King Milutin and the Palaeologan Age: History, Literature, Cultural Heritage International Scientific Conference Skopje, 24 – 26 October 2021

BOOK OF RESUMES



Keynote Speakers

Dr. Srdan Pirivatrić, Institute for Byzantine Studies, Serbian Academy of Sciences and Arts (Serbia) Dr. Milan S. Dimitrijević, Belgrade Astronomical Observatory (Serbia) Dr. Maria Alessia Rossi, Princeton University (USA)

International Scientific Committee

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SUNDAY October 24th 2021. Cinematheque of North Macedonia, Ceremonial hall

09.00| Ceremonial opening

- Dr Nenad Filipović, Rector of the University of Kragujevac
- Dr Zoran Ranković, Dean of the Orthodox Theological Faculty of the University of Belgrade
- Prizren theologians ("O, Holy Virgin Mary" and "Axion Estin")
- Milutin Stančić, Director of the Directorate for the Improvement of the Language of Members of Minority Communities of the Government of the Republic of North Macedonia
- Dr Jasmina S. Ćirić, University of Kragujevac, Faculty of Philology and Arts
- Opening of the thematic exhibitions:

 "King Milutin's foundations in the archives of the architect Đurđe Bošković"
 "King Milutin's foundations in the series" Witnesses of centuries "RTS"
 "Priests, knights, painters" (iconography of Dejan Mandelc)
 "Heritage" (exhibition of academic painter Stefana Stojković)

10.15 - 11.00 Thematic lecture

Srđan Pirivatrić, King Milutin, Theodore Metochites and Serbian-byzantine confrontation in the Palaeologan age

Break

11.15 | Chairs: Dejan Ječmenica, Katarina Mitrović

11.15 – 11.30 Katarina Mitrović, Queen Helen in the role of wife and mother

11.30 – 11.45 Vojislav Živković, Peace Agreement of Dragutin and Milutin from 1311/12

11.45 – 12.00 **Vladan Stanković,** Serbian spiritual and secular authority between Rome and Constantinople. From the Lyon Union to the rule of King Stefan Uroš II Milutin

12.00 – 12.15 Dejan Ječmenica, About the titles of King Milutin

12.15 – 12.30 **Aleksandra Radosavljević,** *King Milutin and the establishment of the Banjska episcopate*

12.30 – 12.45 **Melina Rokai,** *King Milutin Nemanjić and his wife Elizabeth Arpad, the connection between East and West in the period of the Palaeologos*

12.45 – 13.00 Boris Stojkovski - Boris Babić, Blessed Elizabeth of Hungary – wife of King Milutin

13.00 – 13.15 **Michalis Chrisanthopoulos**, The Competition between King Milutin and Despot Shishman for domination in the Balkans

13:15 – 13.30 Žarko B.Veljković, On the nickname of Milutin's Grand Duke Novak Grebostrek

Discussion

Break

14.00| Chairs: Aleksandra Fostikov, Boris Stojkovski

14.00 – 14.15 Nicholas Johnson, Continuity and change in the ramified Byzantine Empire

14.15 – 14.30 **Vaios D.Kiritsis,** Theodore Metochites as a link between the Palaeologan dynasty and King Milutin

14.30 – 14.45 Valerio Massimo Minale, King Milutin as a lawgiver

14.45 – 15.00 **Andriani Geogiou,** *Female patronage between 1282-1321: Transmission of prestige and social position*

15.00 – 15.15 Aleksandra Fostikov, Craft in the age of King Milutin

15.15 – 15.30 **Mila M.Krneta Popović – Aranđel Smiljanić,** Relations between the Serbian King Milutin and the Byzantine Empress Irene in the light of Byzantine sources

15.30 – 15.45 **Dženan Dautović** Breaking times: the influence of the first Avignon popes (Clement V 1305-14 and John XXII 1316-1334) and the Anjou kings of Hungary (Carlo Robert 1301-1342) on the religious and political circumstances of the countries of Southeast Europe in the first half of the 14th century

Discussion

Break

16.15 | Chairs: Jasminka Kuzmanovska, Žarko B.Veljković

16.15 – 16.30 **Jasminka Kuzmanovska**, Once again about mesazon: A lexical contribution to the interpretation of the Byzantine service

16.30 – 16.45 **Dragan Karan**, Development of theology and spirituality in Serbia in the era of King Milutin

16.45 – 17.00 **Marina Stojanović,** Theological controversy about the reception of the Lyon Union in the eastern church in the Palaeologan age – arguments of patristic tradition

17.00 – 17.15 Snežana Milojević, God's selection of King Milutin in the hagiography of Danilo II

17.15 – 17.30 Slavica Vasiljević Ilić, King Milutin in the work of Danilo the Third

17.30 – 17.45 **Vladimir Antić,** Characteristics of Serbian worship and singing at the beginning of the 14th century according to the Typikon of Nikodim

17.45 – 18.00 **Srboljub Ubiparipović,** The follow-after of washing the feet on Holy Thursday in the Typikon of Archibishop Nikodim

Discussion

19.00 The conference dinner

MONDAY October 25th 2021

Cinematheque of North Macedonia, Ceremonial hall

9.30 - 10.15 Thematic lecture:

Milan Dimitrijević Theodore Metochites and his student Nicephorus Gregoras on the courts of King Milutin and King Stefan Dečanski

Break

10.30| Chairs: Srboljub Ubiparipović, Vesna Peno

10.30 – 10.45 **Isidor Jagodić**, *Typikon of Archbishop Nikodim – introduction of the Jerusalem Typikon into the worship life of the Serbian Orthodox Church*

10.45 – 11.00 **Protosynkellos Danilo (Gavranovic)**, Following-after of the Holy secret of Baptism and anointing in the trebnics PHБ O.n.I.14 and PHБ Гильф. 21 – end of 13th and beginning of 14th century

11.00 – 11.15 Jovana Stanojlović, Art design of Serbian books during the reign of King Milutin

11.15 – 11.30 **Ana Rašković**, Service of the Holy King Milutin in Russian worship manuscripts of the 16th – 17th Century

11.30 – 11.45 **Vesna Peno**, *The contribution of the "Masters" of the singing, contemporary of the Holy King Milutin, to the prosperity of psalmodia in the age of the Palaeologans*

11.45 – 12.00 Nikola Lukić, The cult of the Holy King Milutin: Liturgical and historical analysis

12.00 – 12.15 Marija Vasiljević, Holy King Milutin: Protector of all Serbian and Bulgarian lands

Discussion

Break

12.45| Chairs: Aleksandra Davidov Temerinski, Ivana Jevtić

12.45 – 13.00 **Alex Rodriguez Suarez**, *The Religious soundscape of the early Palaeologan age: What was it really like?*

13.00 – 13.15 **Paschalis Androudis**, *The architectural program of King Milutin in the Montastery of Hilandar, Mount Athos*

13.15 – 13.30 **Dejan Radisavljević**, *King Milutin and his time in the history, archeology, sacral architecture and tradition of the Kruševac region*

13:30 – 13.45 **Dragana Lazarević** The Weapon of heritage: Contested Arhitectural and archaelogical heritage as tools of identity engineering

13.45 – 14.00 **Elias Petru**, The xenon of the King (kral) Stefan Uroš II Milutin: An imperial school in Constantinople of the 15th century

14.00 – 14.15 **Serena Acciai,** The medieval castles on the opposite siddes of the Adriatic Sea: Novo Brdo castle and Castel del Monte in a comparative perspective

Discussion

Break

14.45 | Chairs: Paschalis Androudis, Asnu-Bilban Yalçın

14.45 – 15.00 **Aleksandra Davidov Temerinski**, On the place of Gračanica in late Byzantine architecture, once again

15.00 – 15.15 **Svetlana Vladislavovna Maltseva**, King Milutin's Gračanica and the interpretation of the Byzantine church in the architecture of Medieval Serbia and Ancient Russia

15.15 – 15.30 **Velimir Matanović**, *Stylistic characteristics and genesis of Romanesque art of Banjska Monastery*

15.15 – 15.30 Snježana Orlović, The Krupa Monastery, foundation of King Milutin

15.45 – 16.00 **Dubravka Preradović**, Gabriel Millet's Contribution to the research of King Milutin's foundations

16.00 – 16.15 **Asnu-Bilban Yalçin,** *Tradition and innovation in the late Palaeologan decoration: the case of Chora/Kariye*

16.15 – 16.30 **Jasmina S. Ćirić** Architecture of the King's church in Studenica and the Holy Savior in Chora, in Constantinople: Similarities and appropriation

16.30 – 16.45 **Thalia Mantopoulou Panagiotopoulou,** *King Milutin and the church of Taxiarches in Thessaloniki*

16.45 – 17.00 **Jana Aleksić**, The artistic era of King Milutin in the cultural, historical and aesthetic optics of Milan Kašanin

Discussion

Break

17.30| Chairs: Sanja Pajić, Ana Adashinskaya

17.30 – 17.45 **Ivana Jevtić,** A traveling concept: Classicism in the art of King Milutin and the Palaeologan age

17.45 – 18.00 **Sanja Pajić, Rosa D'Amico**, *Link between the Serbian and Italian art at the end of the* 13th and the beginning of the 14th century: rare iconographic themes

18.00 – 18.15 **Vojislav Bašica**, Liturgical topics in the iconography of Milutin's endowments – theological views of Milutin's zographs and builders

18.15 – 18.30 **Sercan Yandim Aydin**, *Renaissance before the renaissance: Humanly aspects of late Byzantine painting. Case Study: "The Anastasis: An image of liberation and resurrection", Studenica Monastery*

18.30 – 18.45 Branislav Cvetković, Royal Imagery of King Milutin in Historical context, Revisited

18.45 – 19.00 **Zdravko Peno**, Theological interpretation of the perception of the Holy Wisdom in the monastery of Gračanica

The conference dinner

TUESDAY October 26th 2021. Cinematheque of North Macedonia, Ceremonial hall

09.00| Chairs: Emanuela Fogliadini, Pashchalis Androudis

09.00 – 09.15 **Dionysios Mourelatos**, *Representations of donors holding a model of a church in late Byzantine period*

09.15 – 09.30 **Elena Kostić**, Icon painter Georgios Kaliergis in the service of King Milutin, example of the funerary church of the Hilandar Monastery

09.30 – 09.45 **Georgios Fousteris**, Creativity and originality in the iconographic programs of the first half of the 14th century

09.45 – 10.00 **Emanuela Fogliadini**, Christ's Souvereign Dignity in the Passion: An iconographic and liturgical study

10.00 – 10.15 **Anđela Gavrilović**, Contribution to the study of the scene of Baptism of Christ in Serbian medieval art with the special interest in the church of Saint Nikita near Skopje (around 1324; 1484)

10.15 – 10.30 **Elena Nemykina**, *St. George's image in medieval Ancient Russian and Serbian monuments*

10.30 – 10.45 **Anna Adashinskaya,** *Two faces of death: the narratives of the Passion and St. George cycle in the murals of Staro Nagoričino*

Discussion

Break

12.45 | Chairs: Elena Kostić, Anđela Gavrilović

12.45 – 13.00 **Tatjana Fedorov**, Wall painting of the church of St. George at Staro Nagoričino – A particular attention on the artistic design elements and on the change in style using the example of Passion cycle

13.00 – 13.15 **Nevena Bogojević**, *Representations of architecture in fresco painting of King's church at Studenica Monastery*

13.15 – 13.30 **Nemanja S. Petrović,** Today Christ is born in Bethlehem of the Virgin". Observations of Iconographic Details of the Nativity Hymn as a Reflection of the Piety of King Milutin.

13.30 – 13.45 Ana Griza, An art-historical view of the portraits of King Milutin in sacral buildings

13.45 – 14.00 **Irina Adriana Markovski**, Byzantine heritage in Palaeologan Renaissance tradition, alive in mural assembles of the most famous Vlach monuments of 15th century in south Romania

14.00 – 14.15 Sofija Trpčevski, Representations of Saint George in King Milutin's endowments

Discussion

Break

15:00| Chairs: Viktor Lilčić, Milan Dimitrijević

15.00 – 15.15 Robert Mihajlovski – Viktor Lilčić, The lead seal of the Byzantine Emperor Michael VIII Palaeologos from the region of Kočani

15.15 – 15.30 Milan Dimitrijević, On the coinage of King Milutin

15.30 – 15.45 Natalija Ristovska, The circular earrings of queen Simonis Palaeologina: an attempt at identification

15.45 – 16.00 Biljana Cincar Kostić, Shroud of King Milutin in the Museum of the Serbian Orthodox Church

16.00 – 16.15 Bojana Pavlović Sergej Beuk, Shroud of King Milutin: the motif of the Resurrection in the Palaeologan age

16.15 – 16.30 Goran Maksimović, Descriptions of the foundations of the Holy King Milutin in Serbian travel books and anthropo-geographical studies from the end of the 19th and the beginning of the 20th century.

Discussion

Break

17:00 – 17.45 Thematic lecture:

Maria Alessia Rossi, Christ's miracles during King Milutin's reign and their Byzantine connection

Discussion

Break

18.00 | Chairs: Goran Maksimović, Aleksandra Kolaković

18.00 – 18.15 **Tijana Borić**, In the service of dynastic power and glory: Employing the symbolic capital of King Milutin's image and legacy in the Mausolum of the Karadorđević dynasty

18.15 – 18.30 **Aleksandra Kolaković,** *The Age of King Milutin Between Identity and and Tool of Diplomacy: The Simonida, Collection by Aleksandar Joksimović (1967)*

18.30 – 18.45 Nataša Todorović: Small planet 1675 Simonida

18.45 – 19.00 **Ivana Lemkul, Vladimir Aćimović**, Challenges and innovations in digital documentation of churches of King Milutin

19.00 – 19.15 **Bojana Pavlović**, Documentary film as a source for preservation of the cultural heritage: Foundations of King Milutin in the production activity of Radio Television Serbia

Discussion

Closing remarks

The conference dinner

October 27th 2021. Excursion for the participants of the conference

Srđan Pirivatrić (Serbian Academy of Sciences and Arts, Institute for Byzantine Studies, Republic of Serbia)^{*} srdjan.pirivatric@vi.sanu.ac.rs

KING MILUTIN, THEODORE METOCHITES AND SERBIAN-BYZANTINE CONFRONTATION IN THE PALAEOLOGAN AGE

Serbian-Byzantine confrontation on the territory of historical Macedonia began at the end of the 12th century, during the first emperors of the Palaeologan dynasty, Michael VIII and Andronikos II, and entered a decisive phase. This paper refers to the roles in the settlements held by the Serbian King Stefan Uroš II Milutin and Theodore Metochites the high official in the court of Emperor Andronikos II. Milutin in 1282 began significant conquests of the Byzantine lands, and they were interrupted by peace treaties with Emperor Andronikos II in 1299, and whose link was the dynastic marriage of the Serbian king and the Emperor's minor daughter Simonis. The emperor's decision to renounce the military opposition of the Serbian king was significantly influenced by Theodore Metochites, who was given a key role in the negotiations for the conclusion of the dynastic marriage and the peace treaty with which the king's conquests were generally interrupted. The conclusion of the peaceful and marriage agreement, as well as the specific role of the Serbian king and the high imperial official, are considered in the context of confronting the various interest groups that influenced the final decisions of the two sovereigns, King Milutin and King Andronikos II.

^{*} **Dr. Srđan Pirivatrić**, is a senior research associate at the Institute for Byzantine Studies at the Serbian Academy of Sciences and Arts (SASA). He is the author of the monography *Samuilova država / Samoil's state* (1997), editor of the monography *Istorija Bugarske / History of Bulgaria* (2008), co-editor of the thematic collection *Kraljevstvo i Arhiepiskopija / Kingdom and Archbishopric* (2019). He was also co-chairman of the Organizing Committee of the *23rd International Congress of Byzantine Studies* in Belgrade (2016). He is currently working on the preparation of thematic collection of the articles dedicated to King Milutin. He is the chairman of the Serbian Committee for Byzantine Studies and a member of the AIEB.

Katarina Mitrović (University of Belgrade, Faculty of Philosophy, Center for Historical Geography and Historical Demography, Republic of Serbia)^{*} katmit035@gmail.com

QUEEN HELEN IN THE ROLE OF WIFE AND MOTHER

Oueen Helen (around 1250-1314) for more than a century, has been attracting a lot of attention from the scientific and general public. So far, she has been mentioned mainly as a queen, an energetic ruler, a skilled diplomat playing at the time of the attempt to establish ecclesiastical unity between East and West. It was pointed out that she corresponded with Pope Nicholas IV and clergy throughout the Orthodox ecumene, from Mount Athos through Constantinople to Sinai. Queen Helen was also represented in the role of the founder of the monastery Gradac and several Benedictine and Franciscan churches in the part of the Serbian state known as Pomorje. The school for girls, which she founded probably at her palace in Brnjaci, was pointed out on several occasions. Helen is the only Serbian Holy Queen; great attention was paid to unraveling the secret of her origin, as well as her religious tolerance during the long decades she spent in Serbia. These discussions are still continuing. However, in previous scientific works, the family life of Queen Helen, her relations with her husband, King Uroš I, and her sons, Kings Dragutin and Milutin, have been insufficiently researched. The lives of the mentioned three Serbian kings and Oueen Helen herself written by Archbishop Danilo II, information from Byzantine and Western sources, as well as ktetorial portraits, provide enough material to explore at Helen's life and her role in Serbian history. The paper will also consider Helen's attitude towards her daughters-in-law, Queens Catalina and Simonis. Certain attention will be given to figuring out the fate of Helen's only daughter Brnjača. Specific data on the queen's motherhood can be supplemented and deepened with psychological aspects of the mother's archetype.

^{*} **Dr. Katarina Mitrović** is a senior research associate at the Center for Historical Geography and Historical Demography at the Faculty of Philosophy in Belgrade. She completed her undergraduate and master's studies in history at the Faculty of Philosophy in Belgrade. She received her doctorate from the Faculty of Philosophy in Novi Sad with the topic: Benedictines in the area of the Bar Metropolitanate and the Kotor Episcopate (9th century - 1571). Her research is focused on the position and role of the Catholic Church in the Serbian lands of the Middle Ages and in the early modern era. She studied systematically the material of the Historical Archive of Kotor, the Episcopal Archive of Kotor, the Archive of Budya, the Venetian Archive, and the Vatican Archive. On several occasions, she was on scholarly visits to Italy (Reggio Emilia, Venice, Rome, Assisi). She participated in about fifteen scientific conferences in the Republic of Serbia and abroad. She has published more than forty scientific papers and three monographs - *Mlečani episkopi Kotora (1420-1513)* / Venetian Bishops of Kotor (1420-1513) (Belgrade 2007; 2nd ed. Belgrade 2013), Jurisdikcija Katoličke crkve u Sremu / Jurisdiction of the Catholic Church in Srem (Belgrade 2010, co-authored with Dr. Đorđe Bubalo and Dr. Radmila Radić), Benediktinci na području Barske nadbiskupije i Kotorske biskupije (IX stoljeće – 1571) / Benedictines in the area of the Archdiocese of Bar and the Diocese of Kotor (9th century - 1571) (Kotor 2015). She also translated two books from Italian (E. Petoja, Mitovi i legende srednjeg veka, Beograd 2005; M. Bizari, *Ren i Šato: od izgubljenog Jevanđelja po kainitima do tajnih sekti*, Beograd 2010).

Vojislav Živković*

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PEACE AGREEMENT OF DRAGUTIN AND MILUTIN FROM 1311/12

At the end of 1311.or at the beginning of 1312th was concluded a peace agreement which resolved a ten-year intra-dynastic conflict between the kings Dragutin and Milutin. By this agreement were regulated relations between the brothers until the death of the older brother in 1316. Reconstruction of the provisions of this agreement in the middle of last century was published by Mihailo Dinić. In the meantime, science provided new knowledge concerning this topic, which challenged some of Dinić's conclusions. Nevertheless, it seems that the question of the heir to the Serbian throne has not been satisfactorily resolved. It was also a central problem of this agreement since it caused also a civil war. Based on the available sources, this paper will offer a new solution to the hereditary decisions of the agreement from 1311/12. Presented pieces of evidence refute the claim that the question of the heir to the throne renewed decisions of the agreement in Deževa from 1282. Following the traces of a few sources, it is possible to try to determine how many times and for what reasons Milutin's election of the heir to the throne was changed in the period from 1312 to 1321th, and especially it will be taken into account whether the king's actions were contrary to his agreement with Dragutin. Thus, the entire relationship between Dragutin and Milutin during the last years of the older brother's life will be observed differently. Also, a new approach will be given to the other unresolved problems of this period, such as the new problem in the relations of the brothers around 1314th and the background of the rebellion of Stefan Dečanski. The problem of the heir to the throne outlived both brothers and definitely was solved a few years later Milutin's death.

^{*} **Vojislav Živković** is a doctoral student of history at the Faculty of Philosophy in Novi Sad. He graduated at the Faculty of Philosophy in Niš in 2018 on the topic "The relationship between kings Dragutin and Milutin until 1299." He completed his master's degree in history at the Faculty of Philosophy in Novi Sad in September 2019th on the topic "The relationship between kings Milutin and Dragutin in the light of Serbian-Hungarian relations at the end of the 13th and the beginning of the 14th century."

