

SPIRITUAL AND CULTURAL HERITAGE
OF THE MONASTERY OF STUDENICA
PAST, PERSEVERANCE, CONTEMPORANEITY

SASA GALLERY OF VISUAL ARTS AND MUSIC
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Built in the depths of the shadowy mountains of Raška, where the progenitor of the Nemanjić dynasty labored to turn a desolate hunting ground of wild beasts into a perfect city of a spiritually sublime life, the Studenica Monastery has for centuries been a cornerstone and continuous source of cultural identity for the Serbian people

Written in it, in that silent and sacred past, like some kind of destiny codes, are all the key features of our being. The artistic play of the creators of Studenica's buildings, their sculptural decoration and wall paintings, achieved a peculiar blend of the finest achievements of the opposite sides of ancient Europe – its West and its East – fueled by the desire to recognize and distinguish the people who created this sanctuary in the time of Saint Simeon and Sava, for its distinctive creative and sacred identity. This tendency is recognized, among others, in the inscriptions accompanying the sculptures and paintings at the Church of the Virgin. It was here, in Studenica, that they were, for the first time in our old art, executed in the Cyrillic script and in the Serbian language. At this time, in Studenica, literature in the Serbian language, with its distinctive themes and motifs, began to develop. Consequently, the Studenica Monastery has since been rightfully recognized as the strongest pillar of the later Serbian state and the cradle of the autocephalous national church whose 800th anniversary is marked by this exhibition.

From Studenica, directly or indirectly, almost all of our later culture had grown and branched out for centuries. Countless medieval rulers came back to her as a model and sought to replicate and upgrade her. Many generous endowers, like King Milutin, contributed to it, distinguishing themselves in their donorship. It has forever remained a home of prayer for monks and an inspiring refuge for spiritual rebels, all the way to Djordje Krstić, Nebojša Mitrić or academician Ljubomir Simović. The desire to reach her with their mind and unravel her secrets has driven many prominent representatives of this very home of science and art, such as Mihail Valtrović, Dragutin Milutinović, Vladimir Petković, Vojislav Djurić or Gordana Babić. Studenica has thus become and remained a reliable guidepost and a faithful companion in our quest to find meaning and truth, searching through our own history and beyond. Following this guidepost, engraved deep within our own being, on the paths that for centuries led us to various parts of the world, the Serbian people have been crucified and scattered, lost and reinvented, but have not vanished or ceased to be what they are. The messages whispered by the ancient buildings of Studenica, which we sometimes as a nation could not understand or decipher, were preserved hidden, carved into the deepest layers of our memories and feelings, serving as a spiritual anchor in turbulent times. Whether we noticed it or not, Studenica was with us when we went too far or when we stood still, trapped by fear and lack of self-respect. As a result of this exhibition, she is still with us, again only partially tangible and attainable, inviting us to, while admiring and thinking about her, reexamine ourselves and reach a deeper understanding of who we are.

SASA EXECUTIVE COUNCIL

STUDENICA'S SPIRITUAL AND CULTURAL HERITAGE: A SYNTHESIS OF TEACHINGS AND CONTEMPORANEITY

In the year marking eight centuries since our Church acquired independence led by Holy Archbishop Sava Nemanjić, we focus on developments in the institution whose construction and establishment immediately preceded events recorded in our memory.

Until Grand Prince Stefan Nemanja appeared on the site of what is now the Studenica Monastery, the place was a desolate *hunting ground for beasts*. Ever since he – to quote St. Sava – *deigned* to establish a monastery there, this place has lived and still lives its fullest life. At the center of the Studenica complex stands the famous Church of the Virgin, surrounded by minor churches and monastic quarters enclosed in ramparts with defensive towers, and beyond these exterior buildings lie monastery estates. The monastery still retains this originally envisaged structure. To quote the Typikon of Studenica (Chapter 9), its soul is “all divine service”, and the monastery building itself is “its body”. These divine services, i.e. worship rituals, as well as all other needs of the entire complex, have always been tended to by ktetors, many benefactors, the faithful and the monastery’s brotherhood. Today, apart from the monastic fraternity and those who aid it, the Serbian state invests a great deal in maintaining the highest cultural achievements that this complex preserves.

There were times when Studenica lived in peace; in tumultuous times the monastic quarters and the interior of the church burned in flames. This was known to occasionally happen until recently. The monastic fraternity would always resolutely refuse to leave the monastery, even at the cost of their lives, which was the case in 1916, when the occupiers used the Studenica cathedral and the King’s Church as stables for three days. In 1943, the monks paid a bloody price for their refusal to abandon Studenica. The occupiers beat and tortured them, but by a divine miracle did not manage to find the monastery treasury.

In the days of the venerable Simeon and Sava the members of the fraternity of the Studenica Monastery were children of the spiritual and cultural milieu of their time. The monks that followed, like those of today, were forged in the backdrop of their own times. What do the fraternity and the monastery’s ktetors, as the custodians of this sacred place, and the people that produced those who labor to safeguard the Studenica Monastery have in common? What is the spiritual essence of safeguarding Studenica and caring for it that generations upon generations have been committed to ever since the time of the venerable Simeon and Sava? The answer is provided by Saint Sava himself as archbishop. In 1221, in his Sermon on the True Faith delivered at the Žiča Monastery, he said that God had wanted to “fill up what was lacking” in our fathers through him (Sava). The phrase “to fill up what is lacking” here has the meaning of supplementing and compensating. This is an allusion to the teachings of St. Paul the Apostle, who said, “I fill up in my flesh what is still lacking in regard to Christ’s afflictions, for the

sake of his body, which is the Church” (Col. 1:24). The custodians of Studenica, past and present, industriously and painstakingly “like living stones, are built into a spiritual house” (1 Peter 2:5). By becoming part of “his (Christ’s) body, which is the Church”, they become “the chosen people,” the “holy people that declare the praises of him who called them” (1 Peter 2:9). People from different backgrounds, of different ages, cultures and education, people with different characters and talents, have been coming to Studenica for centuries to build themselves “into the spiritual house”, rejoicing in being able to “declare the praises of the God who called them”.

The fraternity of the Studenica Monastery is, according to the teachings of Saint Sava, a mystical community of those who once lived here, those who now live at the monastery, but also those who are yet to come. In the lessons that our *hegoumenos* Sava wrote around 1208 at the end of *The Vita of Simeon Nemanja*, it is said: “... that it be written and done, that we, and those who come after us until the end of the century, with the honorable prayers of our father and benefactor, pay heed to what is being said ...” Archimandrite Sava views the fraternity of Studenica as a wider mystical community that will be unique and long-lasting: “we and those after us until the end of the century”, which means until the end of time. Therefore, he and those who were his brothers when he lived in Studenica, as well as those who would come after him until the end of time, should feel spiritual unity. St. Sava reaffirmed his words later as a retired archbishop, as seen in his letter sent to Studenica’s *hegoumenos* Spiridon. Having arrived in Jerusalem ca. 1234, though physically exhausted, he immediately went to pray at the Holy Sepulcher for the fraternity of Studenica and, before beginning his pilgrimage of the holy places, first arranged for their names to be mentioned in prayers in this holiest of places. St. Sava felt like an inseparable part of the Studenica brotherhood.

In spite of our shortcomings and weaknesses, of which we are aware, the present devout ruminations of our fraternity move between the aforementioned and interconnected spiritual beliefs. On one hand, our fraternity awaits, cherishes and yearns for the final eschatological destination: “But our citizenship is in heaven. And we eagerly await a Savior from there, the Lord Jesus Christ” (Phil 3:20).

On the other hand, we are aware that this cannot be easily achieved, not without toil and effort, because, in accordance with the aforementioned words and our efforts for this holy house – Studenica, we perpetuate the Passion of Christ and, in a way, make it present and contemporary in the Church. That these words, though sublime, are not inapplicable today to our faltering generation, is evidenced by St. Sava himself, in the aforementioned letter which he sent from Jerusalem to Studenica: “If the priest is sinful, but his prayer is pure, his connection is the force of a higher grace.”

Although the space of Studenica’s spiritual and cultural heritage is very broad, we notice that it is also defined. Its definition lies between the meaning of St. Sava’s words to the brotherhood at the end of the first chapter of the *Typikon* of Studenica: “In God, therefore, let our mind be” and our “joy in suffering” (Col. 1:24) by being built into “a spiritual house” (1Pet. 2: 5) –

Studenica – and thus “declare the praises of him who called you out of darkness into his wonderful light” (1Pet. 2: 9). Within these spiritual spaces we find an abundance of content organically linked to the Kingdom of God.

The centuries-long pious ruminations of the Studenica fraternity have become a synthesis of the teachings of the fathers and the unrestrained confrontation with contemporaneity and its challenges. This internal, experiential revelation and adoption of the fatherly wisdom and experience of many, and its transformation into visible artistic, cultural, scholarly and other values, is an existential question for our brotherhood, for in this we see a step towards the healing of our own generation.

We look forward to the exhibition *Spiritual and Cultural Heritage of the Monastery of Studenica: Past, Perseverance, Contemporaneity* as it brings together and presents to our visitors the extraordinary treasures that history has left us.

HEGOUMENOS OF THE STUDENICA MONASTERY
ARCHIMANDRITE TIHON
WITH THE BROTHERHOOD
AT THE STUDENICA MONASTERY
ON THE FEAST OF ST. LUKE, 2019

In an extremely important jubilee year – eight centuries of the Serbian Orthodox Church’s autocephaly – the Serbian Academy of Sciences and Arts and the fraternity of the Studenica Monastery have joined forces to organize an exhibition in honor of its artistic and spiritual legacy. The exhibition will present a selection of culturally and historically important objects from Studenica’s treasury, such as fragments of medieval architecture, frescoes and sculpture, sundry tombstones and ledger stones, founders’ inscriptions, icons, prints, illuminated manuscripts, and other artifacts, charters and other legal documents – as well as some objects from different Serbian churches and monasteries and local and international cultural institutions. The exhibition includes an interactive multi-media presentation of the monastery and its cultural and historical heritage, based on Marko Todorović’s project the *Digital Studenica*, and Narcisa Darijević-Marković’s documentary *The Frescoes of Studenica – Thoughts of Eternity*, which presents the conservation and restoration of the frescoes at the Church of Virgin, and the changes of the monastery’s appearance during the seasons of the year.

By presenting Studenica’s movable and immovable cultural heritage, this exhibition aims to highlight the centuries-long continuity of artistic production nurtured by the Serbian Orthodox Church and the major role these artistic accomplishments have played in the cultural history of the Serbian nation. It was for this reason that Studenica and its cultural treasures were selected to represent the importance of Serbian ecclesiastical art and its aesthetic achievements.

Built owing to King Stefan Nemanja, the founder of the independent Serbian state and the progenitor of the Nemanjić Dynasty, Studenica’s Church of the Virgin, built to serve as its ktetor’s burial place, became a model for Serbian art immediately after its construction. In addition to the reputation of its ktetor and the belief in the miraculous power of his relics, the remarkable craftsmanship of its builders, sculptors and painters, educated in the best traditions of Romanesque and Byzantine art, also contributed to this status. After Nemanja’s death, ktetorial rights to Studenica were inherited by his sons, the youngest of whom, Sava, a hieromonk at the time, took over the care of the monastery and its decoration in 1207. Further, it was as Studenica’s archimandrite that he began to pave the way for the establishment of the Serbian autocephalous church. Third- and fourth-generation members of the Nemanjić Dynasty, especially King Milutin, added to the monastery’s beauty.

It was King Milutin who erected the parekklesion dedicated to Joachim and Anna, the parents of the Mother of God. Later renamed the King’s Church after him, it is an edifice of harmonious form and exquisite frescoes by Michael Astrapas, one of the leading Byzantine painters of the epoch. Various contributors and ktetors from later periods also kept adding to the monastery’s magnificence, from the first days of the Ottoman occupation to the modern era. They donated and continue to contribute to Studenica, equipping its churches and treasury with new icons, books, and liturgical vessels, thus upholding the status of Nemanja’s foundation as an enduring focal point of Serbian national culture.

Besides marking the eighth centenary of the Serbian Church, this exhibition hopes to once again remind the public of the grandeur and importance of Studenica for the cultural heritage of the Serbs, as well as of the place it holds in the Unesco's list of World heritage sites, where it was officially included long ago. Such recollections will certainly contribute to further research and appreciation of the great works of architecture, sculpture, painting, literature and crafts created over the centuries within the Studenica Monastery's walls. The exhibition should also encourage the completion of ongoing projects and give a boost to the additional restoration works on this most venerated Serbian holy place.

The suggestion for organizing this exhibition came from Archimandrite Tihon, the *hegoumenos* of the Studenica Monastery. It was wholeheartedly supported by the Gallery's Expert Council and the Academy's governing bodies, headed by President Vladimir S. Kostić. Most of the exhibits come from Studenica's own treasury, library and lapidarium. Several items were loaned from the monastery's churches, chapels and hermitages. Also gathered were some of the rare items of Studenica's cultural heritage that were dispersed over the centuries, to be reconstructed for the exhibition *The Treasures of the Studenica Monastery*, organized three decades ago at the same place, under the care of academician Vojislav J. Djurić.

In all, many local and international institutions have helped us in this effort. The National Museum in Belgrade and its Gallery of Frescoes, the Museum of the Serbian Orthodox Church, and the Foundation of the Holy Monastery of Hilandar deserve special mention. Some works of art belonging to the "Lavra of St Simeon", an immovable cultural asset, as well as certain objects from its treasuries now scattered across the world, are displayed in the form of copies, photographs, in digital form, or as multi-media interactive presentations.

Unfortunately, a number of original artifacts could not be exhibited as planned. This was partly due to complicated loaning procedures or transportation issues, but also to the Gallery's spatial capacity. What has been left out will be shown in an extensive catalogue that will accompany this exhibition booklet, which will present, in picture and text, all the objects that were initially planned for display. Thus, at least the readers of the catalogue will be able to gain a clearer picture of the wealth of Studenica's spiritual and cultural heritage. The booklet shows the most significant and most attractive works, with a complete list of all the exhibits from the catalogue.

Both publications also contain a text entitled *The Studenica Monastery – the Tabernacle of the Serbian People* by Vojislav J. Djurić, published in the foreword for the already mentioned exhibition *The Treasures of the Studenica Monastery*. This text concisely explains Studenica's significance in the history of Serbian culture, spirituality and art. On the other hand, it symbolically connects two very similar exhibitions organized at the SASA Gallery, demonstrating the Academy's continuing devotion to one of the greatest holy places of the Serbian nation.

MIODRAG MARKOVIĆ





THE STUDENICA MONASTERY – THE TABERNACLE OF THE SERBIAN PEOPLE

There is a detailed story in the Bible recounting how Moses, leading the Israelites out of Egypt and slavery, crossed the Red Sea and, having arrived on Mount Sinai, erected a shrine. This was the Tent of the Congregation and in its holiest inner sanctuary stood the Ark of the Covenant – the gold-covered chest containing the Tablets of the Law that God had bestowed upon Moses and his people. It was here that the Lord appeared to the leader of the Jewish people from between the two cherubim on the Ark's lid.¹ Marching towards the Promised Land, the Israelites always carried their relic with them, treasuring it as their most prized possession. Finally, when King David decided to have the Ark and the Tabernacle transferred to Jerusalem, all the people rejoiced at the event, playing music singing and dancing. The arrival of the Ark of the Covenant inspired David to compose a few psalms celebrating the glory of God.²

These Biblical accounts did not escape Serbian medieval authors. Whenever they could, they used them as pre-images of certain historical events in the life of their own people. The Old Testament was generally seen by Christians as the vanguard and preparation for the First Coming and Biblical events were understood merely as anticipations of Christ's ministry and passion. Already in the 13th century, in the scribing and writing circle around the Mileševa Monastery, or possibly at the monastery itself, emerged a comparison of an event from Serbian history with the transfer of the Ark of the Covenant to Jerusalem. The author of the *Service for the Translation of the Relics of St. Sava* likened the transfer of St. Sava's remains from Tarnovo to Mileševa to the event in Jerusalem: arriving with the relics to Mileševa, King Vladislav danced and rejoiced before them like David before the Ark of the Covenant.³ Similarly, in Smederevo, shortly before the fall of the city at the hands of the Ottoman army, Despot Djurađ and his people greeted the relics of Luke the Evangelist and Apostle.⁴ Serbian authors occasionally used this analogy up until the Ottoman conquest of Serbia (Teodosije and some other authors on Prince Lazar).⁵ They seem to have used it for the last time in Srem, recording that the Serbs flocked

1 Ex 13:18–40:38.

2 2 Sam 6:1; 1 Chr 15:16.

3 *Srbijak* 1, edited by Dj. Trifunović, translated by D. Bogdanović, Beograd 1970, p. 74, 75; *O Srbijaku, Studije*, Beograd 1970, pp. 273–274 (Dj. Trifunović – including older literature); V. J. Djurić, *Istorijske kompozicije u srpskom slikarstvu srednjega veka i njihove književne paralele*, II, Zbornik radova Vizantološkog instituta, X (Beograd 1967), pp. 121–131 (containing frescoes at the Gradac Monastery dating from ca. 1275 that illustrate this).

4 Cf. L. Pavlović, *Prozni i pesnički spisi nastali u Smederevu 1453–1456*, Smederevo 1983, fig. 21 (showing a reprint of the page with the description of the reception of relics and the use of this analogy). The article includes older references concerning this text.

5 Cf. Teodosije, *Žitije svetog Save*, translated by L. Mirković, translation edited by D. Bogdanović, Beograd, 1984, pp. 203–204, 282; Lj. Stojanović, *Stari srpski hrisovulji, pomenici, zapisi i dr.*, Spomenik SKA, III (Beograd 1980), p. 86 (Pohvala knezu Lazaru).

to the tombs of the last rulers from the noble house of Branković at the Krušedol Monastery.⁶ Obviously, the relics of Serbian saints were as binding for medieval Serbs, theologians and the faithful as the commandments had been for Israelites, demanding allegiance to the faith; and their stone sarcophagi or ornate wooden coffins had the same meaning as the gold-covered Ark of the Covenant. Churches that housed their relics were not merely simple mausolea of dignitaries but much more than that – they were tents of the testament.

There were several reasons to direct the thoughts of the faithful in the first decades in the life of Studenica Monastery to its meaning of the Old Testament Ark and Tabernacle. The first step in this direction was the dedication of the church to the Holy Virgin. Old church writers and particularly hymnographers – Romanos the Melodist, Andrew of Crete and John of Damascus – created a typological analogy, identifying the Mother of God with the Ark of the Covenant. This metaphor had found its way into many liturgical hymns and texts already in the 12th century.⁷ The next step was the view that these churches – remarkable for their size, luxurious building materials of the cult of a saint – in fact represented ‘new tabernacles’ or even a ‘new Temple of Solomon in Jerusalem.’ The best examples of this understanding of religious structure are the famous Hagia Sophia in Constantinople and the acclaimed Palatine Chapel in Aachen, which have both been compared to well-known Old Testament places of worship, and their respective ktetors, Justinian and Charlemagne, to Old Testament builders: Moses, David and Solomon.⁸ The Serbs of the Middle Ages had a similar understanding of their own most revered churches. In the early 14th century the celebrated Serbian author Teodosije wrote in his *kanones* for St. Sava and St. Simeon Nemanja that Hilandar – dedicated to the Mother of God, like Studenica – was an ‘ark of salvation’, which is also how he saw the entire Serbian church as an organization.⁹ Writing in 1319, Archbishop Nikodim likened St. Sava of Serbia during the building of the Church of the Holy Apostles to Moses and his construction of the Tabernacle: the Lord revealed the form of the Tabernacle to Moses on Mount Sinai and St. Sava adopted it from some churches in Jerusalem.¹⁰ By that time the miraculous relics of several Serbian archbishops had already been laid to rest in their coffins in Peć. Another writer from the circle of Archbishop Danilo II, the author of the *Vita of King Stefan Uroš III* (of Dečani), described how

6 *Srbijak*, 3, Beograd 1970, p. 156, 157; *O Srbijaku*, pp. 337–341 (Dj. Trifunović).

7 N. Beljaev, *Le „Tabernacle de Temoignage” dans la peinture balkanique du XIV^e siecle*, *L’art byzantin chez les Slaves*, 1/2, Paris 1930, 315–324; E. Revel-Neher, *L’Arche d’Alliance dans l’art juif et chretien du second au dixieme siecles*, *Le signe de la rencontre*, Paris 1984, pp. 54–61, passim.

8 G. Scheja, *Hagia Sophia und Templum Salomonis*, *Istanbuler Mitteilungen*, 12 (Tubingen 1962) pp. 44–58; P. Bloch, *Nachwirkungen des Alten Bundes in der christlichen Kunst*, *Monumenta judaica*, 2000 Jahre Geschichte und Kultur der Juden am Rhein, Koln 1963, pp. 756–760, passim; *The Temple of Solomon*, ed. J. Gutmann, Missoula, Montana 1976, where the study by W. Cahn, *Solomonic Elements in Romanesque Art*, especially on pp. 69–71, offers the largest number of examples of comparisons of Christian churches and their founders with Old Testament counterparts (includes older references).

9 *Srbijak*, I, p. 439, 463.

10 Lj. Stojanović, *Stari srpski zapisi i natpisi*, I, Beograd 1902, no. 52.

the ktetor of Dečani rejoiced when, during the construction process, he first took in the beauty of his foundation. He was, the author informs us, joyful as 'David, Christ's forefather, had once been before the ark... and like the wise Solomon when he built his temple to the Lord ... and (like) Moses, he that saw God, when he made the Tabernacle in the likeness of the image revealed to him on the Mount...'¹¹

A new moment in the history of Studenica came in 1206/1207, when St. Sava and his brothers laid their father Simeon Nemanja to rest there, having transferred his remains from the Hilandar Monastery.

