





SERBIAN ARTISTIC HERITAGE IN  
**KOSOVO AND METOHIJA**  
IDENTITY, SIGNIFICANCE, VULNERABILITY



BELGRADE 2017

**Publisher**

SERBIAN ACADEMY OF SCIENCES AND ARTS

**Editor-in-Chief**

DUŠAN OTAŠEVIĆ

**Edited by**

MIODRAG MARKOVIĆ

DRAGAN VOJVODIĆ

**Reviewers**

GOJKO SUBOTIĆ

LJUBOMIR MAKSIMOVIĆ

MOMČILO SPREMIĆ

**Translators**

ANA SELIĆ

IVAN DELAČ

TIJANA CVETKOVIĆ

MIONA PIPERSKI

MALENA SELIĆ

ANDRIJANA GOLAC

JELENA MAKSIMOVIĆ

BRANKA VRANEŠEVIĆ

JELENA POPOVIĆ

TATJANA RAJKOVIĆ

**Copy Editor**

MILJANA PROTIĆ

(TEXTS IN THE INTRODUCTION TO THE EXHIBITION CATALOGUE)

**Graphic Design and Prepress**

MIROSLAV LAZIĆ

**Editorial Secretaries**

MARKA TOMIĆ ĐURIĆ

BOJANA STEVANOVIĆ

**Photograph Credits**

NATIONAL MUSEUM IN BELGRADE

MUSEUM OF THE SERBIAN ORTHODOX CHURCH, BELGRADE

MUSEUM OF APPLIED ART, BELGRADE

NATIONAL LIBRARY OF SERBIA, BELGRADE

ARCHIVES OF THE SASA, BELGRADE

LIBRARY OF THE SERBIAN ORTHODOX PATRIARCHATE, BELGRADE

MUSEUM IN PRIŠTINA– BELGRADE

NATIONAL MUSEUM IN KRUŠEVAC (PHOTOGRAPHER PETAR ČERANIĆ)