Vladan Stanković (Center for Church Studies, Niš, Republic of Serbia)^{*} asurnasirpala@gmail.com

SERBIAN SPIRITUAL AND SECULAR AUTHORITY BETWEEN ROME AND CONSTANTINOPLE: FROM THE LYON UNION TO THE RULE OF KING STEFAN UROŠ II MILUTIN

In this paper, we will try to point out the spiritual and secular circumstances that took place before and after the Lyon Union. In what way did those circumstances affect the Serbian lands before and during the reign of King Milutin. What were the church conditions like in Serbia, but also what was the relationship between Rome and Constantinople. The internal policy of Serbia was additionally complicated, and special attention should be paid to the attitudes and actions of King Dragutin and the Serbian Queen mother - Helen. Considering the political circumstances and spiritual circumstances in the Serbian state, we will try to point out the possible effects of the Lyon Union. Such a process must be followed from the point of view of significant factors in the events of 1274, the Byzantine Emperor Michael VIII Palaeologos and Pope Gregory X. The issue of the church Union was in the focus during the reign of Stefan Uroš II Milutin. The negotiations with Pope Clement V and Charles of Valois will additionally put Milutin's Serbia in the center of attention in Western Europe. The main question will be the question about the success or failure of the implementation of the Union policy of Rome in the area of Southeast Europe, with the greatest focus on the area of medieval Serbia.

^{*} Vladan Stanković is a PhD student. He completed his undergraduate academic studies, majoring in history, at the Faculty of Philosophy in Niš. He completed a master's degree in academic studies (Medieval Studies module) at the Faculty of Philosophy in Belgrade and defended his master's thesis on the topic "Budvanska episkopija između Venecije i Srbije u prvoj polovini XV veka"/ "Episcopate of Budva between Venice and Serbia in the first half of the 15th century". He is an associate of the Center for Church Studies (from Niš) and an associate of the International Center for Orthodox Studies (from Niš). Currently, he is at the PhD studies of the Faculty of Philosophy in Belgrade, where the proposal of the topic of the PhD dissertation "Zetska episkopija i mitropolija i njen istorijski, društveni i kulturni značaj u srednjem veku" / "Episcopate of Zeta and Metropolitanate and its Historical, Social and Cultural Significance in the Middle Ages" was accepted and defended.

Dejan Ječmenica (University of Belgrade, Faculty of Philosophy, Department of History, Republic of Serbia)* dejan.jecmenica@f.bg.ac.rs

ABOUT THE TITLES OF KING MILUTIN

The ruler's title implies the name, the title, and geographical determinants, i.e. the countries ruled by the ruler. Usually, devotion (Dei gratia formula) is also woven into it, usually in the form: With *God's grace* or *By the grace of God*, which actually emphasizes the source, i.e. the origin of the ruler's sovereignity, according to the comprehension of epoque. The titles are inevitably found in written documents (charters and letters) issued in the ruler's office, as a rule, twice, within the title at the beginning, and in the signature, at the end of the document. In addition, the titles are found on seals, money, founder's inscriptions, and inscriptions next to the ruler's portraits on frescoes, on objects-gifts to churches or monasteries, and last but not by the meaning least, in narrative sources (domestic and foreign), contemporary or somewhat later. Through all the above and listed examples, the titles of King Milutin can be observed. The preserved original background in that point of view leaves significant possibilities, and therefore such a subject of research was chosen in this study. In the first place, attention will be paid to the ruler's name, as an indispensable part of the title. The King's popular name Milutin, rarely used in official use, will be observed. then the ruler's name Stefan and the inevitable use of the name Uroš (King's father) which will be the subject of this paper. The striking emphasis on direct blood kinship with the previous Serbian kings, which can be found in numerous more extensive titles, had a political-practical and ideological significance for King Milutin, on which basis he emphasized the legitimacy of his position since he took the throne from his older brother. In that sense, the mention of kinship with the Byzantine emperor after 1299 had a strong ruling-ideological note. We will try to classify the titles of King Milutin, according to the types, based on the originals in which they appear, then according to the content, constituent elements, scope, etc. Attention will also be paid to content innovations, concerning changes in the title, which came as a consequence of current political events. In that respect, it will be of specific significance to observe geographical determinants as a component of the title of King Milutin.

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KING MILUTIN AND THE ESTABLISHMENT OF THE BANJSKA EPISCOPATE

The paper aims to analyze the reasons for the establishment of the Baniska, Ibar or Zvečan Episcopate, according to the various authors. Traces of its founding are mentioned in the Pljevlja breviary, 1286–1292, Charter of Gračanica, and by Archbishop Daniel II in The Life of King Milutin. The Serbian throne received an ambitious and persistent ruler, leader, and representative of the belligerent group of Serbian lords who will make a great breakthrough and occupations towards the southern and southeastern borders. The long war between Serbia and Byzantium ended with the conclusion of peace in 1299 and Milutin's marriage to the Byzantine princess Simonis. Conquests are recognized as a kind of dowry, and with Simonis and political orientation toward Byzantium appeared new artistic and spiritual influences. The change of the borders of the Serbian state also influenced the expansion of the spiritual authority of the Serbian Church, and in addition, the changed and increased number of its episcopal seats and centers. Sources briefly mention these ocassions, and the state of the mentioned episcopate remains unsufficiently documented and almost unknown. From the insufficiently understandable text of the Charter of Gračanica, which refers to Banjska and the construction of the new church of St. Stefan in Banjska, it can be assumed that King Milutin in this period, and perhaps even earlier, regulated some property relations between the newly established Episcopate in Banjska and the Episcopate of Lipljan. The formation and organization of a new Episcopate had to cause certain territorial changes, a shift and narrowing of the spiritual authority of the surrounding bishoprics, as well as a change in the scope of the manors of some cathedral churches. For a long time, the Banjska Episcopate was the subject of special attention of King Milutin, and the testimony to that is the manor richly donated by the St. Stefan's Charter. The founding of the Banjska Episcopate and its short-term existence obviously aimed not only at strengthening the church organization but also at the church-political background of the events that marked the period of King Milutin's rule. The internal reorganization within the Serbian Church at the end of the 13th and the beginning of the 14th century, which was conditioned by the expansion or loss of the territory, reflects the situation in the Serbian state at that time. Therefore, the establishment of the Banjska Episcopate would be the best example of the internal political situation in the country and the idea of the ruler influencing and changing the number and network of episcopal centers.

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KING MILUTIN NEMANJIĆ AND HIS WIFE ELIZABETH ÁRPÁD, THE CONNECTION BETWEEN EAST AND WEST IN THE TIME OF THE PALAEOLOGOS

It is a common knowledge in historiography that Serbian king (Stephen Uroš II) Milutin Nemanjić (reigned 1282-1321) was known under the name of "the Holy King". Furthermore, existence of his many marriages is also common knowledge in history. Finally, it is undoubted that his last wife, Byzantine princess Simonida was an Orthodox Christian saint. Nonetheless, it is less known that one of his previous wives, the Hungarian princess Elizabeth Árpád was considered a saint by the Roman Catholic Church. Elizabeth was not only the sister of Catalin, the wife of Milutin's elder brother Dragutin Nemanjić (reigned 1276-1282), but also was the sister to the Empress Ana, the wife of the Byzantine Emperor Andronikos II Palaeologos. Not less significant is the fact that Elizabeth was a daughter of Stepehen V Árpád (reigned 1279-1272). Before her marriage to King Milutin, Princess Elizabeth had already been married. Her previous husband was a Bohemian nobleman – Zavis of Falkenstein, who was executed by his political enemies. Elizabeth was not only a bride several time in her life, but she was also a nun twice during her lifetime. Her first monastic experience was that of the prioress of the Dominican Monastery of the Blessed Virgin in the Rabbits' Island (nowadays known as Margit-sziget in the middle of Budapest) on the Danube. Her niece, the daughter of King Dragutin and Catalin was raised in this Monastery under Elizabeth's guidance. Although, she was very successful as the prioress, having acquired opulent gifts for the Monastery from her brother King Ladislaus IV the Cuman (reigned 1272-1291), her behaviour was far from befitting such a position and even less that of a saint. Referring to her actions, the papal legate, the Bishop of Fermo made a wordplay by calling her "antimonialis" - an anti-nun and "an angry snake" instead of "sanctimonialis" – a nun. This outraged exclamation was the result of Elizabeth's action when she drew the aforementioned niece by her arms out of the Monastery in order to give her over to her brother, when he arrived to disperse the nuns. The fate of Elizabeth's later life is less documented and known. After the death of her brother, Ladislaus IV the Cuman a change in dynasty had occurred; since he did not have a legitimate heir, the Arpad dynasty ceased its existence with him. The struggle for the throne of Hungary, in which the Nemaniić brothers, Dragutin and Milutin were also involved, followed. For Elizabeth, it meant the change in environment, as she found sanctuary in her sister Maria's adopted country, where she was the wife of an Angevin King, Charles II of Naples. Elizabeth found space for herself in the Dominican convent in Naples, where she died and where she was ultimately buried. Hungarian hagiographer, a Jesuit, Gábor Hevenesi included her in his work Ungaricae sanctitatis indicia - On Hungarian Saints at the end of the XIII century. Thus, Elizabeth came into the same level of sanctity as that of her husband, Holy King Milutin.

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BLESSED ELIZABETH OF HUNGARY-WIFE OF KING MILUTIN

Marital policy of Serbian King Milutin has been a topic of research of many different scholars throughout the academic circles for a long time. The aim of this paper is to provide as detailed as possible the biography of Hungarian princess Elisabeth, who has for some time Serbian queen and wife of King Milutin. Firstly, her origin will be discussed in more details, as well as her early life. Leaning particularly on Hungarian diplomatic documents, i. e. charters as well as on the Legend of Saint Margaret, Elizabeth's early years and her monastic life will be described. Furthermore, particular stress will be on her marriages, firstly with King Milutin. Dating of the marriage and their children was still not completely solved in the historiography, but there are indeed some interesting details which are worth concerning. Her alleged second (or for some scholars her first) marriage to Zaviš of Falkenstein (d. in 1290) will also be a special topic of the paper, since this topic is maybe not so well discussed. Byzantine Sources Pachymeres and Gregoras and some Latin sources, namely *Anonymi Descriptio Europae Orientalis*, from 1308 and *Directorium ad passagium faciendum from* 1332, all provide contradictory information about this marriage.

Finally, the authors will tend to describe one of the most interesting parts dedicated to Elizabeth's veneration as blessed in the Roman Catholic Church. In the work by Jesuit Gábor Hevenesi (1656-1715) about the Holy Hungarian kings, entitled *Régi Magyar Szentség, Avagy: Magyar-Ország Bóldog emlékezetű ötven Szenteinek, és Bóldoginak le-képzett élete.*.. there is among 50 saints and blessed rulers and princes(ses) a chapter dedicated to Elizabeth. Her marriage with King Milutin is omitted completely, her second marriage with a Czech nobleman Zaviš of Falkenstein only briefly and from that time on it is sure that she has been venerated in the Roman Catholic Church. Besides this work the key source for her veneration is a fact mention in different versions of the legend of Saint Margaret that Elizabeth did her utmost throughout her life to imitate her aunt, who has been venerated as saint in Hungary from 1276.

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THE COMPETITION BETWEEN THE KING MILUTIN AND DESPOT SHISHMAN FOR DOMINATION IN THE BALKANS

In 1291 Shishman was forced to recognize the suzerainty of the Nogai in order to counter the growing Serbian pressure from the West. In the same year the joint forces of the brothers one of the Hungarian vassal Stefan Dragutin, Serbian king Stefan Milutin r. 1280-1321 managed to press two Cuman-Bulgarian nobles and allies Shsihman Darman and Kudelin.In 1292 Shishman began a large scale campaign against Milutin with its Serbian neighbor to the west. Milutins response to the Shishmans act of aggression has been much more successful. His counter attack, the result of Serbian forces reaching the Shismans Vidin and captured the capital after a brief siege. The Despot however managed to escape to the North of the Danoube in the security of their Tatar overlords. Instead of attaching Shishmans land, Milutin reinstall Shishman as Despot of Vidin and concluded an Alliance with him. To confirm the Union, Shishman married the daughter of the Serbian Grand Zupan Dragos. The future of marriage Shihmans son and the future of the Bulgarian Tsar Mikhail Shishman r. 1323-1330 for a time to further seal the Union. It is obvious that hardly reinstallment Shishmans in Vidin and the Union with Serbia was dictated by the Nogai, and at the same time Serbia came under Tatar dependence. Milutin was even forced to send his Tatar attacks. Although the Kingdom Shishmans was nominally a Serbian client state for an unknown time, he kept it to semi-independence and he was completely in his land. He maintained good relations with Bulgaria and, according to Andreev, his political activity was mainly concentrated in dealing with Bulgaria. He also maintained close ties with Nogai and his descendants. In 1301-1302, Shishman was granted political asylum several Nogai relatives, including his grandson Qara-Kesek who fled to Vidin along with 3.000 strong cavalry and remained there until 1325. Descendants Shishman, ruled the Second Bulgarian Kingdom from 1323 until it was eventually absorbed by the Ottoman Empire at the turn of the 15th century.

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ON THE NICKNAME OF MILUTIN'S GRAND DUKE NOVAK, GREBOSTREK

Novak called Grebostrek was a great duke in medieval Serbia during the reign of King Milutin. In 1312/1313 he was the head of the Serbian military forces, was sent by Milutin to help to the Roman Empire in their strike against the invasion of the Turks, where Novak defeated the Turks. The paper gives historical mentions of this military leader and from there it is determined that the original form of his nickname is grbbostrēkb, which was then transformed into Ekavian grebostrekb (grebòstrēk). It is concluded that this is a warrior's nickname, that it is a compound of * grbbb "deep scratch / cut; furrow "and * strbkati" bosti [, ubosti] ", and would mean" the one who stabs / stabs deep cuts / furrows (into enemy force) ". An etymological possibility is added under the question mark - that the Serbian Grand Duke Novak received his warrior nickname grbbòstrbkb first in Greek, which was then translated into Serbian. That possible original warrior nickname in Greek could have read spasm. * $A\dot{\upsilon}\lambda\alpha\kappao\kappa\sigma\pi\tau\eta\varsigma$ "otpr. the one who cuts / cuts furrows / trenches (into enemy force) ".

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CONTINUITY AND CHANGE IN THE RAMIFIED BYZANTINE EMPIRE

In Serbia, King Milutin would rule Serbia from 1282 until 1321. Therefore, Milutin and Byzantine emperor Andronikos II (1282-1328) reigned largely contemporaneously. Milutin cemented the connection to Constantinople with his marriage to Simonis, the five-year-old daughter of Andronikos. Thence Serbia and Byzantium were joined dynastically, for the duration of his reign. The period of Andronikos II's rule saw what has been called by Vlada Stanković the ramification of the Byzantine Empire. Following the incursion of the Crusaders, the hegemony of Constantinople was weakened, and yet Byzantine culture extended from Nicaea to Serbia. This ramified empire maintained its strength despite the damage to its terminal bud. This may have allowed the growth of individuated Byzantine character in the periphery and permitted the variegated cultural expression that we find at Chora, Studenica, Hilandar, Mystras, and Trebizond. The distant roots were nourished by different soils: would the empire adopt a more cosmopolitan visual character? Was Orthodox visual culture accepting of these different, local influences in the early fourteenth century? In this paper, I will seek evidence of both continuity and change in different parts of the Byzantine Empire.

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THEODORE METOCHITES AS A LINK BETWEEN THE PALAEOLOGAN DYNASTY AND KING MILUTIN

Byzantium was a good example to the Balkan peoples and, together with Greek education and Orthodoxy, had a great influence on public life, state system, institutions, the Christian faith and culture, despite the conflict over geopolitical interests and rivalry. As it was emphasized, "the war conflicts of the Balkan peoples with Byzantium never excluded the Slavic regions from the sphere of influence of the Byzantine civilization." In particular, art, a fine perceptor of its time, is "a metaphysical language, accessible to all, impersonal and indestructible", as characterized by D. Zakitinos, had a decisive influence on the creativity of the Balkan people, mainly at the end of the 12th century, after the founding of the independent Balkan states and during the Palaeologan era, when writing and art flourished in Byzantium. Byzantium approached the Balkan people through the marriages of Byzantine princesses with kings and princes from the region. One such wedding took place between the Serbian king Milutin and the Byzantine princess Simonis Palaeologina. A magnificent wedding was held in the spring of 1299 in Thessaloniki. Of course, this merger provoked violent reactions, because the age difference was noticeable. King Milutin was 46 years old, while Simonis was only 6 years old. It is understood that the marriage was concluded in order to solve the problem and continue the common future of the two countries. Although, as we mentioned, there was a big age difference, both parties benefited from the marriage.

It should be emphasized that Simonis was the fourth wife of Milutin and that they had no children. The scientist, philosopher, astronomer, and Great Logothete Theodore Metochite played the most important role in the realization of this marriage agreement. In our presentation, we will analyze in detail the personality and role of Metochites.

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KING MILUTIN AS A LAWGIVER

King Milutin, ascended to the throne in 1282, had great importance also as a lawgiver. According to an interpretation of some passages belonging in particular to the Prizren ms. of the Dushan's Zakonik, where the formula "zakon svetog kralja" appears – it is well known how the king's role was pivotal because of the charters of founding monasteries. Among them, there is the Banjska one, issued in 1314-1316, which represents an unavoidable source about the Balkan society of that time. A little bit after, a judiciary reform was promoted by the Palaeologan emperors Andronikos II (1296) and Andronikos III (1329), spread in the cultural legal environment of the city of Thessaloniki: the aim of the contribution is to try to investigate a presumed connection between the Serbian "ktetor" law and the Byzantine one.

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FEMALE PATRONAGE BETWEEN 1282-1321: TRANSMISSION OF PRESTIGE AND SOCIAL POSITION

The Christianization of the Serbs by the influence of Constantinople in the 9th century led Serbia to the adoption of Byzantine political ideology. However, it was not until Stefan Uroš II Milutin (r. 1282-1321) came to the throne that Byzantine impact began to predominate in Serbia. During his reign, many court ceremonials were taken over from Byzantium, and Byzantine culture have overflowed into Serbia. Scholarship has unanimously agreed that the majority of the churches, built by Milutin, reference Byzantine models. This long-lasting interaction between Serbia and Byzantium was sanctioned in 1299 by the marriage of Milutin to Simonis Palaeologina (c.1293-c.1345), daughter of the Byzantine emperor Andronikos II Palaeologos (r. 1282-1328).

Matrimonial relations provide perhaps the most telling indication that the role of family and kin significantly mattered in this period, encouraging our further understanding of both Serbian and Byzantine elite groups' initiatives for conscious transmission of prestige and social position. At the moment of Milutin's and Andronikos' accession as sole rulers in 1282, authority practices – such as patronage – seem to have been well positioned in Serbia and Byzantium, achieving personal and political benefits for both men and women. People who were related to the Nemanjić and Palaeologan imperial families and bore names drawn from a particular stock of highly distinguished families of the past, sought access to a civic display of reputation.

Reputation in the context of patronage seems to have played an important role for Serbian and Byzantine elite women to establish standing and authority. This paper will focus on female patronage during the reigns of Milutin and Andronikos, and will demonstrate how founding buildings and donating for the arts offered a space for Nemanjić and Palaeologan women to achieve political goals, to enhance their own positions and their own families, and to accrue symbolic credit for themselves as learned, as pious, as virtuous.

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CRAFT IN THE AGE OF KING MILUTIN

During the reign of King Uroš II Milutin, there was an economic rise in medieval Serbia. The development of mining and new knowledge affect the economic leap, urbanization, the production of precious metals increases, money is minted, and the trade grows. The strong financial basis finds its special reflection in the increase and strengthening of the army, but also in construction, which in the literature is characterized as above average for one ruler. Also, in addition to the construction itself, there is a rise in other crafts, which are based on production. There is also a flourishing of arts and handicrafts, as well as the use of certain materials. Therefore, this paper is dedicated to the study of the craft and its place in the economic flows of the medieval Serbian lands under the crown of King Milutin. The first significant sources on handicraft and the organization of handicraft originate from the time of King Milutin, and the most important sources are acts issued by the ruler himself, which influenced the research to be based on the original material, the motive power of which are charters among which, especially according to the wealth of data, Banjska and chrysobull of the monastery of St. George on the Serava must be singled out. Their detailed analysis brings data on the place and role of the main factors of the handicraft, while data from other charters, and other written and material sources complete this picture. Thus, among the important data are the gifts to monasteries and churches, which his acts state. Special attention was also paid to the influences of Byzantium on the craft at that time, as well as the construction itself. Some of these influences flowed through the alliance and which was crowned with marriage, and some through the newly-conquered territories, and which until then were in the Byzantine economic system. There were also several important urban centers in these areas, which represented the economic centers of their areas, and in which important craftsmen already worked. Simultaneously with the Byzantinization that took place under these influences, certain terms within the craft arrived and were strengthened, as well as the system of knowledge. Such influences are also reflected in literature, which also brings certain data and spectacular descriptions of certain articles. Finally, on the level of everyday life, skilled craftsmen arrive on the territory of King Milutin, whose work is preserved both in written sources and in the form of immovable material remains.