The ceremonial procession that carried the relics of the progenitor of their dynasty and the new myrrh-streaming wonderworker was interpreted – both in contemporaneous and slightly later literature, especially in the works of St. Sava and Domentijan – as the cortège that in the Old Testament had carried the remains of Jacob from Egypt to Israel.¹² The intention was to equate the chosen people of ancient Israel with the chosen Christian people in New Israel, which is how they referred to medieval Serbia.¹³ Of course, this by no means contradicted the view that Nemanja's relics – as a testament to the life of an extraordinary saint, as well as examples from his life, recorded by his first biographers – had a binding meaning for the Serbs much like the Tablets of the Law had for ancient Israelites.

Miracles at his resting place and his myrrh-streaming relics quickly elevated the cult of Simeon Nemanja. His sons set out to expand the monastery complex and to finish in the main church what their father had not managed to complete in his lifetime. They commissioned the finest artists of the Byzantine world to fresco the church, providing them with the most precious paints, gold leaf and the rare lapis lazuli for the decoration of the church.¹⁴ Their intention was to establish a balance between its inner appearance and the ornate marble façades covered in reliefs. It is possible that during the frescoing of the church in 1208/1209, one of the commissioners – most likely its *hegoumenos* Sava Nemanjić – thought of Studenica as the Tabernacle – the Tent of the Testimony. The body of the father had been laid to rest in a marble sarcophagus, not unlike the Tablets of the Law in the Ark of the Covenant,

11 Arhiepiskop Danilo, *Životi kraljeva i arhiepiskopa srpskih*, translated by L. Mirković, Beograd 1935, p. 155.

12 *Spisi svetoga Save i Stevana Prvovenčanog*, translated by L. Mirković, Beograd 1939, p. 133; Domentijan, *Životi svetoga Save i svetoga Simeona*, translated by L. Mirković, Beograd 1938, p. 94, 306; V. J. Djurić, *Istorijske kompozicije*, I, ZRVI VIII/2 (Beograd 1964), pp. 84–85.

13 V. J. Djurić, *Slika i istorija u srednjovekovnoj Srbiji*, Glas, CCCXXXVIII, Odeljenje istorijskih nauka, 3 (Beograd 1983), pp. 119–122, passim. In 1319 Archbishop Nikodim also referred to Serbia as 'new-born Israel' (Lj. Stojanović, *Stari srpski zapisi i natpisi*, I, Beograd 1902, no. 52).

14 Observations on this and a list of older literature can be found in: V. J. Djurić, *Vizantijske freske u Jugoslaviji*, Beograd 1974, pp. 31–33, 191–192; G. Babić, V. Korać, S. Ćirković, *Studenica*, Beograd 1986, pp. 70–81, 194–196 (G. Babić); M. Kašanin, M. Čanak-Medić, J. Maksimović, B. Todić, M. Šakota, *Manastir Studenica*, Beograd 1986, pp. 156–162, 222–223 (B. Todić).

and hence the comparison could have been very familiar to the learned priest. He – for who else could it have been – composed a brief literary compilation written in gold leaf along the marble lintel of the ceremonial entrance leading from the narthex into the naos: ‘I have loved the beauty of Thy house. We take Thee for the mediatrix, o Virgin, the Door of heaven. Open the door of your mercy to us, o Mistress!’. The first parts cite verse 8 from Psalm 25 (26), while the second part represents a direct quote of an *orthros sticheron* glorifying the Mother of God.¹⁵ Was Sava or someone close to him rejoicing at a well-equipped place of worship like David at the one in Jerusalem when he composed some of his psalms in celebration of the Tabernacle? Having entered the church, where the sarcophagus with the relics of St. Simeon of Serbia was readily visible, other theologically learned people could enjoyed the same vision, having read the psalms written in gold lettering and decorated in gold crosses and surmounted by a gilded vine.

The tomb of Simeon Nemanja was, after the sanctuary, the most important holy spot in the Studenica church. People came to bow in reverence or brought their sick to be healed; special rituals were held, and not only on the day of the commemoration of Nemanja’s passing; and myrrh flowed from his relics.¹⁶ Sometime in the 15th century, a wonderworking vine grew out of the tomb like in Hilandar, which is recounted in an inscription carved on the pilaster it climbed (‘This vine sprouted in the year 1482/1483’).¹⁷ Above the tomb there was a kind of canopy, destroyed over time, which gave a distinctive mark to this cultic place.¹⁸

In the first decades following Simeon Nemanja’s canonization, his closest descendants secured more modest resting places around his tomb. Like bees around their queen, the deceased members of the House of Nemanjić lay around their progenitor, ever-present in his prayers, to await the Second Coming, the Day of Judgment and of weeding out the righteous and the sinners. Next to his tomb, to the west, but in the narthex, nun Anastasija, who had been Nemanja’s wife Ana in her secular life, was laid to rest. Alongside Nemanja’s tomb, in the western bay, lie his son, Grand Prince Vukan, and his great-grandson Stefan, the son of King Uroš I, who died in infancy. Inscriptions and modest ledger stones mark their graves. Across from Nemanja’s tomb, after the death of Nemanja’s second son Stefan the First-Crowned, an ornate stone sarcophagus

15 Dj. Trifunović, *O najstarijim natpisima u Bogorodičinoj crkvi manastira Studenice*, Pravoslavlje 460 (Beograd 15 May 1986), p. 11; B. Todić, in: *Manastir Studenica*, *op. cit.*, p. 145.

16 Cf. L. Pavlović, *Kultovi lica kod Srba i Makedonaca*, Smederevo 1965, pp. 42–51, *passim* (including a list of other literature).

17 *Ibid.*, 51. L. Pavlović argues here that the vine inscription dates from 1419. However, a more thorough examination has uncovered the entire text of the inscription and dated it to the year 6991 (ἔϰϰᾶ) – based on my own research.

18 Although the various attempts to reconstruct the original appearance of Nemanja’s tomb tend to disagree, there is no doubt that it was once far more complex and formal than it is today: D. Popović, *Grob Svetog Simeona u Studenici*, Osam vekova Studenice. Zbornik radova, Beograd 1986, pp. 155–166; M. Čanak-Medić, *Jedna pretpostavka o Nemanjinom nadgrobnom spomeniku*, *ibid.*, pp. 167–172.

gus was made, but only its carved marble pedestal survives. Near the grave of nun Anastasija, in the narthex, under the paved floor lies the body of *hegoumenos* Teodosije, the son of Grand Prince Vukan, who was called Rastko before taking the vow, after his uncle Archbishop Sava I. This is unassumingly recorded on a marble cornice on the southern wall.¹⁹

Dionisije, the first *hegoumenos* of Studenica, was also buried alongside Nemanja's tomb, but not inside the church: his grave is located on the outer side of the same wall along which Nemanja's sarcophagus lies in the church. His successor Ignjatije and *hegoumenos* Simeon, who had the frescoes of Studenica restored in 1568, were laid to rest alongside the tomb of St. Anastasija, again on the outside.²⁰ King Radoslav and his wife, who commissioned the large narthex along the Church of the Holy Virgin and had their tombs placed there, were not the last members of the House of Nemanjić to secure final resting places in the foundation of their forefather.²¹ This act expressed their belief in the holy power of the progenitor of the dynasty, who died as an Athonite monk, a fact that certainly played a major role in the rise of his cult. In addition to its dedication to the Virgin, Studenica soon became known as the Lavra of St. Simeon the Myrrh-streaming (*Myroblytos*) and, judging by inscriptions and notations, seems to have retained this second appellation until recently.²²

His myrrh-streaming relics, wonderworking tomb and the pronounced veneration of his living and deceased descendants – each in its own way – elevated the power of Simeon Nemanja as a

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- 19 The tombs at Studenica have recently been subjected to multi-faceted research, but comprehensive results have yet to be published. Earlier research tended to focus on their inscriptions: S. Mandić, *Dnevnik. Zapisi konzervatora*, Beograd 1975, pp. 22–25, 49–64, 96–104; D. Popović, *Studenica – grobni hram svetog Simeona*, Pravoslavlje no. 460 (15 May 1986) pp. 6–7. See also M. Janković, *Zatvorene arheološke celine manastira Studenice*, Saopštenja (Beograd 1986) pp. 10–14. The text includes some of my own observations on the tombs.
- 20 Lj. Stojanović, *Stari srpski zapisi i natpisi*, I, no. 9, 690; III, 1905, no. 4916; S. Mandić, *op. cit.*, pp. 89–95; M. Ivanović, *Ćirilski epigrafski spomenici iz Srbije, Crne Gore i Makedonije*, Beograd 1984, 4–5.
- 21 S. Mandić, *op. cit.*, pp. 19–21, 25–28; V. J. Djurić, *Istorijske kompozicije*, III, ZRVI, XI (1968) pp. 103–104. On other tombs with inscriptions in the Studenica complex cf. S. Nenadović, *Studenički problemi*, Beograd 1957, pp. 60–61; P. Jovanović, *Inventar nadgrobnih ploča pronađenih u kompleksu manastira Studenice*, Saopštenja IX (Beograd 1970) pp. 273–275.
- 22 Examples of referring to Studenica as the Lavra of St. Simeon the Myrrh-streaming are numerous and therefore only some are included here. Already in 1286 it was recorded in a book that Archbishop Jakov donated some sacred vessels and books to 'the church of the Holy Virgin and St. Simeon' (Lj. Stojanović, *Stari srpski zapisi i natpisi*, I, no. 27); *Ibid.*, no. 815 (censer for the 'home of the Holy Virgin, the lavra of St. Simeon, the new *myroblytos*, 1591); no. 1070 (Evangelion dating from 1619, belonging to the Studenica Monastery, the church of the Dormition of the Mother of God 'at the service of St. Simeon the Myroblytos'); no. 1218 (Evangelion of Mitrofan of Studenica is to be left to Studenica, to 'St. Simeon' after 1630); A Vasilčić, *Riznica manastira Studenice*, 41 (no. 2), 42 (no. 3), 43 (no. 5: rhipidia dating from 1637 and belonging to the 'Studenica Monastery, the Serbian lavra of St. Simeon the Myroblytos'); (no. 6: a holy bread tray from the same year, belonging to 'the Studenica Monastery, the first lavra of St. Simeon').

saint independently of any contact with his tomb and beyond Studenica. Works by 13th-century Serbian authors already display traces of the intention – particularly in the *Vita* written by his son Stefan the First-Crowned – to portray Simeon Nemanja as the protector of ‘his fatherland’.²³ By the early 14th century he had certainly become so, along with his son Sava. On a contemporaneous fresco at the Church of the Virgin Ljeviška, Nemanja was described as the progenitor of the ‘ktetors of all Serbian land’.²⁴ He is shown here surrounded by portraits of his descendants. Slightly later, the works of Archbishop Danilo II showed the range of ways in which Nemanja protected the Serbian state: King Milutin’s guardian in his battles against the Byzantines was Simeon and against the Tatars it was Sava; for the triumph of Serbian swords against Emperor Shishman of Bulgaria prayed Sava, Simeon Nemanja and, on this occasion only, Archbishop Arsenije; in the battle against Nogai Khan, Milutin was aided by Simeon and Sava.²⁵

Along with Archbishop Danilo II, his continuators also saw Simeon Nemanja and Sava as protectors of ‘all Serbian kin’. Owing to the prayers of Simeon and Sava, they believed, Stefan of Dečani triumphed in his battles and King Stefan Dušan consolidated his throne.²⁶ Until very recently, in some decisive battles of the Serbian army, Simeon Nemanja and Sava stood at the forefront of Serbian regiments, fighting with them all the way to victory – or at least that is how some Serbian soldiers saw them, swearing that they would not have been able to repel the enemy were it not for their help.

The reputation of Studenica grew along with the spreading of Nemanja’s cult and the expansion of his role to become the patron of the Serbian state. The *hegoumenos* of Studenica, who had always held primacy among all Serbian monastic elders and whose say was highly respected at state councils,²⁷ now led a sanctuary that was not only important for ecclesiastical life but also highly influential in Serbian history and official state ideology.

This was certainly the reason that, 100–150 years after its creation, Studenica became the model to emulate in the construction and frescoing of Serbian churches. In some cases this is explicitly stated in texts dedicated to these edifices (King Milutin’s mausoleum of Banjska)²⁸; in others, it can be inferred based on the arrangement of painted themes in the programmatic concept

23 *Spisi svetoga Save i Stevana Prvovenčanoga*, pp. 196–197, 205, 207–208, 210, 211, 213–214, 216–217, 218–222.

24 Cf. D. Panić, G. Babić, *Bogorodica Ljeviška*, 1975, copy of the inscription on pp. 18–19, drawing on pp. 128–129, fn. 49 on p. 43.

25 Arhiepiskop Danilo II, p. 84, 86, 89, 91–92.

26 *Ibid.*, p. 143, 149, 163, 166. The role of Simeon Nemanja as the patron of the Serbian state was elaborated by M. Blagojević, *Studenica – manastir zaštitnika Srpske države*, Studenica i vizantijska umetnost oko 1200. godine, Belgrade 1988, pp. 51–65.

27 V. Marković, *Pravoslavno monaštvo i manastiri u srednjovekovnoj Srbiji*, Sremski Karlovci 1922, p. 62; J. Mladenović, *Studenički igumani*, Osam vekova Studenice, Beograd 1986, pp. 337–345.

28 Arhiepiskop Danilo II, *op. cit.*, p. 114.

of their frescoping (Gradac, the burial church of Queen Jelena [Helen of Anjou])²⁹; sometimes this is apparent in the emphasized imitation of some key motifs on façade reliefs (Dečani, the eponymous foundation of Stefan Uroš III of Dečani)³⁰; other times the south chapel celebrates the memory of Simeon Nemanja and contains a four-image cycle illustrating his renouncing of secular power and choice to take the vow (Sopoćani and Gradac, both containing frescoes based on a cycle painted in the time of King Radoslav in the south chapel next to Studenica's large narthex).³¹ Like Studenica, the most beautiful of these mausolea were made of fine stone (Banjska and Dečani) and shimmered in the sun. Whatever the mark of Studenica on a later medieval foundation might have been, be it in its construction or fresco paintings – it was as if it brought the spirit of Simeon Nemanja himself, testifying to his all-pervasive presence, sanctifying the ktetoric efforts of his descendants.

The Ottoman conquest of Serbian lands erased the layer of Nemanja's cult that presented him as the patron of the state. Along with Sava, he increasingly became a symbol of the Serbian church, the protector of monasticism and intercessor on behalf of his people. In the 17th and 18th century, with the intensification of efforts to liberate the Serbs and establish a new state, the focus shifted to the first ruler from the Nemanjić dynasty who had borne the royal crown, aptly known as Stefan the First-Crowned. His cult was consolidated owing to the efforts of Patriarch Pajsije, who penned a service and a *vita* in his honor.³² It was around the same time that a wooden inlaid coffin-reliquary was made for his relics.³³ In time he became nearly as highly venerated as Nemanja. During the liberation wars of the 18th and 19th century, in times of defeat his relics went with his people into exile and were returned to Studenica in times of peace. During its retreat before the Austrians in World War I, the Serbian army carried his relics almost all the way to the crags of Albania and, after having triumphed, ceremoniously laid them to rest again in Studenica.³⁴ In the last two centuries he has become the symbol of Serbian statehood.

The fact that it housed holy relics of utmost importance, as those of Nemanja and Stefan the First-Crowned undoubtedly were, along with the fact that it witnessed a period in the life of St. Sava, helped Studenica amass in its repositories and library artworks and books directly associated with them or with their relics as cult objects. In some cases this association was fic-

29 Cf. V. J. Djurić, *La peinture murale au XIII^e siècle, L'art byzantin du XIII^e siècle*, Beograd, 1967, pp. 161–162.

30 V. R. Petković – Dj. Bošković, *Dečani*, I, Beograd 1941, p. 142, 143, 152, 170–171, passim (Dj. Bošković).

31 V. J. Djurić, *Istorijske kompozicije*, I, ZRVI III/2, pp. 72–90.

32 L. Pavlović, *Kultovi lica*, pp. 51–56; *Srbijak*, III, pp. 301–353.

33 A. Vasilic, *op. cit.*, p. 52, no. 28; V. Han, *Intarzija na području Pečke patrijaršije*, Novi Sad 1966, pp. 78–83.

34 For recent studies on this see M. Durković-Jakšić, *Obnavljanje Studenice i prenos iz Kalenića moštiju svetog kralja Stefana Prvovenčanog 1839. godine*, Osam vekova Studenice, pp. 275–305. For earlier research see: L. Pavlović, *Kultovi lica, l.c.* (including a list of older literature).

tional and in others real. The library kept their manuscript *vitae* and services as well as various copies of the Typikon of Studenica, compiled by Sava while he served as the *hegoumenos* of Studenica. The treasury also has the ring of King Stefan the First-Crowned,³⁵ as well as two crosses that once belonged to him: one with a splinter of wood from Golgotha, kept in the treasury, and the other in his coffin, on his chest.³⁶ An opulent Turkish pall, probably sent by Olivera, Prince Lazar's daughter, since it carries the inscription of her husband Bayezid I, seems to have been intended for Stefan's sarcophagus.³⁷ Another pall, made in Karlovci, was donated by Patriarch Arsenije IV Šakabenta.³⁸ Other artisan items that made their way to Studenica over the centuries were also used to express reverence for the monastery that housed the relics of eminent Serbian saints.

Restoring churches and buildings that had been destroyed in wars and fires, donating estates or building small churches in neighboring villages to be placed in the service of Studenica, new ktetors were always inspired by the thought of preserving and elevating the cultic site of Nemanja and Stefan the First-Crowned.

There were few medieval foundations in Serbia that, owing to the relics of their saints, played such a prominent role in the political and ecclesiastical history of their people. Minor cults developed around the tombs of other canonized royals such as King Uroš I in Sopoćani, Queen Jelena in Gradac, Dragutin in Djurdjevi stupovi, Milutin in Banjska, etc. Similarly, the graves of canonized Serbian archbishops and patriarchs in Peć could not attract wider masses.³⁹ Only Mileševa, which housed the remains of St. Sava, the most venerated local saint, could rival Studenica as a site of pilgrimage and prayer for intercession from the medieval period to the burning of his relics in the late 16th century.⁴⁰ In the Ottoman period this role was taken over by Dečani due to the rapid rise of the cult of Stefan of Dečani, who was seen as a martyr who did not falter in his faith even in the darkest of moments. In times of suffering and Islamization, the Serbian church tended to focus on models of piety rather than on models of statehood.⁴¹

35 A. Vasilić, *op. cit.*, 41 (no. 1); B. Radojković, *Nakit kod Srba*, Beograd 1969, pp. 90–93; M. Kašanin, M. Čanak-Medić, J. Maksimović, B. Todić, M. Šakota, *op. cit.*, p. 227 and fig. 196 (M. Šakota). A study on the ring: V. S. Jovanović, *Prilog proučavanju prstena Stefana Prvovenčanog*, Studenica i vizantijska umetnost oko 1200. godine, Belgrade 1988, pp. 257–269.

36 V. Han, *op. cit.*, pp. 114–115 (including a list of older literature). M. Šakota in the co-authored monograph *Manastir Studenica*, 1986, p. 240.

37 A. Vasilić, *Orijentalni pokrov iz Studeničke riznice*, Zbornik. Muzej primenjene umetnosti, 2 (Beograd 1956) pp. 45–59.

38 A. Vasilić, *Riznica manastira Studenice*, pp. 21–22, 56.

39 L. Pavlović, *Kultovi lica*, pp. 71–79, 85–99, 109–111 (including older literature).

40 *Ibid.*, pp. 56–71; S. Radojčić, *Mileševa*, Beograd 1971³, p. 40 *passim*; M. Pantić, *Susreti s prošlošću. Ogledi i studije*, Beograd 1984, p. 391, *passim*.

41 Cf. for example: L. Pavlović, *Kultovi lica*, pp. 99–109; M. Šakota, *Dečanska riznica*, Beograd 1984, pp. 47–76, *passim*; V. J. Djurić, *Ikona svetog kralja Stefana Dečanskog*, Beograd 1986, *passim*.

This was the reason that the cult of Prince Lazar, martyred in the Battle of Kosovo, which had begun to emerge in the last decades of the independent Serbian state, did not see a wider flourishing in the Ottoman period.⁴² It was not before the liberation wars and the emergence of epic poetry that the renown of the Kosovo hero began to grow.⁴³

Studenica, Mileševa and Dečani, along with the Hilandar Monastery on Mount Athos, can be rightfully considered the most venerated Serbian places of worship, like the Tabernacle in Old Testament Israel.

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42 L. Pavlović, *Kultovi lica*, pp. 116–126; Dj. Trifunović, *Srpski srednjovekovni spisi o knezu Lazaru i kosovskom boju*, Kruševac 1968, passim; F. Kempfer, *Početak kulta kneza Lazara*, O knezu Lazaru, Beograd 1975, pp. 265–269.

43 Cf. studies by S. Petković, D. Medaković and M. Pantić in the miscellany *O knezu Lazaru*, pp. 311–318, 321–335, 337–405.







