



Vladimir
R. Petković
A Founding
Figure
of the
Institutional
and Academic
Realm



Serbian Academy of Sciences and Arts







Gallery of the Serbian Academy of Sciences and Arts

163



PROGRAMME AND ORGANIZING COMMITTEE FOR MARKING
THE 150th ANNIVERSARY OF THE BIRTH OF VLADIMIR R. PETKOVIĆ

Miodrag Marković, Vujadin Ivanišević, Dragan Vojvodić,
Bojana Borić-Brešković, Dubravka Preradović and Jelena Premović



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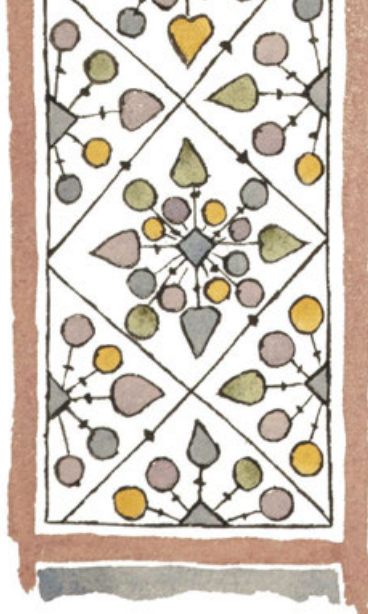
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SERBIAN ACADEMY OF SCIENCES AND ARTS

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BELGRADE 2024



EXHIBITION ORGANISED BY

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DUBRAVKA PRERADOVIĆ

Editor's Foreword

THE SERBIAN ACADEMY OF SCIENCES AND ARTS proclaimed the year 2024 to be the year of Vladimir R. Petković (1874–1956), art historian and archaeologist, on the occasion of the 150th anniversary of his birth. For nearly five whole decades – from 1905, when, immediately upon his return from his studies in Germany, he became employed at the National Museum, up until 1954, when, as an octogenarian, he resigned from his position as the Director of the Institute of Archaeology of the Serbian Academy of Sciences – Vladimir R. Petković had been working relentlessly on laying firm foundations of cultural, educational and academic institutions, which were based on high professional principles, and he conducted systematic, methodologically based research, primarily on medieval art.

Even though Petković's life and work could have been presented in other ways, it is decided to bring attention to the vital points of his career and work – the five pillars upon which his *cursus honorum* rests and the five cardinal points of his scholarly career. Vladimir R. Petković served as a curator (since 1905), and later as the Custodian of the National Museum (1919–1935), professor at three faculties of the University of Belgrade (1909–1941) – Faculty of Technical Sciences, Faculty of Philosophy and Faculty of Orthodox Theology, editor-in-chief of *Starinar* (*Antiquarian*) (1931–1940, 1950–1953), academician (since 1932) and Director of the Institute of Archaeology of the Serbian Academy of Science (1947–1954). At the beginning of his exceptionally prolific scholarly career lies the research on Žiča, which he began in 1906. The following years saw intensive field research, which resulted in numerous, oftentimes, pioneering studies. Of particular value are the publications in the “Serbian Monuments” series, established by Petković at the National Museum, and his life's work – *Overview of Church Monuments through the History of the Serbian People*. Also fundamental is his years-long research on the monastery of Dečani, conducted under the auspices of the Serbian Royal Academy, which also pub-

lished a monograph on that church. Important parts of Petković's scholarly legacy are also the excavations at two archaeological sites, extraordinary in all respects – Caričin Grad and Stobi. Immediately after the first excavation campaign at Caričin Grad (1912), he made an assumption that it represents an important Byzantine city, the seat of an archbishopric – Justiniana Prima. The excavations at Stobi were launched in 1924, and Petković led the field-work at that site during seven campaigns, between 1928 and 1934, when many important buildings were brought to the light of day.