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RELATIONS BETWEEN THE SERBIAN KING MILUTIN AND THE BYZANTINE EMPRESS IRENE IN THE LIGHT OF BYZANTINE SOURCES

The marriage of the Byzantine princess Simonis and the Serbian king Milutin in 1299 marked a turning point in the history of the Serbian state. Lately, research on Milutin's marriages has attracted scientific attention. At that time, the Serbian king Milutin, as the son-in-law of Emperor Andronikos II, became a member of the Byzantine imperial family, which was of crucial importance for him and the Nemanjić dynasty. The emphasis in the paper will be placed on the consideration of intertwined Serbian-Byzantine relations in the period after the conclusion of this marriage in 1299. In one part of his famous work "The Roman history" the Byzantine historian and polyhistor Nicephorus Gregoras vividly described the meetings, negotiations and the relationship between the Serbian king Milutin and his mother-in-law, the Byzantine empress Irene-Yolande of Montferrat. According to the testimony of Nicephorus Gregoras, Empress Irene met her daughter and son-in-law in Thessaloniki, another city of the Empire, where she stayed after disagreements and marital quarrels with her husband Andronicus II. Gregoras's testimonies that these meetings and conversations initiated by the dissatisfied Byzantine empress had hidden intentions and goals, which were primarily directed against the Byzantine Empire, and in favor of the Serbian king, especially attract attention. The aim of this paper is to identify, through historical analysis, the political and personal reasons that influenced to the relationship between Empress Irene and King Milutin, within a broader historical context. In addition to the historical analysis, the analysis of the text will be used in the paper. The use of certain linguistic modalities was Gregoras's way of describing events and personalities that not infrequently had a different connotation. Gregoras's attitude towards these personalities will be considered, as well as his view of the whole situation to which he paid attention in his work. Possible motives that influenced to Gregoras will be presented, to describe the relationship between the Serbian king Milutin and the Byzantine empress Irene-Yolande of Montferrat, depending on the character, purpose and time of the work, then his personal views.

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BREAKING TIMES: THE INFLUENCE OF THE FIRST AVIGNON POPES (CLEMENT V 1305-14 AND JOHN XXII 1316-1334) AND THE ANJOU KINGS OF HUNGARY (CARLO ROBERT 1301-1342) ON THE RELIGIOUS AND POLITICAL CIRCUMSTANCES OF THE COUNTRIES OF SOUTHEAST EUROPE IN THE FIRST HALF OF THE 14TH CENTURY

The turbulent events of the late 13th and early 14th century which took place both in Southeast Europe and on the European continent in general brought several significant changes in the paradigm of political forces that had the greatest influence in this area. The first of these changes is the transfer of the leaders of the Roman Church from their traditional seat in Rome to the area of Avignon, still papal territory, but under a far greater and more direct influence of the French kings. This change led to significant changes in the actions the popes carried out in problem areas, in the sense that universalistic pretensions backed by crusading weapons gave way to a much different concept of comprehensive missionary action. On the other hand, the main power of this area, the Kingdom of Hungary, went through an unstable period of dynasty change, when the Anjou kings finally ascended the Hungarian throne and gradually began to consolidate their power, to the detriment of the power of some local noble families. In this presentation, we will try to analyze the ways in which these two processes influenced the religious and political situation in the Bosnian Banovina during the reign of Bans Stjepan I and Stjepan II, and in the Kingdom of Serbia during the reign of King Milutin. The events that will be covered are the beginning of the Franciscan action in Southeast Europe - the mission of Fr. Fabian, the echoes of the First Jubilee Year, the relationship between King Charles Robert - Ban Stephen II and King Charles Robert - King Milutin. Also, part of the analysis will be devoted to Bosnian-Serbian relations in this period, especially the significance of the dynastic marriages that took place at that time.

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ONCE AGAIN ABOUT MESAZON: A LEXICAL CONTRIBUTION TO THE INTERPRETATION OF THE BYZANTINE SERVICE

The subject of this paper is the title of mesazon ($\mu\epsilon\sigma\alpha\zeta\omega\nu$, δ - 'mediator') which is used to denote a high dignitary and official in the imperial office during the last centuries of Byzantium. The holder of this duty was the first minister and the emperor's confidant who was entrusted with the state administration. The mesazon service gradually developed and changed over time according to the needs of the state apparatus itself. When it first appeared, the duty was assigned to the chief ministers, who mostly acted as intermediaries between the emperor and his subjects. In the late Byzantine period, during the process of decomposition and restriction of administration, this service became the main office with supervisory and intermediary responsibilities. The related plural form (μεσιτεύοντες) in the non-technical sense and meaning of the main administrators was used for the first time in the 10th century, while in the 11th and 12th centuries the term mesazon became a semi-official designation. In the time of the Palaeologus, the service of the mesazon was institutionalized, although Pseudo-Codinos did not assign it a certain rank of the hierarchy. Despite the fact that the mesazon service is almost the only one that was systematically and in some detail passed on by some authors in the 1950s, we believe that our lexical contribution on this term, viewed in a broader semantic context, will supplement knowledge and be helpful in resolving dilemmas, controversies, and inaccuracies regarding duty itself.

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DEVELOPMENT OF THEOLOGY AND SPIRITUALITY IN SERBIA IN THE AGE OF KING MILUTIN

King Stefan Uroš II Milutin was one of the most important rulers of medieval Serbia, during whose time the Serbian state developed significantly and at the same time became an important factor among the medieval states. Through his work and activities, King Milutin greatly contributed to the development of church building, but his contribution to the general theological progress in the Serbian Church is no less important, with the implication of theological development in the sphere of general church asceticism and spirituality. The paper will try to explore the parallel between the cultural development and the development of Christian theology and the spirituality of that time. Closer contacts with the Byzantine world and Mount Athos greatly contributed to the general flourishing of church life during the reign of King Milutin. Theology and asceticism are fundamental and inseparable elements of church life and activity, and the spirituality that results from such church life can be considered an authentic expression of the Orthodox faith - dogma. The paper seeks to show the connections of medieval Serbian literature with the Byzantine ascetic literature of that time. Also, the paper will try to point out the importance of the development of spirituality in the time of King Milutin and its influence on the development of general ecclesiology in later centuries. The work will be based on the basic sources of that time of the lives of the saints, the Hilandar type, as well as the theological ascetic literature in Byzantium.

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THEOLOGICAL CONTROVERSY ABOUT THE RECEPTION OF THE LYON UNION IN THE EASTERN CHURCH IN THE PALAEOLOGAN AGE - ARGUMENTS OF PATRISTIC TRADITION

Having in mind the central question of the unity of the Church, as a basis for a superhistorical eschatological being, but also the historical harmony of the spiritual, cultural and social existence of individuals and people, this paper discusses the theological context of the attempt to unite Eastern and Western Christianity at the Council of Lyon in 1272-1274 in the time of Emperor Michael VIII Palaeologos. In addition to the political factors in accepting the proposal of the Lyon Union, the deeper, and more predominant, reasons for the negative reception of this parliament by the Orthodox Byzantium will be mentioned and analyzed here. In that context, attention will be paid to the theological notion of tradition, as well as to the preservation of basic paternal notions and ideas in the historical environment of late Byzantium.

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GOD'S SELECTION OF KING MILUTIN IN THE HAGIOGRAPHY OF DANILO II

Hagiographies of old Serbian literature speak of rulers as individuals chosen by God, for the benefit of the people and the country they will rule. Archbishop Danilo, writing about his contemporary, points out that King Milutin surpassed all his predecessors in terms of gender and position in the country. Apart from the typical elements - describing the good deeds of the king, as well as his imposing fundraising endeavors, the peculiarity of this life is reflected in the constant emphasis on God's help to the great king during military campaigns. Regardless of whether the initiator of the conflict was King Milutin himself or the attack on Serbian lands came from the other side, those who opposed the king were punished with a horrible death, thwarted in the endeavor or diplomatically deterred from the original plan. The help that comes from the metaphysical spaces of Good and Truth is at the same time a description of miracles, but the kind of miracle that is less talked about in medieval literature - when the intervention of the Lord punishes, in the already mentioned ways, those who chose the path of evil. Since every attack of others on the Serbian king and the Serbian land is clearly motivated by the invention of the dishonorable, placing King Milutin in opposition to such exponents of reality indirectly speaks of his godliness, correctness of his decisions and actions, but also his orientation towards eschatology.

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KING MILUTIN IN THE WORK OF DANILO THE THIRD

King Milutin is mentioned in several prose works: "The Life of King Milutin Danilo II" within the Lives of the Serbian Kings and Archbishops, The Short Life of King Milutin by an unknown author, The Synaxarian Life of King Milutin Danilo of Banjska, the narration of the Uliar Charter, and King Milutin appears as one of the characters within other biographies of Danilo's collection. At the same time, depending on the time of its creation, the types of biographies in the author's focus are also its various virtues. The task of the paper will be to point out the differences in the depiction of the character of the holy king Milutin within the genre of life, especially Danilo the Second and Danilo of Banjska, and the choice of stylistic means in its shaping. In that sense, this paper will focus especially on the Synaxarian life of King Milutin Danilo of Banjska, which has not yet received the scientific attention it deserves. Danilo of Banjska is, according to Đorđe Sp. Radojičić, the one "among the most gifted old writers." Danilo of Banjska continues the continuity of the chosen two through the characters of Dragutin and Milutin, as was previously done for St. Simeon and St. Sava, as heroes who "complement" each other with feasts and worship together. Continuing stylistically on Theodosius, the author chooses God-pleasing data from their lives, especially insisting on the beauty of the endowments of the Holy King Milutin, that is, the impression they leave on the readers.

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CHARACTERISTICS OF SERBIAN WORSHIP AND SINGING AT THE BEGINNING OF THE 14TH CENTURY ACCORDING TO THE TYPIKON OF NIKODIM

Worship as well as liturgical arts within the Serbian Archbishopric during the reign of King Milutin and during the activities of Archbishop Nikodim experienced a strong development. During this period, great attention was paid to church construction and painting, as evidenced by the many preserved monuments. However, in the same period, as part of the wider development of Orthodox worship, concerning changes that occur at the level of typika, develop and nurture church singing. We can talk about the manner of performing the worship itself mainly on the basis of literary testimonies, which is why in our work we will pay attention to the Typikon of the Archbishop Nikodim. This important source, in addition to indicating the form and content of the worship of the epoch in question, also gives us certain testimonies about the chanting that represents a significant part of it. Singing has always been one of the most important elements of Orthodox worship, even parts of worship that do not represent poetic compositions are pronounced melodically within the church sequences. Such an important position of chanting within the framework of Orthodox worship required that its development be always carefully controlled by the Church. Typika, from the earliest times, carefully prescribe what will be sung within the worship service, but with equal precision and attention, they also indicate how psalms, hymns, etc. will be sung. In addition to the above, the Typikon precisely determines the musical characteristics of the anthems themselves, concerning through the concept of voices, it precisely determines with which melody the prescribed church song will be sung. Many of these, as well as similar regulations, sketch a picture of the role of the singer as well as the basic characteristics of chanting within the Serbian worship of the age of King Milutin. At the same time, the mentioned testimonies in this work will be observed within the framework of the general development of Byzantine worship and chanting of the Palaeologan age, i.e. within the framework of neo-Savaite synthesis. In this way, the testimonies from Nikodim's Typikon about the development of church singing within the Serbian Church at that time will be analyzed, and the same phenomena will be placed in the context of the development of Orthodox worship in general in the same period.

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HOLY THURSDAY WASHING OF THE FEET IN THE TYPIKON OF ARCHBISHOP NIKODIM

Since the Foot Washing ritual on the Holy Thursday is connected with the Holy City of Jerusalem, with the oldest testimonies of the revealing of the Holy Secrets, the act dating from the 6-7th century, the accessibility of this prayer within the Typikon of Archbishop Nikodim from 1319 represents an inspiring topic for appropriate liturgiological research. Considering that this is a very ancient acolyte known as 'O viπt ilip or tò v(µµα, the study of the stated following from Nikodim' typikon will imply, first of all, a concise consideration of the theological and ritual history of the act and the subsequent multiplication of several redactions. Taking into account the fact that already in the 10th century the division of these sequences into cathedral and monastic ones followed, in our work we will comparatively consider the indicated order from Archbishop Nikodim's Typikon in the light of the relevant taxis from Barberini's Codex 336 (end of 8th -beginning of 9th century), Tropologion Sin. gr. MG / NE 56-5 (9th century), Triodion Sin. gr. 734-735 (10th century) and the Evergetis Typikon (beginning of the 12th century), in order to determine more precisely the affiliation of the Sequence of the washing of the feet on Holy Thursday from the Nikodim typikon to one of the two mentioned groups. Finally, certain segments from the Washing of the Feet on Holy Thursday in the theological context will be analyzed.

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THEODORE METOCHITES AND HIS STUDENT NICEPHOROS GREGORAS ON THE COURTS OF KING MILUTIN AND KING STEFAN DEČANSKI

Theodore Metochites ($\Theta \epsilon \delta \delta \omega \rho o \varsigma M \epsilon \tau o \chi (\tau \eta \varsigma; 1270-1332)$, a Byzantine Greek statesman and polymath, and his student, the greatest Byzantine astronomer Nicephoros Gregoras (1295-1360) were in several diplomatic missions on the courts of King Milutin and his son, King Stefan Dečanski. Both gave significant contributions in astronomy.

Metochites, considered as the one of the greatest forerunners of the Renaissance in the Greek world, was a Platonist philosopher, astronomer and patron of the arts. From 1305 to 1328 he held the position of personal adviser (mesazon) to emperor Andronikos II Palaiologos. During his long political career he was also Great Logothetes (a kind of Prime Minister) of the Byzantine Empire. His teacher in astronomy was Manuel Bryennius. His known astronomical writting is an introduction to the study of Ptolemaic astronomy (Στοιχείωσις επί τη αστρονομική επιστήμη). Related to astronomy is also his paraphrases of Aristotle's works on natural philosophy and Σημειώσεις γνωμικαί (Annotations), where he provided an important critique of Aristotle. Metochites was five times on the court of King Milutin as the envoy of Andronikos II to make the peace with Serbia and to arrange the mariage of King Milutin with Simonida, grand daughter of the Byzantine emperor. He wrote a writting about his travels to Serbia (Πρεσβευτικός) which is translated to Serbian.

Metochites was teacher of philosophy, astronomy and mathematics, of the Byzantine astronomer Nicephoros Gregoras (1295-1360). Metochites and Gregoras are considered as the most significant scholars of Byzantium and Gregoras as the greatest astronomer. His huge opus covers different disciplines like history, theology, philosophy, astronomy etc. He was *homo universalis* of his time. Gregoras was the first to propose, in 1324, a correction to the calculation of Easter, and the reform of the Julian calendar similar to the one adopted later, in 1582, by Pope Gregory XIII. He complemented the astronomical work of his teacher $\Sigma \tau oix \epsilon i \sigma i \sigma correction to a the important astronomical works are: About opponents of astronomy (Περί των υβριζόντων τήν Αστρονομίαν), Supplications for Astronomy (Παρακλητική περί Αστρονομίας), How to make an astrolabe (Πώς δεί κατασκευάζειν αστρολάβον) and others. His famous book Byzantine history (Ρωμαϊκή Ιστορία) is an important source for the researches on medieval Serbia, covering events from 1204. up to 1359. He was also in a diplomatic mission on the court of Serbian king Stefan Dečanski in the spring of 1327, to persuade the Metochit's daughter Irina, to return to Constantinople.$

In this contribution, the lifes of Theodore Metochites and Nicephoros Gregoras, as well as their contribution to astronomy and their significance for the Serbian history and History of serbian astronomy and, especially, the connection with King Milutin, will be discussed.

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TYPIKON OF ARCHBISHOP NIKODIM- INTRODUCTION OF THE JERUSALEM TYPIKON INTO THE WORSHIP LIFE OF THE SERBIAN ORTHODOX CHURCH

At the beginning of the 14th century, began a long and successful process of organizing the liturgical life in the Serbian Orthodox Church, which aimed to equate the way of worship with other local churches according to the Jerusalem Typikon of Saint Sava the Sanctified, and accepted in the church worship in Constantinople. This harmonization is inextricably linked with the state development and territorial expansion of Serbia, as well as its overall cultural and spiritual development. The people that live in the surrounding countries, some of whom were part of Serbia for a certain period of time, could not depart without a trace over the culture and on the life of the church, which was the bearer of medieval culture. The number of churches, clergy, and monks was growing, and work was organized for the purpose of better life of the church. However, this change of Typikon did not appear suddenly but was largely conditioned by the disorderly situation due to the emergence of new liturgical-hymnographic forms and services in the 13th century. In a short period, a large number of Serbian Holy archbishops, rulers, hermits, monks appeared, and new literary works and new services were created according to modern Byzantine patterns so that the calendar and the manner of service had to be arranged. In the following century, the literary activity of Mount Athos flourished, and from that period, the famous Hilandar giants such as Nikodim, Gervasius, Roman the Hieromonk, Gregory of Raška, the elder Isaiah, Theodulus and many others remained. Hilandar with the Hermitage in Kareja was a very active scribe's workshop at that time, and the Hilandar monks - later bishops and archbishops, were the pillars of the liturgical organization of the Serbian Church. Under the authority of Mount Athos, the liturgical change of the Typikon was easily accepted in the Serbian Church, which was supported by the state ruler because the relationship between the then kings and archbishops was very close. This paper will present the basic circumstances of the introduction of the Jerusalem Typikon in the Serbian Church, its main liturgical features, as well as the motives for the introduction of this type listed in the preface of Archbishop Nikodim.

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FOLLOWING-AFTER OF THE HOLY SECRET OF BAPTISM AND ANOINTING IN THE TREBNICS OF "PHБ O.P. 21"AND "PHБ ГИЛЬФ. 21" - END OF 13th AND BEGINNING OF 14th CENTURY

The trebnics RNB O.r.I.14 and RNB GILJF. 21, written on parchment at the end of the 13th and the beginning of the 14th century, are among the oldest preserved Serbian trebniks. The time of their creation indicates that they were used during the reign of the Serbian king Milutin and that they testify to the sacramental life of the Church in his time. As such, they represent unavoidable and very valuable, but in the Serbian liturgy insufficiently known sources for various studies of the sacramental life of the Church in medieval Serbia. These relics have not been fully preserved, nor has the order of the Holy Sacrament of Baptism and Anointing in them. However, due to the fact that the missing parts of this sequence from the first reticle were preserved in the second and vice versa, it is possible to reconstruct it completely. This following-after, with its connection with the Holy Liturgy, which we do not find in later Serbian relics, but also in some other segments, indicates a connection with ancient templates that have their source in relics such as the oldest preserved Byzantine Euchology Barb. gr. 336. from the 8th century. The paper will reconstruct the entire following-after of Baptism and Anointing, as well as the prayers to the mother, the newborn and the midwife, which precede it, and its teleturgical characteristics will be presented. Special attention will be paid to the order in blessing the Holy Peace, which, in the PHE $0.\pi$.I.14, opens a series of doubts, which in relation to this segment leave many questions open.

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ARTISTIC DESIGN OF SERBIAN BOOKS DURING THE REIGN OF KING MILUTIN

The age of King Milutin's reign, marked by the strengthening and expansion of the Serbian state, is important for the development of manuscrips, primarily because of its increased production, caused by the building of a larger number of churches and monasteries, but also in artistic terms, due to the frequent appearance of new ornamental motifs. At that time, there was a gradual change in the decoration of manuscript books created in Serbian scriptoria. Teratological motifs, which will continue to appear sporadically, were changed by geometric-intertwined forms. In the adapted style of the books of this period, there are three basic geometric motifs - a circle, a knot and a rhomboid ring that form various decorative surfaces - from very small discrete flags to those that can occupy an entire page. In addition to the flags, initials also occupied a special place. Initials could be simpler - geometrically or more developed - intertwined. The period of King Milutin's long reign is also characterized by the codification of the liturgical books according to the Jerusalem Typikon, which, among other things, led to the fact that books that were once separate (eg, Prophetologion) became part of other liturgical books. This also affects the artistic design of books, because each liturgical book has recognizable places, highlighted with decorative motifs. At this time at the end of the 13th and the beginning of the 14th century, in the long process of creating books, the usage of extremely high quality parchment and ink is striking, as evidenced by their current state.

Considering that only a small number of those codices that had to exist at that time have been preserved, for the sake of a more complete idea of their illumination at that time, quite discreet decorations are included in the research. The illumination of Serbian books, as well as the entire artistic creation in the considered period, developed within the framework of the Byzantine cultural, spiritual and aesthetic circle. On some pages of the codices, however, the original solutions of talented Serbian illuminators and calligraphers are noticeable. This primarily refers to the intertwined geometric-floral style, which will reach its full expression in rich compositional solutions during the 14th century.