Altar triple-light window (Exp. 1)



Altar triple-light window, a detail (Exp. 1)

THE CONTRIBUTION OF THE FIRST KTETORS (1186–1236)

The original Studenica Monastery, the foundation church of Grand Župan Stefan Nemanja, encompassed a church dedicated to the Theotokos Euergetis (the Virgin Benefactress), a refectory, ramparts with two entrances, and residential and utility buildings adjoining the ramparts. This part of the monastery complex was most likely built between 1186 and 1196, after Nemanja's conquest of Zeta, and before the already aged grand župan, as monk Simeon, came to live at Studenica in the spring of 1196. Nemanja had, without a doubt, previously furnished the monastery church with all the items necessary for worship, liturgical vessels, church vestments and books, icons and holy relics.

Monk Simeon spent a very short time at Studenica, until the autumn of 1197, when he departed for Mount Athos at the invitation of his youngest son, monk Sava. He transferred his ktetorial rights and duties to his sons Stefan and Vukan, while entrusting direct care of the monastery to monk Dionisije, appointing him as the *hegoumenos* of Studenica. On Mount Athos, together with Sava he renewed the abandoned Hilandar Monastery, where he passed away and was interred as early as February 1199. Eight years later, Sava took his father's relics to the homeland and laid them into a previously prepared tomb at the Studenica church.

Taking over management of his father's foundation church, Sava as the archimandrite, with the financial aid of his elder brothers, Grand Župan Stefan and Grand Prince Vukan, continued the construction and decoration of the monastery structures. The most important endeavour

was the frescoing of the Church of the Virgin, completed already in 1209 or a few years later, through the efforts of leading Byzantine masters. At the same time, the main (west) entrance to the monastery was also decorated with frescoes, with the portraits of the rulers-ktetors placed on the entrance, as was the Byzantine custom. It is possible that the lavish sculptural decoration of the façade of the katholikon was also completed thanks to Sava's efforts, given the Cyrillic inscriptions accompanying its most important part, the decoration of the west portal. That was most probably when the young archimandrite founded the hermitage (the so-called Upper Hermitage of Saint Sava) as well, with the single-nave Church of Saint George and cells clinging to the steep rocks of Mount Čemerno, upstream along the Studenica River, about a dozen kilometres northwest of the monastery.

After the death of King Stefan the First-Crowned, the king's eldest son Radoslav took over the ktetorial rights to Studenica, and his younger brother Vladislav succeeded him in the role of Serbian ruler and ktetor of Studenica some six years later. During the reign of these two kings, with Sava's consent and almost certainly at his incentive, new sizeable works were undertaken at the Monastery of the Theotokos Euergetis. The outer narthex, the bell tower above the west entrance to the monastery and the little Church of Saint Nicholas were built and frescoed. The outer narthex, with side parekklesia, was called 'Sava's narthex' by the fraternity up until the first decades of the 20th century, but based on the preserved frescoes of the south parekklesion it is certain that the exonarthex, or at least the aforementioned parekklesion, was built and decorated on the commission of one of the two elder sons of King Stefan. It is usually believed that it was King Radoslav, although the second possibility cannot be completely ruled out. Caution is also needed when speaking of the other two ktetorial endeavours carried out in Studenica during the final years of Archbishop Sava (1229–1236). There are more grounds to assume that it was Radoslav rather than Vladislav. It is known, among other things, that the eldest son of Stefan the First-Crowned, after being deposed, lived at Studenica as a monk named Jovan. He was also buried there, quite likely in the northern part of the west bay of the Church of the Virgin.

The period of the first ktetors is best represented by the Church of the Virgin – that is, by its architecture, ornamental sculpture, and frescoes. When it comes to in-situ heritage, it is mostly exhibited here in the form of copies of murals and casts of sculptural decorations, while the architecture of King Nemanja's foundation is shown through an interactive, multi-media presentation. Parts of authentic artistic decorations are also exhibited, such as the fragments of frescoes from the entry tower of the Church of the Virgin. The most significant and successful parts of the murals from Radoslav's Narthex and the Church of St. Nicholas are displayed as copies. True to their originals, marble replicas of the ledger stone inscription of *hegoumenos* Dionisije and of Studenica's sundial, from the southern façade of the katholikon, were made especially for this exhibition. Vukan's Evangelion and the Belgrade Prophetologion, two manuscripts from the time of King Stefan the First-Crowned – of which the former was undoubtedly written on his orders – provide an idea of what the oldest books used in the Studenica Monastery could have looked like. Important testimonies about the first ktetors and their epochs may be gleaned from Byzantine coins from the second half of the 12th century, the seal of Grand Župan Stefan Nemanja, and the rings that belonged to King Stefan the First-Crowned and King Radoslav.



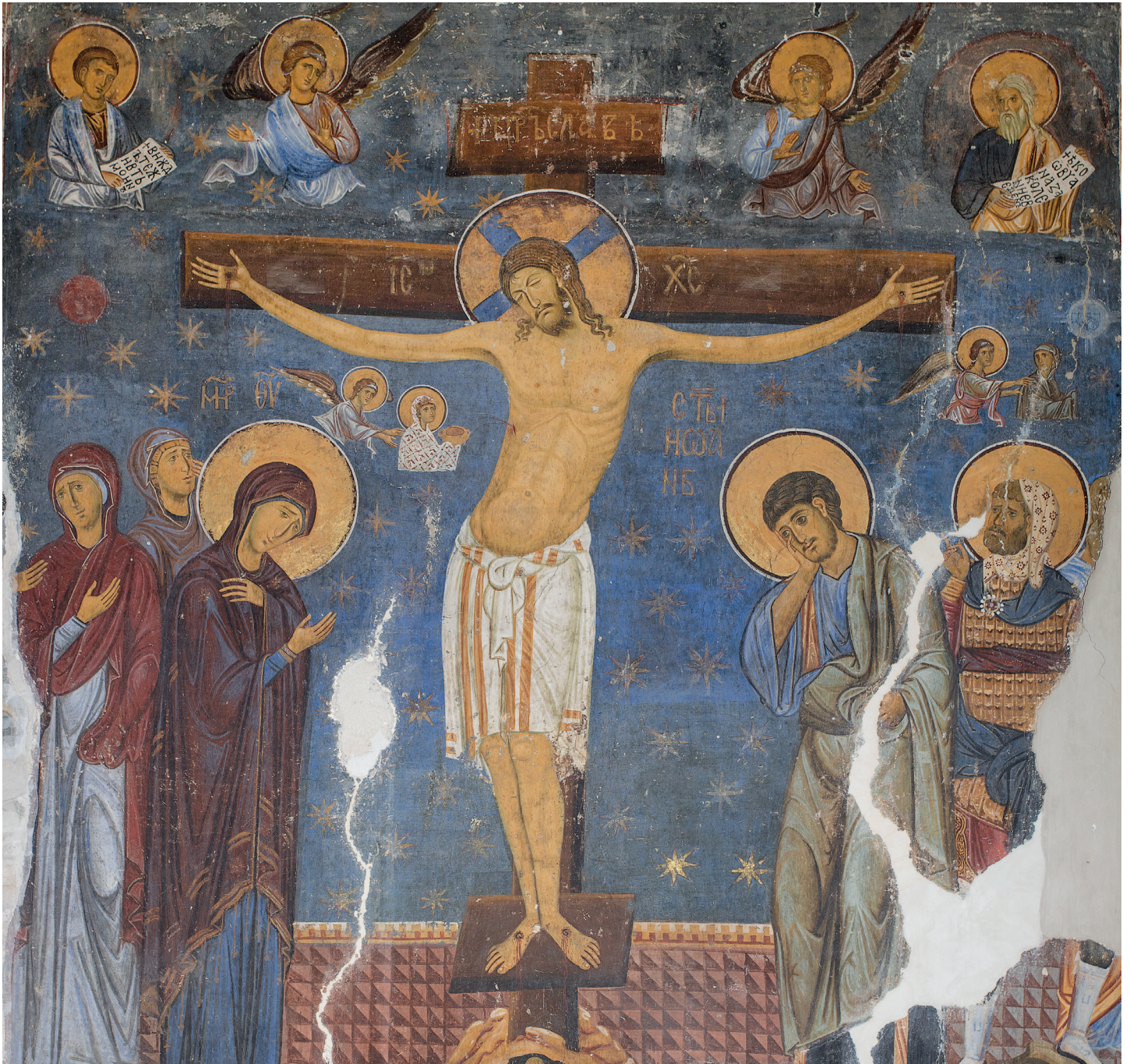
Lintel of the main portal, a detail (Exp. 3)



Lion mask (Exp. 4)



Crucifixion of Christ, a detail (Exp. 17)



Crucifixion of Christ (Exp. 17)





Crucifixion of Christ, a detail (Exp. 17)

Crucifixion of Christ, a detail (Exp. 17)



Saint John the Forerunner (Exp. 21)



The Mother of God of Studenica (Exp. 20)



Portrait of Grand Župan Stefan (Exp. 14)



Saint Basil the Great, from the Officiating Church Fathers (Exp. 19)



Saint John Chrysostom, from the Officiating Church Fathers (Exp. 18)



North two-light window on the west façade (Exp. 9)



Ring of King Stefan the First-Crowned (Exp. 30)



31. Ring of Prince Radoslav (Exp. 31)



Seal of Grand Župan Stefan Nemanja (Exp. 32)



Seal of Grand Župan Stefan Nemanja, reverse (Exp. 32)



King Milutin (Exp. 50)



Founder's inscription of King Milutin, a detail (Exp. 43)

CENTURIES OF PROSPERITY (1236–1455)

The youngest son of Stefan the First-Crowned, King Uroš, also inherited the ktetorial rights to Studenica, but available sources offer little information about his contribution to the most important foundation of Nemanja. However, it is well known that his son, King Milutin, fervently took care of his forefather's foundation. In 1313 or 1314 he built a parekklesion dedicated to the parents of the Mother of God, Sts. Joachim and Anna, next to the monastery's main church. The well-proportioned parekklesion was fitted with white marble church furnishings, decorated with a relief similar to the sculpture of the katholikon of Hilandar and that of Banjska. It was frescoed in the spirit of Byzantine classicism of the Palaeologan era by Michael Astrapas of Thessaloniki, one of the greatest painters of his time. The thorough restoration of the monastery's refectory, which was then given its representative appearance, with an added portico, is dated to the same period. Milutin also encouraged scribing activities in Studenica.

It seems that important works were also undertaken in Studenica during the reign of Stefan Dušan. The erection of the parekklesion of St. John the Forerunner is usually dated to this time, as is the frescoing of the east façade of the tower above the main entrance to the church. There the Nemanjić Family Tree is represented next to the Tree of Jesse. It is of great importance that a part of the ruler's marble throne, which was situated in the nave of the Church of the Virgin and marked with an inscription with the name of King Dušan, has been preserved. By marking the ruler's throne in this way, Dušan wanted, among other things, to emphasize the legitimacy of his rule based on his kinship with the progenitor of the dynasty and to the holy Family Tree. The aforementioned parekklesion of John the Forerunner, modeled after the Church of St. Nicholas (Nikoljača), was commissioned by an unknown ktetor, most likely a prominent noble, maybe a member of the Nemanjić family or a close relative. He prepared a tomb for himself beside the south wall of the west bay of the parekklesion.

From the middle of the 14th century references to Studenica became fewer and fewer. After the death of the last members of the Nemanjić dynasty, the ktetorial rights, as stipulated in the

Typikon of Studenica, were supposed to pass onto the new rulers of 'the whole Serbian land', that is, the houses of Lazarević and then Branković. However, there is no information about any contribution they might have made to the Lavra of St. Simeon. Still, it should be noted that recent archeological research has shown that, sometime during the reign of Despot Stefan, Studenica was restored to repair the damage it had suffered during one of the first Turkish attacks on the monastery, after the Battle of Kosovo. According to the monastery's tradition, the walls, refectory, utility buildings and probably one of the monks' dormitories, the so-called Great Cells, suffered the heaviest damage, due to a big fire. At the time of the reconstruction of the damaged buildings by the east side of the wall, the parekklesion of St. Demetrios was built. The ktetor is unknown.

It is possible that during the reign of Despot Stefan, one of the most precious objects in its rich treasury, the aër-epitaphios of the famed Metropolitan Antonios, archiereus of Herakleia in Thrace – a magnificent piece of church embroidery probably made in Constantinople – arrived in Studenica.

The peaceful and artistically productive period from the death of St. Sava to the fall of the Serbian state under Ottoman rule, is represented in this exhibition with fragments of architecture and architectural sculpture, tombstones and ledger stones with important epigraphic material, copies of frescoes, digitally shown manuscripts, original pieces of church embroidery and archaeological findings (jewelry, coinage, pottery).

Special attention was given to the King's Church – its calligraphic ktetorial inscription copied for this occasion, the remains of its liturgical marble furnishings and the extraordinary frescoes by Michael Astrapas. A prominent place is given to the aër-epitaphios of Metropolitan Antonios. The displayed tombstones and ledger stones originate from the 13th, 14th and 15th century. The one found above the grave of the servant of God Anastasija, south from the Church of St. Nicholas, is particularly interesting.



СТЫ
САВА
ПРЕСВ
ЩНЫИ



АРХИЕ
ПЪВСЕ
СРЪЕС
КЕЗЕЛАЕ
ИПОМОРСКЕ

СТЫ
СНМЕ
СОМЪ



НЕ
МА
МЪ





Nativity of the Virgin (Exp. 47)



Presentation of the Virgin in the Temple (Exp. 48)



Menaion of Archimandrite Nikodim (Exp. 54)



King Milutin's dinar, obverse (Exp. 62)



King Milutin's dinar, reverse (Exp. 62)



Emperor Dušan's 'Coronation dinar' (Exp. 64)



Despotes Stefan Lazarević's dinar
1389–1427 (Exp. 67)



Aer-epitaphios of Metropolitan Antonios (Exp. 57)



Jug with Painted Spirals (Exp. 82)



Simeon Nemanja as the Ktitor of Studenica (Exp. 85)

THE FIRST CENTURIES OF OTTOMAN OCCUPATION (1455–1683)

During the reign of Despotai Stefan Lazarević and Djuradj Branković Studenica was probably spared from destruction. The monastery, however, lost much of its property when – during his military campaigns of 1455 and 1456 – Sultan Mehmed II conquered several regions in the southwestern part of the Despotate, including those where Žiča and Studenica were located. Most metochia, i.e. monastic estates, were probably lost, and it is possible that some monastery churches and parekklesia also suffered damage in the turmoil of war. Circumstances changed for the worse after the fall of Smederevo in June 1459, an event that marked the collapse of the Serbian state. Studenica could no longer count on the support and protection of Serbia’s rulers, as stipulated in its Typikon. The monastery’s status within the Serbian Orthodox Church also changed, as it, too, had found itself in very grave circumstances, among other things, owing to the attempts of the Archbishopric of Ohrid to subject it to its jurisdiction and abolish its autonomy. The Lavra of St. Simeon was still referred to as “great” or “royal”, but it no longer enjoyed its immunities, falling as it did under the authority of the regular church hierarchy like all other Serbian monasteries. In all likelihood, the metropolitan of Ras took charge of Studenica, but its monks were left to their own devices. Their powers and possibilities, however, must have been quite limited until Makarije Sokolović, with the support of the Turkish authorities, renewed the Serbian Patriarchate and ascended the patriarchal throne in Peć, which had been vacant for almost one hundred years. Shortly afterward, amid the general revival of the Serbian Church, ktetorship began to flourish once again. As a result, by 1565 Žiča and the Peć complex of churches were renewed, and a number of other magnificent sanctuaries of the Nemanjić period rebuilt over the following fifteen years. The works in Studenica were mostly focused on restoring the former beauty of the Church of the Virgin, probably damaged during the difficult period when the Serbian Church had no patriarch. The focus of the works seems to have been the restoration of damaged frescoes in the oldest part of the katholikon – in the sanctuary, the naos and the narthex. The task was entrusted to a group of painters led by the Peć monk Longin, a gifted artist whose frescoes and icons were on a par with the finest works of 16th-century Orthodox Christian art. Given his origins and the fact that before Studenica he worked on the restoration of the frescoes in the Peć narthex, it is possible that Makarije Sokolović played a role in his engagement. However, the founders’ inscription on the northern wall of the bay below the dome states that the church was restored and frescoed owing to the “efforts and care” of the Studenica *hegoumenos*, hieromonk Simeon, and the monastery’s brethren. The works were completed on September 14, 1568, scrupulously following the previous programmatic scheme and iconography almost to the last detail.

But the period of peaceful life did not last. The attitude of the Ottoman authorities toward the Serbs and their Church began turning from bad to worse after the death of Grand Vizier Sokollu Mehmed Pasha in October 1579, reaching its climax during the Long Turkish War of 1593–

1606 fought between the Habsburgs and the Ottomans. In this period a failed rebellion of the Banat Serbs took place; the Turks seized the relics of St. Sava from the Mileševa Monastery and burned them in Belgrade; Patriarch Jovan tried to organize resistance against the Turks from the time of his ascension to the Peć throne to his tragic death in Constantinople (1592–1614). Many churches and monasteries were destroyed then, and it seems that Studenica also suffered damage. An inscription in the dome of the King's Church, saying that certain works had to be carried out in the Monastery in 1608–1609, testifies to that.

Epitaph activities in Studenica were revived once again under Patriarch Pajsije (1614–1647), who pursued a conciliatory policy toward the Ottomans, seeking to strengthen the Church and protect it from further attacks. In Pajsije's first years as head of the Serbian Church, painter Georgije Mitrofanović, a Hilandar monk and artist and one of the most prominent Serbian painters of the 17th century, was active in the wider area of the Patriarchate of Peć. Mitrofanović also worked in Studenica, where he painted the Great Deesis, which has been decorating the iconostasis of the St. Nicholas Church since the mid-20th century. Before that, this epistyle icon was located in the King's Church, though initially intended for some other parekklesion at Studenica. Mitrofanović painted the partially preserved frescoes in the small Church of St. George in St. Sava's Upper Hermitage, as well as the frescoes in the church built within the so-called St. Sava's Lower Hermitage, located to the east, some several hundred meters below. The latter, although ascribed to St. Sava, might have actually been built or completely reconstructed only after the reestablishment of the Patriarchate in 1557. At the time, the renowned scribe Averkije, like Mitrofanović a monk from Hilandar, was active in Studenica in the time of *hegoumenos* Teofil. In 1618–1619, working in the Upper Hermitage, Averkije copied the Typikon of Studenica with the vita of St. Simeon – an invaluable manuscript now kept in the library of the National Museum in Prague.

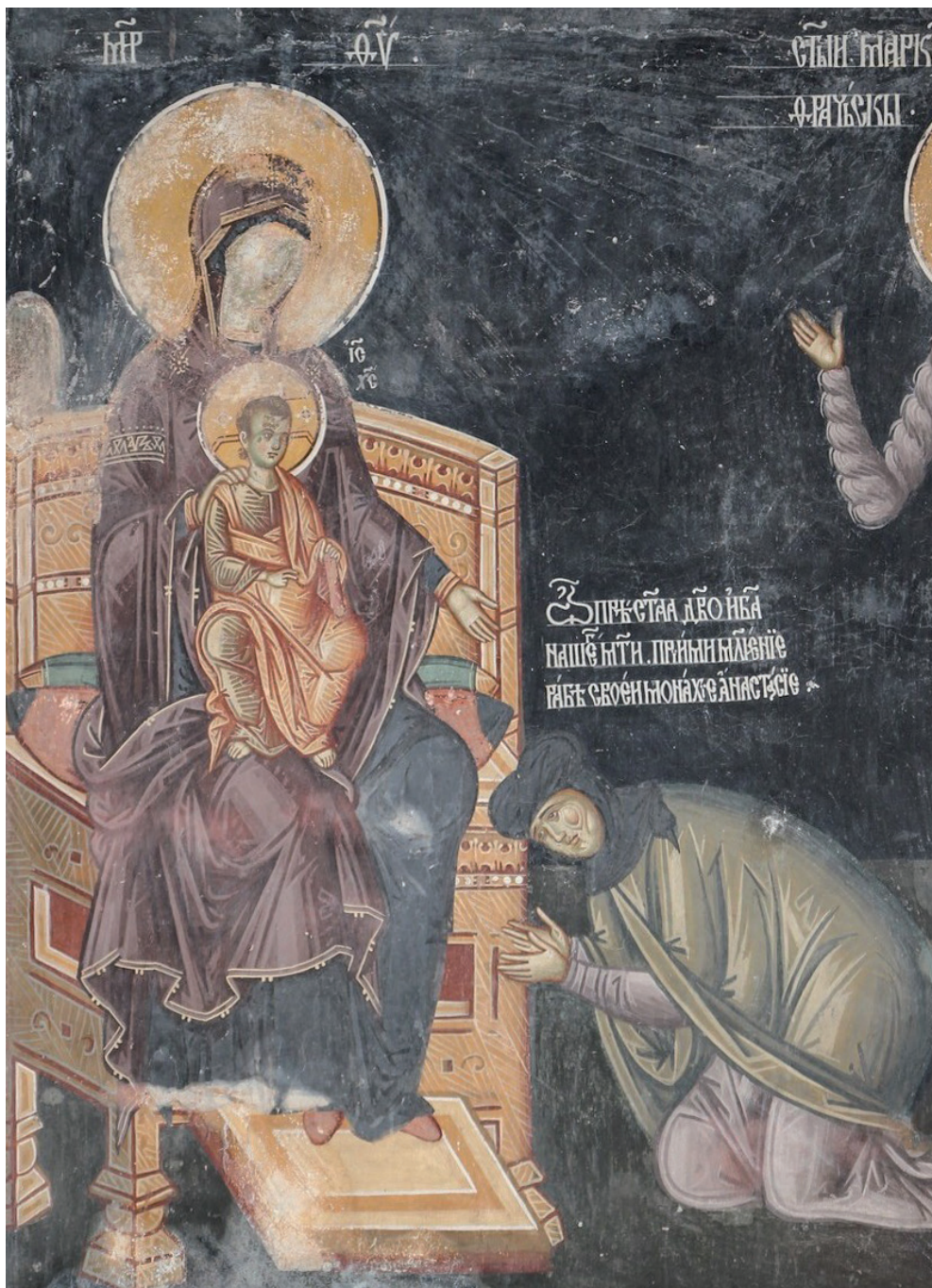
Throughout the second half of the 17th century, the Studenica monks were trying to secure financial help from the rulers of Russia and Wallachia. Although the first missions to Russia took place as early as 1629, they bore fruit only after 1655. Of exceptional importance was Archimandrite Neofit's success in ensuring the Studenica monks' right to travel to Russia every five years to collect alms (a charter from 1662). On the same occasion, the archimandrite also managed to procure valuable church vestments, a pall for the tomb of St. Simeon, and funds for the restoration of the churches. The same year the Prince of Wallachia Grigore I Ghica, an Albanian by origin, from Veles, issued a document confirming the annual payment of 6,000 *penezi* to Studenica, which Prince Matei Basarab of Wallachia, one of Ghica's predecessors on the Wallachian throne and a well-known benefactor of churches and monasteries, had approved to the Monastery some two decades earlier.

