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

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MIODRAG MARKOVIĆ
SASA Corresponding Member



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EDITOR-IN-CHIEF

Dušan Otašević

EDITED BY

Miodrag Marković

REVIEWERS

Gojko Subotić

Aleksandar Loma

Dragan Vojvodić

GRAPHIC DESIGN AND PREPRESS

Ivan Jovanović

PHOTOGRAPH CREDITS

National Museum in Belgrade

Museum of the Serbian Orthodox Church, Belgrade

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Foundation of the Holy Monastery of Hilandar

Etnographic Museum in Belgrade

Ivan Jovanović

Dušan Vujičić, Platoneum, Novi Sad

Marko Todorović

Miodrag Marković

Vladimir Popović

Pavle Marjanović

COPY EDITOR

Miljana Protić

TRANSLATORS

Miljana Protić

Ana Selić

Milana Vujkov

Ivana Lemcool

Andrijana Golac

Nebojša Stanković

Vera Baletić

Tijana Cvetković

Stanislav Grgić

Miroslava Janković

Blaga Lazić

Tamara Rodwell Jovanović

Ljiljana Šobajić

Jelena Popović

EXHIBITION ORGANIZED BY

Serbian Academy of Sciences and Arts

Studenica monastery

EXHIBITION CREATOR AND AUTHOR OF PUBLICATION

Miodrag Marković

DESIGN OF THE EXHIBITION / INTERACTIVE DESIGN

Marko Todorović

PROFESSIONAL COOPERATION

AND ORGANIZATION OF THE EXHIBITION

Rada Maljković

Jelena Mežinski Milovanović

COORDINATOR

Marko Savić

CONSERVATION AND RESTORATION

National Museum in Belgrade

Museum of Applied Arts, Belgrade

Ethnographic Museum in Belgrade

Conservation and Restoration Atelier ARACHNE

Institute for the Protection of Cultural Monuments of Serbia, Belgrade

National Library of Serbia, Archaeography Department, Belgrade

National Museum in Kraljevo

GRAPHIC DESIGN OF THE EXHIBITION / ILLUSTRATIONS

Stefan Knežević

3D ANIMATIONS

Dušan Knežević

TECHICAL ASSISTANCE

Petar Jelisavac

Radovan Vojnović

Dimitrije Popadić

TECHNICAL REALIZATION OF THE EXHIBITION

Goran Vitorović

Milan Jazić

Stojan Predović

Saša Rendić

Vladimir Čvorović

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Ever since its establishment, the Studenica Monastery has been one of the most significant shrines of the Serbian Orthodox Church. The monastery retained this status during the 19th century, as well. At that time, it received a large number of votive offerings, which were traditionally placed alongside icons and relics of the saints to whom prayers for healing were directed; alternatively they could be donated as a form of thanksgiving following the restoration of health. Often, these objects had the shape of the body parts that were ailing or hurt and required healing, such as eye maladies, diseases or injuries of the arms and legs, as well as infertility. It should be noted that such items were not necessarily produced in well-known workshops and made of precious materials; the value of the material and the quality of execution depended on the material status of the donor.

One of the hand-shaped votive offerings stored in the Studenica treasury was donated by Petkana Hadžić from Jagodina. The item is made of silver and is the work of a local artisan. The hand was made crudely and inaccurately, with fingers of almost equal lengths and engraved nails and joints. Two bands bearing incised Xs frame the donation text: 1835 ПОКЛОНИ ПЕТКАНА ХАЏИЋ(И) СНАЯ РАДОСАВИ ИЗЪ ЯГОДИНУ.

REFERENCES: *Blago*, 1988, 160; Šakota, 2015, 126–127, 176.

JOVANA DUNDEROVIĆ

238. STUDENICA MONASTERY, CHROMOLITHOGRAPHY

Felix Kanitz, 1859–1862

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

Felix Kanitz (1829–1904) was a travel writer, geographer, archaeologist and ethnologist who made a significant contribution to the study of Southeastern Europe, especially Serbia. Born in Pest, in a wealthy Jewish family, he was educated at the reputed illustrators' workshop of Vincenz Grimm in Pest. There, in addition to getting trained in art, he also mastered documentary and technical drawing, which directly coincided with the contemporary development of ethnography and archaeology. He continued his studies at the Academy of Fine Arts in Vienna, but did not finish them and later completed his education in Munich, Dresden and Nuremberg. Already as a 20-year-old, he became a permanent contributor to the first German illustrated magazine *Illustrirte Zeitung* in Leipzig, with which he continued to collaborate for the rest of his life. It was at the urging of the owner of this magazine in 1858 that he first visited Bosnia, Herzegovina, Montenegro and Dalmatia, a journey that determined



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the remainder of his career, during which he devoted himself to exploring the Balkans.