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SERVICE OF THE HOLY KING MILUTIN IN RUSSIAN LITURGICAL MANUSCRIPTS OF THE $16-17^{TH}$ CENTURY

The cult of the Holy King Milutin in the Russian Orthodox Church represents one of the important aspects of the spiritual and cultural Serbian-Russian relations, which were especially intense in the 16th century, when the Serbian protograph of the service to the Holy King Milutin, Danilo Banjski, arrived on the Russian land. The commemoration and hymnography of the Holy King, which are present in Russian liturgical notated and unnoticed menologion between the last quarter of the 16th and the beginning of the 19th century, unequivocally speak of the reverence for the Holy King in Russia during this period. In that way, the person of the Holy King Milutin became an important topic not only in Russian liturgical literature but also in church singing.

On the one hand, the absence of follow-after in the October menologion, and on the other, his presence in two menologiua, psalters with the following-after and a series of Neum manuscripts, created in the most important, mostly monastic transcription centers, opens the question related to the status of the cult of Holy King Milutin in the Russian Orthodox Church. The hymnography composition and textual content of the following of St. Cyril and Methodius did not undergo significant transformations in the Russian transcripts in relation to the Serbian ones. Starting with Nikodim's reform, the cult of the Holy King was suppressed, as evidenced by the destruction of the transcript of this service, whose traces we found in two Russian verses of the post-Nikodim era. After the reform, the cult of the Holy King Milutin survives in the Old Believer environment, as evidenced by the transcripts of the following in his part in the liturgical manuscripts that refer to it.

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THE CONTRIBUTION OF THE "MASTERS" OF THE SINGING, CONTEMPORARIES OF THE HOLY KING MILUTIN, TO THE PROSPERITY OF PSALMODIA IN THE PALAEOLOGAN AGE

Until the 12th century, the hymnography and musical repertoire for various liturgical services of the Byzantine rite were almost completely formed. The roles of hymnographers and melodists overlapped until the mentioned period, so that behind the unique melody and poetic work usually stood a rarely known, but mostly anonymous creator, During the 13th. and especially in the 14th century, the work of church musicians will provide liturgical music with a special artistic status and, moreover, an independent artistic entity. The Palaeologan age will, in addition to refined artistic and architectural solutions, as well as highly stylized literary expression, reach its zenith in the domain of church music "beauty". The entire constellation of famous composers, among whom Saint John Koukouzelis is undoubtedly the most prominent, with new procedures will enrich the previous melodic corpus. Exceptional creative potential will eventually result in completely original musical genres, technically and performing very demanding compositions. In accordance with the current theological currents, the musicians tried by various means to bring chanting closer to apophatic doxology, to which, it will be shown, the words themselves became insufficient. From this aspiration of the composer to make the solemn worship services as solemn as possible, a specific musical-aesthetic concept known under the general name of kalophony (Gr. Kαλή φ ωνή - good voice) will develop. The melody was no longer just a necessary addition to the prayer text, nor underlined messages within musical language. The mentioned ancient principle, which was adhered to by the creators of melodies for centuries, was still valid for everyday singing practice. But, on festive occasions, the psalmody, which leaves the impression that there is no end, with or without words, approached the transformed human speech. worthy of turning to God. The effect of sound, in other words, outweighed the importance of the semantic layer of the words themselves. The composer's interventions in pushing the boundaries of musical expression caused changes in the field of traditional Neum writing. In recording richly decorated melodic lines, the composers reached for the socalled large - chironomic signs. These striking neum symbols, written in manuscripts in red ink, represented a synoptic record of a developed and rhythmically complicated melody. For their proper performance, the singers had to be well trained in advance. During the worship service, the psalter directed the attention of the choir with specific movements of fingers and hands - "by the law of the hand" (Gr. Χειρός - hand, νόμος - law). The correct interpretation of multiple combinations of traditional neumes in conjunction with chironomic signs often implied the presence of melodies or at least its close followers. Thus, the personal stamp of the "master" of the singing art was imprinted on the neum record as an image from which the sound originated. That the psalmody in the golden Palaeologan era really reached a different and higher level than the one it had in previous periods, and that it gained a prominent place in the system of the entire ecclesiastic art, is testified, among other things, by the growing number of artistic performances. We also find their presence in the wall paintings in the endowments of the Holy King Milutin, which indirectly speaks in favor of the thesis that the current trends of the Roman psalmody appeared also in medieval Serbia. Although there are no preserved neum books in our manuscript treasures, these primary musical sources, it is the wall painting of Milutin's endowments that provides valuable insights into the appearance and luxurious clothes of the singers, as well as the chironomic movements of their leaders. The presentation of the accelerated development of the stronger art in the Palaeologan era, with reference to the coryphaeus among Roman melodies and scribes, will receive a visual confirmation at the end of the work that Serbian singers from the time of King Milutin did not lag behind subtle role models and that they were ready to respond to the new tendencies.

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THE CULT OF THE HOLY KING MILUTIN: LITURGICAL AND HISTORICAL ANALYSIS

The cult of saints, by its nature, is a complex and multi-layered phenomenon. Its content can be read on the historical and liturgical level with a special development of the reception of the saint. The most indicative signs of such development are the liturgical books, which will be the direct source of this paper. In the previous scientific interest related to the celebration of Holy King Milutin, the researchers paid special attention to the biographies, while according to the personal opinion of Tomislay Jovanović, there was insufficient interest in the liturgical service. In his analysis of services to the Holy King Milutin, Aleksandar Naumov presented their basic textual features based on two oldest known manuscripts, Srbljak from the Hilandar monastery (Nº 479) from the end of the 15th and the beginning of the 16th century and *Srbliak* from Grujić's collection of the Museum of the Serbian Orthodox Church (Nº 91) from the middle of the 16th century. Although the transcript of Srbljak from Grujić's collection is somewhat younger, at the end of the service there is a record that unequivocally testifies that the transcript of the text consists of a convolute, which possibly represents the oldest text of Danilo. The inscription is: "We found this written in the roll of the King of Serbia Stefan Uroš, who is the fifth after St. Simeon Nemanja" (MSPC Grujić 91, p. 248 v.). Taking into account, the work of respected predecessors, presented in relation to each other, but also in the later reception in the texts of printed *Srbljak* manuscripts, no later than 1861. The existence of the cult of saints is also evident in the presence of commemorations in the liturgical vear, and for that purpose, it is necessary to state the contents of the Evangelists and Apostles, the Psalter with the following, Menaion, Typikon, Liturgikon, Menologion and Pomenik within the Serbian manuscript tradition. Based on preliminary research, we can testify that the mention of the Holy King Milutin can be followed only on the basis of individual testimonies and not on the basis of a general rule that is continuously implemented, so it is all the more important to present these sources collectively. In the historical analysis, it will be presented the figure of the Holy King Milutin in the light of Serbian historiography of the 18th century and its relation to the hagiological text printed in the Rimnik Srbljak in 1761. By including diverse sources in the content of the research, we will try to present not only the development path of the saintly cult of the Holy King Milutin but also its reception in complex historical trends and no less demanding church-political circumstances.

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HOLY KING MILUTIN: PROTECTOR OF ALL SERBIAN AND BULGARIAN LANDS

King Stefan Uroš II Milutin (1282–1321) was included among the saints shortly after his death. However, only in the last quarter of the 14th century did Serbian patriarch Danilo III compile the texts necessary for liturgical commemoration – the office and synaxarial hagiography. In these texts, he asked the saint to save his people from the "godless Hagarenes" and help the Serbian ruler in battles, bringing him victory. These pleas reflected the growing fear of the Ottomans, which in turn increased the need for the saint's protection. The wars against the Ottomans probably coerced the translation of the relics of King Milutin from Banjska monastery to the nearby town of Trepča, most likely in the last decade of the 14th century (before 1402). After that, the relics were translated to Sofia presumably in the middle of the 15th century (before 1469).

Some of the prominent writers of the second half of the 15th and 16th century: Vladislav Gramatik, Priest Peja, Matej Gramatik, and Stephan Gerlach, mentioned the presence of the Holy King in Sofia. Equally important is the placing of the relics in the main city church: at first, it was the church of St. George, then the Holy Archangels, and later the church of the Great Martyr Marina. Moreover, liturgical texts were adapted for the veneration in Sofia. In those transcripts, King Milutin is said to be the star that illuminates "all the Serbian and Bulgarian lands." Thus, relying on the late medieval tradition, the cult became an important feature of the spiritual life in Sofia.

The veneration of King Milutin once again shows that the commemoration of every saint reflects the universal and timeless ideals along with the contemporary worldviews and cultural, social, and political circumstances. Hence, the commemoration of the Holy King gave meaning to the realities of life marked by the Ottoman presence and rule in the Central Balkans in the 15th and 16th centuries.

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THE RELIGIOUS SOUNDSCAPE OF THE EARLY Palaeologan AGE: WHAT WAS IT REALLY LIKE?

Until 1204 the Byzantines usually called to mass by striking the *semantron*. This instrument was generally an elongated piece of wood that was hit with a mallet. Written sources, however, indicate that the Byzantine use of bells for religious purposes had already started in the twelfth century. The introduction of church bells was encouraged by the Crusader conquest of Constantinople and large swathes of Byzantine territory. A bell tower was probably added to the Hagia Sophia of Constantinople during the period of Latin rule (1204-1261). On the other hand, it is unlikely that all churches and monasteries located in the territories conquered by the Crusader armies were provided with bells. More significantly, when the Byzantines recovered Constantinople in 1261 they did not reject their use. This event suggests that ecclesiastical authorities had accepted the new practice, a key stage in the Byzantine adoption of bell ringing and which must have promoted its expansion throughout the empire. In fact, in the secondary bibliography is supposed that bell ringing became the main way to congregate the community during the Palaeologan period; semantra are barely mentioned. The construction of church towers probably played a significant role in this assumption. Unfortunately, the scarce evidence available does not allow to speculate much. Thus, the question that arises here is: How was the religious soundscape experienced by the population of the Byzantine Empire and the Balkan polities during the first decades of the Palaeologan age? In this paper, I am going to discuss the religious soundscape of the Orthodox communities in the Balkans from the Byzantine reconquest of Constantinople to the death of the Serbian King Milutin (1282-1321). The development that took place in this period is crucial to understand the formation of a religious soundscape that was eclectic since the use of the traditional semantron was not abandoned. Both instruments, church bells, and semantra continued to be employed. The evidence that I am going to present is a combination of written sources and instances of material culture. The former will include a few references from Byzantine and Serbian sources while the latter are three bells cast in the thirteenth and the early fourteenth century. These artifacts help us to visualize the type of church bells employed in the Balkans during the reign of King Milutin. The goal of the paper is to provide a picture -as general as possible- of the religious soundscape of the early Palaeologan age and to highlight the significant transformation that underwent in this period.

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THE ARCHITECTURAL PROGRAM OF KING MILUTIN IN THE MONASTERY OF HILANDAR, MOUNT ATHOS

Our paper presents various aspects of the building activity of King Milutin in the monastery of Hilandar, Mount Athos. During the reign of the Serbian ruler, the Serbian monastery of Hilandar enjoyed prosperity and was renovated once again. By his patronage and extensive building activity that he undertook within and outside this Mount Athos complex, Milutin could be considered as its new ktetor. His building program within the monastery comprises the enlargement of its fortified enclosure, the erection of a new katholikon (in the place of the older ones of the Saints Simeon and Sava), and the building of a new trapeze. We can also include the addition of two storeys in the monastic tower of St Sava, as well as the erection of some new exomonastic foundations, like the two-storey cemetery chapel and the impressive tower of "Kaballaris" (also known as "the tower of Milutin"). The architectural and decorative features of the above-mentioned buildings of Milutin are byzantine in aspect and typology.

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KING MILUTIN AND HIS TIME IN THE HISTORY, ARCHEOLOGY, SACRAL ARCHITECTURE AND TRADITION OF THE KRUŠEVAC REGION

The period of King Milutin's reign represents a great turning point in the history of the Serbian state and people, manifested in the numerous architectural projects, territorial expansions towards the south of the Balkan Peninsula, but also through the flourishing of literary activity. So far, researchers have been mainly focused on southern areas of the state of this prominent ruler, while the northern regions, with the exception of Braničevo, have remained, in our opinion, at the forefront of overall scientific interests. The Kruševac area is no exception in this context. Unfortunately, there is only one historical source that indicates the direct presence of King Milutin in this territory. It notes the meeting of King Milutin and his brother King Dragutin in the village of Mačkovci (today the village of Mačkovac, 8 km west of Kruševac), ahead of the decisive attack on the state of Drman and Kudelin, the lords of Ždrelo and Braničevo, in 1292. The recent discovery of a tombstone in the village of Zdravinje near Kruševac sheds new light on the cultural and historical circumstances in this area since the headstone dates from the same year. The lack of primary historical material, along with sporadic archeological finds from the same period, is complemented by a folk tradition. A number of toponyms and sacral monuments are connected directly with King Milutin, which is not a common element of the Kruševac area tradition, where Prince Lazar, Princess Milica, and Kosovo heroes are the main protagonists. The single-nave church of St. John the Baptist in the village of Orašje near Varvarin makes an exception to this case. Its construction, according to the recorded local tradition, took place in the last year of Milutin's reign. Through the analysis of the architecture of this sacral monument, we will try to answer the question regarding the time of its creation. It is important to point out that the local tradition links Milutin's birth to the Levač area village of Milutovac. However, the construction of a nearby late antique and early Byzantine fortified settlement at the Gradište site in Donji Dubic is not connected with King Milutin, but his father, King Uroš I. We believe that the presented facts from the history, archeology, sacral architecture, and tradition of the Kruševac region, although sometimes only fragmentary, will supplement our knowledge about the period of the reign of King Milutin, certainly one of the most important rulers of medieval Serbia.

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THE WEAPON OF HERITAGE: CONTESTED ARCHITECTURAL AND ARCHAEOLOGICAL HERITAGE AS TOOLS OF IDENTITY ENGINEERING

For the majority of people, the notion of "heritage," as Peckham argued, has two meanings. The first one is usually associated with tourism and sites of historical value which have been preserved for future generations. The second meaning, traditionally adopted through the national educational systems, defines heritage as a set of shared values and collective memories of a nation, which requires maintenance and management by the appropriate institutions. Historians and political scientists termed those shared values and collective memories as some of the basic components of the definition of nationalism. Further studies of nationalism revealed that the production and maintenance of national compactness draw heavily on the political abilities of state institutions, which in turn, rely on engaged academic interpretations of the material heritage. Archaeological heritage, especially the remains of monumental architectural edifices, as Hobsbawm argued, become an indispensable component of the modern processes of "identity engineering". More recent scholars attempted to distinguish between the methods of presenting national histories through the interpretation of existing heritage and the choice of care of heritage based on written evidence. Technical principles of protection, which includes conservation and reconstruction are often left behind the political principles that guide them. This article argues that these two aspects of heritage preservation are inseparable. As such, it aims to establish operational theoretical models which direct decision-making processes when undertaking stewardship of heritage. It further argues that the creation of national narratives and identity engineering cannot be undertaken without the (mis)use of heritage to (at least) some extent. The presented models analyze factors influencing the care-policies of heritage by observing indicative case studies from the countries established following the disintegration of Yugoslavia. In particular, the attempt to de-Serbianize the surviving mediaeval monuments in the territories outside the current Serbian state administration through the process of forced acculturation is deeply troubling, as it sets the course for continuing political and ethnic conflicts. Finally, the article questions some general definitions of architectural and artistic styles used in the past analyses of the Serbian Mediaeval heritage and which are currently being re-interpreted within the full-scale revisionist approach to the studies of the region. It reveals disintegrative tendencies promoted by predominantly Western scholars through their interpretation of the Serbian Mediaeval architecture of the 13th and 14th centuries (Raška Style of the early Nemanjić kings and Vardar Style of King Milutin) and exposes the contradictions which emanate from reassigning them to those ethnic groups which did not exist at the time.

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THE XENON OF THE KING (KRAL) STEFAN UROŠ II MILUTIN: AN IMPERIAL SCHOOL IN CONSTANTINOPLE OF THE 15th CENTURY

In the 15th century, Byzantine Empire was a ghost of its formal glory. Mostly limited behind the walls of Constantinople, the Palaeologan State was struggling to survive, searching for help from the West. An indirect consequence of this political and religious approach was the introduction of the Italian intellectual circles to Classical Greek literature and education. As a result, many Italian Humanists studied the Greek language and culture, and they even moved to the Byzantine Capital to find suitable mentors and teachers. One of the most important centers of this last Byzantine intellectual Renaissance in Constantinople was the Xenon of the King (Kral). The specific Xenon is none other than the same Xenon, which the Serbian King Stefan Uroš II Milutin founded in the North-West part of the Byzantine Capital almost 150 years earlier. Since its foundation close to St. John en Petra monastery, the Xenon played a significant role in the intellectual and cultural scene of Constantinople. From the establishment of an Inn for the travelers, a hospital, and a scriptorium, to the existence of a bookbinding workshop and an imperial school, the Xenon became probably the most essential institute during the last decades of the Byzantine Empire. Many important scholars, teachers, and scribes studied, taught, and copied valuable manuscripts on its premises. Although Constantinople influenced King Milutin's reign and era, the Xenon indicates a formation of a "back-and-forth" avenue of intellectual exchange, starting from the beginning of the 13th century and continuing even after the fall of Byzantium in 1453. In my presentation, I will focus on the establishment and evolution of the Xenon in Constantinople, its geographical and intellectual identity through various sources, and the protagonists who were active in its premises. Where and why was the Xenon founded? Who appears to be related to it? What happened to the Xenon after the fall and the sack of Constantinople in 1453? These and many other questions will be attempted to be answered.

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TWO MEDIEVAL CASTLES ON THE OPPOSITE SIDES OF THE ADRIATIC SEA: NOVO BRDO CASTLE AND CASTEL DEL MONTE IN A COMPARATIVE PERSPECTIVE

This paper aims to study the similarity between the Novo Brdo Castle, in Priština, Serbia (built during the early years of the reign of King Stefan Uroš II Milutin of Serbia, 1282–1321) and Castel del Monte in Puglia, Southern Italy, (built by Emperor Frederick II around the middle of the 13th century), going beyond common figurative analogies. Similarities lie in the hilltop positions of both fortresses. But there are no other cases of the castle type of Novo Brdo in the Central Balkans or in the Byzantine regions of present-day Greece. The fortress near Priština, Kosovo represents the only known building of this kind in medieval Serbian lands. It is probable that commerce and the cultural exchanges of the 13th century could have also included skilled workmen. Prof. M. Vasić affirmed that Novo Brdo was built by the people of Dubrovnik in the Middle Ages, and it is possible that workers from Dubrovnik could have crossed the Adriatic Sea to work in Southern Italy, and vice versa. This opinion could explain the similarities in the foundations of the Upper Town of Novo Brdo and the famous Castel del Monte. Marko Popovic reports that ties between Kotor, "the town of the Serbian king," and southern Italian towns are well known. Among the first inhabitants of Novo Brdo were Kotor merchants who undoubtedly constituted an important link between the newly founded town and the littoral areas of Southern Italy, and the Mediterranean at large. Thus, it seems appropriate to investigate if similar functions could have also influenced the planimetric layout of these similar castles. The Castel del Monte has always been shrouded by mystery. This magnificent building, in the middle of nowhere, and strategic to nothing, was never finished, but its size, striking symmetry, and marvelous stonework lead to all kinds of hypotheses. A recent innovative study (G. Fallacara, U.Occhinegro: 2012) was linked to the use of water in the octagonal building, surmising that Castel del Monte may have been a hammam for the Emperor. In fact, Popović affirms that the steam bath in the Castle of Novo Brdo was made by master builders who used similar creations in Puglia as their model.

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ON THE PLACE OF GRAČANICA IN LATE BYZANTINE ARCHITECTURE, ONCE AGAIN

When Gabriel Millet introduced the term Serbian-Byzantine school in 1919, he inadvertently determined the direction of long-term scientific discussions about the architectural style of medieval churches included in that term. The authors opted to emphasize one or the other side: Serbian or Byzantine, without denying, however, the obvious superiority of the other. After a whole century during which numerous works were created, which refer to individual monuments of the mentioned group, to several of them, or touch them within the framework of broader considerations, it is noticed that belonging to the Byzantine and/or Serbian world is certainly a primarily scientific issue the answers to it depend in part on the ideological and even philosophical point of view of the author, depending on his attitude towards the general and special when interpreting a certain architectural whole. The paradigm of the mentioned phenomenon is represented by the interpretations of the church of the monastery of Gračanica. Several researchers in Serbian historiography have emphasized its elements of local tradition, characteristic of the previous epoch of Raška monuments, especially the so-called cuboid tambours of the dome. and the layout of the compartments, recognizable on a horizontal plane. On the other hand, Slobodan Ćurčić, a recently deceased professor of Princeton University, who thoroughly researched this monument in a monograph, recognized Gračanica four and a half decades ago as a superior creation of the late Byzantine architecture. Although seemingly very close, these two approaches are fundamentally different, since they concern the way in which the difference between the elements of the national and the transnational is interpreted in the work, such as the Gračanica church, built by the Greek/ Byzantine builders. The commemoration of the jubilee - seven centuries since the end of King Milutin's epoch - which is the reason for holding this scientific gathering, seems to be a proper opportunity for another re-examination of the stylistic affiliation of Gračanica, the last foundation of King Milutin, completed in the year of his death in 1321, among his numerous and geographically widely dispersed endowments, performed during the first two decades of the 14th century. This topic seems even more appropriate considering the name of the scientific gathering: "King Milutin and the Palaeologan Age". The interpretation of this church as the most architecturally successful example of a late Byzantine five-domed building decorated with equally valuable wall paintings does not bring into question its belonging to the Serbian heritage. Gračanica was built on the territory of the Serbian medieval state as an endowment of the Serbian king, one of the episcopal seats of the national autocephalous church, with highly probable requests from the client and his educated church advisers regarding the appearance of the building and the program of its painted decoration. However, it is a late Byzantine five-domed church with the base of an inscribed cross, made of stone and brick, with an overall appearance and manner of construction until then, unknown in the Serbian tradition. It is preceded barely a couple of years by the church of Virgin Ljeviška church in Prizren and Staro Nagoričino, whose architecture, however, is significantly conditioned by their construction on the remains of older Byzantine basilicas. Considering the recent research of the late Byzantine age, as well as some new views on Byzantine architecture, with a historiographical review of the works that interpreted Gračanica, the aim of this article will be to re-examine the possibilities for new, small shifts in understanding this unique building.