The segment of the exhibition devoted to the first centuries of the Ottoman occupation focuses on the work of painter Longin, displaying copies of his finest frescoes from Studenica, including the founder's composition from the Church of the Virgin representing Stefan Nemanja as

monk Simeon, in many details reminiscent of the fresco with the same theme painted at the beginning of the 13th century. The opus of Georgije Mitrofanović is represented with icons from the Church of St. Nicholas and copies of his frescoes from St. Sava's Lower Hermitage. Special attention was given to the already mentioned attempts of the Studenica monks to secure financial support for their monastery outside of Serbian lands, in Wallachia and Russia. Exhibits thus include the oldest original documents issued by Russian and Wallachian rulers, whose contributions were used to fund construction works in the monastery and the procurement of icons, books and ecclesiastic vestments necessary for religious service. The most valuable objects of the period kept at the Studenica treasury – manuscripts and early printed books, liturgical objects, sacred vessels, robes, books, reliquaries, and the like – are also on display. Among them, Antonije's coffin-reliquary of King Stefan the First-Crowned, the richly illuminated Studenica Tetraevangelion, and the epitachelion and censer, which, as tradition has it, belonged to St. Sava, are worthy of special attention.



Renaissance bowl of priest Jovančević (Exp. 126)



Prayer of Nun Anastasija (Exp. 89)



Entry into Jerusalem (Exp. 90)



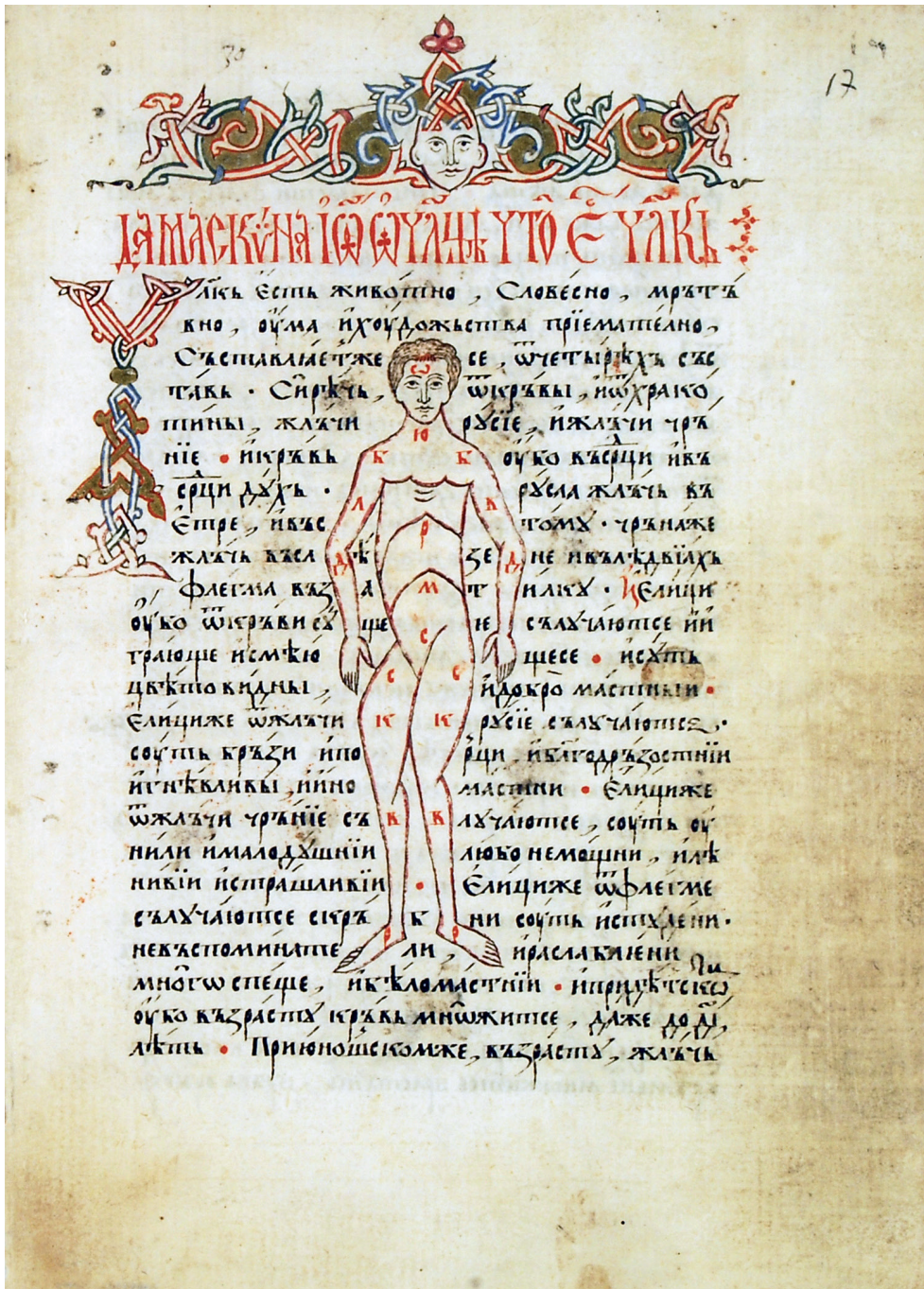
The Anastasis, a detail (Exp. 91b)



Christ from the Great Deesis from Nikoljača (Exp. 92)



Tetraevangelion of Studenica (Exp. 95)



The Studenica fragment from Bologna 1670–1680 (Exp. 101)



Antonije's coffin-reliquary for the relics of Stefan the First-Crowned (Exp. 111)



Antonije's coffin-reliquary, detail (Exp. 111)



Book cover of the Tetraevangelion of Bishop Simeon (Exp. 106)



Epitrachelion of 'Saint Sava' (Exp. 107)



Censer of hegoumenos Sava (Exp. 120)



Renaissance cup (Exp. 127)



Heartshaped enkolpion
with the image of the Virgin the Queen
and Christ the King (Exp. 117)



Enkolpion with Christ
and St. John the Forerunner (Exp. 119)



Archimandrite Danilo's oration (Exp. 195)

PERIODIC MIGRATIONS AND THE STRUGGLE FOR FREEDOM (1683–1833)

The years that passed between the Great Turkish War (1683–1699) and the creation of the autonomous Principality of Serbia, at the end of the first third of the nineteenth century, brought a tremendous amount of adversity to the monastery of Studenica. At several points in time it briefly found itself within the borders of temporarily liberated areas, however, up to the Second Serbian Uprising, those bright moments were always followed by the return of the Turks, accompanied by new devastation and lootings (1690, 1737, 1789, 1806). In these circumstances, the monastery heads and most of the brethren had, voluntarily or by force, departed from Studenica for periods of time, and left for other monasteries (Vojlovica, Fenek, Vračevšnica, Kalenić, etc.). In doing so, they took with them the most valuable of treasures, including the relics of the “holy king” Stefan the First-Crowned, which were returned to the Lavra of Studenica most likely at the very beginning of the eighteenth century. The monastery, however, never remained completely deserted and destroyed. The monks who did not want to go into exile, and those who had returned from temporary banishment, renovated their torched dormitories and church roofs, repaired damaged fortification walls, and reacquired liturgical objects. Particularly notable in this was *hegoumenos* Konstantin, probably a native of Pest. A multi-talented personality, a copyist of old manuscripts, calligrapher, and poet, he fought for the welfare of Studenica in a variety of ways. Collecting alms, he travelled the world, from Sarajevo to Moscow and Kiev, at the same time purchasing liturgical objects and holy vessels, tending to the monastery’s treasury, and undertaking construction works. During his time, and mostly due to his efforts, the fortification walls were rebuilt, as well as the refectory, monks’ dormitories, and the Church of the Virgin. Works on the reconstruction and roofing of the church were performed between 1759 and 1765 by master builder Sava from Herzegovina, and the main donor was a certain Haji Dimitrije, as evidenced by a skillfully carved lengthy inscription on two rectangular marble slabs.

Even before his taking of vows at Studenica, *hegoumenos* Konstantin had been “a disciple and priest” with the Metropolitan of Karlovci, Pavle Nenadović (1749–1768), so perhaps it is in their long acquaintance and close friendship that one should look for reasons why a prominent archiereus from Karlovci helped the monastery in various ways. Moreover, he bequeathed Studenica a certain sum of money in his will, written in January 1767.

Other Studenica monks, especially Archimandrite Vasilije (Veselinović) and Melentije (Nikšić), undertook long journeys seeking assistance and donations, as well. Contributions arrived from all Serbian lands. Donors included bishops, wealthy merchants, officers, leaders of Serbian uprisings, including Karadjordje and Miloš Obrenović, but ordinary folk of modest means too. When carrying out some of their *ktetoric* enterprises, the brethren would also borrow money, a solution that had never been mentioned in earlier sources.

The aforementioned period in the history of Studenica, which lasted one hundred and fifty years, is presented at the exhibition by a large number of exhibits in the field of epigraphy, icon painting, manuscripts and printed books, applied art, prints, diplomatics and numismatics. In terms of epigraphic monuments, the exhibition includes marble inscriptions on the rebuilding of fortification walls and the Church of the Virgin. A particularly prominent place has been given to the first “documentary” representations of the monastery – a drawing made in 1689 for the needs of the army of the Habsburg Monarchy, and the oldest copperplate engravings with views of Studenica, made in 1733 in Vienna, and in 1740 in Moscow. In addition to the reproduction of the inscription on the restoration of the *katholikon*, on display are a large number of exhibits which testify to the prolific activities of *hegoumenos* Konstantin. Also exhibited are selected legal acts issued to the monastery by the rulers of Wallachia, Turkish sultans, their officials, as well as the new Serbian government. An important place has been granted to Kračun’s portrait of the Metropolitan of Karlovci, Pavle Nenadović. Other exhibits include the most interesting and precious objects of the monastery’s treasury (book covers, reliquaries, various crosses, enkolpions, liturgical objects, vessels, pieces of vestments, votive offerings, jewelry). Among them, exceptional in quality of craftsmanship and high artistic value are the reveded icon in the form of a triptych, made in Timisoara in 1750 due to the efforts of Metropolitan Georgije Popović; the book cover for the Tetraevangelion of Spasoje Karamarković; the so-called Cross of St. Sava; and the previously unexhibited Cross of *hegoumenos* Julijan; the orarion of Archimandrite Danilo; a girdle with carnelian gemstones; the chalice of the cossack commander Danylo Apostol; and a pall for the coffin-reliquary for the relics of Stefan the First-Crowned, commissioned by Patriarch Arsenije IV Jovanović. The art of the late eighteenth and early nineteenth century is represented with icons by Simeon Lazović and his son Aleksije, who in 1819 restored the frescoes in the Lower Hermitage and painted its new iconostasis. Several pieces of gold coinage have also been included in the display, found in 1955, in a richly stocked coin deposit secluded in the monastery courtyard in the late eighteenth century.



The Timișoara triptych-reliquary of Metropolitan Georgije Popović (Exp. 138)



Christ as King of Kings and High Priest (Exp. 144)



Portrait of Pavle Nenadović, Metropolitan of Karlovci (Exp. 202)



Girdle with carnelian gemstones (Exp. 190)



Chalice of Danylo Apostol, commander of the Mirgorod cossack regiment (Exp. 181)



The cross of hegoumenos Julijan (Exp. 175)



View of the Studenica Monastery in 1688/1689 (Exp. 204)



James the Apostle (?) (Exp. 227)

BACK IN THE SERBIAN STATE (1833–1918)

A solemn charter issued by Sultan Mahmud II in November 1833 confirmed Serbia's annexation of six nahiyas that had been captured by the Ottomans after the quelling of the First Serbian Uprising. One of these nahiyas was Stari Vlah, on whose territory Studenica was located. The monastery thus found itself back in the Serbian state after having spent 378 years under almost constant Ottoman occupation. Immediately after the liberation, at the request of *hegoumenos* Gavriilo, Prince Miloš allocated 10,000 *groši* from the public purse for the restoration of the monastery. In June 1837 Stefan Stefanović Tenka, the Minister of Education, visited Studenica and wrote a lengthy report suggesting that the monastery be restored and that the Prince take up patronage of Nemanja's renowned foundation, following in the footsteps of Serbian medieval rulers. Two years later, the master builder Nastas Stefanović from Kragujevac began building works at the monastery, which included 120 builders under the supervision of Joanikije Nešković, a hieromonk from the Kalenić Monastery. After the completion of these works, the relics of the Holy King Stefan the First-Crowned were ceremoniously translated from Kalenić to Studenica. It was around this time that the last monk of Studenica returned to his home monastery from Kalenić, the foundation of *protovestiaros* Bogdan. In September 1840 it was decided that the Church of the Virgin would be re-frescoed and given a new iconostasis. The painting works were entrusted to Živko Pavlović, an artist from Požarevac, who worked on the Church of the Virgin in 1846–1847, damaging the still fairly well-preserved 13th and 16th-century frescoes by using a sharp tool to help the new mortar adhere to them.

After their rise to power in the Principality of Serbia, the members of the Karadjordjević dynasty were no less generous in their donations to Studenica. A particularly notable benefactor was Princess Persida, the wife of Prince Aleksandar, who donated a precious coffin-reliquary for the relics of Stefan the First-Crowned (1853), among her other gifts. It still stands in front of the altar screen at the Church of the Virgin. The monastery treasury was at the time located in the side *parekklesia* of Radoslav's Narthex.

The living conditions of Studenica's monks were further improved in the early 20th century, when a road from Ušće to Studenica was constructed on the occasion of the visit of King Aleksandar Obrenović and Queen Draga Mašin, replacing a narrow trail by which the monastery had been accessible only on foot or horseback.

Prince Miloš's manifest awareness of the historical and cultural-political importance of Studenica, which resulted in the monastery's rapid economic growth and the restoration of all of its structures, is presented through the works of Živko Pavlović. They include his wall paintings in the naos of the Church of the Virgin created in 1846/1847 and the recently cleaned despotic icon of the Mother of God with Christ. Representative donations of the members of the ruling houses of Obrenović and Karadjordjević are given particular attention. The exhibition also showcases drawings from Studenica published from 1862 to 1868 by Felix Kanitz, the re-

nowned Viennese ethnographer and archeologist, who thereby introduced the remarkable artistic achievements of Nemanja's most notable foundation to the European academic community. In addition to Kanitz's drawings, the exhibition includes original or digital versions of the works of Mihailo Valtrović and Dragutin Milutinović, two pioneers of scholarly research of medieval monuments in Serbia. Both architects by profession, they made the first precise drawings and watercolors representing the architecture, sculptures and frescoes of Studenica's churches. A similar documentary value is shared by the representations of Studenica or some of its churches in the exhibited works of Djordje Krstić, Vladislav Titelbah and Uroš Predić, as well as the photographs taken by Djordje Stanojević, Gabriel Millet and Avram Ćirić-Erdoglija, which document the state of repair of these monuments before the conservation and restoration works undertaken after World War II.



Enthroned Virgin with Christ and Angels (Exp. 230)



Studenica Monastery, chromolithography of Felix Kanitz (Exp. 238)



Painting of Studenica by Djordje Krstić (Exp. 243)



The Studenica Master Craftsmen by Mladen Srbinović (Exp. 268)

IN RECENT TIMES (1918–2019)

At the Studenica Monastery, the first days of the new, Yugoslav state were marked by the return of the relics of the Holy King Stefan the First-Crowned from Ostrog on 30 May 1919. The relics had been moved to the Monastery of Saint Vasilije of Ostrog shortly after the outbreak of World War I for fear of a possible Austro-Hungarian retribution. Four decades later, *hegoumenos* Platon finally deposited them in Princess Persida's lavish silver coffin-reliquary made in Vienna in 1843. The old inlaid coffin-reliquary, commissioned by Metropolitan Simeon and made by the gifted artisan Antonije in 1608/1609, was transferred to the monastery treasury. At that time, the treasury was still located in Radoslav's Narthex; in the spring of 1986 it was moved to a newly built structure to the northwest of the Church of the Virgin.

The life of Studenica in the first years after World War II was marked by efforts to restore the medieval appearance of the monastery complex as much as possible. Conservation-restoration works began already in 1949 and became particularly intensive and comprehensive in the 1950s and 1970s. In addition to interventions on the architecture and frescoes of the *katholikon* and monastery *parekklesia*, the original refectory was reconstructed, 18th-century dormitories were restored, and the monastery courtyard redone. All of this, along with the extraordinary artistic value of Studenica's architecture, sculpture and frescoes, contributed to its inscription on the UNESCO World Heritage List in 1986. The same year, during archeological excavations in the narthex of the Church of the Virgin, the relics of nun Anastasija, Nemanja's wife, were discovered and laid into a new, lavishly decorated silver coffin-reliquary. Starting from 2006, conservation-restoration works are constantly being executed on the frescoes of the Church of the Virgin, first in its narthexes and then in the naos. In 2010–2014 Studenica was subjected to systematic archeological research, leading to new findings and allowing more reliable conclusions on the monastery's long-destroyed structures. These research projects and expert explorations were and are being done with the blessing and support of Studenica's *hegoumenoi*, the monastic fraternity, and the highest governing bodies of the Serbian Orthodox Church.

The last 'chambers' of the Gallery showcase artistic production at Studenica in more recent times: works created at the monastery itself or those inspired by the cultural and spiritual heritage of the great *lavra* of St. Simeon Nemanja. Exhibits include vedutas representing Studenica and its churches (Jelisaveta Petrović, Miodrag Petrović, Vladislav Maržik, Milan Jovanović); drawings by Ljubomir Ivanović and Aleksandar Deroko; a portrait of hieromonk Platon Baltić with an artist's illegible signature; a symbolic depiction of Studenica's painters by Mladen Srbinović; multiple works by the sculptor Nebojša Mitrić in various materials; serigraphs by Kosta Bradić from his collection of prints *Tree of the Nemanjić Dynasty*; and the paintings created by Father Tihon at the Studenica Monastery between 1998 and 2004 in an effort to explore the limits of religious art without departing from the traditional iconography of Orthodox art.

In the same section of the gallery, *The Frescoes of Studenica – Thoughts of Eternity*, an essay film by Narcisa Darijević Marković, in a poetic-didactic manner presents the most recent conservation and restoration works on the frescoes of the Church of the Virgin. Created by Marko Todorović, the separate Immersive Room uses new media and technologies to offer a visual installation showcasing the finest examples of Studenica's fresco painting.