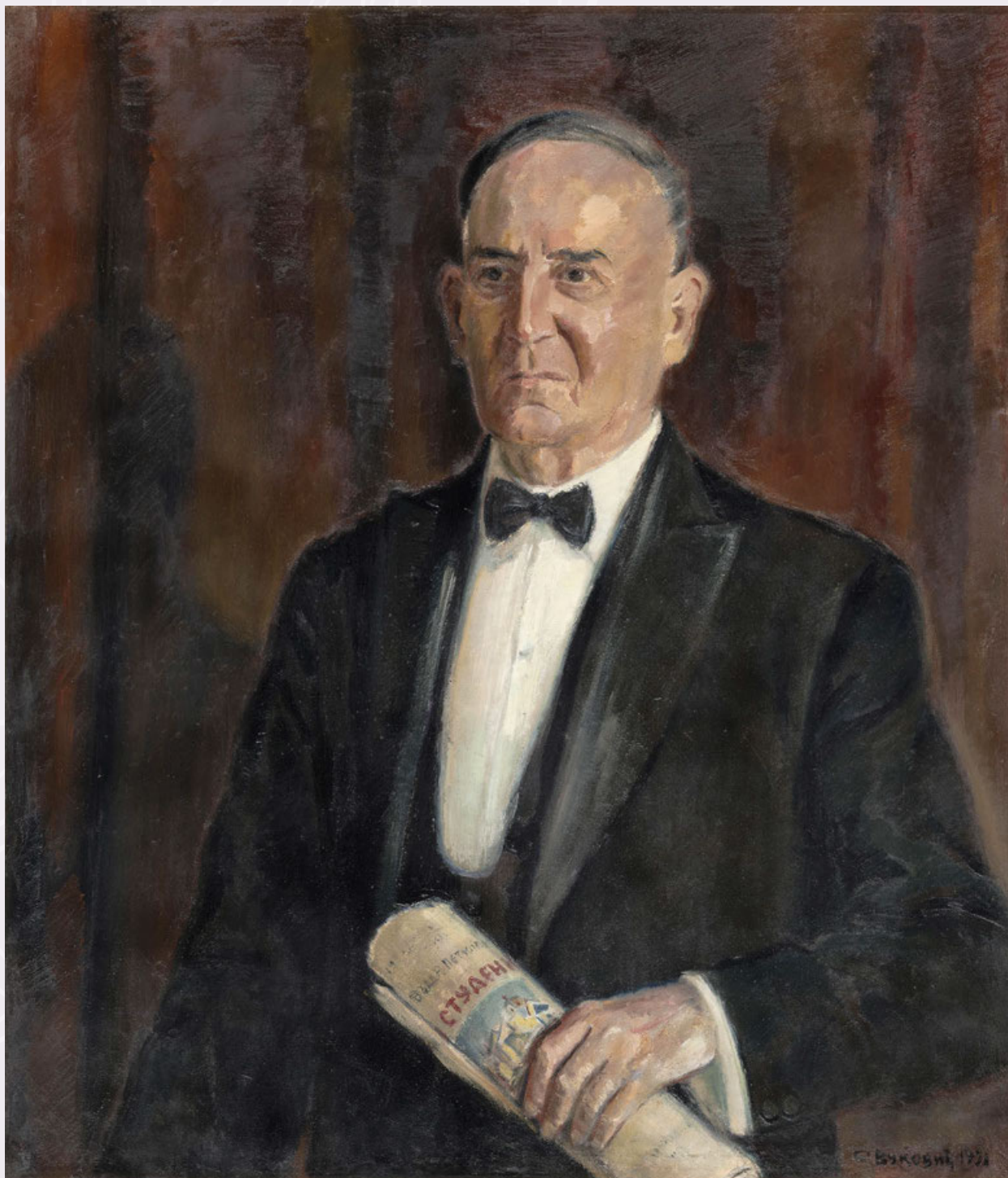
The exhibition was organized and prepared by collaboration of the Serbian Academy of Sciences and Arts and the National Museum of Serbia, two prestigious and for Petković probably the most significant institutions, in the histories of which he left an indelible mark. The National Museum houses a part of his legacy, mostly field notebooks, manuscripts, newspaper clippings, etc. This exhibition is also an opportunity to acquaint the broader public with the contents of the collection of glass plates kept at the National Museum of Serbia, which had been entrusted to Petković's care for nearly three decades, and which represents an important segment of his scholarly legacy, as is the case with the publications in the "Serbian Monuments" series, printed with the aid of the Mihajlo Pupin Fund. Furthermore, the public will, among other things, be able to see previously unexhibited watercolour paintings depicting the ornaments of the wall painting in Dečani made by Svetislav Strala in Dečani in 1922, during the scholarly excursion led by Petković, as well as the portfolio of watercolour paintings created between 1906 and 1910 by Branko Tanazević during his investigations of medieval churches and monasteries. Petković's legacy, donated to the Belgrade City Museum by his widow Ružica Petković, includes the documents that held special value for Vladimir Petković, primarily school certificates, decrees on the decorations that were bestowed on him, as well as diplomas of foreign institutions of which he was a fellow. Furthermore,