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KING MILUTIN'S GRAČANICA AND THE INTERPRETATION OF THE BYZANTINE CHURCH IN THE ARCHITECTURE OF MEDIEVAL SERBIA AND ANCIENT RUSSIA

For many centuries, in medieval Serbia and Ancient Russia, Byzantine prototypes were assimilated and processed according to the local conditions and needs. Often the results of those borrowings were similar to each other, which gave rise to hypotheses about the influence of one Slavic tradition on another. In both cases, other foreign influences also played a significant role. Many aspects of the parallel development and connections between these two branches of medieval Eastern Christian culture remain unclear. Meanwhile, understanding the nature of their similarities and differences would allow us to see more clearly the uniqueness of each path. This article attempts to do the analysis of these phenomena by the example of the most striking and final ktetor project of King Stefan Uros II Milutin (1282-1321) monuments, the Church of the Assumption of the Virgin in Gračanica. In the works of Serbian architectural historians, in particular V. Korać and S. Ćurčić, it is clearly shown that many architectural traditions of the era of Serbian King Milutin go back to specific significant examples of the Byzantine Emperor Andronikos II (1282-1328) reign. These are the churches erected in the late 13th - first guarter of the 14th century in Thessaloniki: the churches of St. Catherine, St. Pantheleimon, Sts. Apostles, and the Catholicon of Vlatadon. However, both the nature of these samples and the methods of their interpretation on Serbian soil are already somewhat different at the initial stage. In this context, the problem of the masters who built on Milutin's orders and the specifics of his plans are also relevant. The article focuses on the analysis of the architectural features of the Gračanica monument, which distinguish it from the group of other churches in Thessaloniki. We have tried to explain the origin of this kind of specificity, which, moreover, finds surprising parallels in the logic of variations of Byzantine patterns in Moscow architecture of the 14th- first third of the 15th century. The identification of similar trends in the history of architecture of the southern and eastern Slavs fascinates, even more, when it becomes obvious that due to the discrepancies in chronology and the presence of significant differences in the forms of constructive implementation of the monuments, the observed similarity cannot be explained by direct influences on the level of specific samples or masters.

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STYLISTIC CHARACTERISTICS AND GENESIS OF ROMANESQUE ART OF BANJSKA MONASTERY

The subject of research is the emergence of the form and style of Romanesque architecture and its decorative sculpture in medieval Serbia, concerning historical conditions of their origin and development, characteristics of the architectural conception of sculptural and determination of stylistic forms. The paper will analyze a comprehensive analysis of the architectural space, treatment of facades, composition, and ornamentation of the portal and window openings of the Banjska monastery. The emphasis in the paper is to find indirect monumental connections and formal examples that indicate possible influences from other (except Southern Italy) European areas. The paper points out the importance of the Banjska monastery within the European history of art.

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THE KRUPA MONASTERY, ENDOWMENT OF KING MILUTIN

The Krupa Monastery belongs to the Eparchy of Dalmatia and is the oldest active Orthodox monastery in the area of today's Croatia. According to the records made in the past few centuries, this monastery was founded in 1317, with the help of King Milutin, by monks from Bosanska Krupa, whose monastery was located near the mouth of the river Krupa in Vrbas, and who moved there. The fact that this is not just a legend is confirmed by the historical and political circumstances in this area. In the hitherto uninhabited areas, during the reign of Ban Mladen Šubić, at the end of the 13th century, Serbs began to settle. According to old writers, larger migrations took place in 1305, and later there were more and more, especially when northern Dalmatia became part of the state of the Bosnian ban in the second half of the 14th century, and then King Tvrtko, the Orthodox ruler. This area was of great importance for Nemanjić and the area over which the Serbian state exerted influence. Serbian rulers also paid attention and material assistance to the Krupa Monastery. Stefan Dečanski completed the monastery and donated it to the lands and other contributions that were necessary for its maintenance, and during the reign of Tsar Dušan, the monastery was renovated. When the Turks ruled Dalmatia, they confirmed to the Krupa monks the right to enjoy the mentioned lands. The Serbian despots of Branković family from Srem, Dorđe, and Jovan with their mother Angelina, who in 1494 gave the monastery a "charter", also contributed to its renewal. The year 1502 will be the beginning of the centuries of suffering, but also a series of renewals. When the Patriarchate of Peć was renewed, it managed to gather all Serbs under its auspices, and then artistic activity flourished. The monastery church was decorated with monumental painting. and very valuable icons were ordered for the iconostasis. Today, the church has the basis of a developed inscribed cross with a dome on pendants, which are supported by semicircular vaults. In the 18th and 19th centuries, several important construction projects took place, the altar space was demolished, a narthex was added to the west, and then the entire monastery complex was formed.

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GABRIEL MILLET'S CONTRIBUTION TO THE RESEARCH OF KING MILUTIN'S ENDOWMENTS

Gabriel Millet (1867-1953), the founder and first professor of the Department of Byzantine Art and Christian Archeology at the Practical School of Higher Studies (École Pratique des Hautes Études) in Paris, more than any other researcher was equally dedicated to the library and fieldwork. Among the numerous merits of this famous French Byzantine scholar is the pioneering research of Paleologan wall painting, which was almost completely neglected in the research of Byzantine art until Millet. After many years of studying the monuments in Mistra, on the Mount Athos and in Trabzon, Gabriel Millet met Serbian medieval monuments for the first time in 1906. His primary intention was to complete the picture of art from the time after the restoration of the Byzantine Empire. Therefore, on that occasion, he paid special attention to the study of Gračanica and Staro Nagoričino, where he discovered an inscription with the name of the painter, as well as the church of St. Nikita in the village of Čučer. The results he reached during that first scientific mission dedicated to the Serbian monuments significantly complemented his encyclopedic study of the iconography of the Gospels. The results of these researches is also a study on old Serbian architecture in which a French researcher established a division into three stylistic groups, or schools, where significant attention was paid to the endowments of King Milutin. French scholar devoted himself to the field research of Serbian medieval architecture and painting on four more occasions, between 1924 and 1935. In 1927, he exclusively explored Gračanica and Staro Nagoričino. He returned to these monuments in 1934, when he once again explored the church of St. Nikita, where he then discovered an inscription with the names of the painters. During these researches, a large number of recordings were made, part of a significant collection that today bears the name of its founder (Gabriel Millet's Photo Library), as well as drawings of frescoes made by Gabriel's wife and associate Sophie Millet, which are important documents about these monuments. Through his decades-long research of Serbian medieval art, Gabriel Millet has significantly contributed to a better knowledge and understanding of old Serbian architecture and painting. The endowments of King Milutin had a special place in these researches, and our intention on this occasion is to show and valorize the contribution of Gabriel Millet in their study.

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TRADITION AND INNOVATION IN THE LATE PALAEOLOGAN DECORATION: THE CASE OF CHORA/KARIYE

As well known, the decoration of Kariye is very much studied regarding its figurative program. On the other hand, less attention is given to the architectural frames of the scenes both of the mosaics and of the frescoes.

The parekklesion, as a mortuary chapel, is decorated, according to its function, with scenes devoted to the Last Judgment and culminates with the Anastasis in the apse's conch. The only dome in the chapel is showing angels above the windows, divided by cornices decorated with elegant and abstract but naturalistic formulated floral motifs. The choice of delicate colours, with light but decisive brushstrokes, sometimes with white lines of light, demonstrates a high quality of technique and execution. But, worthy of our attention are the motifs themselves executed in a totally new and innovative way.

Next to these, are the usual pseudo-marble panels in the lower level of the walls. Very common decoration type, from earlier times, which are placed in relevance with the real ones of the naos and narthexes.

This paper will examine the iconography and the execution of these motifs, their interrelation within the building itself and with other contemporary examples defining their diversity and prominent position as a model for later ones, thus proposing different aspect of the Palaeologan ornamentation.

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ARCHITECTURE OF THE KING'S CHURCH IN STUDENICA AND THE HOLY SAVIOR IN CHORA, IN CONSTANTINOPLE: SIMILARITIES AND APPROPRIATION

The paper aims to analyze the question of architectural resemblances between King's church in Studenica and Holy Saviour in Chora in Constantinople. King Milutin built his tiny church of St. Joachim and Anna in the monastery Studenica in 1313/14. Adjacent to the larger church of his great grandfather Stefan Nemanja, King Milutin's choice of dedication must have been pointedly significant. This choice of dedication to the ancestors of the Virgin corresponds with his own needs to reaffirm his noble ancestry. Taking into account the architectural features of the interior architecture of King's church and Chora this paper attempts to conclude that Milutin used certain elements innovatively. Though evidence indicates that Chora's expensive designing under Theodore Metochites took place between 1315 – 20 and King's church during 1313, we should not be surprised about certain Constantinopolitan imports and appropriation. Similarities of space organization – delicately fantastic architectural details and more specifically dignity of frescoes and ornaments, a long tradition of usage of the monograms on the window openings - exist between the program of the Chora and King Milutin's church. Milutin's little jewel box chapel encapsulates both architecturally and iconographically the ideas of microcosmos, an ideal church built by an ideal ruler. Could it be that these resemblances between two churches came about because King Milutin had provided a proving ground for imperial Constantinopolitan artists in Serbia before the work on the Chora begun? Both historically known facts and pieces of evidence indicate that it could be the case.

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KING MILUTIN AND THE CHURCH OF TAXIARCHES IN THESSALONIKI

King Stefan Uroš II Milutin (r.1282-1321) visited Thessaloniki many times, especially after the end of the internal conflicts in Serbia in 1312. During these visits, he built in Thessaloniki two churches and a palace. Many researchers identify the church of Agios Nikolaos Orphanos as one of them. The present study proposes the identification of the second one with the church of Taxiarches, which is located in the Upper Town of Thessaloniki. Taxiarches should have been the Hilandar metochion dedicated to Agios Georgios. The existing monument consists of a church in the upper story and a crypt beneath it.

The following arguments support this identification:

- 1. The late Byzantine section of the church, partly interpretative restored and partly integrated with it, consists of two building phases. The collapse of the original construction was followed by a reconstruction, which incorporated the surviving parts. The characteristics attributed to this latter reconstruction phase link Taxiarches to Agios Nikolaos, which is dated by many researchers to the second decade of the 14th century.
- 2. This neatly ties in with the written sources information that, since its erection, the church had been dilapidated and burnt, as remnants of a fire can be still seen in some compartments of the well-preserved Byzantine crypt.
- 3. Surviving frescoes in the present church have been dated to the same period and are attributed to the painter Georgios Kalliergis, who had links to the Serbian community of Thessaloniki.
- 4. The surrounding wall of the crypt is reinforced by buttresses similar to the ones used in buildings of Hilandar Monastery on Mount Athos and other buttressed towers in Chalkidiki.
- 5. Two imperial golden bulls of 1316 and 1317 granted the Hilandar metochion in Thessaloniki, which was renovated this period, water supply from the Hortiatis aqueduct.
- 6. A confusion of Taxiarches with the Rotunda in Thessaloniki in the oral tradition can be explained by the fact that both monuments bear the same dedications (to the Archangels and Agios Georgios) and were located in the same Byzantine neighborhood.
- 7. Modern written sources attest to the large estate belonging to Taxiarches at the end of the Ottoman occupation, which was undoubtedly a Byzantine heritage. The fact testifies that Taxiarches had been a monastery or a rich metochion.

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THE ARTISTIC ERA OF KING MILUTIN IN THE CULTURAL HISTORICAL AND AESTHETIC OPTICS OF MILAN KAŠANIN

Milan Kašanin (1895–1981) in his integral study of medieval Serbian literature and art pays special attention to the works and authors who created during the reign of King Stefan Uroš II Milutin Nemanjić (1282–1321), i.e. medieval works of art whose central theme is the personality of the controversial rulers of Serbian lands in the last decades of the 13th and the first decades of the 14th century, as well as the spiritual and socio-historical characteristics of the era of this important founder and great artistic patron. By excerpting available sources and aesthetic contents, based on decades of research into Serbian literature, art, civil and sacral architecture, and relying on the small but stimulating previous studies of old Serbian literature and culture, the author of the monographs Serbian Literature in the Middle Ages (1975) and Kamena Otkrića (Stone Discoveries) (1978) seeks to systematize knowledge about the cultural past, to explain the spiritual and historical forces of the time, to understand Byzantine civilizational influences on art forms and meanings, to find elements of original artistic creation within medieval Serbian The age of King Milutin, as well as the entire Serbian Middle Ages, following the footsteps of Johann Huzinga and Ernst Curtius, Kašanin analyzed a cultural-historical topos and a spiritual-ideological organism that largely conditioned the formation and appearance of his own aesthetic. Only when a literary work is character read in accordance with the spiritual principles of the epoch in which it was created, can be assessed its aesthetic value and significance. Therefore, we will try to outline the analvtical and methodological framework of Kašanin's spiritual, historical, and aesthetic thought from the point of view of the history of literary criticism, concerning the way in which he perceives and names the artistic forms of Milutin's epoch, art forms in which Milutin's age and literary achievements of monk Theodosius and archbishop Danilo II. By interdisciplinary connection of poetic and stylistic features of concrete literary achievements with aesthetic characteristics of church and secular architecture, fresco painting or icon painting, but also with socio-political factors, Kašanin, according to our metacritical insights, embodies the artistic construction of the period of King Milutin's reign and he spiritually projects it to the present moment - as a living part of the tradition that participates in our cultural self-understanding.

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A TRAVELLING CONCEPT: CLASSICISM IN THE ART OF KING MILUTIN AND THE PALAEOLOGAN AGE

The Late Byzantine period stands in the historiography for its intellectual and artistic flourishing, particularly remarkable during the first one hundred years of the Palaeologan dynasty. In turn, the revival of antique heritage is considered as one of the most characteristic features of Late Byzantine wall paintings whose classicism earned the Palaeologan art the label of the last Byzantine renaissance. Associated with the elite patronage, this classicizing painting trend reached its peak in the monuments of the turn of the 13th and the first two decades of the 14th century. It was promoted by famous artists like the mythical Manuel Panselinos, Kalliergis as well as Michael Astrapas, and Eutychios - authors of the major painted programs that embellish the foundations of King Milutin. It is well-known that the activity of Michael Astrapas and Eutychios embodies the intense artistic interactions between the Byzantine Empire and the kingdom of Serbia at that time. Moreover, the two painters passed on salient samples of antique iconographic and pictorial elements into painted programs of Milutin's churches making them stand among the most accomplished examples of the early Palaeologan classicism. This paper aims to bring into the debate the topic of classicism and discuss in current terms its significance for the understanding of the art of king Milutin and the Palaeologan age. It questions the artistic and cultural values the revived antique was representing, its context, and how it contributed to the specific character of wall paintings in both Milutin's foundations and contemporary Byzantine monuments. At the same time, the paper takes a broader perspective, it approaches classicism as a traveling concept, looks at its origins and history without overlooking its ideological background. If classicism was and still is a powerful paradigm of European art historical writing, the question worth raising is what this particular concept can do when applied today to study the art of the Late Byzantine world.

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LINKS BETWEEN THE SERBIAN AND ITALIAN ART AT THE END OF THE 13th AND THE BEGIN-NING OF THE 14th CENTURY: RARE ICONOGRAPHIC THEMES

In the monumental painting, within the endowments of King Milutin (1282–1321), are present rare iconographic solutions, which spread primarily in Macedonia and Serbia. On the scene of the Nativity of Christ in the King's Church in Studenica, the Mother of God is depicted while she is kissing her Son, in Staro Nagoricino the monumental Mother of God Pelagonitissa is shown, as well as Christ's Climbing on the Cross in a triumphal variant, while the same scene in a different iconographic scheme, with strong emotional context, is preserved in St. Nikita in Čučer. In a chronologically close period, variants of the same themes appeared in Italy, primarily within the paintings of smaller format in isolated environments, intended mainly for the Franciscan clientele. in centers associated with the Guelphs, the Anjou dynasty, and the pope. Thus, the interpretations of the Mother of God Pelagonitissa are found primarily in Romagna and Rimini, where Giovanni da Rimini presented this theme in the same complex as the Mother of God who tenderly emgrace and kiss her Son. The triumphant version of Christ's Ascension to the Cross was painted in Tuscany and Siena, while the variation is seen within the fresco in Santa Maria Donaredina in Naples which is close to the painting of Čučer. The important role of the political and cultural mediator of the Serbian state was confirmed during the time of Milutin and his mother Jelena, connected with the Aniouans and in close ties with the popes, starting with the Franciscan Pope Nicholas IV, the famous protectress of the monastery in Zeta. The problem of artistic ties between the Serbian state in the time of King Milutin and the Italian territories is considered in the light of new scientific knowledge and interpretations offered by modern historiography.

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LITURGICAL TOPICS IN THE ICONOGRAPHY OF MILUTIN'S FOUNDATIONS - THEOLOGICAL VIEWS OF MILUTIN'S ZOGRAPHS AND BUILDERS

In the time of King Milutin, and especially at the beginning of the 14th century, Serbia became a large construction site of holy churches. It brings together the most famous painters and builders of the Christian world, and an authentic cultural heritage is created on this territory. Serbia continues to be an active creator of the local cultural trends, participating in the so-called "Renaissance of the Palaeologan dynasty" and at the same time shaping its own style. Along with the shaping of the order of the Holy Liturgy, which culminates in the Diataxis of Philotheos Kokkinos visual representations of liturgical works also appear and multiply. The space of the altar apse is naturally connected to them. In Milutin's endowments, in addition to the usual performances of great pastors and liturgists of the Church with scrolls of liturgical texts, there are also now established innovative compositions within the wall painting: Service of the Holy Liturgy and Communion of the Holy Apostles. The events from the Gospels are also painted in Milutin's endowments, which are a constant occurrence during the painting of the churches in this period and are usually found in the upper registers of the nave. However, some compositions are often placed in the altar space. The Ascension of Christ stands out as a par excellence liturgical event, which depicts Christ ascending to Heaven and Who will also come (Acts 1: 10-11). This promise is the main expectation of the Christian community at the Liturgy. Precisely in the scene of the Ascension, most of the clergy are present, who in the period of late Byzantine painting we meet in separate compositions in the altar space. These are the Holy Mother of God, whose arms are stretched in the position of Oranta, with the Christ Emanuel, the Eucharist - the Jesus' Last Supper with his disciples, and the angels who, like deacons, participate in the Heavenly Liturgy. Milutin's endowments are numerous. They differ in size and shape, as well as purpose. These churches are sometimes the episcopal cathedrals, the catholicons in the monastery complexes as well as the city cathedrals. The painting of the altar apses, as well as other parts of the temple, was designed by profoundly educated and, above all, theologian painters and builders. Serbian archbishops, great pastors of the Church, and educated theologians, not only supported the construction project but also actively participated in the construction of churches and influenced on their shaping and decoration.