Stefan the First-Crowned, Simeon Nemanja and Saint Sava (Exp. 265)



The King's Church
in Studenica (Exp. 255)



Hieromonk Platon Baltić (Exp. 258)



Motifs from
the Studenica
reliefs (Exp. 262)



Dormition of the Mother of God (Exp. 272)



Saint Simeon and the Resurrection of Christ (Exp. 272)

DIGITAL STUDENICA

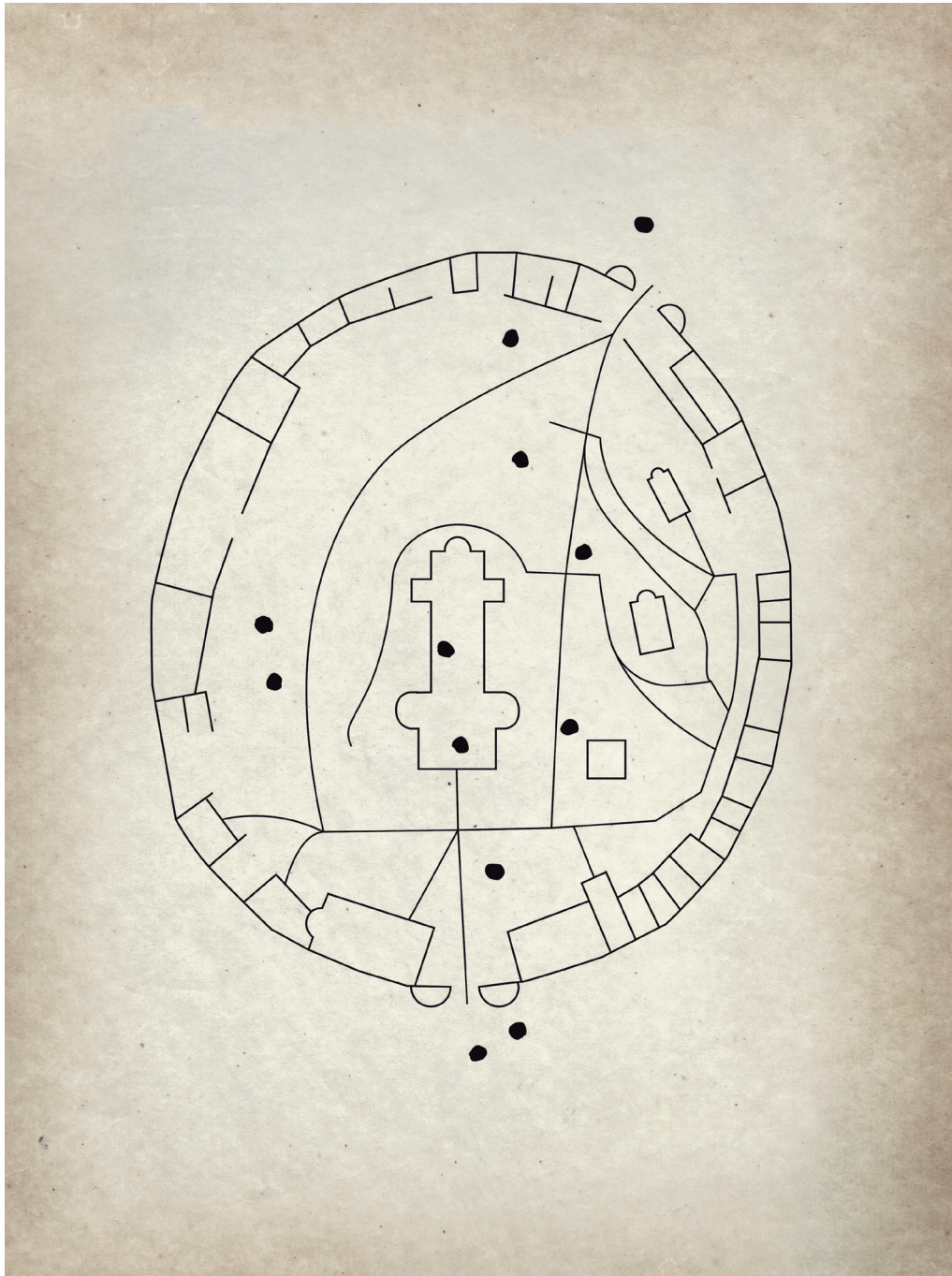
Download and install the Holograd app on your iOS / Android

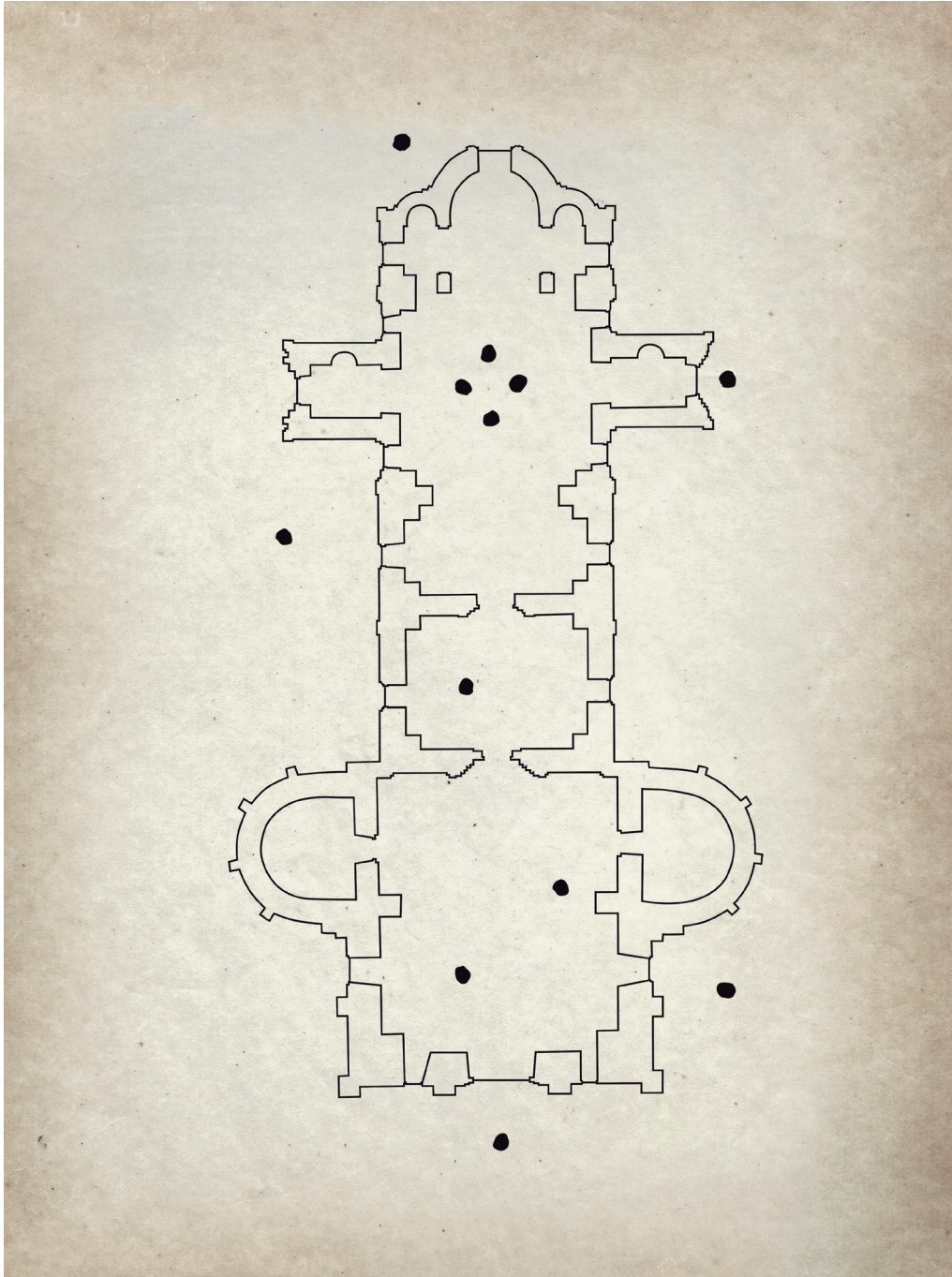
Select the section Studenica and press X

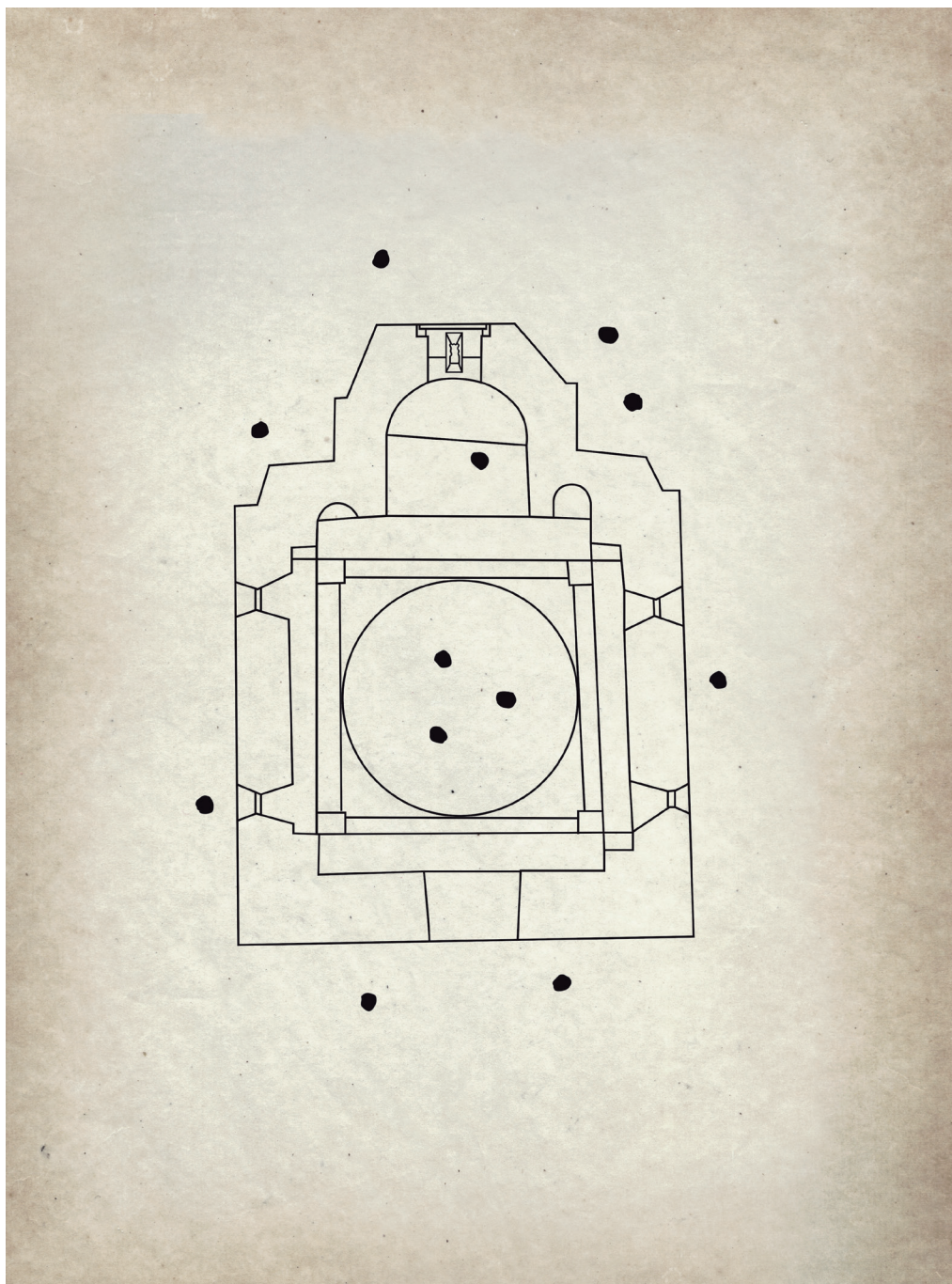
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LIST OF EXHIBITS

1. ALTAR TRIPLE-LIGHT WINDOW

Studenica, Church of the Virgin, apse, ca. 1190, copy
Cast by Ante Kućan, 1958 (copied in 1949)
Plaster, overall dimensions: 400 × 267 = 1068 cm
Gallery of Frescoes of the National Museum in Belgrade

2. MISSION OF THE APOSTLES

Studenica, Church of the Virgin, parts of the main portal,
ca. 1190, copies
Cast by Ante Kućan, 1958 (copied in 1949)
Figures from the north and the south doorpost (142 × 42 cm)
Gallery of Frescoes of the National Museum in Belgrade

3. LINTEL OF THE MAIN PORTAL

Studenica, Church of the Virgin, the front side of the main
portal, ca. 1190, copy
Cast by Ante Kućan, 1958 (copied in 1949)
Plaster, 265 × 40 cm
Gallery of Frescoes of the National Museum in Belgrade

4. LION MASK

Studenica, Church of the Virgin, the outer archivolt of the main
portal, ca. 1190, copy
Cast by Ante Kućan, 1958 (copied in 1949)
Plaster, 265 × 40 cm
Gallery of Frescoes of the National Museum in Belgrade

5. CONSOLE, WOMAN'S HEAD WITH PLAITS

Studenica, Church of the Virgin, south façade, ca. 1190, copy
Cast by Krsta Avakumović, 1952
Plaster, 23 × 21 cm
Gallery of Frescoes of the National Museum in Belgrade

6. CONSOLE, LION HEAD

Studenica, Church of the Virgin, west façade, ca. 1190, copy
Cast by Krsta Avakumović, 1952
Plaster, cast, 23 × 21 cm
Gallery of Frescoes of the National Museum in Belgrade

7. CONSOLE, MAN'S HEAD WITH AN ELONGATED BEARD

Studenica, Church of the Virgin, south façade, ca. 1190, copy
Cast by Krsta Avakumović, 1952
Plaster, cast 23 × 21 cm
National Museum, Kraljevo

8. CONSOLE, APE-LIKE HEAD OF AN ELDERLY MAN

Studenica, Church of the Virgin, south façade, ca. 1190, copy
Cast by Krsta Avakumović, 1952
Plaster, cast 23 × 21 cm
Gallery of Frescoes of the National Museum in Belgrade

9. NORTH TWO-LIGHT WINDOW ON THE WEST FAÇADE

Studenica, Church of the Virgin, west façade, ca. 1190, copy
Copied by Goran Čpajak
Marble, 77 × 19 × 15 cm
Studenica Monastery Lapidarium

10. SUNDIAL ON THE CHURCH OF THE VIRGIN

Studenica, Church of the Virgin, south façade, first decades of
the 13th century (?), copy
Copied by Milica Rakočević, 2019
Marble, dimensions: 47 × x 46 × x 20 cm,
radius of semicircle: r = 21 cm
Studenica Monastery Lapidarium

11. LEAD WINDOW TRANSENA FROM THE CHURCH OF THE VIRGIN

Studenica, Church of the Virgin, central window of the north
wall beneath the dome, ca. 1190, copy
Cast and joined by Mihailo Paunović, Miroljub Stamenković,
Slobodan Savić, 1987
Glass, lead, 225 × 94 cm
Gallery of Frescoes of the National Museum in Belgrade

12. LEDGER STONE OF DIONISIJE, "THE FIRST HEGOUMENOS" OF STUDENICA

Studenica, Church of the Virgin, south façade, after the first of
June [1210], the second decade of the 13th century, copy
Cast by Stoiša Veselinović
Plaster, 58 × 35 cm
Gallery of Frescoes of the National Museum in Belgrade

12b. LEDGER STONE OF IGNJATIJE "THE FIRST HEGOUMENOS" OF STUDENICA

Church of the Virgin, south facade, most likely the end of the
12th century, copy in marble
Copied by Miodrag Samardžić, 2019
The Studenica Monastery Lapidary

13. FOUNDERS' INSCRIPTION ABOUT THE CONSTRUCTION AND FRESCOING OF THE CHURCH OF THE VIRGIN

Studenica, Church of the Virgin, ring of pendentives,
1208/1209, copy

Copied by Zoran Jovanović, 2019
Treasury of the Studenica Monastery

14. PORTRAITS OF GRAND ŽUPAN STEFAN AND GREAT PRINCE VUKAN

Studenica, fragments of frescoes from the west monastery gate,
ca. 1210

Fragment featuring the image of Grand Župan Stefan: 57 × 59 cm
Fragment featuring the image of Great Prince Vukan: 52 × 91 cm
Treasury of the Studenica Monastery

15. STEPHEN THE PROTOMARTYR

Studenica, fragment of a fresco on the west monastery gate,
ca. 1210

23.5 × 43.5 cm
Treasury of the Studenica Monastery

16. WARRIOR SAINT, PROBABLY SAINT GEORGE

Studenica, fragment above the west entrance, ca. 1210, copy
Copied by Časlav Colić

Linen, stick-b, casein, 200 × 100 cm
Gallery of Frescoes of the National Museum in Belgrade

17. CRUCIFIXION OF CHRIST

Studenica, Church of the Virgin, west wall of the naos,
1208/1209, copy

Copied by Šime Perić, 1965
Casein tempera on treated linen cloth, 400 × 500 cm
Gallery of Frescoes of the National Museum in Belgrade

18. SAINT JOHN CHRYSOSTOM, FROM THE OFFICIATING CHURCH FATHERS

Studenica, Church of the Virgin, sanctuary area,
1208/1209, copy

Copied by Stanislav Čavić
Casein tempera on cloth, 260 × 115 cm
Gallery of Frescoes of the National Museum in Belgrade

19. SAINT BASIL THE GREAT, FROM THE OFFICIATING CHURCH FATHERS

Studenica, Church of the Virgin, sanctuary area,
1208/1209, copy

Copied by Stanislav Čavić

Casein tempera on cloth, dimensions: 260 × 120 cm
Gallery of Frescoes of the National Museum in Belgrade

20. THE MOTHER OF GOD OF STUDENICA

Studenica, Church of the Virgin, southwest pilaster of the naos,
1208/1209, copy

Copied by Svetislav Mandić
Casein tempera on cloth, 248 × 70 cm
Gallery of Frescoes of the National Museum in Belgrade

21. SAINT JOHN THE FORERUNNER

Studenica, Church of the Virgin, northwest pilaster of the naos,
1208/1209, copy

Copied by Stanislav Čavić
Casein tempera on cloth, 250 × 85 cm
Gallery of Frescoes of the National Museum in Belgrade

22. SAINT SABBAS THE SANCTIFIED

Studenica, Church of the Virgin, southwest pilaster of the naos,
1208/1209, copy

Copied by Zdenka Živković
Casein tempera on cloth, 250 × 85 cm
Gallery of Frescoes of the National Museum in Belgrade

23. INSCRIPTION ON THE LINTEL OF THE PORTAL BETWEEN THE NARTHEX AND THE NAOS

Studenica, Church of the Virgin, tympanon of the portal
leading from the narthex to the naos, 1208/1209, copy

Copied by Mirko Odalović and Stojanka Samardžić, 2019
Studenica Monastery Lapidarium

24. FOUNDERS PORTRAITS ON THE SOUTH PAREKKLESION OF KING RADOSLAV'S NARTHEX: ST. SIMEON NEMANJA, STEPHEN THE FIRST-CROWNED AS MONK SIMEON, RADOSLAV AND ANA

Studenica, Church of the Virgin, King Radoslav's narthex,
south parekklesion, ca. 1235

Copied by Miloš Jovanović
Casein tempera on cloth, 279 × 200 cm
Gallery of Frescoes of the National Museum in Belgrade

25. TRANSLATION OF NEMANJA'S RELICS TO STUDENICA

Studenica, Church of the Virgin, Radoslav's narthex,
south parekklesion, ca. 1235

Copied by Šime Perić, 1965

Casein tempera on treated linen cloth, 176 × 460 cm
Gallery of Frescoes of the National Museum in Belgrade

26. THE MYRRH-BEARERS AT CHRIST'S SEPULCHRE

Studena, Church of St. Nicholas, ca. 1235, copy
Copied by Dušan Mihailović
Casein tempera on canvas, 160 × 132 cm
Gallery of Frescoes of the National Museum in Belgrade

27. ST. JOHN THE FORERUNNER

Studena, Church of St. Nicholas, ca. 1235, copy
Copied by Dragomir Jašović
Casein tempera on canvas, 80 × 56 cm
Gallery of Frescoes of the National Museum in Belgrade

28. VUKAN'S EVANGELION

Manuscript from Ras, 1196–1202,
most probably 1200–1202, digital preview
Parchment, 189 fols., 25.3 × 19.7 cm
National Library of Russia in Saint Petersburg

29. BELGRADE PROPHETOLOGION

Manuscript from Ras, first quarter of the 13th century
Parchment, 108 fols., 34.8 × 23.0 cm
National Library of Serbia in Belgrade
Parchment, 1 fol., 34.5 × 20 cm
National Library of Serbia in Belgrade

30. RING OF KING STEFAN THE FIRST-CROWNED

Constantinople, 11th–12th century (?), copy
Gold, casting, repoussé, filigree, granulation
Height: 2.8 cm, width of band: 1.9 cm, diameter: 2 × 1.8 cm
Treasury of the Studena Monastery

31. RING OF PRINCE RADOSLAV

Thessaloniki (?), 1219, copy
Copied by Goran Ristović Pokimica, 2019
Gold, casting, incising, niello
Height: 2.2 cm, width: 1.8 cm,
diameter of head: 1.7 cm, weight: 26 gr.
Treasury of the Studena Monastery
Original: National Museum in Belgrade

32. SEAL OF GRAND ŽUPAN STEFAN NEMANJA

Byzantium or Raška, 1166–1196, copy
Copied by Zoran Kuzmanović, 2019
Lead, diameter: 4.01 cm, thickness: 0.4–0.5 cm, weight: 36.70 gr.
Original: National Museum in Belgrade

33. BRONZE COIN OF MANUEL I KOMNENOS

Aspron trachy nomisma billon
Mint: Constantinople, 1167–1183 (?)
Bronze, diameter: 2.9 cm
Studena Monastery

34. HYPERPYRON OF MANUEL I KOMNENOS

Mint: Constantinople, 1143–1180
Gold, diameter: 3.3 cm, weight: 4.45 gr.
National Museum in Belgrade

35. BRONZE COIN OF ANDRONIKOS I KOMNENOS

Aspron trachy nomisma billon
Mint: Constantinople, 1183–1185
Bronze, diameter: 3.0 cm, weight: 7, 95 gr.
Studena Monastery

36. BRONZE COIN OF ANDRONIKOS I KOMNENOS

Aspron trachy nomisma billon
Mint: Constantinople, 1183–1185
Bronze, diameter 3.1 cm, weight: 7.97 gr.
National Museum in Belgrade

37. FRAGMENTS FROM PARAPET SLABS

Studena, King's Church, altar screen, 1313/1314
Stone, three fragments (35 × 39,5 × 6,5 cm, 22,5 × 11,5 × 6,5
cm, 40 × 39,5 × 6,5 cm)
Studena Monastery Lapidarium