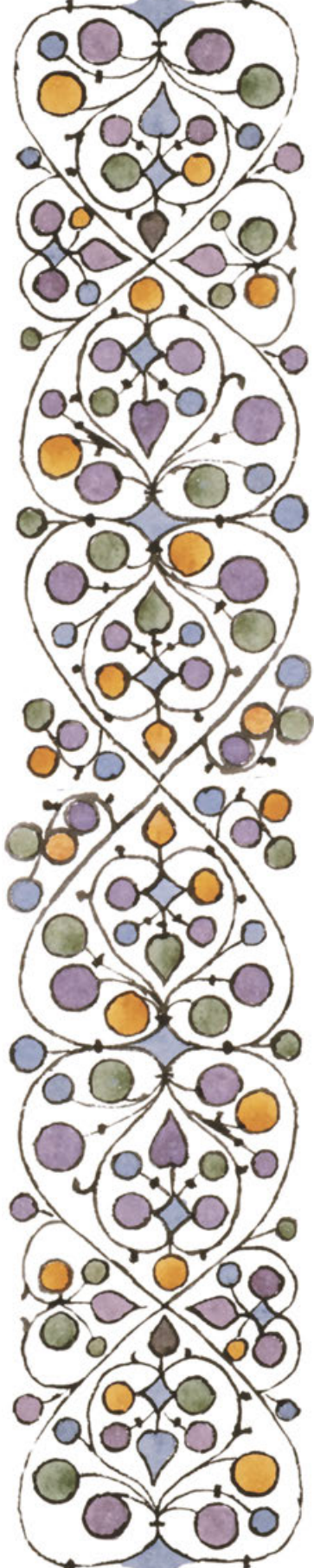
all of this is exhibited for the very first time. The same applies to the few in number, but exceptionally important documents kept in the Legacy Library of Professor Sreten Petković at the Library of the Department of History of Art, Faculty of Philosophy in Belgrade.

Although our preliminary knowledge of the documents related to Petković's life and work was scarce, even disappointing at times, the research spurred by this jubilee yielded plenty of new information, some of them surprising, such as the one that he wrote poetry or the fact that, despite all of his duties, he found the time to participate alongside Branislav Nušić in the jury for the election of the most beautiful woman of the Kingdom of Yugoslavia. Everything stated above suggests that assiduous inquiry will probably uncover even more details about the individual who, on this occasion, was accorded the attention that was long overdue. At the same time, these investigations also showed to what extent historiographic studies can offer a wealth of new and important findings and that a great amount of work in that field is yet to be done. Ultimately, all the relentless pioneers such as Vladimir R. Petković, sometimes forgotten or neglected, are like beacons of light that illuminate our path filled with uncertainties, personal as much as professional, and remind us of perennial, universal values, equally needed in all times.

Lyon, 24 July 2024

Svetislav Vuković, *Vladimir R. Petković*, oil on canvas, 1951
(Institute of Archaeology, Belgrade)





*“The waves of time,
like ocean waves,
know no bounds.”*

Владимир Р. Петковић, *Човечија фиџура у хисторији уметности*,
Дело 54/1 (1910) 98.

DUBRAVKA PRERADOVIĆ, Institute for Balkan Studies SASA

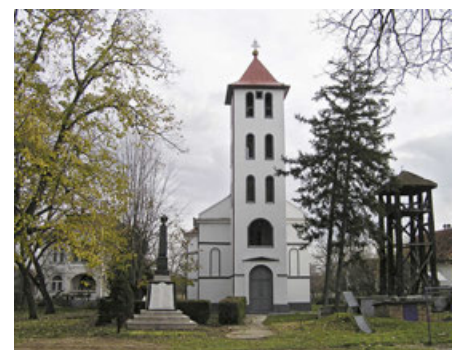
Vladimir R. Petković, A Founding Figure of the Institutional and Academic Realm