GALLERY OF MATICA SRPSKA, NOVI SAD

KOLARAC FOUNDATION, BELGRADE

NATIONAL LIBRARY OF RUSSIA, SAINT PETERSBURG

ROMANIAN ACADEMY LIBRARY, BUCHAREST





TOPKAPI PALACE MUSEUM, ISTANBUL  
PLATONEUM D.O.O.  
BLAGO FUND  
PETER KRAJNC  
ZORAN JOVANOVIĆ  
VLADIMIR POPOVIĆ

**Print**

GRAFOSTIL, KRAGUJEVAC

**Print Run**

500

ISBN 978-86-7025-740-5

**Exhibition has been organized by**

SERBIAN ACADEMY OF SCIENCES AND ARTS  
NATIONAL MUSEUM IN BELGRADE  
MUSEUM OF THE SERBIAN ORTHODOX CHURCH, BELGRADE

**Organizing Committee**

VLADIMIR S. KOSTIĆ  
PRESIDENT OF SASA

HIS EMINENCE BISHOP TEODOSIJE  
OF RAŠKA-PRIZREN AND KOSOVO-METOHIIJA

GOJKO SUBOTIĆ  
MEMBER OF SASA

MIHAILO VOJVODIĆ  
MEMBER OF SASA

ALEKSANDRA FULGOSI, ASSISTANT TO THE MINISTER  
MINISTRY OF CULTURE AND INFORMATION

BOJANA BORIĆ BREŠKOVIĆ, DIRECTOR  
NATIONAL MUSEUM IN BELGRADE

MIRJANA MENKOVIĆ, DIRECTOR  
ETNOGRAPHIC MUSEUM IN BELGRADE

MIODRAG MARKOVIĆ  
CORRESPONDING MEMBER OF SASA

DRAGAN VOJVODIĆ, PROFESSOR  
FACULTY OF PHILOSOPHY, UNIVERSITY OF BELGRADE

VLADIMIR RADOVANOVIĆ, DIRECTOR  
MUSEUM OF THE SERBIAN ORTHODOX CHURCH

BOJAN POPOVIĆ, CURATOR  
GALLERY OF FRESCOES, NATIONAL MUSEUM IN BELGRADE

MILA GAJIĆ, CURATOR  
MUSEUM OF APPLIED ART

### Exhibition Concept and Selection of Exhibits

Miodrag Marković

Dragan Vojvodić

### Reviewers

Gojko Subotić

Ljubomir Maksimović

Momčilo Spremić

### Conservation and Restoration

Museum of the Serbian Orthodox Church, Belgrade

National Museum in Belgrade

Institute for the Protection of Cultural

Monuments of Serbia, Belgrade

National Library of Serbia, Archeography

Department, Belgrade

Milodarka Kocev

Radovan Piljak

### Coordinators

Rada Maljković

Jelena Mežinski Milovanović

Vladimir Radovanović

Bojan Popović

### Visual Identity and Design

Igor Stepančić (Blue Print)

### Technical Realization

D&A&K Dizajn

### Goran Vitorović

Milan Jazić

Stojan Predović

Saša Rendić





**The Serbian Academy of Sciences and Arts extends its appreciation and gratitude to the lenders to the exhibition:**

SERBIAN ORTHODOX CHURCH  
MUSEUM OF THE SERBIAN ORTHODOX CHURCH, BELGRADE  
LIBRARY OF THE SERBIAN PATRIARCHATE, BELGRADE  
NATIONAL MUSEUM IN BELGRADE  
INSTITUTE FOR THE PROTECTION OF CULTURAL MONUMENTS OF SERBIA, BELGRADE  
MUSEUM OF APPLIED ART, BELGRADE  
MUSEUM IN PRIŠTINA– BELGRADE  
NATIONAL MUSEUM IN KRUŠEVAC  
BELGRADE CITY MUSEUM  
ARCHIVES OF SERBIA, BELGRADE  
ARCHIVES OF SASA, BELGRADE  
NATIONAL LIBRARY OF SERBIA, BELGRADE  
GALLERY OF MATICA SRPSKA, NOVI SAD  
THE ILIJA M. KOLARAC FOUNDATION  
RADIO TELEVISION OF SERBIA, BELGRADE  
BELGRADE CITY COUNCIL  
MINISTRY OF INTERIOR OF THE REPUBLIC OF SERBIA  
MINISTRY OF EDUCATION, SCIENCE AND TECHNOLOGICAL DEVELOPMENT OF THE REPUBLIC OF SERBIA  
KORAĆ FAMILY  
SVETOMIR ARSIĆ BASARA  
IGOR BJELIĆ

**The Serbian Academy of Sciences and Arts gratefully acknowledges financial support and donations from:**

MINISTRY OF CULTURE AND INFORMATION OF THE REPUBLIC OF SERBIA  
MINISTRY OF FOREIGN AFFAIRS OF THE REPUBLIC OF SERBIA  
OFFICE FOR KOSOVO AND METOHIJA, GOVERNMENT OF THE REPUBLIC OF SERBIA  
DUNAV INSURANCE COMPANY (DUNAV OSIGURANJE)  
TELEKOM SRBIJA  
POSTAL SAVINGS BANK, BELGRADE (POŠTANSKA ŠTEDIONICA)

**Media Sponsorship**

RADIO TELEVISION OF SERBIA





## CONTENTS

FOREWORDS . . . . .	13
<i>Vladimir S. Kostić</i> <i>His Holiness Serbian Patriarch Irinej</i> <i>Bojana Borić Brešković</i>	
<b>SERBS AND KOSOVO</b>	
KOSOVO AND METOHİJA IN SERBIAN HISTORY	
The Independent Medieval State . . . . .	23
<i>Đorđe Bubalo</i>	
Under Ottoman Rule: Until the End of the 18 <sup>th</sup> Century . . . . .	24
<i>Nebojša Šuletić</i>	
Modern and Contemporary Times . . . . .	25
<i>Ljubodrag Dimić</i>	
SOURCES OF SERBIAN SPIRITUALITY AND NATIONAL BEING IN KOSOVO AND METOHİJA	
The Shrines and Saints of Kosovo and Metohija in the Cultic Memory and National Consciousness of the Serbs . . . . .	31
<i>Danica Popović</i>	
The Libraries of Kosovo and Metohija Monasteries and the Liturgical Tradition of the Serbian Orthodox Church . . . . .	33
<i>Vladimir Vukašinović</i>	
The Kosovo Covenant and Serbian National Identity . . . . .	34
<i>Miloš Ković</i>	
<b>SERBIAN ARTISTIC HERITAGE IN KOSOVO AND METOHİJA</b>	
THE EUROPEAN FRAMEWORK AND SERBIAN DISTINCTIVENESS OF MEDIEVAL ART	
Place in the History of Serbian Culture . . . . .	41
<i>Branislav Todić</i>	