38. FRAGMENTS OF THE AMBO PLATE

Studena, King's Church, 1313/1314
Marble, 40.2 × 33.5 cm
Studena Monastery Lapidarium

39. MARBLE LUNETTE OF THE APSE TWO-LIGHT WINDOW

Studena, Church of St. John,
second quarter of the 14th century
Marble, 98 × 70 × 16 cm
Studena Monastery Lapidarium

40. MARBLE FRAGMENT WITH THE INSCRIPTION 'STEFAN THE FOURTH KING'

Studena, parekklesion of St. Demetrios,
1333–1346
White marble, chiselled, carved, 12.5 × 12.3 cm
National Museum in Belgrade

**41. LEDGER STONE OF PRINCE STEFAN,
SON OF KING UROŠ**

Studenica, Church of the Virgin,
west bay of the naos,
13th century, copy
Copied by Miodrag Samardžić, 2019
Marble, 135 × 65 cm
Studenica Monastery Lapidarium

**41b. LEDGER STONE
OF MONK TEODOSIJE (ex RASTKO),
SON OF THE GREAT PRINCE VUKAN**

Church of the Virgin, south wall of the narthex,
second third of the 13th century, copy in marble
Copied by Milica Rakočević, 2019
Studenica Monastery Lapidary

**42. TOMBSTONE OF ANASTASIJA,
THE SERVANT OF GOD**

Studenica, churchyard, discovered next to the Church
of St. Nicholas, 13th century, copy
Cast by Stoiša Veselinović, 1973
Pale grey marble, 143 × 52 × 12 cm
Studenica Monastery Lapidarium

**43. FOUNDER'S INSCRIPTION
OF KING MILUTIN**

Studenica, King's Church, cornice of the altar apse,
1313/1314, copy
Copied by Milan Rakočević, 2019
Studenica Monastery Lapidarium

**44. TOMBSTONE OF
THOMAS THE HIEROMONK**

Studenica, churchyard, *terminus ante quem*:
late 14th or early 15th century
Marble, 68 × 54 × 6 cm
Studenica Monastery Lapidarium

**45. TOMBSTONE OF
HIEROMONK ARSENIJE**

Studenica, churchyard, 15th century
White marble, 167 × 45 × 10 cm
(fragment with inscription 70 × 54 × 12 cm)
Studenica Monastery Lapidarium

**46. TOMBSTONE OF MONK SIMON,
EX RADOSAV MAKEDOL**

Studenica, churchyard, 15th century
Marble, 65 × 58 × 6 cm
Studenica Monastery Lapidarium

47. NATIVITY OF THE VIRGIN

Studenica, King's Church, ca. 1314, copy
Copied by Časlav Colić
Casein tempera on canvas, 174 × 230 cm
Gallery of Frescoes of the National Museum in Belgrade

**48. PRESENTATION OF THE VIRGIN
IN THE TEMPLE**

Studenica, King's Church, ca. 1314, copy
Casein tempera on canvas, 174 × 246 cm
Copied by Časlav Colić
Gallery of Frescoes of the National Museum in Belgrade

49. DORMITION OF THE VIRGIN

Studenica, King's Church, ca. 1314,
copy of a part of the fresco
Copied by Aleksandar Tomašević, 1958
Tempera on canvas, 193 × 218 cm
Gallery of Frescoes of the National Museum in Belgrade

**50. CHRIST, ST. JOACHIM, ST. ANNA
AND THE KETTERS: KING MILUTIN,
AND QUEEN SIMONIDA**

Studenica, King's Church, ca. 1314, copy
Copied by Svetislav Mandić, 1964
Casein tempera on canvas, 138 × 350 cm
Gallery of Frescoes of the National Museum in Belgrade

**51. MOTHER OF GOD,
SIMEON NEMANJA,
ST. SAVA, AND ST. GEORGE**

Studenica, King's Church, ca. 1314, copy
Copied by Svetislav Mandić
Casein tempera on canvas, 138 × 270 cm
Gallery of Frescoes of the National Museum in Belgrade

52. PENTEKOSTARION OF PLOVDIV

Studenica, late 13th – early 14th century
Parchment, 6 fols., 2. 45 × 1. 95 cm
Ivan Vazov National Library in Plovdiv

53. MISCELLANY OF ARCHBISHOP JAKOV

Studenica, 1286

Parchment, 179 + I fols., 250 × 1,75–1,80 cm

National Library of Russia, Saint Petersburg

**54. MENAION OF
ARCHIMANDRITE NIKODIM**

Studenica, 1355–1365

Paper, II + 187 + 1 fols., 2.85 × 2.15 cm;

parchment I (frontispiece) + 4 (184–187 fols.)

Library of the Hilandar Monastery

55. STUDENICA MISCELLANY

Studenica, ca. 1428–1430

Paper, 273 fols., 2.10 × 1.40 cm;

parchment, 1 fol., 2.0 × 1.30 cm

Archives of the Croatian Academy of Sciences and Arts
in Zagreb

**56. PALL WITH THE NAME OF
SULTAN BAYEZID**

Anatolia, late 14th century

Brocade, gold thread, 218 × 142 cm

Treasury of the Studenica Monastery

**57. AĖR-EPITAPHIOS OF METROPOLITAN
ANTONIOS OF HERAKLEIA**

Constantinople (?), first quarter of the 15th century
(ca. 1410?)

Gold-embroidered silk, dark red silk (atlas),

gold and silver thread, multi-coloured silk thread,

gold-embroidered red velvet patches, 126 × 76 cm

Treasury of the Studenica Monastery

58. GILDED LUNULA EARRING

Serbian workshop, early 15th century (?)

Silver with remnants of gilt, repoussé,

casting, engraving, chasing, inlay

1.2 cm × 3.5 cm × 2.2 cm

Treasury of the Studenica Monastery

59. PAIR OF LUNULA EARRINGS

Serbian workshop, early 15th century (?)

Silver, repoussé, casting

1.2 cm × 2.6 × 1.2 cm

Treasury of the Studenica Monastery

60. KING DRAGUTIN'S DINAR

1276–1282/1316

Silver, diameter: 2.1 cm, weight: 1.88 g

National Museum in Belgrade

61. KING DRAGUTIN'S DINAR

Brskovo mint, 1276–1282/1316

Silver, 2.0 × 2.0 cm

Treasury of the Studenica Monastery

62. KING MILUTIN'S DINAR

Unknown mint, 1282–1321

Silver, diameter: 2.1 cm, weight: 2.18 g

National Museum in Belgrade

63. TZAR DUŠAN'S DINAR

Unknown mint, 1345/1346–1355

Silver, 2.0 × 2.0 cm

Treasury of the Studenica Monastery

64. TZAR DUŠAN'S 'CORONATION DINAR'

1331–1345

Silver, diameter: 2.0 cm, weight: 1.46 g

National Museum in Belgrade

65. PRINCE LAZAR'S DINAR

Unknown mint, ca. 1370–1389

Silver, 1.8 × 1.8 cm

Treasury of the Studenica Monastery

66. PRINCE LAZAR'S DINAR

Novo Brdo, ca. 1370–1389

Silver, diameter: 1.7 cm, weight: 0.86 g

National Museum in Belgrade

67. DESPOTES STEFAN LAZAREVIĆ'S DINAR

1389–1427

Silver, diameter: 1.7 cm, weight: 0.86 g

National Museum in Belgrade

68. DESPOTES DJURADJ BRANKOVIĆ'S DINAR

Smederevo, ca. 1435

Silver, diameter: 1.85 cm, weight: 0.93 g

National Museum in Belgrade

69. DESPOTES DJURADJ BRANKOVIĆ'S DINAR

Unknown mint, 1421–1456

Silver, 1.5 × 1.5 cm

Treasury of the Studenica Monastery

70. GROSSO OF DOGE RENIERO ZENO

Venetian mint, 1253–1268

Silver, diameter: 2.1 cm, weight: 2 g

Treasury of the Studenica Monastery

71. GROSSO OF DOGE RENIERO ZENO

Venetian mint, 1253–1268

Silver, diameter: 2.3 cm, weight: 2.10 g

National Museum in Belgrade

**72. PARVUS OF EMPEROR SIGISMUND
OF LUXEMBOURG**

1387–1437

Silver, diameter: 1.2 cm, weight: 0.21 g

National Museum in Belgrade

**73. PIECES OF A BRONZE CANDELABRUM
WITH A PIGEON-SHAPED ORNAMENT**

Northern Germany or Flanders, first half of 15th century

a) Figure: bronze, hollow-cast

Height: 12.5 cm, body length: 15 cm, wing span: 15 cm

b) Part of candelabrum arm: bronze, cast

Length of the surviving arm:

5 cm, width of flower sides: 3 cm

c) Drip pans: bronze, cast

Diameters: 6.7 – 7.1 cm (four items); height 1.7 cm

National Museum in Belgrade

**74. BICONICAL FOOTED BOWL
IN GREEN ENAMEL**

Serbia (?), 13th century

Fired clay, glaze, glazing

Rim diameter: 21.5cm, bottom diameter: 8.4cm, height: 9.2cm

Structure IX – dug from a layer above the fortification level

National Museum in Belgrade,

Archaeological Collection of the Late Middle Ages

**75. CALOTTE-SHAPED BOWL WITH THE INSCRIBED
LETTER 'C'**

Serbia, 14th – first half of 15th century

Fired clay, engobe, glaze, glazing, inscription

Rim diameter: 4cm, bottom diameter: 7cm, height: 5.5cm

Outer side of the Eastern Gate

National Museum in Belgrade,

Archeological Collection of the Late Middle Ages

76. DEEP CONICAL FLAT-BOTTOM BOWL

Serbia, 14th – first half of 15th century

Fired clay, engobe, glaze, painting, glazing

Rim diameter: 20cm, bottom diameter: 11.2cm, height: 8cm

Outer side of Eastern Gate

National Museum in Belgrade, Archaeological Collection of the
Late Middle Ages

77. LARGE PLATE WITH SGRAFITTO CIRCLES

Serbia, 14th – first half of 15th century

Rim diameter: 30cm, bottom diameter: 23cm, height: 6cm

Outer side of the Eastern Gate

National Museum in Belgrade, Archaeological Collection of the
Late Middle Ages

78. JUG WITH A SGRAFITTO ROSETTE

Serbia, 14th – early 15th century

Fired clay, engobe, glaze, inscription, glazing

Rim diameter: 5.5cm, bottom diameter: 8cm, height: 17cm

Church of St. Demetrios, Eastern Gate area

National Museum in Belgrade,

Archaeological Collection of the Late Middle Ages

79. CONICAL LID

Serbia, 14th – early 15th century

Fired clay, engobe, painting, inscription, glazing

Rim diameter: 14cm

Outer side of the Eastern Gate

National Museum in Belgrade,

Archaeological Collection of the Late Middle Ages

80. GLAZED POT WITH A HANDLE

Serbia, 14th – early 15th century

Fired clay, engobe, glaze, inscription, painting, glazing

Rim diameter: 14.2cm, bottom diameter: 10.5cm, height: 19cm

Western Gate area, Small Dormitory I

National Museum in Belgrade,

Archaeological Collection of the Late Middle Ages

81. SMALLER POT WITH A HANDLE

Serbia 14th – early 15th century

Rim diameter: 10cm, bottom diameter: 8.4cm, height: 16cm

Outer side of the Eastern Gate

National Museum in Belgrade,

Archaeological Collection of the Late Middle Ages

82. JUG WITH PAINTED SPIRALS

End of 14th–beginning of 15th century
Height: 19.5 cm, rim diameter: 7.4 cm, bottom diameter: 8.3 cm
Location of finding: In front of the Northern Structure I
Treasury of the Studenica Monastery

83. DONOR'S INSCRIPTION ABOUT THE RESTORATION OF THE EXONARTHEX

Studenica, Church of the Virgin, exonarthex, 1631/1632
Marble, 17 × 20 × 4.5; 19.9 × 24 × 4 cm
The Studenica Monastery Lapidarium

84. TOMBSTONE OF ARCHIMANDRITE JOAKIM

Studenica, courtyard, 1646/1647
Marble, 42 × 44 × 6 cm
Studenica Monastery Lapidarium

85. THE VIRGIN INTERCEDES WITH CHRIST THE JUDGE ON BEHALF OF SIMEON NEMANJA AS THE KTETOR OF STUDENICA

Studenica, Church of the Virgin, south wall of the west bay, 1568
Photograph printed on canvas, 245 × 263 cm
Treasury of the Studenica Monastery

86. SAINT SAVA OF SERBIA

Studenica, Church of the Virgin, southwest pilaster of the west bay, 1568
Photograph printed on canvas, 105 × 58 cm
Treasury of the Studenica Monastery

87. RAISING OF LAZARUS

Studenica, Church of the Virgin, west wall of the naos, copy
Painter Longin, 1568
Copy by Dragomir Jašović
Casein tempera on canvas, 350 × 335 cm
Gallery of Frescoes of the National Museum in Belgrade

88. ENTRY INTO JERUSALEM

Studenica Monastery, Church of the Virgin, west wall of the naos, copy
Painter Longin, 1568
Copy by Dragomir Jašović
Casein tempera on canvas, 350 × 335 cm
Gallery of Frescoes of the National Museum in Belgrade

89. PRAYER OF NUN ANASTASIJA

Studenica, Church of the Virgin, south wall of the narthex, 1568
Photograph printed on canvas, 245 × 177 cm
Treasury of the Studenica Monastery

90. ENTRY INTO JERUSALEM

Fresco in the Lower Hermitage of Saint Sava near Studenica, north wall
Work of painter Georgije Mitrofanović, ca. 1618
Photograph printed on canvas, 106 × 101 cm
Treasury of the Studenica Monastery

91. PROPHET ISAIAH

Fresco in the Lower Hermitage of Saint Sava near Studenica, north wall
Work of painter Georgije Mitrofanović, ca. 1618
Photograph printed on canvas, 40 × 30 cm
Treasury of the Studenica Monastery

91B. THE ANASTASIS

Fresco in the Lower Hermitage of Saint Sava near Studenica, north wall
Work of painter Georgije Mitrofanović, ca. 1618
Photography printed on canvas, 80 × 57 cm
Treasury of the Studenica Monastery

92. GREAT DEESIS FROM NIKOLJAČA

Work of painter Georgije Mitrofanović, ca. 1615
Tempera on wood panel, 27 × 224 × 4 cm
Dimensions of the Christ icon: 27 × 27 cm;
dimensions of other icons: 26 × 27 cm
Studenica, Church of St. Nicholas, iconostasis

93. VIRGIN WITH CHRIST

Icon by an unknown Italo-Cretan artist, 17th century
Tempera on wood panel, 37.3 × 28 cm (without a frame)
Treasury of the Studenica Monastery

94. CRUCIFIXION

Italo-Cretan work, 17th century
Tempera on wood panel, 53 × 46 × 1 cm (without a frame)
Treasury of the Studenica Monastery

95. TETRAEVANGELION OF STUDENICA

First half of the 16th century
Paper, 407 fols., 36.5 × 24.0 cm
Treasury of the Studenica Monastery

96. OKTOECHOS OF METROPOLITAN GRIGORIJE

Last quarter of the 16th century
Paper, 161 fols., 27.0 × 19.5 cm
National and University Library in Ljubljana

97. MITROFAN'S TETRAEVANGELION 1600–1605

Paper, I+306+1 fol., 31 × 21.5 cm
Library of the Hilandar Monastery

98. AVERKIJE'S PSALTER

1618, with some elements added in the 17th century
Paper, 412 fols., 2.0 × 14.5 cm
National Library of Russia in Saint Petersburg

99. TYPIKON OF THE STUDENICA MONASTERY

Last quarter of the 16th century, 1618/1619, and 18th century
Paper, XVI + 172 fols., 15.5 × 1.5 cm
National Museum in Prague

100. TRIODION BY SCRIBE DIOMIDIJE

Church of the Annunciation
near the Studenica Monastery, 1622
Paper, XVI + 172 fols., 29 × 20 cm
Log church in Ljutovnica near Gornji Milanovac

**101. THE STUDENICA FRAGMENTS
FROM BOLOGNA 1670–1680**

Paper, 31 fols., 20.8 × 14 cm
University Library in Bologna

102. SYNODIKON OF THE STUDENICA MONASTERY

Russia, Studenica, 1655–1758
Paper, 155 fols., 23 × 18 cm
Treasury of the Studenica Monastery

**103. PRINTER MAKARIJE'S OKTOECHOS,
TONE 1–4**

Woodcut incunable
Cetinje, 1494
28.5 × 21 cm
Treasury of the Mileševa Monastery (formerly kept at the
Serbian Orthodox Community in Prijepolje)

**104. EUCHOLOGION OF METROPOLITAN PETER
MOGILA OF KIEV**

Kiev, the printing house of the Kiev-Pechersk Lavra, 1646
Paper, 29.5 × 19 cm
Library of the Studenica Monastery

**105. LAZAR BARANOVICH'S MECH DUKHOVNY
(THE SPIRITUAL SWORD)**

Kiev, the printing house of the Kiev Pechersk Lavra, 1666
Paper, 27 × 18 cm
Library of the Studenica Monastery

**106. BOOK COVER OF THE TETRAEVANGELION
OF BISHOP SIMEON**

Late 16th century, donated to Studenica in 1618/1619
Gospel revetment in silver gilt adorned with semi-precious
gemstones, repoussé, incision, openwork, embossing,
casting and inlay
36.5 × 23 × 9 cm
Treasury of the Studenica Monastery

107. EPITRACHELION OF 'SAINT SAVA OF SERBIA'

Late 15th or early 16th century
Atlas silk, gold and silver thread, dyed silk thread, metal
151.5 × 23 cm
Museum of the Serbian Orthodox Church, Treasury of the
Krka Monastery

108. OMOPHORION IN RED ATLAS SILK

Wallachia (?), 16th century
Red atlas silk, lace, gold and silver thread, pearl, sequins; sewn
and fully embroidered; diagonal and zigzag stitching; lined
in burgundy satin
260 × 59 cm
Treasury of the Studenica Monastery

**109. EPITRACHELION WITH
REPRESENTATIONS OF ST. SIMEON
AND ST. SAVA**

Second half of the 16th century
Dark red atlas silk, embroidered in silver and gilded thread and
in different shades of brownish red, green,
blue, purple, black and ochre silk
154 × 13 cm (26 cm)
Treasury of the Studenica Monastery

110. YELLOW BROCADE PHELONION

Russia, 17th century

Yellow brocade with gilded thread, burgundy velvet, gold lace, gold and silver string, silk thread, sequins; sewn, fully embroidered around the shoulders

126 × 69 cm

Treasury of the Studenica Monastery

111. ANTONIJE'S COFFIN-RELIQUARY FOR THE RELICS OF STEFAN THE FIRST-CROWNED

Master Antonije, 1608/1609

Walnut and yew wood, bone, pewter, silver, iron, intarsia, inlay, marquetry, repoussé, hand-hammering, cutting and painting

180 × 60 × 40 cm

Treasury of the Studenica Monastery

112. RELIQUARY WITH THE COAT OF ARMS OF THE WALLACHIAN RULING FAMILY OF CANTACUZINO

A Wallachian workshop, last quarter of the 17th or first quarter of the 18th century

Silver, gilt, semi-precious and precious gemstones, casting, repoussé, inlay

13.5 × 21 × 3.5 cm

Treasury of the Studenica Monastery

113. STAUROTHEKE OF HEGOUMENOS ATANASIJE

Studenica, 1627/1628

Wooden matrix, gilded revetment with blue and green enamel, decorative and semi-precious stones, casting, repoussé, cutting, filigree, granulation, pseudo-granulation and inlay

25 × 20 × 2 cm

Treasury of the Studenica Monastery

114. SANCTIFICATION CROSS OF HEGOUMENOS LEONTIJE

Woodcut: 16th or 17th century, revetment: 1786

Wood, gilded silver, semi-precious stones, pearls, woodcut, repoussé, 24 × 11 cm

Treasury of the Studenica Monastery

115. SANCTIFICATION CROSS OF HEGOUMENOS MARTIRIJE

Last decade of the 18th century

Wood, gilded silver, gemstones, pearls, woodcut, repoussé, filigree, granulation, casting, engraving, inlay

26 × 11 cm

Treasury of the Studenica Monastery

116. DOUBLE-FACED ENKOLPION WITH A PENDANT

Mount Athos (?), late 16th or early 17th century

Wood, silver alloy, woodcut, openwork and casting with motifs in pseudo-filigree

11 × 4.5 cm (with pendant), 6.5 × 4.5 cm (without pendant)

Treasury of the Studenica Monastery

117. HEARTSHAPED ENKOLPION WITH THE IMAGE OF THE VIRGIN THE QUEEN AND CHRIST THE KING

Serbian workshop, second half of the 17th century

Wood, silver gilt, pâte de verre; woodcut, openwork, filigree, granulation, inlay

6 × 4 cm, chain length: 47 cm

Treasury of the Studenica Monastery

118. HEARTSHAPED ENKOLPION WITH IMAGES OF THE THEOTOKOS AND ST. STEPHEN

17th century

Light-coloured wood, mica, silver, blue and green enamel, decorative coloured gemstones; woodcut, openwork, filigree, granulation, enamel, inlay

7 × 4.7 × 1 cm

Treasury of the Studenica Monastery

119. ENKOLPION WITH CHRIST AND ST. JOHN THE FORERUNNER

Work of an unknown Serbian or Greek craftsman, late 17th century

Wood, silver; woodcut, filigree, granulation, knitting

4 × 4 cm, chain length: 37 cm

Treasury of the Studenica Monastery

120. CENSER OF HEGOUMENOS SAVA

Unknown Serbian craftsman, 1590/1591

Gilded bronze, silver, semi-precious gemstones; casting, openwork, repoussé, engraving, cutting, spiral-twisting and inlay