Family Background

Vladimir R. Petković was born on 17/30 September 1874 in the village of Donja Livadica, in the District of Požarevac, where only several months earlier his father Radovan had been appointed as a local priest. Radovan Raka Petković (1852–1927) was a schooled theologian, originating from a nearby village of Kušiljevo. In 1873, he married Vasilija (1855–1943), daughter of Arandjel Ilić (1820–1902), a highly esteemed protopresbyter from Oreovica, who baptized Vladimir in his family home seven days after his birth. Vladimir was the eldest of eight children, six sons and two daughters, in the family of Archpriest Petković. Since, at the time of Vladimir's birth in Donja Livadica, there had only been a small chapel with a single bell, his father undertook the task of building a parish church. The church dedicated to prophet Eliseus was consecrated in 1893 by Metropolitan Mihailo (1826–1898). Father Radovan was transferred to Veliko Orašje in 1897, where he officiated as a priest and was appointed episcopal dean of the Veliko Orašje Deanery of the Protopresbyterate of Smederevo (1903–1927). Father Raka was remembered by his parishioners not only as an extraordinary chanter but also as “good and competent in his priestly duties”.¹

Early Years

Vladimir R. Petković completed primary education in his native village, as well as in the villages in which his paternal and maternal grandparents lived, along with their numerous families, in Kušiljevo and Oreovica, respectively. He finished the lower grades of the gymnasium in nearby Svilajnac, and the upper ones in Kragujevac, where he matriculated in 1893. He pursued undergraduate studies at the Department of Philology and History of the Faculty of Philosophy of the Belgrade Great School, where he graduated in 1897, having acquired the knowledge of the classical languages, as well as Russian, French, and German, to which he later added Italian and English. As early as November



Donja Livadica,
Church of the Prophet Eliseus
(photo credit: Miroslav Lazić)



Donja Livadica,
Church of the Prophet Eliseus,
memorial plaque with the data
on erection and consecration
of the church
(photo credit: Kristina Miloradović)



Karl Krumbacher
(photograph in the
public domain)



Mihailo Valtrović
(Photographic Archives of
the SASA Library, F 195/03)

the 1st of the same year he was named a teacher of history of literature, Serbian language, and psychology at the Pirot Gymnasium,² which had been situated at the time on the second floor of the so-called *Raben's Building*. In 1898, he was appointed as an intern at the Male Gymnasium of King Alexander in Belgrade, where he taught Latin. Soon thereafter, he passed the state exam in Latin and Greek and was appointed as a substitute teacher at the gymnasium in Kragujevac, where he himself had matriculated. Petković spent the following school year in Munich, attending the lectures of Karl Krumbacher (1856–1909), an eminent German philologist, who founded the first Chair of Byzantine Studies in Europe only a few years earlier (1897). Apparently, in the capital of Bavaria, Petković mainly attended the lectures on Byzantine literature, and on ecclesiastical poetry in particular, a subject to which he devoted his first published paper, which is hardly surprising considering his coming from a priest's family, on the one hand, and the fact that he himself had tried his hand at writing verses in his youth, on the other. Namely, for several consecutive years, Vladimir Petković had been publishing his poems on the pages of *Nova Iskra* (*A New Spark*). Two of those poems, "Jesenja melodija" ("Autumnal Melody") and "Budi daleko!" ("Stay Aloof!"), were written while he was in Kragujevac, where, however, he had not stayed for long. Not long after the beginning of the school year 1901–1902, he applied for the competition of the Academic Council of the Great School for state-sponsored fellowships, with the prospect of continuing his education at the University of Munich.³ In making such a decision, he was undoubtedly influenced by Mihailo Valtrović (1839–1915), professor at the Great School and the Custodian (Director) of the National Museum, who intended to prepare Petković for the post of Assistant to the Custodian of the National Museum with the duty of curating the Department of Byzantine and Serbian Antiquities. Only a few years before that, Miloje Vasić (1869–1956) had also been sent abroad to pursue further education, in order to become prepared to take over the care of the Museum's Department of Prehistoric and Classical Antiquities. At the beginning of 1902, Petković was elected as one of the two state-sponsored fellows who were sent to Germany to study Byzantine philology and the history of art.⁴ The other one was Dragutin Anastasijević (1877–1950). Even though both of them were sent to Munich to study under the mentorship of Krumbacher, unlike Anastasijević, who committed himself to the study of the Greek language and Byzantine literature, and who defended his doctoral dissertation under the supervision of his German professor, Petković's interest was oriented more towards material than written heritage. In his application for the fellowship, he had noted that he had a "greater predilection for