Within the Development Framework of Byzantine Artistic Trends . . . . .	43
<i>Alexei Lidov</i>	
<i>Miloš Živković</i>	
Creative Ties to Western European Art . . . . .	46
<i>Valentino Pace</i>	
<i>Dubravka Preradović</i>	
HISTORY OF CREATION	
The Earliest Period: from the Serbian Settlement of the Balkans to the Reign of Stefan Nemanja . . . . .	49
<i>Dejan Radičević</i>	
Under the First Rulers of the Nemanjid Dynasty (from 1168 to the Death of King Milutin). . . . .	50
<i>Miodrag Marković</i>	
The High Medieval Period (1322–1455) . . . . .	55
<i>Dragan Vojvodić</i>	
The Late Medieval Period in Light of Archeology . . . . .	58
<i>Dejan Radičević</i>	
From the Fall under Ottoman Rule to the Great Migration (1455–1690) . . . . .	60
<i>Zoran Rakić</i>	
Between Migrations and Struggle for Survival (1690–1839) . . . . .	62
<i>Nenad Makuljević</i>	
The Rise of Church Art in the Last Century of Ottoman Rule . . . . .	63
<i>Ivana Ženarju Rajović</i>	
Newer Architecture – from Modernization and Destruction to Distorted Representation . . . . .	64
<i>Aleksandar Kadijević</i>	
Modern Visual Art – 1912–1999–2016 . . . . .	65
<i>Srđan Marković</i>	
HISTORY OF TRIBULATION	
In the Time of the Ottoman Empire (1455–1912). . . . .	67
<i>Tatjana Katić</i>	
<i>Biljana Vučetić</i>	
After the Liberation (1912–1999) . . . . .	68
<i>Svetlana Pejić</i>	
After the Adoption of Resolution 1244 (1999–2017) . . . . .	70
<i>Dejan Radovanović</i>	
<i>Mirjana Đekić</i>	
Heritage Caught in a Rift: Between European Conservation Practice and Global Political Misuse . . . . .	73
<i>Mirjana Menković</i>	

STRUGGLE FOR PRESERVATION	
The Beginnings of Investigation and Stewardship of Monuments . . . . .	75
<i>Dragana Pavlović</i>	
The Beginnings of Institutional Protection of Cultural Heritage and the Results of Conservation Works in Kosovo and Metohija . . . . .	76
<i>Aleksandra Davidov Temerinski</i>	
The Inclusion of Serbian Monuments on the World Heritage List . . . . .	78
<i>Vladimir Džamić</i>	
Serbian Monumental Heritage in Kosovo and Metohija in View of Contemporary Cultural Heritage Theories . . . . .	80
<i>Jelena Pavličić</i>	

## CATALOGUE

I. PEĆ AND KORIŠA . . . . .	87
II. BANJSKA . . . . .	151
III. CHURCH OF THE VIRGIN LJEVIŠKA AND THE CITY OF PRIZREN . . . . .	169
IV. GRAČANICA AND NOVO BRDO . . . . .	213
V. MINOR MONUMENTS . . . . .	305
VI. DEČANI . . . . .	359
VII. ART IN THE EARLY MODERN PERIOD AND THE 19 <sup>TH</sup> CENTURY . . . . .	453
VIII. DECORATIVE ARTS IN THE 19 <sup>TH</sup> CENTURY . . . . .	507
IX. MODERN ART . . . . .	521
X. HISTORY OF TRIBULATION . . . . .	537
EDITORS' AFTERWORD . . . . .	567
LIST OF ABBREVIATIONS . . . . .	571