Height: 34 cm, diameter 13: cm, circumference: 45 cm, chain length: 70 cm

Treasury of the Studenica Monastery

121. ASTERISKOS WITH A BIRD

Serbian workshop, 16th century

Silver and partially gilded star with decorative stones; repoussé, cutting, engraving, embossing, inlay and casting

Height: 11 cm, diameter: 15.5 cm

Treasury of the Studenica Monastery

122. HOLY BREAD TRAY OF CRAFTSMAN IVAN

Serbian workshop, 1636/1637
Gilded silver; repoussé, casting, openwork, cutting, engraving
Height: 30 cm, height of cup: 27 cm, diameter of base: 27 cm
Treasury of Studenica Monastery

123. RHIPIDIA OF PROHEGOUMENOS JOAKIM

Belgrade (?), 1636/1637
Gilded silver; repoussé, incising, openwork, filigree and casting
Height: 69 cm, diameter: 28 cm
Treasury of the Studenica Monastery

124. SPOON DECORATED WITH A CROSS

Unknown workshop, 17th (?) century
Gilded silver; repoussé, cutting, spiral-twisting and engraving
Length: 17 cm, concave part: 4 × 3.3 cm
Treasury of the Studenica Monastery

125. BOWL OF HIEROMONK VIKENTIJE

Second half of the 16th century
Silver, gilt; casting, repoussé, incising, engraving
Height: 4 cm, rim diameter: 11.5 cm
Treasury of the Studenica Monastery

**126. RENAISSANCE BOWL
OF PRIEST JOVANČEVIĆ**

Dubrovnik (?), early 16th century
Silver, gilt; casting, repoussé, chasing
Height: 3.5 cm, rim diameter: 13.8 cm
Museum of Applied Arts in Belgrade

127. TWO RENAISSANCE CUPS

Goldsmith's workshop from southern Germany (?),
first half of the 17th century
Gold, silver; forging, repoussé, casting, openwork, gilding
Height 1: 20.5 cm, rim diameter 1: 9.5 cm,
foot diameter 1: 7.5 cm
Height 2: 20 cm, rim diameter 2: 9 cm, foot diameter 2: 7.5 cm
Treasury of the Studenica Monastery

128. ANA MARIN'S GIRDLE WITH DRAGONS

Balkan workshop (?), 17th century
Leather, gilded silver, red glass stones, blue paste; openwork,
casting, inlay
Girdle: 95 × 4.5 cm, buckle: 13,5 × 4,5 cm
Treasury of the Studenica Monastery

129. BUCKLES WITH TWO GREEN GROUND STONES

Russia, 17th century
Silver shackle decorated with green and blue enamel, ground green
stones, carnelian gemstones; incising, cutting, enamel, inlay
14 × 6 cm
Treasury of the Studenica Monastery

130. WASH PITCHER

Turkish workshop, 16th (?) century
Tinned copper; repoussé, chasing, engraving, casting
Height: 19.5 cm, diameter of sides: 16 cm,
rim diameter: 6.5 cm
Treasury of the Studenica Monastery

131. VIGIL LAMP WALL CARRIER

Studenica, 16th–18th century
Iron; forging
Length: 50 cm
National Museum in Belgrade

**132. CHARTER OF ALEKSEY MIKHAILOVICH,
TSAR OF RUSSIA**

Moscow, January 15th, 1663
51.5 × 40 cm
Treasury of the Studenica Monastery

**133. CHARTER OF MATEI BASARAB,
PRINCE OF WALLACHIA**

Trgovište, March 14th, 1644
45.5 × 39 cm
Treasury of the Studenica Monastery

**134. CHARTER OF GRIGORE GHICA,
PRINCE OF WALLACHIA**

Bucharest, January 19th, 1662
46.5 × 29 cm
Treasury of the Studenica Monastery

135. DENAR OF KING MATTHIAS CORVINUS

Mint of Baia Mare, 1463
Silver; diameter: 1.5 cm
Treasury of the Studenica Monastery

**136. DONOR'S INSCRIPTION ON THE
RECONSTRUCTION OF THE MONASTERY WALLS**

Studenica, fortification wall, 1758, four fragments
Marble, 13 × 9 cm; 30 × 21 cm; 15 × 16 cm; 15 × 17 cm
Studenica Monastery Lapidarium

137. DONOR'S INSCRIPTION ON THE RESTORATION OF THE CHURCH OF THE VIRGIN

Studenica, 1759–1765; the original inscription is built into the space above and along the entrance to a chamber on the upper story of the northwest dormitory, copy

Copied by Milica Rakočević, 2019

Marble, pigment, 132 x 43 cm (the upper section), 137 x 42 cm (the lower section)

Studenica Monastery Lapidarium

138. THE TIMISOARA TRIPTYCH- RELIQUARY OF METROPOLITAN GEORGIJE POPOVIĆ

Timisoara, 1750; revetment from the first half of the 17th century, artist unknown

Wood, tempera on wood, silver-gilt, mother-of-pearl, tortoise shell, enamel, gemstones

51 x 26.5 x 2.5 cm (closed), length of the chain: 120 cm

Treasury of the Studenica Monastery

139. VIRGIN THE QUEEN

Icon by Simeon Lazović, 1770s

Tempera on wood, gilt

57 x 41.5 x 3.5 cm

Treasury of the Studenica Monastery

140. SAINT JOHN OF DAMASCUS

Icon by Simeon Lazović, early 19th century

Tempera on wood, gilt, silver plate

37 x 44 x 2.5 cm

Treasury of the Studenica Monastery

141. THE CONCEPTION OF SAINT JOHN THE BAPTIST

Icon by an unknown local painter, 1798

Tempera on wood, gilt

42 x 34, 5 cm (with frame 41.5 x 31.5 x 2.5 cm)

Treasury of the Studenica Monastery

142. THE SYNAXIS OF ARCHANGELS MICHAEL AND GABRIEL

Icon by Aleksije Lazović, 1801

Tempera on wood, gilt

42.5 x 34.5 x 2.5 cm

Treasury of the Studenica monastery

143. DIPTYCH WITH THE VIRGIN AND THE THREE-HEADED HOLY TRINITY

Work of Aleksije Lazović, 1818

Tempera on wood, gilt, velvet, silver

13 x 22.5 x 3 cm (open)

Treasury of the Studenica Monastery

144. CHRIST AS THE KING OF KINGS AND THE HIGH PRIEST

Icon by Aleksije Lazović, 1819

Tempera on wood, gilt

Iconostasis of the Lower Hermitage of Saint Sava near Studenica

145. SAINT SAVA OF SERBIA, SAINT SIMEON AND THE HOLY KING STEPHEN THE FIRST-CROWNED

Icon by Aleksije Lazović, ca. 1819

Tempera on wood, gilt

93 x 56 cm (without the frame), 102 x 65 cm (with the frame)

Treasury of the Studenica Monastery

146. SAINT SAVA OF SERBIA, SAINT SIMEON AND THE HOLY KING STEPHEN THE FIRST-CROWNED

Icon by an unknown artist (of Aromanian origin?), 1829

Tempera on wood, gilt

55 x 41 x 2 cm

Treasury of the Studenica Monastery

147. SAINTS COSMAS AND DAMIAN

Icon by an unknown artist of Aromanian origin, the first half of the 19th century

Tempera on wood

54 x 42 cm, width of the profiled frame: 2 cm

Treasury of the Studenica Monastery

148. ICON OF 'OUR LADY OF THE SIGN'

Russian provenance, late 18th century

Tempera on wood, gilt, silver

30.5 x 27 cm

Treasury of the Studenica Monastery

149. ICON OF SAINT NICHOLAS

Russian provenance, 18th century

Tempera on wood, gilt

39.5 x 37.5 x 2 cm

Treasury of the Studenica Monastery

**150. THE VITA OF SAINT SAVA OF SERBIA
BY TEODOSIJE THE HILANDARIAN**

Moscow, 1706–1708
Paper, 312 fols., 19.5 × 15.0 cm
The Archive of the Serbian Academy of Science and
Arts in Belgrade

**151. SLAVONIC-SERBIAN CHRONICLES OF
COUNT DJORDJE BRANKOVIĆ**

Copied by Konstantin of Studenica, 1742–1748
Book I, paper, VIII+ 344 fols., 32.0 × 2.5 cm
Book II, paper, XXXIX + 599 fols.
The Library of the Serbian Patriarchate in Belgrade

152. MISCELLANY OF KONSTANTIN OF STUDENICA

Studenica, 1757–1760
Paper, I + 56 fols., 31.2 × 19.3 cm
The National and University Library in Zagreb

**153. ARCHIERATIKON OF HEGOUMENOS
KONSTANTIN OF STUDENICA**

Karlovcı, 1751
Paper, IV + 37 + 9 fols., 22.0 × 17.0 cm
Kovilj Monastery

**154. THE PRAYER BOOK OF SOFRONIJE
OF STUDENICA**

Studenica, 1800
Paper, 83 fols., 15.8 × 11.8 cm
National Library of Serbia in Belgrade

**155. THE BEAD-ROLL OF THE DECEASED
MONKS OF STUDENICA FRATERNITY**

Fenek, Kalenić, Studenica, 1815
Paper, 30 fols., 19 × 16 cm
Library of the Studenica Monastery

**156. MISCELLANY (PHYLLADA) OF MELENTIJE
NIKŠIĆ, ARCHIMANDRITE OF STUDENICA**

Vračevšnica, 1813
Paper, III + 44 + 1 fols., 19.5 × 13.5 cm
Library of the Hilandar Monastery

157. ACTS OF THE APOSTLES OF PRIEST SPASOJE

Kiev, printing house of the Kiev-Pechersk Lavra, 1738
Paper, 27 × 17 cm
Library of the Studenica Monastery

158. TETRAEVANGELION OF MILETA BALTIC

Moscow, 1745
Paper, 38 × 24 cm
Library of the Studenica Monastery

**159. TETRAEVANGELION OF
CAPTAIN RADOJE**

Moscow, 1748
Paper, 44 × 29 cm
Library of the Studenica Monastery

160. THE EMPRESS ELIZABETH BIBLE

Moscow, 1762
Paper, sheet size: 38 × 24 cm
Library of the Studenica Monastery

**161. INTERPRETATION OF THE GOSPELS WITH
HAJI RUVIM'S NOTES AND DRAWINGS**

Moscow, second half of the 18th century
Paper, 32.5 × 21.5 cm
Library of the Studenica Monastery

162. ANTOLOGION FROM BRANKOVINA

Moscow, 1760
Paper, 19 × 35 cm
Treasury of the Church of the Holy Archangels in Brankovina

**163. BOOK COVER OF THE TETRAEVANGELION
OF SPASOJE KARAMARKOVIĆ**

A Serbian workshop under Greek influence or a Greek
craftsman, 1704, restored in 1816
Panel, brocade, silver and gilt, blue and green enamel; blue,
green, burgundy and purple gemstones; casting, repoussé,
engraving, filigree, enameling and inlay
11.5 × 17 × 6.5 cm
Treasury of the Studenica Monastery

**164. BOOK COVER OF THE TETRAEVANGELION
OF GEORGIJE, ĆIRA AND JELISAVETA**

Front page by Haji Dimitrije of Novi Pazar, 1801
Reverse of the revetment partially made by a Venetian (?)
craftsman, late 17th or early 18th century;
partially made by an unknown Serbian craftsman, 1787
Silver, repoussé, engraving, embossing and pseudo-filigree
55 × 29.5 cm
Treasury of the Studenica Monastery

165. BOOK COVER OF THE LEITOURGIKON OF RADOSAV FROM JAGODINA

Kalenić, 1828, made by the Studenica hieromonk Mojsije Ivanović
Silver gilt, coloured glass; casting, repoussé, pseudo-filigree, pseudo-granulating and inlay
16.5 × 21.5 × 5.5 cm
Treasury of the Studenica Monastery

166. BOOK COVER OF THE TETRAEVANGELION OF TSAR ALEXANDER I

Craftsman Lazko, 1813
Wood covered in burgundy velvet, silver, gilt, painted enamel, casting, repoussé, openwork, incising, engraving and enamel painting
38.5 × 24 × 9 cm
Treasury of the Studenica Monastery

167. RELIQUARY OF MARA, SERVANT OF GOD

Unknown jewellery workshop, around 1687
Silver- and gold-plated alloy; repoussé, casting, filigree, granulation, inlay and pseudo-filigree
18 × 14 × 4 cm
Treasury of the Studenica Monastery

168. RELIQUARY OF DONORS TEODOR AND ŽIVANA

Temisoara, jeweller Jovan, 1750
Silver gilt; repoussé, cutting, incising, and engraving
23 × 14 × 9 cm
Treasury of the Studenica Monastery

169. RELIQUARY WITH CHRIST ENTHRONED AND DRAGONS

Sarajevo or Old Herzegovina, 18th century
Silver, gilded in places; repoussé, chasing and embossing
17 × 13.5 × 3.5 cm
Treasury of the Studenica Monastery

170. RELIQUARY OF DRAGIĆ RADOSAVLJEVIĆ

Constantinople or Thessaloniki, 1792
Silver-plated brass; repoussé, forging, incising, engraving, chasing, embossing, cutting
29 × 15 × 7.5 cm
Treasury of the Studenica Monastery

171. RELIQUARY WITH DEPICTIONS OF SERBIAN SAINTS

Old Herzegovina, late 18th or early 19th century
Silver; repoussé, engraving, incising, pseudo-filigree
23.5 × 18 × 7.5 cm
Treasury of the Studenica Monastery

172. RELIQUARY WITH A DEPICTION OF A DOMED STRUCTURE

Jerusalem, late 18th or first third of the 19th century
Silver foil with red and green semi-precious gemstones; repoussé, cutting, incising, engraving, , embossing, gemstone inlay
20 × 13.5 × 4 cm
Treasury of the Studenica Monastery

173. ENKOLPION FROM THE JERUSALEM RELIQUARY WITH A DOMED STRUCTURE

Greece (woodcut), Serbian workshop (fitting), early 18th century
Wood, mica, silver gilt, filigree, enamel, semi-precious gemstones, pearl; woodcutting, incising, enamel, inlay;
10 × 6.5 × 1.2 cm
Treasury of the Studenica Monastery

174. 'THE CROSS OF SAINT SAVA OF SERBIA'

Woodcut from Mount Athos, revetment from a Serbian workshop, first half of the 18th century
Wood, silver gilt, semi-precious and precious gemstones; woodcutting, repoussé, slitting, filigree and inlay
28 × 20 cm, height: 63 cm, foot diameter: 17.5 cm
Treasury of the Studenica Monastery

175. THE CROSS OF HEGOUMENOS JULIJAN

Mount Athos, 17th–18th century
Wood, silver; woodcutting
Treasury of the Studenica Monastery

176. SANCTIFICATION CROSS OF SERDAR JOVAN MIČIĆ

Master Naum of Kratovo, 1821
Wood, mica, silver gilt, glass stones, and coral; woodcutting, repoussé, filigree, granulation, engraving, and inlay
24 × 8 cm, foot diameter: 9 cm
Treasury of the Studenica Monastery

177. PECTORAL CROSS MADE OF HORN

Greek provenance, 18th century
Horn cross, cast silver frame, cut decoration

6 × 4 × 1 cm

Treasury of the Studenica Monastery

**178. PECTORAL CROSS OF EMPEROR
ALEXANDER I 1811**

Gold, semi-precious gemstones, cutting, casting, incising,
engraving, and filigree

10.5 × 6.5 cm, chain up to 90 cm in length

Treasury of the Studenica Monastery

179. GILDED FILIGREE ENKOLPION

Unknown Serbian workshop, first half of the 18th century

Wood, silver gilt, woodcutting, openwork, filigree, and
granulation

Diameter: 6 cm, thickness: 1 cm

Treasury of the Studenica Monastery

**180. ENKOLPION WITH CRUCIFIXION
AND SYNAXIS OF THE ARCHANGELS**

Russian workshop (?), late 17th or early 18th century

Wood, silver, decorative stones, woodcutting, filigree,
granulation, repoussé, and inlay

8 × 6 × 2 cm

Treasury of the Studenica Monastery

**181. CHALICE OF DANYLO APOSTOL, COMMANDER
OF THE MIRGOROD COSSACK REGIMENT**

Gdansk (Poland), late 17th or early 18th century

Silver and gilt; casting, repoussé, cutting, engraving, embossing,
openwork, and chasing

Height: 36 cm, foot diameter: 18.5 cm, cup diameter: 16 cm

Treasury of the Studenica Monastery

**182. CHALICE OF OBOR-KNEZ
DIMITRIJE GEORGIJEVIĆ**

Serbian workshop (Jagodina?), 1817

Silver and gilt; casting, repoussé, cutting,
engraving, and embossing

Height: 26 cm, foot diameter: 14 cm, cup diameter: 9.5 cm

Treasury of the Studenica Monastery

183. JANA'S SILVER ASTERISKOS

Local workshop, late 18th century

Silver, gilt, repoussé, cutting, engraving, pseudo-filigree,
pseudo-granulation, and casting

Height: 10 cm, diameter: 13.2 cm

Treasury of the Studenica Monaster

184. VIGIL LAMP OF MILISAV TOMIĆ

Moscow, Grigory Lakoshkin's workshop,

second quarter of the 18th century

Silver, repoussé and engraving

Height: 38 cm, chain length: 100 cm

Treasury of the Studenica Monastery

185. CENSER OF OBOR-KNEZ DIMITRIJE GEORGIJEVIĆ

Local workshop, 1826

Silver, repoussé, cutting, slitting, and engraving

Height: 25.5 cm, foot diameter: 7.5 cm,

diameter of opening: 10.5 cm

Treasury of the Studenica Monastery

**186. HOLY MYRRH VESSEL
OF ARCHIMANDRITE MAKSIM**

Serbian workshop, around 1770

Silver, repoussé, engraving, pseudo-filigree, and cutting

14 × 7 cm

Treasury of the Studenica Monastery

187. COMMUNION SPOON OF HIEROMONK SAVA

Unknown workshop, second half of the 18th century (?)