Byzantine archaeology". His choice was supported by the Faculty of Philosophy of the Great School, which in January 1902 brought a decision that "Vlad. Petković, a substitute teacher at the Gymnasium of Prince Miloš the Great, be elected as a state-sponsored fellow for Byzantine archaeology for the duration of three years starting from 1 February of this year, till the end of 1904. In respect of state-sponsored fellowship, he is entitled to an annual sum amounting to two thousand four hundred dinars in gold from the state budget allocated to this Ministry and his tuition fee will be paid". Having obliged to observe all the rules for state-sponsored fellows "who are sent to study abroad at the expense of the Ministry of Education", that he will, among other things, "at the beginning of every course send brief reports to the Ministry, in which the subjects he had selected will be specified, their weekly schedule and the names of the professors who teach those subjects", as well as that he will "at the end of every school year or upon the completion of every course, according to the organization of the school in question, submit written evidence to the Ministry that he passed the final examinations from all the subjects he had so far selected", Petković set off for Munich. Precisely as it was stipulated by the regulations, as early as of May 1902, he submitted his first report to the Ministry, which contains information regarding the subjects he was attending and the names of the professors teaching each subject. Petković was taught by Adolf Furtwängler (1853–1907), a prominent classical archaeologist who also taught Miloje Vasić, taking as many as eight lessons per week, four of which were dedicated to the study of masterpieces of Greek sculpture, and two on the history of Greek vase painting, and practical classes at the Glyptothek. Along with the lectures in classical art, Petković also took private lessons in the history of German and Dutch painting taught by Karl Voll (1867–1917), who also taught him practical classes once a week at the Munich Pinakothek. Petković's interest in Classical and Renaissance epochs is also reflected in the selection of subjects he attended in the winter semester of the following academic year. This period is marked by his interest in aesthetics, which led him to attend the lectures of Theodor Lipps (1851–1914), a German philosopher, psychologist, and aesthetician of great renown, while also attending lectures of Berthold Riehl (1858–1911) on the history of Renaissance art, as well as a course on art historians. A similar, though more intensive study programme, was chosen by Petković for the winter semester of the 1903–1904 academic year. What still features prominently in his curriculum are the lectures of Professor Furtwängler, who held courses on ancient Greek deities and Pompeii during that academic year, as well as those of Professor Riehl, with Petković attending his lectures in art history from



Adolf Furtwängler
lecturing at the
Glyptothek in Munich,
1902

(photograph in the
public domain)



Old Pinakothek, Munich,
around 1900

(photograph in the
public domain)



Vladimir R. Petković,
1903

(Faculty of Philosophy,
Institute of History of Art,
Legacy of Ivan M. Đorđević)

Charlemagne to Rococo. The same year, he enrolled in the history of architecture course held by Arthur Weese (1868–1934), who was working at the time in Munich as *privatdozent*. He attended Voll's practical classes in the history of art while attending Lipps's lectures in general psychology as much as five times per week. This had all been conducive to Petković gaining a solid footing in all eras in the history of art, which he taught for many years at three faculties of the University of Belgrade: the Faculty of Technical Sciences, the Faculty of Philosophy, and the Faculty of Orthodox Theology. Moreover, among his early articles published in *Nova Iskra* or the journal *Delo*, one can find the ones dealing with old masters such as Rembrandt,⁵ Titian,⁶ El Greco,⁷ Correggio,⁸ and others, as well as those in which he wrote about his contemporaries. He published an extensive article about, at the time, newly deceased Arnold Böcklin (1827–1902), a Swiss painter, one of the main representatives of Symbolism.⁹ Böcklin's works were close to Petković's youthful sensibility, and it is possible that it was under the impression of what he had seen in Rorschach that he composed the verses of his poem "Sa Bodenskog jezera" ("From Lake Constance"), the last one known to have been published.¹⁰ In those years, he also wrote about James Whistler (1834–1903),¹¹ an American painter whose aesthetics and sentimental poetics appealed to Petković, just as the English Symbolist, George Frederic Watts (1817–1904).¹² There is a different tone to the article on Adolph von Menzel (1815–1905),¹³ whose posthumous exhibition in Berlin he had the opportunity to visit and whom, notwithstanding his fame in his homeland, Petković considered a mediocre painter, who "might as well be grand in the close confines of the Berlin art; outside of those bounds, his grandness fades away – more and more so as the horizon is broadening."¹⁴