Kanitz came to Serbia for the first time in 1859, and then continued his research in 1860 and 1861, and later on, until 1897, when – by all accounts – he seems to have visited Belgrade for the last time. As early as 1861 the Imperial Academy of Sciences in Vienna published Kanitz's illustrated academic study describing the ancient monuments of the Principality of Serbia, and the following year, funded by the Imperial Royal Court and State Printing-Office, a folio-format, luxuriously designed book entitled *Serbiens byzantinische Monumente* was published. Kanitz's latter book, translated by Aleksandar Sandić, was published in the Serbian language in the same year.

In this book, Kanitz described the church at the Smederevo cemetery, Ravanica, Manasija, Žiča, Lazarica and Studenica, and included drawings of them. One of Kanitz's motives for his labours on the publication of Serbian medieval monuments was the circumstance that no drawings of them had been made by that time. Kanitz made several illustrations of Studenica for this book – a rendering of the monastery complex printed in the technique of chromolithography and two additional plates of drawings, which show the western portal and, in detail, parts of its sculptural decoration, the three-light window of the apse, as well as the ground plan of the Church of the Mother of God. Kanitz himself noted that he used the assistance of engineer Klinar when con-

ducting the architectural survey of the church's ground plan and façades, and that "it took several days to make drawings of architectural details, etc."

Kanitz chose to present the monastery complex from the southeast, as seen by a visitor entering the courtyard through a gate in the monastery's fortification walls. In the foreground, a set of a few different scenes is placed, which is not an illustration of the real everyday life in the monastery, but Kanitz composed it using models and situations known to him. Thus, two monks, one standing and the other sitting and reading a letter or a document, are depicted to the right of the entrance. A group of figures on the left shows three monks, one of whom is on horseback and blesses a family, parents with a child, who have come to the monastery with a loaded donkey; in front of them, there is another family who has come to the monastery accompanied by their dog. The foreground of the illustration is enlivened by the introduction of low vegetation, while the monastery's courtyard is populated with poultry, as well as a pair of peacocks, one of which spreads its sumptuous tail. Particular attention was paid to the monastery buildings and churches, the Church of St. Nicholas, the parekklesion of St. Joachim and Anna, and the monumental Church of the Virgin, which are rendered with an extraordinary meticulousness. Therefore, it is not surprising that Kanitz needed some assistance in the work on this drawing and a few days to accomplish it. Understandably, the most carefully drawn is the Church of the Mother of God and it seems that Kanitz chose to adapt the whole composition to the best possible view of the monastery's katholikon. Kanitz's drawing depicts the post-1839 appearance of the church, after inexpertly executed works, during which the dome and its cubic base received cornices. This technical and documentary veracity of Kanitz's drawings came to be particularly useful during later restorations of the monastery complex, when, for example, thanks to this rendering of the monastery, it was possible to reconstruct the roof of the entrance tower.

This drawing of Studenica served as the basis for Kanitz's depictions of scenes from the daily life of the monastery, *Sunday Morning in the Royal Lavra* (cat. no. 240) and *Church festival in Studenica* (cat. No. 239).

REFERENCES: Kanitz, 1862, 24–27, pls. IV, X, XI; Kanic, 1862, 27–27, pls. IV, X, XI; Kanic, 1986, Vol. 2, 24–37; *Blago*, 1988, 306–309, 317, 320, fig. 239 (M. Todić); Timotijević, 2011, 115–131.

DUBRAVKA PRERADOVIĆ



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239. CHURCH FESTIVAL IN STUDENICA

Felix Kanitz, 1860

Ink and wash on cardboard, 16 × 9 cm

Archive of the Serbian Academy of Sciences and Arts in Belgrade

In the holdings of the Legacy of Felix Kanitz, kept at the Serbian Academy of Sciences and Arts, there is a drawing made in ink and wash on cardboard in 1860. Although modest in size, this drawing, which depicts a religious festival in Studenica, shows the indisputable talent of the artist in composing a scene crowded with people. The Church of the Mother of God in the background is merely outlined, whereas groups of human figures, painted in confident strokes with no superfluous details, reflect the dynamics of the event. The draw-

ing was created during Kanitz's second journey around Serbia and was only a preparatory sketch for a woodcut made a few years later.

This illustration was first published in 1866, in the first edition of the well-known book *Travels in the Slavonic Provinces of Turkey-in-Europe* by British writers and activists Georgina Muir Mackenzie (1833–1874) and Adelina Paulina Irby (1833–1911), where it is labelled as “Church festival in free Serbia”. This entire book is illustrated exclusively with Kanitz's drawings from the Balkans, many of which, like the one discussed here, were published for the first time. The drawing of the *Church Festival in Studenica* was only published in Kanitz's editions in 1909, in the posthumously published second volume of his most famous work on Serbia (F. Kanitz, *Das Königreich Serbien und das Serbenvolk: von der Römerzeit bis zur Gegenwart*, II, Leipzig, 1909, p. 1).