Silver; casting, repoussé, and engraving

Length: 16.1 cm, size of the bowl: 4.6 × 3.6 cm

Treasury of the Studenica Monastery

188. PILGRIM GIRDLE WITH TRIPARTITE BUCKLES

Jerusalem, 1763

Hand-woven girdle, nacre, silver, cutting, repoussé, chasing,
pseudo-filigree

Girdle size: 84 × 5.5 cm, size of buckles: 25 × 8.5 cm

Treasury of the Studenica Monastery

189. GILDED GREEK GIRDLE

Greek workshop, middle of the 18th century

Leather, silver gilt; casting, drawn thread work, and chasing

96 × 4.5 cm

Treasury of the Studenica Monastery

190. GIRDLE WITH CARNELIAN GEMSTONES

Balkan workshop, 18th century

Leather with metal appliqués and semi-precious gemstones;
casting, drawn thread work, embossing, and inlay

120 × 7 cm

Treasury of the Studenica Monastery

**191. GIRDLE FROM JERUSALEM
WITH GILDED BUCKLES**

Girdle made in Jerusalem, 1783, buckle made in Sarajevo (?), 1793
Jerusalemite woven girdle, silver gilt, black paste, green enamel;
repoussé, engraving, casting, niello and cloisonné enamel
Girdle 100 × 7 cm, clasp size 30 × 9 cm
Treasury of the Studenica Monastery

192. PAIR OF STRAWBERRY-SHAPED EARRINGS

Pirot workshop (?), 18th century
Gilded bronze, casting, stone inlay with glass and paste
Diameter: 7 cm
Treasury of the Studenica Monastery

193. VOTIVE HAND WITH SCEPTRE

Serbian workshop, mid-18th century
Silver gilt, decorative stones and pearl; repoussé, engraving,
incising, embossing, filigree, granulation and inlay
22 × 29 cm
Treasury of the Studenica Monastery

194. SAKKOS

Central Europe, 18th century
Metal thread, haberdashery; brocade, lace, embroidery
Length: 114 cm, sleeve length: 53 cm, shoulder width: 46 cm
Treasury of the Studenica Monastery

195. ARCHIMANDRITE DANILO'S ORARION

Made by master Jovan from Sarajevo, 1718–1726
Velvet, cloth; silver, pâte de verre; cast,
openwork, gilding, engraving
348 × 9.5 cm
Treasury of the Studenica Monastery

**196. PATRIARCH ARSENIJE'S PALL
FOR THE COFFIN-RELIQUARY
OF STEFAN THE FIRST-CROWNED**

Sremski Karlovci, 1747 (shroud), 1753 (inscription)
Silk, metal thread, gold; brocade, velvet, lace,
embroidery, painting
167 × 220 cm
Treasury of the Studenica Monastery

197. TEODOR HRISTIN'S AER

1784
Oil paint, metal thread; brocade, lace, cloth, painting
52 × 55 cm
Treasury of the Studenica Monastery

**198. EMBROIDERED CRUCIFORM
LITURGICAL COVERLET**

Greece, 18th century
Silk, metal thread, tempera; satin, embroidered, painted
45 × 48 cm
Treasury of the Studenica Monastery

199. EMBROIDERED VESTMENT CROSS

Russia, 18th century
Silk, metal thread, coloured silk threads, sequins, cardboard,
paper, velvet, cloth, embroidered
12 × 12 cm
Treasury of the Studenica Monastery

200. AGNA'S BLACK VELVET BRACELETS

Donated, and likely embroidered, by Agna from Niš, 18th century
Silk, metal thread, coloured silk threads; velvet, cloth,
embroidered
28 × 19 × 18 cm
Treasury of the Studenica Monastery

**201. METROPOLITAN PAVLE NENADOVIĆ'S
ANTIMENSION**

Vienna, 1749/1750
Engraving printed on cloth, 61 × 53 cm
Treasury of the Studenica Monastery

**202. PORTRAIT OF PAVLE NENADOVIĆ,
METROPOLITAN OF KARLOVCI**

Teodor Dimitrijević Kračun, 1780s
Oil on canvas, 54.5 × 66.0 cm
Museum of the Serbian Orthodox Church in Belgrade

**203. METROPOLITAN JOVAN GEORGIJEVIĆ'S
ANTIMENSION**

Engraved by Georg Nikolai, Vienna 1770
Engraving printed on cloth, 67 × 55.5 cm
Treasury of the Studenica Monastery

**204. VIEW OF THE STUDENICA MONASTERY IN
1688/1689**

Austrian military map, digitalized
Original: Austrian National Library in Vienna

**205. ENGRAVING DEPICTING THE
STUDENICA MONASTERY**

Unknown artist, Vienna, 1733
Engraving plate: 104 × 76 cm, print made in 1839
Studenica Monastery

**206. STUDENICA'S CHURCH
OF THE VIRGIN IN 1740**

Gottfried Dorst (?), Vienna (?), 1740
Engraving, 35.5 × 27 cm
Treasury of the Studenica Monastery
Engraving plate property of the Museum of the Serbian
Orthodox Church in Belgrade

**207. ENGRAVING DEPICTING
THE STUDENICA MONASTERY**

Moscow, 1758
30.7 × 40.7 cm
Print: Treasury of the Studenica Monastery
Engraving plate property of the Museum of the Serbian
Orthodox Church in Belgrade

**208. CHARTER OF CONSTANTIN BRÂNCOVEANU,
PRINCE OF WALLACHIA**

Bucharest, February 10, 1706
Parchment, 48.5 × 63 cm
Treasury of the Studenica Monastery

**209. CHARTER OF ȘTEFAN CANTACUZINO,
PRINCE OF WALLACHIA**

Trgovište, January 9, 1715
Parchment, 47.5 × 53 cm
Treasury of the Studenica Monastery

**210. WRIT OF SAFEGUARD (SALVA GUARDIA)
OF PRINCE EUGENE OF SAVOY**

Camp of the Imperial Army at Belgrade,
July 25, 1717
Paper, 51 cm × 40 cm
Treasury of the Studenica Monastery

**211. ARCHIMANDRITE KONSTANTIN'S APPEAL
TO THE MOST HOLY SYNOD IN MOSCOW**

Moscow, October 1758
Paper, 21 cm × 35 cm
Treasury of the Studenica Monastery

**212. IBRAHIM PASHA'S DECREE ON THE
AMNESTY STUDENICA MONKS**

Smederevo Kadiluk, January 28, 1792
Paper, 22.2 cm × 32.9 cm
Treasury of the Studenica Monastery

**213. LIST OF PART OF
STUDENICA'S IMMOVABLE PROPERTY
IN SARAJEVO**

Sarajevo, 1799
Paper, two sheets, 19.7 cm × 28.7 cm
Treasury of the Studenica Monastery

**214. REPORT OF TURSKISH AUTHORITIES
ON RESTORATION WORKS
EXECUTED IN STUDENICA**

Studenica, July 15, 1799
Paper, 61 cm × 22 cm
Treasury of the Studenica Monastery

**215. NOTE CONFIRMING STUDENICA'S LOAN
FROM LADY MAGDALENA**

Studenica, July 10, 1800
Paper, 19,8 × 28,7 cm
Treasury of the Studenica Monastery

**216. DECREE BY KARADJORDJE CONFIRMING
STUDENICA'S PROPERTIES**

Topola, July 17, 1807
Paper, 23,5 × 19 cm
Treasury of the Studenica Monastery

**217. DEED ISSUED BY THE SERBIAN RULING
COUNCIL TO STUDENICA HIEROMONK
MELENTIJE FOR A HOUSE PURCHASED
IN BELGRADE**

Belgrade, April 27 – May 31, 1808
Paper, 38.5 cm × 25 cm
Treasury of the Studenica Monastery

**218. SULTAN MAHMUD II'S FIRMAN
APPOINTING STUDENICA HEGOUMENOS
SAMUILO AS IMPERIAL FALCONER**

Constantinople, August 31, 1816
Paper, 80 cm × 54 cm
Treasury of the Studenica Monastery

**219. AUSTRIAN PASSPORT ISSUED
TO STUDENICA MONKS**

Petrovaradin, August 23, 1815
Paper, 44 cm × 37 cm
Treasury of the Studenica Monastery

**220. UŽICE BISHOP NIKIFOR MAKSIMOVIĆ'S
DIPLOMA ON THE STUDENICA PARISH**

Čačak, February 13, 1848

Paper, 35.5 cm × 22 cm

Treasury of the Studenica Monastery

221. THE DUTCH CONFEDERATION DUCAT

Dutch mint, 1729

Gold, 2.2 cm × 1 cm

Treasury of the Studenica Monastery

222. EMPRESS MARIA THERESA'S GOLD COIN

Kremnitz mint, 1761

Ducat, gold, 2.2 cm × 2.2 cm

Treasury of the Studenica Monastery

223. DOGE ALVISE MOCENIGO IV'S DUCAT

Venetian mint, 1763–1778

Ducat, gold, 2.1 cm × 2.1 cm

Treasury of the Studenica Monastery

224. DOGE PAOLO RANIERI'S DUCAT

Venetian mint, 1779–1789

Ducat, gold, 2.1 cm × 2.1 cm

Treasury of the Studenica Monastery

225. TOMBSTONE WITH A HUMAN FIGURE

Found in the dome of the Church of the Virgin, 18th century

Marble, 56 × 60 × 7 cm

Studenica Monastery Lapidarium

**226. ŽIVKO PAVLOVIĆ'S COPY OF THE FOUNDERS'
INSCRIPTION FROM 1208/1209**

Church of the Virgin, south wall of the area under the dome, 1846

Treasury of the Studenica Monastery

227. JAMES THE APOSTLE (?)

Fragment of frescoes in the Church of the Virgin from 1846

Lower zone of the dome's drum

Plasterboard, 54 × 56.5 cm

Treasury of the Studenica Monastery

228. BARTHOLOMEW THE APOSTLE (?)

Fragment of frescoes in the Church of the Virgin from 1846

Lower zone of the dome's drum

Plasterboard, 54 × 56.5 cm

Treasury of the Studenica Monastery

229. AN EVANGELIST (JOHN OR MATTHEW)

Fragment of frescoes in the Church of the Virgin from 1846

Lower zone of the dome's drum

Plasterboard, 54 × 56.5 cm

Treasury of the Studenica Monastery

**230. ENTHRONED VIRGIN WITH CHRIST
AND ANGELS**

Studenica, despotic icon from the old iconostasis of the

Church of the Virgin

Painted by Živko Pavlović, 1845/1846

Oil tempera on wood panel, gilding

Treasury of the Studenica Monastery

**231. SAINT SAVA OF SERBIA AND SAINT SIMEON
THE MYROBLYTOS, WITH SCENES FROM
THE LIFE OF SAINT SAVA**

Icon by an unknown Russian painter,

first half of the 19th century

Tempera on wood panel, gilding, silver, casting, repoussé

Metal revetment by Master Ivan Avdeev, 1857

35 × 30 × 3 cm

Treasury of the Studenica Monastery

**232. COFFIN-RELIQUARY FOR THE RELICS
OF STEFAN THE FIRST-CROWNED**

A Viennese workshop (artisan's initials: WIS), 1843

Cypress wood, silver, enamel, velvet (red and blue);

casting, openwork

200 × 59 × 65 cm

Treasury of the Studenica Monastery

**233. VIGIL LAMP OF PRINCESS
PERSIDA KARADJORDJEVIĆ**

Vienna, 1852

Silver, casting, repoussé

Height: 40 cm; length with chains: 90 cm

Treasury of the Studenica Monastery

234. CENSER WITH OPENWORK

Local workshop, 1833–1866

Silver; pressing, engraving, openwork,
embossing and casting

Height: 27 cm; foot diameter: 8.5 cm;

rim diameter: 12 cm

Treasury of the Studenica Monastery

**235. SANCTIFICATION CROSS
OF KRUNA OBRENOVIĆ**

Local workshop, 1834
Wood and silver, with gilding; woodcarving,
repoussé, casting, filigree, granulation
29.5 × 10 cm; diameter: 11 cm
Treasury of the Studenica Monastery

236. PATEN OF MERCHANT JANKOVIĆ

A Viennese workshop, 1857
Silver gilt; repoussé and engraving
Diameter: 15.5 cm
Treasury of the Studenica Monastery

237. VOTIVE HAND OF PETKANA HADŽIĆ

Jagodina (?), 1835
Silver, repoussé and engraving
13 × 7.5 cm
Treasury of the Studenica Monastery

**238. STUDENICA MONASTERY,
CHROMOLITHOGRAPHY**

Felix Kanitz, 1859–1862
Published in: F. Kanitz, *Serbiens byzantinische Monumente*,
Wien 1862, T. IV

239. CHURCH COUNCIL IN STUDENICA

Felix Kanitz, 1860
Ink and wash on cardboard, 16 × 9 cm
Archive of the Serbian Academy of Sciences
and Arts in Belgrade
With a lithograph version from
a book published in 1909

**240. SUNDAY MORNING IN THE ROYAL LAVRA
OF STUDENICA**

Felix Kanitz, 1859–1868
Print, woodcut
Published in: F. Kanitz, *Serbien. Historisch-ethnographische
Reisestudien aus den Jahren 1859–1868*, Leipzig 1868, p. 187

**241. DRAWINGS OF STUDENICA'S ARCHITECTURE
AND SCULPTURE BY MIHAILO VALTROVIĆ**

Woodcut, 1880
Srpske ilustrovane novine, I/8 (1881) 119–122, I/9 (1881)
132–134
Historical Museum of Serbia in Belgrade

**242. WATERCOLORS FROM STUDENICA BY
DRAGUTIN MILUTINOVIĆ**

King's Church in Studenica, Virgin with the Christ Child, 1879
20.3 × 33 cm
Historical Museum of Serbia in Belgrade
King's Church in Studenica, St. Sava of Serbia and
St. Simeon, 1880
32.4 × 30.4 cm
Historical Museum of Serbia in Belgrade

**243. PAINTINGS FROM STUDENICA
BY DJORDJE KRSTIĆ**

Studenica Monastery, 1881–1883
Oil on canvas lined on cardboard, 30.5 × 52.5 cm
National Museum in Belgrade
Portal of the Studenica Monastery, 1881–1883
Oil on canvas lined on cardboard, 50 × 37.5 cm
National Museum in Belgrade

**244. VEDUTAS OF THE STUDENICA MONASTERY
BY VLADISLAV TITELBAH**

Studenica Monastery, 1889
Drawing made by staining, 27 × 18 cm
Gallery of Matica srpska in Novi Sad
Studenica Monastery, 1890
Watercolor, 43 × 29.5 cm
Ethnographic Museum in Belgrade

245. SIMEON NEMANJA AS KTETOR OF STUDENICA

Uroš Predić, 1891
Oil on canvas
South choir space in the Church of St. George in Bečej

246. PHOTOGRAPHS BY DJORDJE STANOJEVIĆ

Virgin's Church in Studenica, ca. 1900
Positive photograph on glass, 18 × 24 cm
Historical Museum of Serbia in Belgrade
King's Church in Studenica, ca. 1900
Glass plate negative, 13 × 18 cm
Historical Museum of Serbia in Belgrade

**247. PHOTOGRAPH OF THE CHURCH OF THE
VIRGIN IN STUDENICA BY MILLET**

Gabriel Millet, 1906
Photograph
EPHE. Collection chrétienne et byzantine. Centre Gabriel
Millet, Paris

**248. PHOTOGRAPHS OF STUDENICA
BY AVRAM ĆIRIĆ-ERDOGLIJA**

Studenica Monastery, 1910

Photograph, colored collotype, 9 × 14 cm

National Library of Serbia in Belgrade

Iconostasis of the Church of the Virgin, 1912

Photograph, collotype, 14 × 8.8 cm

National Library of Serbia in Belgrade

**249. VIEW OF THE NORTHWEST PART
OF THE AREA UNDER THE DOME
IN THE CHURCH OF THE VIRGIN**

Uroš Predić, Studenica, July 13, 1914

Drawing, pencil on paper, 25 × 28 cm

National Museum in Zrenjanin

**250. BANKNOTES WITH DEPICTIONS
OF THE STUDENICA MONASTERY**

Ten dinars payable in silver from 1887

Banknote issued by the Privileged National Bank of the Kingdom of Serbia

Produced by the Bank of France, Paris, 1887

Paper, 14 × 9.5 cm, printing in blue ink

National Museum in Belgrade

Ten dinars payable in silver from 1893

Banknote issued by the Privileged National Bank of the Kingdom of Serbia

Produced by the Bank of France, Paris, 1893

Paper, 13.9 × 8.4 cm, printing in blue and dark red ink

National Museum in Belgrade

100 dinars payable in silver from 1905

Banknote issued by the Privileged National Bank of the Kingdom of Serbia

Produced by the Bank of France, Paris, 1905

Paper, 17 × 10 cm, printing in blue and dark red ink

National Museum in Belgrade

**251. AN UNKNOWN MONK (PROBABLY
HEGOUMENOS GAVRILO MILJKOVIĆ)**

Živko Pavlović, Studenica, ca. 1846

Oil on canvas, 70 × 56 cm

Treasury of the Studenica Monastery

252. ARCHIMANDRITE TEODOSIJE KOVAČEVIĆ

Milan Jovanović, Studenica, 1893

Oil on canvas, 55 × 67.5 cm

Treasury of the Studenica Monastery

253. KING'S CHURCH IN STUDENICA

Jelisaveta Petrović, 1920

Watercolor, 27 × 35 cm

National Museum in Belgrade

254. CHURCH OF THE VIRGIN IN STUDENICA

Miodrag Petrović, ca. 1920

Oil on canvas, 75 × 50 cm

National Museum in Belgrade (on loan to the Ministry of Culture of the Republic of Serbia)

255. KING'S CHURCH IN STUDENICA

Ljubomir Ivanović, 1920

Pencil on paper, 25.5 × 36.5 cm

National Museum in Belgrade

256. SOUTH PORTAL OF THE KATHOLIKON

Ljubomir Ivanović, 1920

Pencil on cardboard, 36.5 × 25.5 cm

National Museum in Belgrade

257. STUDENICA MONASTERY

Ljubomir Ivanović, 1933

Pencil on paper, 36.5 × 25.5 cm

National Museum in Kraljevo

258. HIEROMONK PLATON BALTIĆ

Unknown artist, 1925

Drawing, pencil on paper, 29 × 40 cm

Treasury of the Studenica Monastery

259. STUDENICA MONASTERY

Vladislav Maržik, 1926

Oil on cardboard, 39 × 24.6 cm

Treasury of the Studenica Monastery

260. CHURCH OF THE VIRGIN IN STUDENICA

Milan Ladjević, 1953

Oil on canvas, 95 × 68 cm

The Republic Institute for the Protection of Cultural Monuments of Serbia in Belgrade

**261. RADOSLAV'S NARTHEX OF THE CHURCH
OF THE VIRGIN IN STUDENICA, WEST WALL**

Miloš Jovanović, 1952

Oil on canvas, 100 × 70 cm

The Republic Institute for the Protection of Cultural Monuments of Serbia in Belgrade

262. MOTIFS FROM THE STUDENICA RELIEFS

Aleksandar Deroko, ca. 1967

Ink on paper, 20.4 × 27.7 cm

Art collection of the SASA, Aleksandar Deroko's legacy

263. VIEW OF THE CHURCH OF THE VIRGIN THROUGH THE WINDOW OF MONKS DORMITORY

Aleksandar Deroko, ca. 1967

Pencil on paper, 70.4 × 50.3 cm

Art collection of the SASA, Gift of Slobodan Nenadović

264. NEBOJŠA MITRIĆ'S SACRED VESSELS

Chalice

Made and donated by Nebojša Mitrić, 1965/1966

Silver, casting mould lifting, forging, chasing, engraving, gilt; carnelian, grinding, stone setting

Total height 20 cm, stand height 10 cm, glass height 9 cm, base radius 8.7 cm; opening radius 11.6 cm

Treasury of the Studenica Monastery

Paten and asteriskos

Author and donor: Nebojša Mitrić, 1965/1966

Silver, casting, forging, chasing; carnelian, grinding, stone setting

Total height: 11.5 cm; paten height: 1.5 cm; base radius: 8.1 cm; paten radius: 22.8 cm; asteriskos height: 10.2 cm, asteriskos width: 18.5 cm

Treasury of the Studenica Monastery

265. STEFAN THE FIRST-CROWNED, SIMEON NEMANJA AND SAINT SAVA OF SERBIA

Nebojša Mitrić, 1976

Relief, painted wood

200 × 300 cm

Refectory of the Studenica Monastery

266. PROTOTYPE OF THE STUDENICA PLAQUETTE

Nebojša Mitrić, 1986

Bronze, casting, chasing

Plaque diameter: 34.5 cm

Treasury of the Studenica Monastery

267. PROTOTYPE OF THE THE MAIN CROSS ON THE DOME OF THE CHURCH OF SAINT SAVA IN BELGRADE

Made and donated by Nebojša Mitrić, 1989

Wood, cutting, carving; gold and white paint

Total height: 65 cm; width: 90 cm, postament base: 45 x 25 cm, arm width: 20 cm, arm thickness: 10 cm

Treasury of the Studenica Monastery

268. THE STUDENICA MASTER CRAFTSMEN

Mladen Srbinović, 1983

Oil on canvas

42 × 52 cm

Treasury of the Studenica Monastery

269. THE STUDENICA KTETORS

Kosta Bradić, 1986

Six additionally painted serigraphs from the collection of prints 'Nemanjić Family Tree'

40 × 58 cm

Guest room of the Studenica Monastery

270. COFFIN-RELIQUARY FOR THE RELICS OF THE VENERABLE ANASTASIJA OF SERBIA

Vojislav Bilbija, 1992–1996

Silver, gold, semi-precious and precious stones, enameling, casting, repoussé, chasing, stone setting

Width: 160.5 cm, height: 64 cm, depth: 53 cm, weight: 170 kg
Studenica, Church of the Virgin

THE WORKS OF FATHER TIHON

Studenica Monastery, 1998–2004

271. OFFICIATING CHURCH FATHERS – HEXAPTYCH

2001

Dry pastel, gouache and gold on wood panel

Hexptych: 26.5 × 60 × 1.8 cm;

individual pieces: 27.5 × 10 × 1.8 cm

Studenica Monastery

272. SAINT SIMEON AND THE ANASTASIS

2001/2002

Egg tempera and gold on wood panel

46 × 33 × 2 cm

Studenica Monastery

273. THE HOLY VIRGIN AND CHRIST – DIPTYCH

2001

Egg tempera with gold on wood panel

Icon of the Virgin: 40.2 × 29.5 × 2 cm

Icon of Christ: 40 × 29.8 × 2.4 cm

Studenica Monastery

**274. HOLY APOSTLES AND EVANGELISTS MATHEW,
MARK, LUKE AND JOHN**

2001

Egg tempera, flexible mortar and gold on wood panel
Each representation: 40 × 29.8 × 2.4 cm
Studenica Monastery

275. DORMITION OF THE VIRGIN

2004/2005

Egg tempera and oil on wood panel, silver, repoussé, filigree,
granulation, gilt
Revetment made by: Milan Rakičević, Čačak (2005)
Haloes by: Goran Ristović-Pokimica, Kraljevo (2006)
61 × 46.5 × 3.3 cm
Studenica Monastery

276. THE PROPHET ELIJAH

2000

Egg tempera and gold on wood panel
40 × 29.5 × 3 cm
Studenica Monastery

277. SAINT JOHN THE FORERUNNER

2002

Egg tempera and oil on wood panel
60 × 36.1 × 3 cm
Studenica Monastery

278. STUDY OF AN ANGEL HEAD

1999

Egg tempera on wood panel
26 × 23 × 3 cm
Studenica Monastery

**279. THE FRESCOES OF STUDENICA—THOUGHTS
OF ETERNITY, FILM-ESSAY**

Written and directed by Narcisa Darijević Marković
Director of photography: Boško Djordjević
Film editing: Branka Pavlović
Music composer: Svetislav Božić
Running time: 30 min
Filmed June 2018-December 2019

INTERACTIVE INSTALLATIONS

By Marko Todorović

**280. POINTS OF INCEPTION, AUGMENTED REALITY
INSTALLATION, DIGITAL_STUDENICA, 2018**

281. Elevation, Virtual Reality Installation, 2018

282. Landscapes, Augmented Reality Installation,
Digital_Studenica, 2018

283. Table, Augmented Reality Installation,
Digital_Studenica, 2018

284. Studenica, Conductive Paint Music Installation, 2019

285. Frescoes, Immersive Room, 2019





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SASA Archives, Belgrade
Institute for the Protection of Cultural Monuments of
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MARKOVIĆ, Miodrag, 1962-

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