After two years of studying in Munich, in the spring of 1904, Petković addressed the Minister of Education and Ecclesiastical Affairs with the request to allow him to be transferred to Halle since it was expected that Josef Strzygowski (1862–1941), an art historian, was going to move from Vienna to the highly acclaimed university in Saxony, where he was to receive full professorship. Petković wrote in that letter that "for my current studies and the subsequent future work, it would undoubtedly be beneficial that I get to know the said scholar." Petković was certainly familiar with the work of Strzygowski, whose book *Orient oder Rom: Beiträge zur Geschichte der spätantiken und frühchristlichen Kunst* (1901) dealing with the origin of Christian art caused heated debates in the academic circles, and whose hypothesis on the eastern origin of Christian art Petković adopted to a great degree.¹⁵ It is not impossible to assume that the two of them had a chance to meet in Munich, since at the

time, Strzygowski had been preparing a book on miniatures of the Serbian *Munich Psalter*, which Petković presented to the domestic readership in an extensive review.¹⁶ It can be gleaned from Petković's later work that he closely followed the work of this scholar, of whose works he regularly informed the scholarly public on the pages of the journal *Starinar (Antiquarian)*. He was granted permission to transfer to Halle, but Strzygowski did not come to teach at the town on the river Saale. Hence Petković went to Adolph Goldschmidt (1863–1944), a cold, objective, and reliable researcher, who introduced the factual method into the history of art, also applied by Vladimir R. Petković in his later work, and which gave primacy to the establishment of facts, often as an aim unto itself, and not the basis for drawing further conclusions.¹⁷ During the winter semester of the 1904–1905 academic year, Petković attended as many as four subjects taught by Goldschmidt and chose to write his doctoral dissertation under his supervision. Goldschmidt was, among other things, a distinguished expert on Byzantine ivory, which might have led Petković to choose the ivory with the representation of Christ's Resurrection and Ascension from the Bavarian National Museum in Munich as the topic of his doctoral dissertation. He defended his thesis titled *Ein frühchristliches Elfenbeinrelief im Nationalmuseum zu München* in May 1905. However, even though he had already had his stay for the purpose of pursuing doctoral studies extended, he did not return immediately to Serbia.

Like in previous years, Petković used the summer months for fieldwork and practical work in museums, upon recommendation and with the unreserved help of Mihailo Valtrović, in order to become as well-prepared as possible for the work at the National Museum. Thus, he spent his summer break of 1903 in Italy to study Byzantine and Christian medieval art, as well as learn about the organization of work at the museum institutions and the methodology of archaeological excavations. The following year, owing to the recommendation of Mihailo Valtrović, he used the break between his studies to work in Berlin museums, while he spent the summer of 1905 in Prague and Vienna for the same purpose. He also wanted to use his time in the Austrian capital to attend the lectures of the historian Konstantin Jireček (1854–1918), as well as to expand his knowledge of the history of architecture. He continued to improve his knowledge of current museological practices as a curator at the National Museum, so that in 1909, upon failing to receive funds for the research on medieval monuments, he spent the summer months in the libraries and museums of Paris, Vienna, Munich, Budapest, Zurich, and Basel at his own expense.¹⁸



Adolph Goldschmidt
(photograph in the
public domain)

Radovan Petković

(Д. Ивановић, *Свешћенослужитељи Браничевске епархије*, 122)

The Ilić family, originating from Krnjevo:

top row: Jevrem, Panta, Petar;

middle row: Ćim, Arandel, Anđelija, Jovan;

