinu skladao prije Smetane, *Susreti, Glasilo Hrvatsko-českog društva*, 33 (2015), 58-59, 59.

movement. But, the most likely explanation would be that Lisinski simply does not belong in the Istrian branch of the Croatian National Revival movement. The National Revival movement in Istria started later than in other Croatian lands and had its peak long after Lisinski's death: it is agreed that it lasted from ca. 1860 until the beginning of the twentieth century,⁴¹ and Lisinski died in 1854. In addition, Istria had a very productive musician at this time, Matko Brajša Rašan, and he is considered to be the most important music figure in the Istrian branch of the Croatian National Revival movement – it is the author's strong belief that Brajša Rašan simply »stole the show« in being the leading musical figure of the National Revival movement in Istria.

This explanation also elucidates why there are so many mentions of Lisinski in the regions of Slavonia, Dalmatia or Kvarner despite Lisinski not having any private or professional links to these areas: he is considered to be the musical face of the Croatian National Revival movement, and therefore he should be included in the general praise of the National Revival movement which is a very important period of history that led to the founding of today's modern Republic of Croatia. Therefore, when attributing the names to urban toponyms it was important to stress the historical foundations of today's Republic of Croatia, and it was important to point out that there were both important political figures of this period (Ljudevit Gaj or Janko Drašković) and cultural ones, especially in promoting the Croatian language in its written (through literature and poetry) and oral (through songs sung in Croatian language) forms. When it comes to literature and poetry, there are quite a few strong figures in the area: Dimitrija Demeter, Stanko Vraz, Ivan Kukuljević, Petar Preradović, Ivan Mažuranić. On the other hand, although Kuhač manages to find Illyrian composers of the period,⁴² none of them except Lisinski had an oeuvre that had enough diversity and quality to be named a »national composer«. N. Bezić agrees with this when she states that »Lisinski eventually became an 'all-Croatian' composer in the sense that is not exclusively associated with Zagreb, and few of the wider population know that he was born in Zagreb.«⁴³

Most of Lisinski's opus consists of different types of patriotic songs that were intended to be performed by amateur musicians. Tuksar defines him as the originator of the modern Croatian *Lied*, choir and orchestral music.⁴⁴ It is therefore quite disappointing that there are only two associations for amateur musicians that bear his name. The common practice when naming these associations is to name them after a local musician, and we can partially explain the lack of Lisinski's name among associations for amateur musicians with this trend. After all, there is a vocal ensemble named after him in his hometown.

⁴¹ Nevio ŠETIĆ – Marino MANIN, Hrvatski narodni preporod, *Istarska enciklopedija*, Pula – Zagreb: Istarska županija – Leksikografski zavod Miroslav Krleža, 2009, <https://www.istrapedia.hr/hr/natuknice/1142/hrvatski-narodni-preporod> (accessed 11 February 2021).

⁴² F. KUHAČ, *Ilirski glazbenici: prilozi za poviest hrvatskoga preporoda*.

⁴³ N. BEZIĆ, *Glazbena topografija Zagreba od 1799. do 2010.*, 226.

⁴⁴ S. TUKSAR, *Kratka povijest hrvatske glazbe*, 95.

When it comes to the naming of urban toponyms after deserving citizens, one must emphasize that most of the urban toponyms in towns and cities are not named after a person, but after relevant geographical toponyms, e.g. names of rivers, lakes, islands, villages, and also botanical toponyms, e. g. names of trees and flowers. For example, the town of Osijek has as much as 70% of those, we can call them general toponyms, and only 30% of toponyms named after deserving people.⁴⁵ Therefore, the fact that Vatroslav Lisinski has a toponym bearing his name in 34 towns and cities in Croatia makes him one of the most popular composers in Croatia, with only Ivan Zajc coming close to that number.

When discussing the richness of the symbolic landscape created by the name of Vatroslav Lisinski, it is very apparent that the landscape is thickest in the city of Zagreb, and thinner in other areas of Croatia. More than half of the locations named after Lisinski are located in Zagreb. This is rather logical, because Zagreb is the country's capital, thus has the highest budget to spend on monuments and memorial plaques (monuments and memorial plaques are a commodity, and not a necessity of each individual town). Also, one has to take into account that Lisinski spent most of his short life in Zagreb, and not in any other place in Croatia, and therefore in Zagreb there are many more places to commemorate. Taking all of that into account, we can establish that Lisinski's name is nevertheless present in the toponymy of most of Croatia and therefore creates a rich symbolic landscape.