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RENAISSANCE BEFORE THE RENAISSANCE: HUMANLY ASPECTS OF LATE BYZANTINE PAINTING. CASE STUDY: "THE ANASTASIS: AN IMAGE OF LIBERATION AND RESURRECTION", STUDENICA MONASTERY

Present paper aims to discuss and attempts to deconstruct conventional assumptions about Byzantine painting in terms of style and iconography, by focusing, specifically on the Late Byzantine examples, the Studenica monastery, (ca. 1313-ca. 1320). The main hypothesis is that the supremely idealized Renaissance conception of painting starting with the writings of Giorgio Vasari, lead to a widely stereotyped and prejudiced evaluation of the Byzantine art. Consequently it is placing the latter one inferior to the Renaissance. In order to elaborate these problematic, images from the *dodekaorton* are compared between the two realms: The Eastern and Western Christianity. A striking case comes from the Anastasis of Christ, symbolically depicted since the early Christian times, until the eleventh century, there is no one normative, official iconography of the subject. In the Byzantine image of Anastasis, following Passion Christi, his "communal" resurrection is followed by an act of deliberate liberation of the Righteous Protagonists of the event. In the western examples, however, the emphasis is given on the act of an "individual" resurrection itself. So, the question lies in the different perceptions, typological origins, and in what way they resemble the types of Anastasis-imagery, other than and as complementary of the holy texts, canonical and apocryphal alike. Further examples come from the depiction of Hades, especially in the Anastasis-images. Recent scholarly studies discuss the beautification of Hades in the Byzantine Painting in general. As an invaluable part of the artistic achievements of the King Milutin's era, observed in the Anastasis image by the painters Michael Astrapas and Eutychios at the Studenica monastery, ca. 1315, depicted in the altar area of the King's church dedicated to Sts Joachim and Anne is studied as one of the prime examples of the Byzantine conception of the theme that reflects renaissance before the Renaissance. Other examples from the Roman coinage of the fourth and fifth centuries, and from Pagan Mythologia are also discussed in this respect. At the end, communal versus *individual* and beautiful, muted versus grotesque depictions of iconographical elements are due to the difference in their mindset in interpreting and perceiving images per se, that basically goes back to the time of Libri Carolini in the eighth century? How theologians of a collective monasticism and individual aristocratic prayer affected the relation text-image? Or does one need to address from within a wider perspective due to the coherent content of their different Cultural Memories? These are among the questions that is going to be revisited within a trial of a social anthropological model together with the religious imagination that has been already in play for centuries.

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ROYAL IMAGERY OF KING MILUTIN IN HISTORICAL CONTEXT, REVISITED

One of the longest and most successful reigns in the Serbian Middle Ages was that of the Serbian king Stefan Uroš II Milutin (1282-1321). This period was unstable and volatile both in internal and external politics being marked by the complex relationship of Milutin with his elder brother and ex-king Stefan Dragutin and later especially with their legitimate and illegitimate issues. Therefore, the intricate network of multiple interests of domestic and foreign origin fundamentally impacted political theory and its reflections in official imagery. Still fully unresolved background of the power transition that took place in 1282 is strongly echoed in frescoes from the small chapel in Đưrđevi Stupovi, but also in the partially preserved painted program of the narthex in the Prizren cathedral, the Virgin Ljeviška church. This paper aims to revisit all of the royal images of king Milutin in order to explore anew the meaning of different variants, from those portraits of the king being shown in prayer (e.g. in the Vatican icon or in the Chilandari nave) to the unusual ones as are those in the Staro Nagoričino and Studenica. The material under discussion presents strong arguments that it was the immediate context that influenced emergence of variables in portraiture being distinguished by a number of details. I shall especially argue that one should not neglect importance of the Staro Nagoričino example in reviewing the symbolism of the sword in Byzantine iconography, as recent scholarship tends to simplify the potential of the sword as symbol of triumphal iconography. One should bear in mind that the sword appears in Byzantine art in multiple guises, representing a weapon (in a number of combat and battle scenes), a royal or imperial insignia (in various coronation scenes) and a symbol, of either victory or triumph (on rare occasions being donated to a ruler by the holy person or God). The triumphal reign for a medieval ruler was as important as the issue of producing a male heir since the lack of a legitimate one would often pave the way to crisis and almost always lead to civil wars, as was evident with the last years of Milutin's life. Despite a number of his marriages, he died without an apparent heir, which is why the issue of his successor had to be resolved in a bloody war between his two sons and a nephew who all lacked proper legitimacy. But the king did try to produce the heir whose right to inherit him could not be challenged. His fifth marriage to Simonis, daughter of the Byzantine emperor Andronikos II Palaeologos, was the way to accomplish even ambitions of Empress Eirene, the wife of Andronikos. Infertility of the young bride prevented such plans and it seems King ventured for help from above, by having built special chapel in the dynastic mausoleum Studenica, dedicated to Sts Joachim and Anne, the parents of the Virgin.

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THEOLOGICAL INTERPRETATION OF THE PERCEPTION OF HOLY WISDOM IN THE MONASTERY OF GRAČANICA

Depiction of the Wisdom in the Church of the Assumption of the Most Holy Mother of God in the endowment of King Milutin - the monastery of Gračanica is intriguing in multiple ways. Within this composition, the Christ - the Wisdom of God is personified in the most important part of the sacral space - the altar. In the process of depicting of the Christ, centuries before the time of the Palaeologan age and King Milutin, more precisely, already in the canonical decisions of the Trullo Council in 692, historical realism prevailed over symbolism, certainly with all the peculiarities of the eschatological experience of the God-man. For a theological understanding of the composition of the Wisdom in medieval painting, it is necessary to keep in mind the corpus of Old Testament Sophiological texts, in the first place the Stories of Solomon (Heb. Mishle Shelomoh איל שלמה,), and the Wisdom of Solomon (Gr. Σοωία Σολομώτ) which represent the foundation of the onthological meaning of the Sophia. It is not without the significance either the fact that the written tradion of the literature dedicated to the lives of the saints and rulers in the Serbia of the Nemanjić dynasty. On the other hand, the axes of the interpretation of the representation of the Wisdom in Gračanica is the Holy Father's interpretations from the beginning of the 9th chapter of the Proverbs of Solomon. In the sophiological pericope of Chapter 8 of the Stories, according to the interpretation of St. Athanasius the Great, it is mentioned the double reality of the Wisdom, and its pre-eternal existence and the Incarnation. St. Athanasius begins his teaching on the Wisdom by analyzing the verb kanani (Heb. جيد) which in the translation of Aquila, Simachus and Theodotius means " had "(Greek: ἐκτήσατο), while in the translation of the Seventy, it means" created "(Greek: ἕκτισε). Chapter 9 unequivocally speaks of the Incarnation of the Logos – the Wisdom, who has built her house and has set up its seven pillars (Proverbs 9: 1). Seven pillars, which are visible behind the depiction of the Wisdom in Gračanica are seven gifts of the Holy Spirit who, according to the Isaiah's prophecy, refer to the Messiah. According to the interpretation of St. Gregory the Theologian and the other Holy Fathers, on Messaiah will be founded the Spirit of the Lord. Wisdom calls out from the heights overlooking the city (9,3), with the high sermon which is depicted by a scroll in the hands of the Sophia and which, according to the interpretation of St. Basil the Great refers to the high dogmas. This sermon is majestic because, according to the Joh Damascene, refers to the untold future goods. At the Table of the Wisdom, the Lord, through the Prophets, and later through the Apostles. called all the foolish in the eves of the world, and the wise in the eves of God: Come, eat my bread, and drink the wine I have mixed (Proverbs 9: 5). Before his Suffering which provided salvation, Christ creates a new and eternal Covenant, uttering the words: "Take, eat ... and Drink from it, all ..." (Mt. 26: 26-28), and thus establish the Eucharist - the Feast of Wisdom, which the Logos, according to in the words of St. Maximus the Confessor, prepared long ago in the past. The ultimate goal of convening the Table is for the faithful to eat the Body of Christ and drink His Blood in order to forgive sins and gain eternal life. This goal is emphasized by the fact that the performance of the Feast of Wisdom in the church of Gracanica found a place in the Altar, which represents "Heaven, the Kingdom of Heaven, Paradise which was once closed to earthlings due to sin, to be finally opened by the cross of the Son of God."

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REPRESENTATIONS OF DONORS HOLDING A MODEL OF A CHURCH IN LATE BYZANTINE PERIOD

The proposed paper focuses on the representations of a lay figure holding a church in late byzantine period; nevertheless, such representations are connected to the patronage of these buildings. In this paper the nature of such representations is explored in icons, manuscripts and in the monumental painting in Byzantium, the Balkans, the Aegean islands, Cappadocia and Georgia. Apparently the monuments of king Milutin are crucial for the understanding of this process. Furthermore, this paper is getting involved in several sub-issues; What do such representations mean? Do they represent the donors' social status? Or do they reflect their personal self-perception for the Divine and their relationship to it? Nevertheless, there is just one respond to the above-mentioned questions; we should though define the audience of such representations; who are their spectators and how do they comprehend these depictions? Is it important if a church was built for funeral, private or public purpose? For sure, it would differentiate the audience. What is their distinction, if there is any, with the donors' portraits without a model of a church? What such models of churches represent? Do they depict the actual churches or maquettes of them? Do the ktetor/ donor portraits represent a contradiction with the ktetor/donor inscriptions? Do the portraits represent in a symbolic/spiritual world an offering of the lay person to the Divine on the one hand and the inscriptions represent the material offer? Do they represent two different goals? Do the portraits refer to the persons depicted more and the inscriptions more to their society? Moreover, what do these models represent for the lay figures, who keep them? Do these models represent the churches that these wallpaintings are painted inside? Are they monuments of themselves? Or are they part of their donors or ktetors' self-image? Finally, what are these portraits with the models of churches represented? Are they monuments of the original churches within themselves in order to symbolize their form as schield against the outside world or are they part of the posthumus reputation and therefore part of their self-identity of the persons involved in the building of these churches? This paper will attempt to give answers to the above-mentioned questions.

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ICON PAINTER GEORGIOS KALIERGIS IN THE SERVICE OF KING MILUTIN, EXAMPLE OF THE FUNERARY CHURCH OF THE HILANDAR MONASTERY

The funerary church of the Hilandar monastery, dedicated to the Annunciation, has been little scientifically processed. It is located in the monastery cemetery, outside the fortification, but near the monastery complex. It is a two-storey building, which in its previous form belonged to the type of inscribed cross with a dome. At an unknown time, the roof structure collapsed, and the church stood in a dilapidated condition until the second half of the 18th century, when it underwent drastic changes. To this day, it has been preserved in the shape it took after the interventions of 1762 and 1868, as a single-nave building covered with a semi-circular vault under a four-pitched roof. The interior of the church was painted, while today that unique layer of paintings has been preserved only partially, on the remains of the original temple, more precisely in the eastern part, that is, in the altar space and on its vaults as well as on the longitudinal walls of the nave itself. In the altar space are preserved depictions of holy bishops, participants in the divine liturgy, from which can be recognized St. Basil the Great, St. Cyril of Alexandria and St. Spiridon. The prosthesis preserves figures of holy archbishops, such as St. James the Brother of God. St. Simeon of Christ's cousin. St. Modesta. st. Clement of Ancyra and St. Sophronius of Jerusalem. The eastern semicircular vault is adorned with the scene of the Ascension, while the Annunciation is painted on a slightly lower arch above the iconostasis. The lower parts of the figures of saints are preserved on the south wall, whose clothes reveal their monastic scheme. This painting ensemble was originally studied by V.J. Đurić, and later B. Todić, who, judging by their stylistic features, dated the frescoes to the second decade of the 14th century, adding this church to the founding activity of King Milutin. In fact, according to V. J. Đurić's church could have been painted by a skilled but mediocre master, who had to belong to one of the many Thessaloniki painting workshops, while B.Todić believes that the frescoes in the cemetery church are the work of two mediocre masters who drew inspiration from the works of master St. Nicholas Orphanos or his followers, who later worked in the church of St. Nikita near Skopje, while at the same time including them in a wider circle of painters Georgios Kaliergis. Within this paper, a graphological analysis of the manuscript character of the existing epigraphic material was made, which mainly consists of inscriptions on unwound scrolls. The morphological characteristics of the alphabet and their comparative study with signed works from the same period led to the unconditional identification of the creator of the frescoes with the famous Thessaloniki artist Georgios Kaliergis, whose only signed work is the Church of Christ's Resurrection in Bera (1315). It seems that a few years after finishing his work in Bera (Veria), perhaps around 1318-1319, Kaliergis arrived in Hilandar by invitation and put himself in the service of the fraternity and King Milutin, then the main monastery founder. He spent at least the next three years there, probably until the death of the Serbian king (1321). This conclusion stems from a significant number of examples of the same manuscript character within the inscriptions in the Hilandar Catholicon, which confirm the participation of the painter Kaliergis in the frescoes of this temple dedicated to the Introduction, as previously noted by V.I. Durić. It can be concluded that this was a large-scale business cooperation, as evidenced by the legal documents of the monastery, from which it can be concluded that Kaliergis was a person to whom the elders of the monastery showed trust and respect.

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CREATIVITY AND ORIGINALITY IN THE ICONOGRAPHIC PROGRAMS OF THE FIRST HALF OF THE 14TH CENTURY

Thanks to the large number of churches that were built after the end of the Latin occupation in the east, and which retained their wall decoration to a satisfactory degree, a deceptive belief was created in science that during this period the themes and cycles of iconographic programs expanded. These views were expressed by the founders of the study of Byzantine art, and they were unreservedly accepted by the new generation of scientists, both at the archaeological and historical-theological level. In reality, however, the fact that our knowledge of the iconographic programs of the Middle Byzantine, but also the period that preceded the iconoclasm, is incomplete, and will remain so, because it is based on a very small number of preserved monuments, which can not give us a complete picture about their painted decoration. Today, after satisfactory progress in the systematic study of monuments, science can turn to the comparative study of iconographic programs, which will surely shake some established perceptions of the past. It seems, for example, that the consistent belief that after iconoclasm monumental decoration was imposed in a rigid and dogmatic way by church authorities, making artists simply executors, is not valid. If we adhered to this principle, we would not be able to explain the constant search for original solutions in terms of arrangement of performances and the structure of iconographic cycles, nor the ingenuity of artists in adapting frescoes to not at all "static" and "rigid" sacral architecture. It turned out that iconographic programs are a field of expressing the creativity of painters in combination with also dynamic theological views of a certain epoch. Understanding this creative dynamic, expressed in iconographic programs documented in monuments of the late Byzantine period, can also help in better interpretation and use of sources and data from earlier historical periods. As you can see, it is a natural and undisturbed continuation of the artist's creative way of thinking, which never had to be limited by rigid frames in order to preserve dogmatic correctness. In contrast, a deep understanding of the purpose to which architecture and painting were subordinated in the creation of a temple served as an incentive to seek originality in iconographic cycles, so that the result is not a monotonous repetition of established patterns, but a new composition with elements of uniqueness and each time original. artistic expression.

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CHRIST'S SOVEREIGN DIGNITY IN THE PASSION: AN ICONOGRAPHIC AND LITURGICAL STUDY

A detailed cycle of the Passion and Resurrection precisely reflecting scriptural and liturgical sources developed in iconographic programs of the 13th-14th centuries, in particular in the area corresponding to the Nemanjić Serbia in its territorial peak (the Church of Staro Nagoričane, St. Nikita in Banjane, the Church of the Monasteries of Gračanica and Visoki Dečani) and in the bordering regions where afferent iconographers painted at the same schools (the Church of the Virgin Peribleptos in Ohrid; the Church of Protaton and the Church of the Monastery of Vatopedi on Mount Athos; the Church of St. Nicholas Orphanos in Thessaloniki). The cycles taken into consideration showcase the Last Supper, the Washing of the Feet, the Betrayal of Judas, various moments Christ in prayer in Gethsemane, encounters with the high priests, Pilate, sometimes even Herod, the reproach, the various phases of Peter's betrayal, the path to Calvary, Christ climbing to the Cross, Crucifixion, Deposition, Lamentation, Burial, Anastasis and the Myrrhbearers at the tomb, and sometimes the apparition of Resurrection to Thomas and the apostles. This paper has two principal objectives: first, to present some of the scenes in the cycle in which Christ's dignity emerges and, in particular, the freedom with which he chose death on the cross, to which he often climbs alone with the help of a ladder, and second, to investigate the liturgical sources of the Great Holy Week which may have inspired the creation and diffusion of such scenes in the Passion cycle. What caused the decision in this historical period and especially in this geographic zone for the broadening, detailing, and accentuation of the Passion cycle by adding some iconographically "unpublished" and theologically profound scenes? What role did the liturgical texts play in the profound discussions of the Second Council of Nicaea (787) and as a harbinger of theological meanings that the iconography expresses monumentally in forms and colors? These are some of the questions that will guide my research to attempt to reveal the peculiarity of such an iconographic choice and its inspiration or at least its liturgical echo.

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CONTRIBUTION TO THE STUDY OF THE SCENE OF BAPTISM OF CHRIST IN SERBIAN MEDIEVAL ART WITH THE SPECIAL INTEREST IN THE CHURCH OF SAINT NIKITA NEAR SKOPJE (AROUND 1324; 1484)

The Church of Saint Nikita near Skopje represents very important and at the same time the last testament of the Serbian king Milutin (1282–1321; built: 1299 / 1300–1308; decorated with frescoes: around 1324; 1484; 1846). When it comes to the wall painting of this church, certain details of the scene of the Baptism of Christ leave room for further research. By their appearance and place in the scene, they bring a special nuances to its iconography, contributing to the general understanding of the scene, that is, to the profiling of the painter's special artistic and symbolic expression. The detail of the scene of Baptism that represents the topic of this article is the motif of a stone slab on which Christ stands and under which he suppresses serpent-like monsters. Although the iconography of the Baptism scene as a whole has been extensively examined, the motif of the stone slab and its origin itself has not been sufficiently covered by art history scholars. In a valuable, comprehensive and modern monograph dedicated to the endowment of the Serbian King Milutin near Skopje that has been recently published, its author, Miodrag Marković, meticulously analyzed the scene of Baptism. Considering the detail of the stone slab, he pointed out that this motif does not appear in the preserved representations of Baptism at the time of the Palaeologan Renaissance. On the other hand, the frequent appearance of this motif in the Serbian art of the Turkish period leads him to the conclusion that it was painted on the second layer of frescoes in St. Nikita, executed in the 15th century (1484) and thus represents an iconographic novelty, which means that it was not previously depicted on the original layer of frescoes at the time of King Milutin (around 1324). Considering the origin of this motif, he points out that it "should be sought" in the liturgical texts read on the feast of Baptism. We believe that what Marković wanted to point out is to distinguish the nuances in the origin of the appearance of the stone slab motif and the motif of snakes in the scene. In that sense, we are of the opinion that the appearance of water snakes is certainly justified by the mentioned liturgical texts, while the stone slab as such is not explicitly mentioned in these texts. In other words, as it seems to us, what Marković, correctly and reliably opines, is that the presence of the water monsters and the motif of the stone slab in the composition of Baptism are standing in an "integral" relationship, that their appearance and meaning have the same direction. As the existing literary material shows, the appearance of the stone slab motif in the scene of the Baptism of Christ relies primarily on other sources, what is in present bibliography concerning Eastern Christian art, pointed out in general terms. Having in mind all the above-said, the main aim of this paper is to deepen the existing knowledge about the iconography and meaning of the Baptism scene in the church of St. Nikita. As the study dedicated to the issue of the stone slab in the Baptism scenes in Serbian medieval art does not exist, this article will also offer the list of its distinctive monuments including this motif and trace its development from the first preserved examples. In that sense, the secondary aim of the paper is to point out the special iconographic types of the stone slabs, as well as special iconographic types of Baptism scenes which are related to the iconography of the stone slab and which appear as one of the variants in depicting the Baptism scene in medieval art.

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ST. GEORGE'S IMAGE IN MEDIEVAL ANCIENT RUSSIAN AND SERBIAN MONUMENTS

The image of St. George in the Eastern Christian art is one of the most popular in both the icon painting and the monumental painting. The cult of this saint was widely popular both in Byzantium and among the southern Slavs. As a rule, in numerous scientific studies dedicated to monuments associated with St. George, the main attention is paid to iconographic and stylistic features, while this report is supposed to consider the issue of influence on the spread of the cult of St. George not only socio-cultural, but also ideological attitudes on the examples of the monuments of Old Russian and Serbian medieval art. The construction and painting of the churches was one of the ways to embody the key ideological aspects, both among the Ancient Russian princes and the Nemanichi dynasty, who actively asserted national self-identity from the 13th century, and from the 14th century also demonstrated their direct involvement in the Byzantine cultural model. As the patron saint of the Byzantine emperors, St. George immediately took a special position in the pantheon of especially revered saints by the princes of the Old Russia, many of whom bore his name in baptism. The process of "byzantinization" of the Serbian cultural paradigm falls on the second part of the reign of King Milutin - from 1299 to 1321 - and has a tangible impact on the formation of the iconographic programs of the fresco paintings. The new Byzantine iconographic versions have appeared in the painting, the themes of the murals are enriched with scenes common to the Palaeologan Age, at the same time, in accordance with the demands of the time the Serbian themes are transformed, and the pantheon of saints is also largely renewed. In particular, under Milutin's reign, increased the number of Slavic saints, associated with the Ohrid Archdiocese, and the holy warriors received special veneration, among whom considerable attention was paid to St. George's image. The glorification of the holy warriors, apparently, is closely related to the Milutin's hagiography, which mainly narrated not about the ascetic, but about the military merits of the king, canonized along with his ancestors. The image of St. George is of particular interest in the context of the period of Milutin's reign, in which ideology goes beyond the national and becomes imperial, since, on the one hand, St. George is one of the most revered general Byzantine saints, on the other hand, his veneration is connected with Stefan Nemania – the founder of the Nemaniić dynasty and one of the main Serbian saints. On the one hand, Milutin became a member of the family of the Byzantine emperor Andronicus II Palaeologan after his marriage to the Byzantine princess Simonida. On the other hand, he remained the successor of the glorious family of Serbian rulers and the policy of his father Stefan Uroš I, who first formalized the cult of the Nemanjić dynasty. From this point of view, St. George's image can serve as one of the examples of the interaction of Byzantine themes and local specifics, conditioned by the general idea of preserving the national self-identity within the framework of the general "byzantinization". For a more complete presentation of this issue, the report also considers St. George' image in the later fresco ensembles that arose during periods associated with the idea of independence and self-identity of the Serbian state - during the reign of Tsar Dushan (1331-1355) and in the so-called "Moravian period". Thus, the existence of the St. George' image in Serbian art, which received an impetus for wide distribution in Milutin's monuments, can be one of the examples of the process of integrating Serbian ideology into Byzantine.