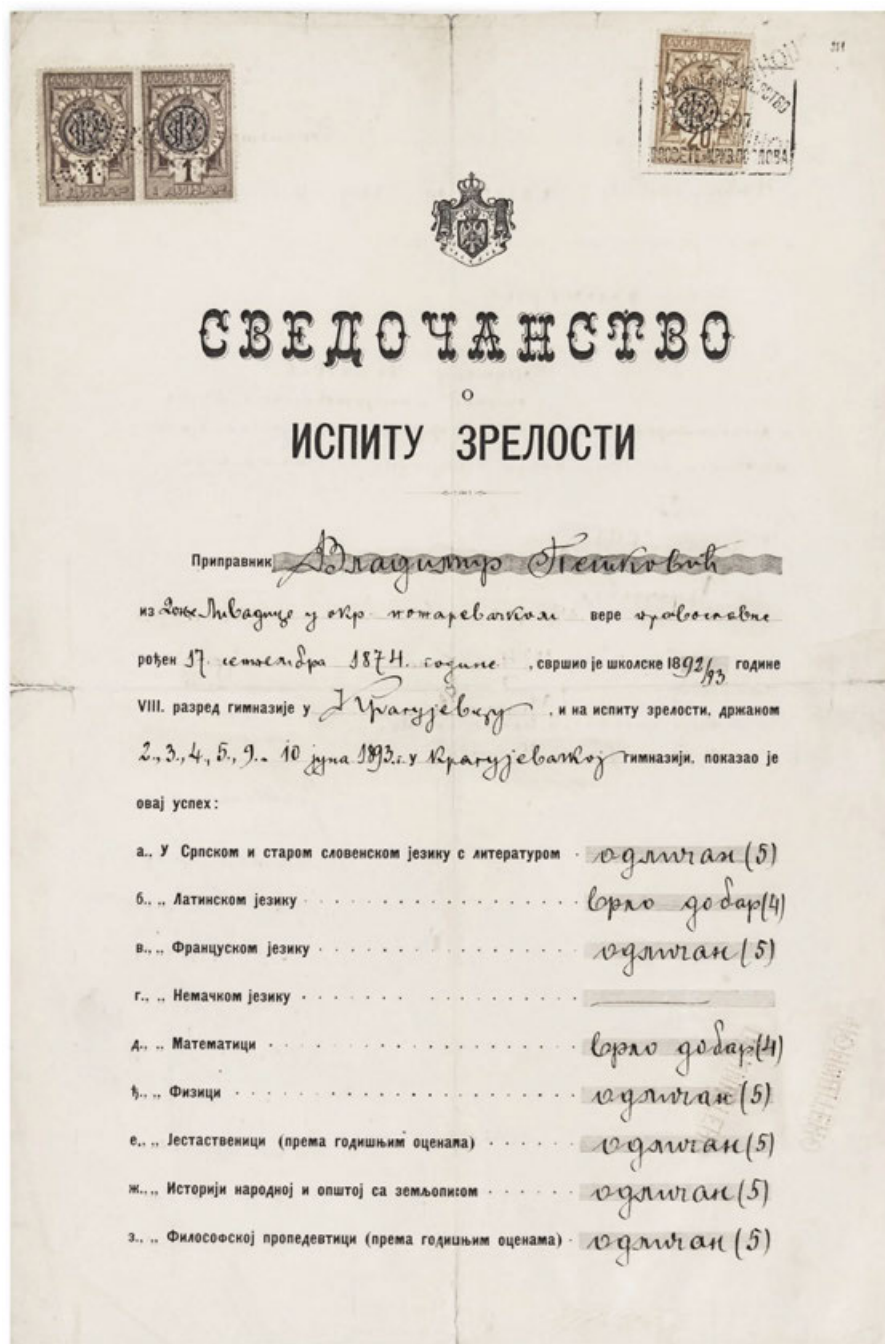
bottom row: Damnjanka, Vasilija (Vladimir's mother), Jelena

(Д. Ивановић, *Свешћенослужитељи Браничевске епархије*, 128)





Vladimir R. Petković, 1909
(Photographic Archives of the SASA Library, F 259)



Matriculation examination pass certificate, 1893
(Belgrade City Museum, KI 1_2500)