Conclusion

The thesis that Vatroslav Lisinski is an important composer for the history of Croatian music and that this can be seen in the urban toponymy of Croatia is confirmed.

The thesis that urban toponyms named after Vatroslav Lisinski can be found in all regions of Croatia is partially confirmed, and the thesis that the name Vatroslav Lisinski creates a rich symbolic landscape throughout Croatia is confirmed.

⁴⁵ A. POPOVIĆ – I. BOGUT – Ž. POPOVIĆ, *Osijek and Musicians: Street Naming in Social [sic!], Regional and European Context*, 114.

Sažetak

Vatroslav Lisinski u urbanoj toponimiji gradova Republike Hrvatske

Analiza urbane toponimije posljednjih je godina izašla iz okvira lingvistike te se ističe kao izvrsna sociometrijska metoda za mjerenje različitih društvenih pojava. Ona uzima imenovanje gradskih toponima kao odraz društvenih tendencija određenog područja u određenom vremenu. Isto tako, s obzirom na to da se nazivi gradskih toponima mijenjaju relativno rijetko, mogu služiti i kao trajni podsjetnici na nečiji život i djelo.

Vatroslav Lisinski nesumnjivo je važan skladatelj za povijest hrvatske glazbe – s pravom ga nazivamo prvim i najvećim skladateljem hrvatskog narodnog preporoda – no pitanje je koliko se njegov doprinos doživljava važnim u današnjoj općoj hrvatskoj javnosti.

Analizom učestalosti imenovanja urbanih toponima imenom Vatroslava Lisinskog možemo dobiti širu sliku o njihovoj funkciji u ukupnoj hrvatskoj javnosti. Ovo istraživanje obuhvatilo je sve gradove na području Republike Hrvatske, ukupno njih 128. U tim gradovima ime Vatroslava Lisinskog pojavilo se čak 34 puta; po Vatroslavu Lisinskom nazivane su uglavnom ulice, iako postoje i po jedno šetalište, put i trg. Zanimljivo je ustanoviti da se najviše urbanih toponima nazvanih po njemu nalazi u Slavoniji, iako Lisinski nije porijeklom vezan uz taj kraj. Isto tako, valja istaknuti i da u Istri nema niti jednog urbanog toponima koji nosi ime Vatroslava Lisinskog.

Osim u nazivlju ulica, trgova, šetališta i sličnog, ime Vatroslava Lisinskog nose i neke institucije; vjerojatno najpoznatija među njima je Koncertna dvorana Vatroslava Lisinskog u Zagrebu. Dvije glazbene škole u Hrvatskoj nose ime po Vatroslavu Lisinskom: u Zagrebu i Bjelovaru. Naše istraživanje otkrilo je i postojanje Kulturno umjetničkog društva »Vatroslav Lisinski« u Crikvenici te postojanje Vokalnog ansambla »Vatroslav Lisinski« u Zagrebu. U Zagrebu, u Jurjevskoj ulici te u Našicama, u parku koji okružuje dvorac Pejačević, nalaze se spomenici Vatroslavu Lisinskom. Biste Vatroslava Lisinskog možemo naći i ispred Koncertne dvorane Vatroslava Lisinskog, te u holu Hrvatske akademije znanosti i umjetnosti. Postoji i nekoliko spomen-ploča, mahom u Zagrebu, na kojima se spominje ime Vatroslava Lisinskog. Sve ovo čini simbolički krajolik imena Vatroslav Lisinski na području Republike Hrvatske.

Ovaj rad donosi kvantitativnu i kvalitativnu analizu rezultata istraživanja, u svrhu valorizacije vidljivosti njegovog imena i djela u hrvatskoj javnosti danas, s povijesnim odmakom od gotovo dva stoljeća.

Keywords: analysis of urban toponimy, Vatroslav Lisinski, Concert hall Vatroslav Lisinski, symbolic landscape, Croatian National Revival

Ključne riječi: analiza urbane toponimije, Vatroslav Lisinski, Koncertna dvorana Vatroslav Lisinski, simbolički krajolik, hrvatski narodni preporod

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