## VI.12. KING STEFAN UROŠ III DEČANSKI

Fresco in the Church of Christ Pantokrator in the Monastery of Dečani, 1343, copy  
Copied by Časlav Colić, 1989

Canvas, tempera, 2.35 x 1.10 x 2.58

Inscription: с(вє)ТЫ КРА(ЛЪ) В(ОГО)ДЬ ПРОСВѢЩЕНЫ СТЕФАНЪ УРОШ(Ъ) ·҃І· ХТН(ТО)РЬ С(ВЄ)Т(АГО) (Х)РАМА С(ЕР)О  
Gallery of Frescoes of the National Museum in Belgrade, inv. no. 27\_1338

The portrait of its ktetor, Serbian King Stefan Uroš III Dečanski, was given a prominent place in the endowment church in Dečani dedicated to Christ the Pantocrator. King's image, on the southern side of the north-eastern pillar of the nave, was painted in 1343 after the king's body was removed from his initial grave, the sarcophagus in the western part of the temple, to a wooden reliquary (*kivot*) in front of the iconostasis. In this posthumous portrayal, Stefan Dečanski stands in a semi-profile before a two-colored background: the lower part is green and the upper dark-blue. He has a nimbus around his head and the model of Dečani church in his hands. Slightly bowing and half-turned to the right, he is offering the model of church to Christ who, in turn, is blessing him from the segment of heaven. The following inscription is written out in the upper left corner of the representation, next to the image of the king: *The Holy King, enlightened by God, Stefan Uroš III, the founder of this holy church*. The portrait of the king, painted on the north-eastern pillar of the nave, made up a whole with the *kivot*, i.e. it marked the place where his relics were placed. The latter was also suggested by the content of the king's prayer to the Lord, imbued with eschatological meaning, and inscribed underneath the model of Dečani church. It goes as follows: ПРИМН ВЛА(ДЫ)КО



г(оспод)н ѿ па[н]дократоре принос[ь] н мое  
 м(о)ленне раба твоего стѣфана кралас(н)є бо  
 приношъ цр(ь)ковъ б(о)ж(ь)ствѣннѹ съ с(ь)номъ  
 момъ краал[є]мъ стѣфаномъ въ(з)нраю на  
 т(л)ѣ(н)[ь]ноє мн тѣло стоє на(д)(ь) гробомъ  
 свонмъ н бою се страшнаго ти сѣднща к[ь] тебѣ  
 припадаю вседръжителю пом(н)лви ме въ д[ь]нь  
 сѣднни (*Receive, Lord the Pantokrator, this gift  
 and my prayers, of your servant Stefan the king,  
 for I, with my son, king Stefan, offer you a divine  
 Church. I look upon my corruptible body, stand-  
 ing over my grave, and I fear your judgment. I  
 belong to you, Pantokrator, have mercy on me  
 on Judgment Day*).

In this fresco, King Stefan Dečanski is depicted as a middle-aged man with long brown hair which falls down his back and a lengthy dark beard divided into two locks. The face, with its expressive eyes, thin eyebrows and moustache, long nose and a thin mouth, is painted with ocher, while the cheekbones,

nose and brow (little above the eyebrows) are slightly lighter. The Serbian king is wearing a two-part high golden crown – the bottom is expanding upward, while the upper is rounded and has an orphanos on top. He is wearing royal garments, a long-sleeved dark sakkos decorated with circular pearl motifs. Around his neck is a golden collar (*maniakion*). His sleeves have gold *peribrachia* on the upper arms and *epimanikia* above the hands. A loros, its inside lined with a purple cloth fall over his left arm, while a golden band is hemmed to the bottom of his robe. Red shoes adorn the king's feet.

LITERATURE: Ђорђевић, *Предсѣлава Сѣефана Дечанскої*, 35–43; Поповић (Д.), *Српски владарски ѣроб*, 111, fig. 19; Војводић, *Порѣрѣши владара, црквених достѣојансѣвеника и ѣлемеѣна*, 278–280, fig. 3; Todić, Čanak-Medić, *The Dečani Monastery*, 32–34, 419, fig. 21, 345.

DRAGANA PAVLOVIĆ