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TWO FACES OF DEATH: THE NARRATIVES OF THE PASSIONS AND ST. GEORGE CYCLE IN THE MURALS OF STARO NAGORIČINO

In the present paper, I am going to discuss the methods used by artists to create a narrative in the Palaeologan art and the interrelations between visual rhetoric and metaphorical language of the liturgical texts. In doing so, I take a close look at the organization of St. George cycle at the namesake church of Staro Nagoričino (1312/13) and its juxtaposition with the Passions. St. George's Life runs in the second row of murals in the naos, whereas, above it, the third register is occupied by Christ's Passions. Extensive inscriptions explaining the depicted events accompany the two narratives. Unavoidably, these two stories of trial, tortures, and steady faith echo each other at several levels. Initially, I am going to look at the choice of scenes and accompanying inscriptions in each cycle separately. Though, in his book, Branislav Todić provided some readings for the epigraphical material, I would like to correct or supplement these transcriptions. Especially, this correction is important to see the exact correlations between the images, inscriptions, and texts, such as numerous Lives and Passions of St. George and the Gospels. As it seems, in both cycles, the inscriptions do not follow the texts exactly, but rather summarize the events, combine the texts or retell them with different wording. This way, the observation by Todić concerning these images following the written sources can be understood in the sense of being guided by them rather than illustrating them. As the next step, I follow the visual "rhymes" occurring in compositional arrangement of some scenes (for example, Peter's Denial and Resurrection of a dead by St. George) and the additional meaning it brings to the understanding of the subjects. These correlations may be found in the exact compositional repetitions, intellectually perceived contrasts (victory vs. defeat), or anticipation of events from one cycle in the other one (for example, the burial of St. George anticipates the Entombment). The alignment of the two narratives proceeds beyond simple spatial placement. After taking a closer look at St. George's Lives, canon and service, one may find numerous references (exact quotations or allusions) to the Passions of Christ. Moreover, the very ideas of the victory over death through death and the triumph achieved through suffering exist in both liturgical narratives, the Holy Week readings and the services to St. George. Therefore, the visual association of the stories seems to rely on the existing liturgical parallels. Finally, one may interpret the presence of both cycles, as well as the numerous iconic images of St. George in the lower mural register and the extended *Synaxarion* with saints' deaths and tortures, in a broader context of the church dedication and the circumstances of its foundation. Being the place dedicated to the commemoration of victory over Turks, but also to the remembrance of those who died in this battle, the church murals celebrate the very idea of victory through suffering and the steadiness in faith in the face of tortures and death.

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WALL PAINTING OF THE CHURCH OF ST. GEORGE AT STARO NAGORIČINO – A PARTICULAR ATTENTION ON THE ARTISTIC DESIGN ELEMENTS AND ON THE CHANGE IN STYLE USING THE EXAMPLE OF PASSION CYCLE

In the late byzantine art history, the mural painting of St. George's Church in Staro Nagoričino is an important Serbian masterpiece of the Palaeologan Age. Particularly appreciated are the fresco cycles, which fill the church walls in densely packed, superimposed registers and the painters' intelligent solutions to create clarity among this density of wall painting. The image design, which cleverly unfolds the narrative aspect of the Palaeologan period is also valued. The church in Staro Nagoričino, founded by King Milutin, has the richest treasure of Late Byzantine paintings depicting the Passion of Christ. In addition to a profound iconographic analysis by Nektarios Zarras, the Passion Cycle has not yet been thoroughly and subtly examined for its artistic elements of design. The painting of St. George's Church was carried out by the workshop of Michael Astrapas and Eutychios, commissioned by King Milutin to paint his churches. Four monuments contain inscriptions which have been secured for the painters Michael and Eutychios - St. Kliment in Ohrid, Virgin Ljeviška church in Prizren, St. Nikita in Čučer and the church of St. George in Staro Nagoričino. Since Ohrid and over a period of two decades of work for the king the mural paintings show a change of style. This result can be traced back to the intensive contact of King Milutin with the Byzantine imperial court, in which the painters were also involved. Research has proved by a stylistic examination of these monuments that the two painters were inspired by the Palaeologan style which was newly formed in Constantinople. The present study is approaching the art historian frame around the development of the monumental art in Staro Nagoričino. In this context the person of the client King Milutin as well as the artist couple Michael and Eutychios will be discussed. In addition, the architectural framework of the St. George's Church is outlined and its pictorial program is focused. The following point is the main core of the paper which analyzes the artistic design elements used in the Passion Cycle. Selected episodes of the Cycle are examined for their composition, the structure of the image and the narrativity as a special design feature. Additionally, the methods the painters use so that the viewer can visually find his way around the church space in the densely packed fresco decoration. Finally, a stylistic classification of the monumental painting of St. George's Church and its position in the stylistic development in the work of Michael and Eutychios will be made. The artist couple Michael and Eutychios integrated the stylistic development of the Palaeologan Age in their work. Their solution is not a blind assimilation of old structures but an outlining of new possibilities for the depiction of shapes and the enrichment of their paint. These results are shown by the examination of the Passion Cycle.

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REPRESENTATIONS OF ARCHITECTURE IN FRESCO PAINTING OF KING'S CHURCH AT STUDENICA MONASTERY

The purpose of this paper is to minutely research representations of painted architecture within the fresco program at King's Church at Studenica Monastery. It has been observed that within the scenes of the Great Feasts Cycle, especially the scenes of Virgin's Life Cycle, there are distinctive architectural coulisse which in the painted program have multiple functions. Therefore, in this paper, the iconography and different roles of painted architecture of mentioned cycles will be reexamined: from ephasizing individual and group figures, enclosing or deepening the space, to symbolic part of allusion and defining the space in which the action unrolls. By analyzing individual architectural units and groups of buildings, architectural elements and painted sculpted details and ornaments, the specifics of architectural representations, connections of certain motifs with real architecture and older iconographic tradition will be considered. In addition, to what extent are they correlating with the painted scenes of the fresco programs of King Milutin's other testaments, whose authors are Thessalonian painters, Michael and Eutychius, will also be cosidered. The paper will also include analysing similarities between founder's model of Saints Joachim and Anna's Church and the actual appearance of the building.

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"TODAY CHRIST IS BORN IN BETHLEHEM OF THE VIRGIN". OBSERVATIONS OF ICONOGRAPHIC DETAILS OF THE NATIVITY HYMN AS A REFLECTION OF THE PIETY OF KING MILUTIN

During the last several decades, there has been an increase in the interest of the scientific publicity in various aspects for the notion of holiness in the domain of visual rhetoric of medieval society. In scientific research are included studies of material culture, which contain of the analyzes of the objects that belong to the tradition of the Christian rite, but also the ritual itself, like processions as an expression of a community inspired by Biblical examples. Various forms of religious expression, elements of the liturgical rite, sacral processions (λ ιτανεία), and in its essence the Liturgy, as a meeting place of the divine and the human, enabled the experience of holiness through the activation of all human senses. In other words, in the eyes of man of the Middle Ages by participating in a procession, a kind of ephemeral spectacle, the believer perceived the presence of divine holiness embodied through the presentation of selected relics, icons and other testimonies of divine grace. The mass processions of Constantinople and the organized rituals were very impressive and tied to the ruler and the Byzantine court. Namely, immense ceremonies organized on the occasion of celebrations of holidays, military triumphs, successful end of military campaigns or eventual defenses against enemy attack, included recognizable symbols of the victory, that is, the ruler's flags, a kind of reflection of political but also spiritual authority. In that sense, the imperial dimension was especially manifested in the precious objects and reliquaries presented during the sacral procession through the streets of the city, the ramparts of the fortifications, or within the monastery walls. Broadly speaking, in accordance with the basic principles of medieval civilization, and in details quite similar to the universal Constantinopolitan model, it is possible to see the attitude of the Serbian court to what could be called a "message of power" but also to consider (public) piety of the inhabitants of an urban environment at the beginning of the 14th century. In this sense, to understand the defined spectacle, it seems necessary to analyze certain issues in the context of transcultural communications with the mainstream civilizations of their time. Accordingly, in terms of studying medieval celebrations in the territory of Serbian lands, in addition to written sources, some examples from the domain of visual culture are of great importance. One such example is the fresco-composition of the Birth of Christ, painted on the east wall of the portico of the tower of from the beginning of the 14th century. One such example is the fresco-composition of the Christmas, painted on the east wall of the portico of the Žička tower from the beginning of the 14th century. Mentioned fresco is *par excellence* example of the phenomenon of the feast processions on the territory of Serbian state. This representative composition of the liturgical character testifies that the Serbian environment in the time of King Milutin largely adopted the Constantinopolitan patterns in marking important feasts. However, although the mentioned composition has been discussed several times in different contexts, the issue of holding processions and taking part of the Serbian court in liturgies was omitted. The intention of this paper is to point out how the private piety of the ruler, in this case King Milutin depicted in the circle of his courtiers and church dignitaries, was crucial in the sphere of public, solemn and sublime celebration of certain feasts.

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AN ART-HISTORICAL VIEW OF THE PORTRAITS OF KING MILUTIN IN SACRAL BUILDINGS

The numerous religious foundations and the sumptuousness of the preserved monuments testify to the extent of the Milutin patronage in the decades of Palaeologan reign. During his long reign as king, Milutin was represented in numerous mural paintings in churches and monasteries. This paper seeks to investigate Milutin's portraits in sacral buildings and to stimulate a discussion about the visual representation of the ruler from his childhood, represented on Sopoćani's frescoes, to the last portrait in Gračanica finished a few days before his death. Thus, the portraits in churches provide information about the physical changes from his childhood until the last days of his life. A more appropriate method for examining the visual representations of Milutin is to refer to some artistic tendencies embodied in the most important monuments in the Balkans. Therefore, it is instructive to describe the portrait of Milutin in the most representative churches like Sopoćani, Studenica, Staro Nagoričino, Gračanica. In the church of the Holy Trinity in Sopoćani, commissioned 1263 by his father Uroš I, Milutin is depicted as a boy and as a teenager, once with his mother Queen Helen and once as a founder composition with his father and his brother Dragutin. The striking frescoes are unique not just for the quality of the painting. These are probably the only visual representations of Milutin in his childhood. Some later, in 1317, the ruler appears in frescoes in Staro Nagoričino in a double role, as a founder of the church and as victor over the Turks at the same time. In particular, the examination of the donor images provides information about the dresses worn by the upper echelons in society. In the Chapel of Joachim and Anna (1313) at the Monastery of Studenica, for example, Milutin wears a Byzantine costume with loros and has a hemispherical crown with prependoulia on his head. The same byzantine costume and crown had been worn by his father Uros I, as represented in the ktetor's composition in Sopoćani, though the church was built during the Latin dominion. In fact, dresses and textiles represented in mural paintings form some of the main visual sources. The representation of the ruler is determined by the context in which he was depicted. Thus, the protagonists in the scene of a coronation in Gračanica (1318-1321) adopted Byzantine costumes corresponding to the traditional iconography. The main idea of the present paper is to deal with the most important visual sources representing a historical person such as Milutin.

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BYZANTINE HERITAGE IN PALAEOLOGAN RENAISSANCE TRADITION, ALIVE IN MURAL ASSEMBLIES OF THE MOST FAMOUS VLACH MONUMENTS OF 14th CENTURY IN SOUTH ROMANIA

The phenomenon of Renaissance from the time of Andronikos II Palaeologos propels its values beyond the imperial borders. The empire was reduced in the territory, in spite of the tremendous efforts of Michail VIII Palaeologan, which will pulse more into Provinces (Thessaly, Macedonia, and Serbia). Here, sheltered under geographical protection, but also given to spiritual context (the proximity of Mount Athos) than synchronized with rising of Serbian State, the new stream, of Proto-Palaeologan Renaissance, that began in Ohrid (e.g. Virgin Perivleptos church circa 1294/1296), expands in Serbia, where gets developed spectacularly. This flourishing happened during the age of King Milutin whose painters embellished numerous churches. Those were: Virgin Ljeviška church in Prizren, King's church in Studenica, St. George in Staro Nagoričino, Gračanica, one of the churches within the Patriarchate of Peć, St. Prohor of Pčinja, St. Nikita in Banjani). This high-quality painting spread in central Serbia and up north, and, in the evolution of later painting, influencing the painting of Monasteries in Morava Serbia: Manasija (1375-1377) and Ravanica (1406-1416). Based on these traditions, we can follow the connection with Romanian rulers. These few Romanian monuments of the time prolonged the chain of Palaeologan heritage in Byzantine art. That is noticeable in the case of Saint Nicolae Domnesc in Arges, monastery Cozia, etc. Esichast Movement took a widespread in Medieval Wallachia resulting in a flourishing region of spiritual life, and furthermore, in architectural and iconographical assemblies that inspire Iconographers until nowadays.

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REPRESENTATIONS OF SAINT GEORGE IN KING MILUTIN'S ENDOWMENTS

The reign of Stefan Uroš II Milutin was marked by expansion of the territory of the Serbian state to the south, as well as flourishing building activity which was carried out by both this ruler and Serbian nobility. The conquest of territories in this period, frequent warfare and an increasing number of military noblemen in this area, led to a more intensive growth of the cult of military saints, especially St. George. The cult of Saint George was transferred to the Serbian lands from Byzantium. In addition, the practice of seeking help from military saints during difficult times and battles was also transferred from Byzantium. Following the example of the great župan Stefan Nemanja, his heirs continued to revere the cult of St. George. His representations were painted in great župan's heir's endowments in a litugically important places of the churches, which was especially noticeable during King Milutin's time. It is known, that in the endowments from the time of Stefan Nemanja and from the later period, St. George was often depicted as a martyr and a warrior, but the change in iconography occurred during the reign of King Milutin. In his endowments he was represented as a military saint which was emphasized by his painted clothes and equipment. The aim of this paper is to carefully examine the iconography of this military saint and its changes in the endowments of King Milutin. Taking into consideration the devotion of King Milutin to the cult of St. George, which can be seen through the dedication of his certain endowments, the paper will also analyze the representations of this military saint as part of the ktetor's portraits. Accordingly, the paper will try to show how Milutin's veneration for this saint was visually transferred to the fresco program.

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THE LEAD SEAL OF THE BYZANTINE EMPEROR MICHAEL VIII PALAEOLOGOS FROM THE REGION OF KOČANI

A Byzantine lead seal, which belongs to the Emperor Michael VIII Palaeologos (1272 – 1282) was discovered in the region of Kočani. On the obverse is the figure of Jesus Christ standing on a low podium. On the reverse is represented the standing figure of the Emperor Michael VIII Palaeologos. According to the inscription, the seal was issued after 1272, a period of expansion of the Serbian king Stefan Uroš II Milutin (1282 – 1321) and the exploitation of the ore deposits in the region of Kratovo, Zletovo and Pijanec in the region of the north-eastern Macedonia.

^{*} **Dr. Robert Mihajlovski** (La Trobe University, MA in Fine art, RMIT, Melbourne) specialised in Byzantine and Ottoman art, architecture and archaeology, with special emphasis on medieval Pelagonia. He is established scholar, he continues to contribute regularly in various scholarly journals.

Dr. Viktor Lilčić is a full professor at the Faculty of Philosophy, Skopje. He defended his PhD thesis at the Faculty of Philosophy in Belgrade, Department of Archeology, with the topic: Architectural stone plastics in the Republic of Macedonia from 1st to 6th century. He is elected as a full professor for the following scientific disciplines: general archeology, Numismatics, Classical Archeology: Ancient Greek and Roman Culture; Roman Provincial Culture and Archaeological Cartography and Topography. He upgraded the necessary research methodology in field and office research, and in recent years began to produce geo-referenced planimetry of the sites in the coordinate system from markings along the horizontal and vertical to 50 meters. This approach provides a document with wide application, primarily for the creation of the Archaeological Cadastre of the Republic of North Macedonia, but also as a significant support in the protection of the sites, as well as for archaeological needs.

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ON THE COINAGE OF KING MILUTIN

Serbian medieval coinage has a great number of species and variants, with interesting and imaginative representations. The first Serbian medieval coins appeared during the reign of King Radoslav (1228-1234), and were coined by different kings, nobles and towns during around 230 years, until the last ones, during the reign of Lazar Djurdjević (1456-1458). King Milutin's monetary emissions were numerous during his long and successfull reign from 1282 to 1321. Concerning his coinage there are some uncertainties in attribution of some coins. Additionally, exist different divisions of his coinage in species. Sergije Dimitrijević divides King Milutin's coinage in 13 species and 47 subspecies, describing 104 coins in his Catalogue. Vujadin Ivanišević enumerates ten basic species and Miroslav Jovanović divides Milutin's coinage in 17 species. Additionally, uncertain is and the coinage of Milutin's father King Uroš I. Dimitrijević attributes to him three species and describe 74 coins while Ivanišević all these coins attributes to Milutin and includes in the mentioned ten species. On the other hand, Jovanović include these three species in the coinage of King Dragutin. There is not even a single opinion what is obverse and what reverse of the coin. Dimitrijević and Jovanović adopt traditional view that obverse is the side where is represented the king who issued the coin while Ivanišević, following the Byzantine tradition, takes the side where the Jesus Christ is presented like obverse. In this contribution, we will present rich and diversiform coinage of King Milutin. Special attention will be paid on a dinar of King Milutin, with the ruler who sits. In the right hand he has a straight sword, and in his left a banner. On the back is the queen sitting on the throne and holding a lilium. Dimitrijević thought that this is the most beautifull coin of King Milutin and among the most beautiful Serbian medieval coins. Also, we will discuss the apparition of the stars on coins of King Milutin and their symbolical meaning.

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THE CIRCULAR EARRINGS OF QUEEN SIMONIS PALAEOLOGINA: AN ATTEMPT AT IDENTIFICATION

On her three extant fresco-portraits at Studenica, Staro Nagoričino and Gračanica, queen Simonis, the spouse of king Milutin from *c*. 1299. to his death in 1321, is depicted wearing earrings of spectacular size and outstanding sumptuousness. The objects in question have circular shape, and seem to be covered throughout with a brightly coloured substance (either red or blue) which is apparently set into a metal background – of the latter only the outer border, rimmed with large pearls, is depicted. Within the red or blue circle, a smaller circle is visible, rendered on the portraits in lighter or darker colour. This circle seems to be held, or reinforced, by three metal prongs extending to the outer, metal, border of the earrings. Each of the earrings hangs on a string of large pearls – or combination of pearls and red or blue elongated beads – from an exceedingly large, tapering crown serrated at the top.

After their first appearance in the mediaeval Balkans on the portraits of Simonis, variants of the circular earrings rimmed with pearls continue to occur on portraits of Serbian queens/empresses and noblewomen until the late 14th century. Despite their popularity, such objects have never been plausibly identified among extant artefacts. Nor has their origin been conclusively established. This paper attempts to find parallels for the aforementioned type of jewellery in mediaeval material culture, and, ultimately, suggest their origin and the circumstances of their introduction on the territory of the mediaeval Balkans.

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SHROUD OF KING MILUTIN IN THE MUSEUM OF THE SERBIAN ORTHODOX CHURCH

In the Orthodox liturgy, the Shroud (Gr. Αήρ, επιτάφιος, ειλητόν) symbolizes a rectangular cloth (Gr. Σινδών) with which, after being removed from the cross and washed, Joseph of Arimathea wrapped the body of Christ, prepared for burial; .15.46; Luke 23.53; John 19.40). She is taken out on Good Friday evening, for a procession around the church, and placed in the central part of the church until Easter. The shroud of King Milutin (late 13th - early 14th) is the oldest example of a shroud in the corpus of the Serbian medieval church embroidery, which places it in the highest category of national cultural monuments. It is made of red satin-silk, silk, silver and gold threads - in a combination of silk embroidery (which was used to make incarnations) and gold embroidery (ornaments). It belongs to the mystical type, because apart from Jesus Christ, there are no persons present - only angels and seraphim, who surround Christ placed in the space of the starry sky. At the base, inside the ribbon-ornamental frame, an inscription is made in gold embroidery: God, remember the soul of your servant Milutin Ureši ". A wide edge of Venetian brocade was later added to it. Originally, it stood in the Banjska monastery - Milutin's endowment and the place of the ark. Then she arrived at the Krušedol monastery. After the Second World War, it was placed in the permanent exhibition of the Museum of the Serbian Orthodox Church.

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SHROUD OF KING MILUTIN: THE MOTIF OF THE RESURRECTION IN THE ERA OF THE PALAEOLOGAN DYNASTY

This study is dedicated to researching the significance of the shroud of King Milutin as a type of cultural and historical heritage, whose stylistic and artistic value places this artifact among the representatives of the main development of Serbian art of the 14th century. The shroud of King Milutin, as a museum derivative of Serbian medieval applied art, symbolizes the canvas with which Joseph of Arimathea embalm the body of the Savior during the funeral of Jesus Christ. The purpose of the shroud is to point to the very beginning of the Christian religion whose center is in the concept of Resurrection, so the empty shroud in the New Testament is not only the absence of the body, but a hint of new life which also implies corporality, but in a new and unrepeatable anthropological framework. With a specific way of making and stylistic composition, this object of sacral origin represents the embodiment of the cultural and artistic climate of the Palaeologan dynasty. One of the basic methods that we will apply in this paper is a comparative analysis of the motifs of the Resurrection embodied in the stylistic and artistic production of shrouds in Serbian medieval art, as well as a review of the significance and origin of this subject. Therefore, with this work we provide an insight into the double development path of the shroud of it's, on the one hand, spiritual significance with its allegorical knowledge, and on the other hand, as a material artifact of cultural-artistic and historical value.

^{*} **Bojana Pavlović** became a Master of Art History in 2020, at the Faculty of Philosophy, University of Belgrade. In her scientific research work, she deals with topics related to theory and methodology in history of art, artistic perception in documentary film, as well as the preservation of cultural and historical heritage. Since 2019, she has been engaged in the Pedagogical Museum in Belgrade as a trainee curator. She participated in international scientific conferences in Požarevac in 2018 ("Archives in the third millennium - the eternal origins of history") and in the Belgrade Youth Center in 2020, which was realized in cooperation with the Center for Religion and Politics, under the auspices of the Ministry of Foreign Affairs of Republic of Serbia ("Protection of cultural heritage and preservation of national identity"), as well as at other conferences. As an author and a member of the commission, she participated in several exhibitions organized in Belgrade and Novi Sad.

Sergej Beuk was born in Belgrade in 1972. He is graduate pedagogue, master of Protestant theology and master of studies for culturology. He has published six group and independent collections of poetry, and has published poetry and prose in the most eminent professional magazines and daily newspapers. He has also published dozens of professional papers in the field of religiosity and contemporary theology in the country and abroad, as well as two books in the field of theology and philosophy and religion, as well as one in the field of cultural studies. During his work as the Program Editor of the Belgrade Youth Center, he realized and organized a large number of professional and scientific conferences, round tables and forums on topics in the field of theology. He is the President of the Board of Directors of the Center for Research on Religion and Politics in Belgrade.

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DESCRIPTIONS OF THE FOUNDATIONS OF THE HOLY KING MILUTIN IN SERBIAN TRAVEL BOOKS AND ANTHROPO-GEOGRAPHICAL STUDIES FROM THE END OF THE 19TH AND THE BEGINNING OF THE 20TH CENTURY

In this paper will be analyzed several descriptions of Sreten L.Popović in the manuscript *Journey through the New Serbia* (1878-1880), of Mita Rakić, *From New Serbia* (1881), Dragomir Brzak, *From Avala to the Bosphorus* (1895), Branislav Nušić, *Kosovo - description of the country and the people* (1902-1903), as well as anthropo-geographical studies of Spiridon Gopčević, Old Serbia *and Macedonia* (1890), Jevta Dedijer, *New Serbia* (1913) and Tihomir Đorđević, *Macedonia* (1920). Special attention is focused on descriptions of endowments of the Holy King Milutin (such as the monasteries of the Virgin Ljeviška in Prizren, Gračanica, and Banjska), but also to the cult of Holy King Milutin and his grave in the church of the Holy King Milutin in Sofia, which was built in 1865.

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CHRIST'S MIRACLES DURING KING MILUTIN'S REIGN AND THEIR BYZANTINE CONNECTION

Milutin's reign (r. 1282-1321) was a time of military expansion, wealth, and religious fervor. During the first years of his reign, he enlarged the frontiers of the Serbian Kingdom, at the expense of the Byzantine Empire. However, in 1299 was signed a peace treaty between Milutin and the Byzantine Emperor Andronikos II (1282–1328), which concluded with the marriage between the Serbian King and the Emperor's daughter Simonida. The geographical proximity, the numerous diplomatic missions, and the newly developed family ties between the Byzantine Empire and the Serbian Kingdom allowed for a new and evolving connection. This paper addresses the relationship between these two territories by means of artistic interactions and cultural transmissions, suggesting a greater fluidity between them. Specifically, I will explore the circulation of episodes depicting Christological miracles, rarely found before the thirteenth century in monumental depictions. The sudden proliferation of Christ's miracle cycle in both Serbian and Byzantine territories in the early Palaeologan period suggests a link between these regions. By making a parallel between Christ's miracles housed in Serbian churches and commissioned by Milutin – and in Byzantine ones, this paper discusses how this iconography was transmitted, exchanged, and altered in order to convey different meanings in different contexts, ranging from a vehicle of propaganda to that of cultural identity or a religious policy.

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IN THE SERVICE OF DYNASTIC POWER AND GLORY: EMPLOYING THE SYMBOLIC CAPITAL OF KING MILUTIN'S IMAGE AND LEGACY IN THE MAUSOLEUM OF THE KARAĐORĐEVIĆ DYNASTY

The paper focuses on analysing the south apse of St. George's church in Oplenac, the monumental Royal Mausoleum of Karadordević dynasty, which construction started immediately after King Peter ascended the royal throne of Serbia in 1903 and continued until 1930, during the period of King Alexander I. It aims to highlight the use of King Milutin's symbolic image and legacy in the architecture and decoration of the mausoleum's interior, deployed in the service of the power of the ideology of the Karadordević dynasty. At the beginning of the 20 th century, Karadordević's dynastic program was faced with many challenges, especially in the context of redefining and establishing a new cultural identity within the significantly increased and fundamentally changed socio-political space of the newly formed multinational and multicultural community, the Kingdom of Serbs, Croats, and Slovenes. To verify and glorify the present day and project the desirable future, the Karadordević's employed the well-known idea of the Golden Age. The Royal Mausoleum had a crucial role in the political representation of King Alexander I. Considering the architectural features and details of the interior decoration of the south apse where the grave of the founder of the Karadordević dynasty is located, the paper will highlight how the appropriation and reinterpretation of the chosen glorifying past from the period of the medieval Serbian King Milutin was used to legitimise the power and confirm King Alexander I the rank of powerful European rulers, endorsing his state as the new powerful and the desirably secured multinational and multicultural kingdom at the Balkans.

^{*} **Dr. Tijana Borić** associate professor, was educated at the Department of Art History at the Faculty of Philosophy – University of Belgrade. In 2005 – 2009, she was appointed Chief Art Curator and Head of Art Department of the Royal Palaces in Serbia, responsible for the Royal Art Collection and all the activities related to it. Since 2014, she has been appointed a lecturer at the Department of the Applied Arts at the Faculty of Arts – University of Niš, teaching undergraduate and master courses in Art History from the Prehistoric Era to the Modern Age. Her research focuses on the ideas and phenomena of princely courts, courtly code of virtues, courtly scenography and ceremonial space, court art and architecture.

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THE AGE OF KING MILUTIN BETWEEN IDENTITY AND AND TOOL OF DIPLOMACY: THE SIMONIDA, COLLECTION BY ALEKSANDAR JOKSIMOVIĆ (1967)

The Nemanjić dynasty, and especially the time of King Milutin, when the Serbian medieval Kingdom experienced a territorial, economic and cultural rise, is an important component of the Serbian national identity. This period was also marked by the story of Simonida, a Byzantine princess, who came to the Serbian court as a girl. The policies of remembrance in Tito's Yugoslavia highlighted the events of the Second World War, while the Serbian medieval history and dynasty settled on the margin. However, after the Informbiro (1948) and the "opening" to the West, Yugoslavia began to use all possible tools of the cultural diplomacy to present itself to the world. In this context, one can also observe the presentation of the collection of Simonida, designed by Aleksandar Joksimović, the "King of scissors", whose creations were also worn by Jovanka Broz, the first lady of Yugoslavia. Aleksandar Joksimović was one of the most important promoters of fashion in the national style. Iinspired by Serbian history and tradition, Byzantium and medieval Serbian painting for the creation, Joksimović gained worldwide fame. The Simonida collection, specific due a bell-shaped sleeves taken from medieval Byzantine clothes and ornaments from the stone friezes of the monasteries of Gračanica and Dečani, was the first grandiose collection of high fashion of socialist Yugoslavia. It was presented at the International Fashion Festival in Moscow, together with the collections of Coco Chanel, Christian Dior etc. Based on the sources and the press, this paper tries to explore the Simonida collection, as well as the age of King Milutin, as tools of the Yugoslav cultural diplomacy, Based on the theories of culture, identity and public history, the aim is to research how the narrative about Simonida, and indirectly King Milutin, was accepted in the Yugoslav society. At the same time, the focus is on the achievements of this world-renowned fashion collection in the sphere of representation of the Tito's Yugoslavia.

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SMALL PLANET 1675 SIMONIDA

Small planets or asteroids are celestial bodies that orbit the Sun individually or in the groups. A small planet under number 1657 was named according to the Byzantine princess, Serbian queen, and wife of the King Milutin: Simonida Nemanjić. In this paper, we will get acquainted with the physical and trajectory characteristics of this small planet and then with the process of discovery of this asteroid.

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CHALLENGES AND INNOVATIONS IN DIGITAL DOCUMENTING OF THE CHURCHES OF KING MILUTIN

For over twenty years, Blago Fund has been devoted to digitalization of Serbian medieval cultural heritage. The non-profit organization gathers IT experts, photographers, art historians, and medieval art enthusiasts from the United States and Serbia. Together, they created a website with more than thirty extensive collections of photographs, videos, virtual tours of some of the most renowned Serbian churches and monasteries. Among them are also some of the most famous endowments of King Milutin: the Church of Mother of God Ljeviška in Prizren, King's Church in Studenica, and Gračanica monastery. The Blago Fund team visited these sites in 2002, 2003, and 2019, and is also planning another visit to the Monastery of Gračanica in September this year, as the fresco painting of the church of the Dormition of the Mother of God has been restored recently. In this presentation, we would like to discuss our experiences creating digital collections of these monuments, particular challenges posed by their setting, architecture, and the state of preservation. We would also like to present some of the technical advancements made by our team that were a direct result of overcoming some of these challenges.

^{*} **Dr. Ivana Lemcool** is a medieval art historian and a research associate at the Faculty of Orthodox Theology, University of Belgrade. She is in charge of the social media presence of the Blago Fund, website content, and fundraising.

Vladimir Aćimović is a graduate engineer in electrical engineering, professional associate-administrator for computer networks at the Orthodox Theological Faculty at the University of Belgrade. He managed the IT operations on the Blago Fund website and at the same time participated as a photographer and editor in the creation of several digital Blago collections.

Blago Fund (BLAGO) is a cultural heritage organization that focuses on the digital documenting of Serbian medieval ecclesiastic monuments. It was founded in 1998 as a USA-based non-profit organization, and as of 2009, BLAGO operates as a registered NGO in Serbia. Since then, their team, which includes photography, art history, and IT experts, as well as medieval art enthusiasts, has created thousands of photographs, video recordings, and virtual tours of some of the most artistically and historically relevant churches and monasteries of medieval Serbia. The entire material is freely available and accessible on the website www. blagofund.org under a CC licence.

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DOCUMENTARY FILM AS A SOURCE FOR PRESERVATION OF THE CULTURAL HERITAGE: TESTAMENTS OF KING MILUTIN IN THE PRODUCTION ACTIVITY OF RADIO TELEVISION SERBIA

The development line of documentary film is defined by the need to present reality in the form of video material, and as such it is a document whose content can be understood as a separate museological form of preserving cultural heritage and the principle of archiving film memory in general. Since its founding, Radio Television of Serbia, as the first national television frequency, has recorded an enviable production activity, the repository of which includes documentary recordings of educational character, of cultural-artistic, educational and historical significance, thus promoting cultural heritage and historical events as well as contemporary art and culture. The subject of this paper follows the decades-long production of documented series dedicated to Serbian medieval art, shows about King Milutin's endowments that testify not only to the cultural and historical reflections of history and art connoisseurs. We would direct a special scientific review towards architectural sacral buildings and fresco painting as a kind of monuments of cultural-historical and stylistic-artistic value of the Palaeologus dynasty. Therefore, we can say that the documentary film as a separate form of media reception of heritage and artistic artifact in audio-visual format shows and preserves, in this case study, the cultural heritage of King Milutin.

^{*} **Bojana Pavlović** became a Master of Art History in 2020, at the Faculty of Philosophy, University of Belgrade. In her scientific research work, she deals with topics related to theory and methodology in history of art, artistic perception in documentary film, as well as the preservation of cultural and historical heritage. Since 2019, she has been engaged in the Pedagogical Museum in Belgrade as a trainee curator. She participated in international scientific conferences in Požarevac in 2018 ("Archives in the third millennium - the eternal origins of history") and in the Belgrade Youth Center in 2020, which was realized in cooperation with the Center for Religion and Politics, under the auspices of the Ministry of Foreign Affairs of Republic of Serbia ("Protection of cultural heritage and preservation of national identity"), as well as at other conferences. As an author and a member of the commission, she participated in several exhibitions organized in Belgrade and Novi Sad.

Садржај

Програм	5
Срђан Пириватрић	13
Катарина Митровић	
Војислав Живковић	15
Владан Станковић	16
Дејан Јечменица	17
Александра Радосављевић	
Мелина Рокаи	19
Борис Стојковски – Борис Бабић	20
Михалис Хрисантопулос	21
Жарко Б. Вељковић	
Николас Џонсон	
Ваиос Д. Киритсис	24
Валерио Масимо Минале	25
Андријани Георгију	26
Александра Фостиков	27
Мила М. Крнета Поповић – Аранђел Смиљанић	28
Џенан Даутовић	29
Јасминка Кузмановска	30
Драган Каран	31
Марина Стојановић	32
Снежана Ј. Милојевић	
Славица Васиљевић Илић	
Владимир Антић	35
Србољуб Убипариповић	36
Милан С. Димитријевић	37
Исидор Јагодић	38
Протосинђел Данило (Гаврановић)	39
Јована Станојловић	40
Ана Рашковић	41
Весна Пено	42
Никола Лукић	43
Марија Васиљевић	
Алекс Родригез Суарез	45
Пасхалис Андрудис	
Дејан С. Радисављевић	
Драгана Лазаревић	48

Елијас Петру	
Серена Ачаи	50
Александра Давидов Темерински	
Светлана Владиславовна Маљцева	
Велимир Матановић	53
Сњежана Орловић	
Дубравка Прерадовић	55
Асну Балбан Јалџин	
Јасмина С. Ћирић	
Талија Мантопулу-Панајотопулу	
Јана М. Алексић	59
Ивана Јевтић	
Сања Пајић – Роза Д'Амико	
Војислав Башица	
Серџан Јандим Ајдин	
Бранислав Цветковић	
Здравко Пено	
Дионисиос Мурелатос	
Елена Костић	
Јоргос Фустерис	
Емануела Фољадини	
Анђела Гавриловић	
Елена Немикина	
Ана Адашинскаја	
Татјана Федоров	
Невена Богојевић	
Немања С. Петровић	
Ана Гриза	
Ирина-Адриана Марковски	
Софија Трпчевски	
Роберт Михајловски- Виктор Лилчић	
Милан С. Димитријевић	
Наталија Ристовска	
Биљана Цинцар Костић	
Бојана Павловић – Сергеј Беук	
Горан Максимовић	
Марија Алесија Рос	
Тијана Борић	
Александра Колаковић	
Наташа Тодоровић	
Ивана Лемкул – Владимир Аћимовић	
Бојана Павловић	

Содржина

Програм	95
Срѓан Пириватриќ	103
Катарина Митровиќ	
Војислав Живковиќ	
Владан Станковиќ	
Дејан Јечменица	
Дејан јечменица Александра Радосављевиќ	
Мелина Рокаи	
Борис Стојковски – Борис Бабиќ	
Михалис Хрисантопулос	
Жарко Б. Вељковиќ	
Николас Џонсон	
Ваиос Д. Киритсис	
Валерио Масимо Минале	
Андријани Георгију	
Александра Фостиков	
Мила М. Крнета Поповиќ – Аранѓел Смиљаниќ	118
Ченан Даутовиќ	
Јасминка Кузмановска	
Драган Каран	
Марина Стојановиќ	
Снежана Ј. Милојевиќ	
Славица Васиљевиќ Илиќ	
Владимир Антиќ	
Србољуб Убипариповиќ	
Милан С. Димитријевиќ	
Исидор Јагодиќ	
Протосинѓел Данило (Гаврановиќ)	
Јована Станојловиќ	
Ана Рашковиќ	131
Весна Пено	132
Никола Лукиќ	133
Марија Васиљевиќ	134
Алекс Родригез Суарез	135
Пасхалис Андрудис	
Дејан С. Радисављевиќ	
Драгана Лазаревиќ	138

Елијас Петру	139
Серена Ачаи	
Александра Давидов Темерински	141
Светлана Владиславовна Маљцева	142
Велимир Матановиќ	143
Сњежана Орловиќ	
Дубравка Прерадовиќ	145
Асну Билбан Јалџин	146
Јасмина С. Ќириќ	147
Талија Мантопулу-Панајотопулу	148
Јана М. Алексиќ	
Ивана Јевтиќ	150
Сања Пајиќ – Роза Д'Амико	
Војислав Башица	
Серџан Јандим Ајдин	153
Бранислав Цветковиќ	154
Здравко Пено	155
Дионисиос Мурелатос	156
Елена Костиќ	157
Јоргос Фустерис	158
Емануела Фољадини	159
Анђела Гавриловиќ	160
Елена Немикина	161
Ана Адашинскаја	162
Татјана Федоров	163
Невена Богојевиќ	
Немања С. Петровиќ	
Ана Гриза	
Ирина-Адриана Марковски	167
Софија Трпчевски	168
Роберт Михајловски – Виктор Лилчиќ	
Милан С. Димитријевиќ	170
Наталија Ристовска	171
Биљана Цинцар Костиќ	172
Бојана Павловиќ – Сергеј Беук	173
Горан Максимовиќ	174
Марија Алесија Роси	175
Тијана Бориќ	176
Александра Колаковиќ	177
Наташа Тодоровиќ	
Ивана Лемкул – Владимир Аќимовиќ	179
Бојана Павловиќ	180

Table of Contents - Book of Resumes

Programme	185
Srđan Pirivatrić	193
Katarina Mitrović	194
Vojislav Živković	195
Vladan Stanković	
Dejan Ječmenica	197
Aleksandra Radosavljević	
Melina Rokai	199
Boris Stojkoviski – Boris Babić	200
Michalis Chrisanthopoulos	201
Žarko B. Veljković	202
Nicholas Johnson	203
Vaios D. Kiritsis	
Valerio Massimo Minale	
Andriani Geogiou	206
Aleksandra Fostikov	
Mila M. Krneta Popović – Aranđel Smiljanić	208
Dženan Dautović	
Jasminka Kuzmanovska	
Dragan Karan	
Marina Stojanović	
Snežana J. Milojević	
Slavica Vasiljević Ilić	
Vladimir Antić	
Srboljub Ubiparipović	
Milan S. Dimitrijević	
Isidor Jagodić	
Protosynkellos Danilo (Gavranović)	
Jovana Stanojlović	
Ana Rašković	
Vesna Peno	
Nikola Lukić	
Marija Vasiljević	
Alex Rodriguez Suarez	
Paschalis Androudis	
Dejan S. Radisavljević	
Dragana Lazarević	228

Elias Petru	
Serena Acciai	
Aleksandra Davidov Temerinski	
Svetlana Vladislavovna Maltseva	
Velimir Matanović	
Snježana Orlović	
Dubravka Preradović	
Asnu-Bilban Yalçın	
Jasmina S. Ćirić	
Thalia Mantopoulou Panagiotopoulou	
Jana M. Aleksić	
Ivana Jevtić	
Sanja Pajić – Rosa D'Amico	
Vojislav Bašica	
Sercan Yandim Aydin	
Branislav Cvetković	
Zdravko Peno	
Dionysios Mourelatos	
Elena Kostić	
Georgios Fousteris	
Emanuela Fogliadini	
Anđela Gavrilović	
Elena Nemikina	
Anna Adashinskaya	
Tatjana Fedorov	
Nevena Bogojević	
Nemanja S. Petrović	
Ana Griza	
Irina Adriana Markovski	
Sofija Trpčevski	
Robert Mihajlovski – Viktor Lilčić	
Milan S. Dimitrijević	
Natalija Ristovska	
Biljana Cincar Kostić	
Bojana Pavlović – Sergej Beuk	
Goran Maksimović	
Maria Alessia Rossi	
Tijana Borić	
Aleksandra Kolaković	
Nataša Todorović	
Ivana Lemcool – Vladimir Aćimović	
Bojana Pavlović	

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