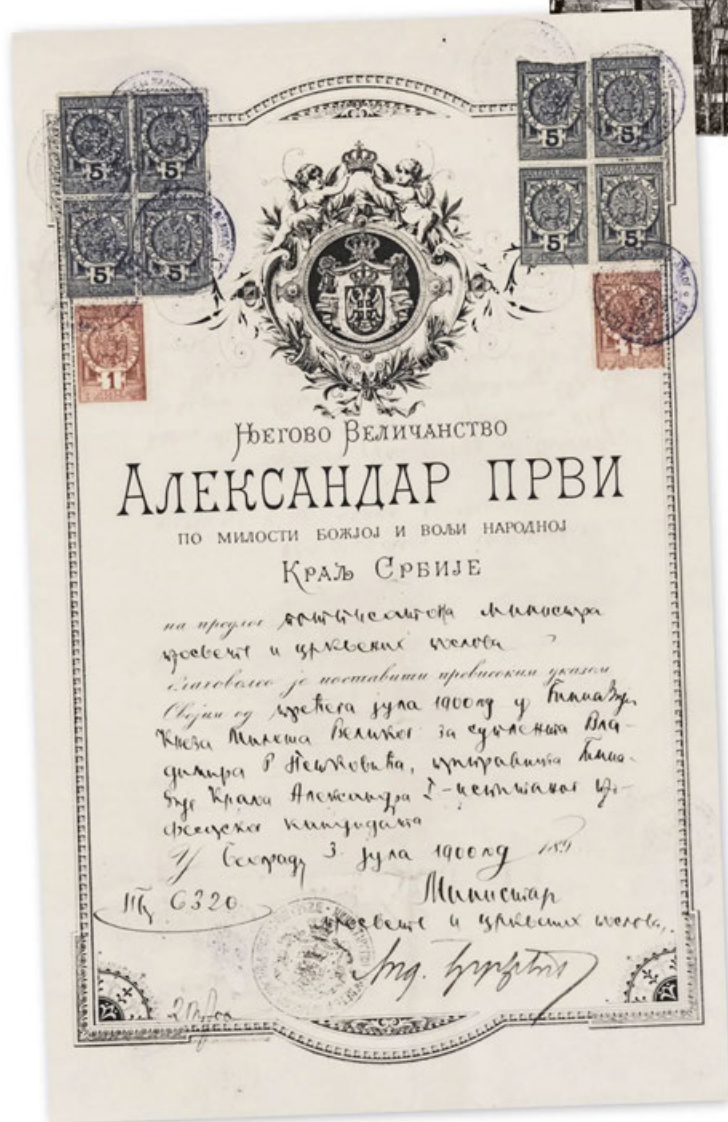
Decree on the appointment as teacher
at the Pirot Gymnasium, 1897
(Belgrade City Museum, KI 1_2501)

Raben's Building was built by a wealthy Jewish merchant and hotelier Raben Berah in 1883 on the town's main street. Between 1891 and 1907, the Pirot Gymnasium was situated on the second floor of this building (photograph in the public domain)





Gymnasium in Kragujevac. From 1898 to 1904, this high school institution bore the name of Gymnasium "Miloš the Great" (photograph in the public domain)



Decree on the appointment of Vladimir R. Petković as a substitute teacher at the Gymnasium in Kragujevac, 1900 (Belgrade City Museum, KI 1_2503)

Јесења мелодија



Јутро мразно, студно вече;
У маглама и олуји
Једнолико време тече
И погребна песма струји.

Као да је издахнуо
Какав витез млад и смео,
Па му тужну хумку кити
И то цвеће смежурано,
И тај листак што је свео.

Над тим мрачним, хладним гробом
Све ми шапће име Твоје,
Успомене горке моје
И растанак кобни с Тобом.
Душа цвили, срце пишти,
Дах замире тише, тише —
Кобна речца тишти, тишти:
Сетно звони: Никад више,
Никад више!

Крагујевац

Влад. Р. Петковић



Jesenja melodija (Autumnal Melody)

(Нова Искра 3/11 (1901) 337–338)

Budi daleko! (Stay Aloof!)

(Нова Искра 4/2 (1902) 54)

Sa Bodenskoga jezera (From Lake Constance)

(Нова Искра 5/6 (1903) 167)

БУДИ ДАЛЕКО!



путаних мисли, ума окована,
Стрепим и зебем у твојој близини:
Душа ми, горком сумњом отрована,
Види још светлост само у даљини.

Док си далеко, ти, која си увек
Чедношћу својом мени анђ'о'била,
Бићеш божанство, јер чедност је тропина,
К'о нежни прашак с лептирових крила.

Остаћеш бајна, ако си незнана
Срцу што страсно чезне у самоћи:
К'о звезда, коју гаси светлост дана,
А жаром сија у пучини ноћи.

Крагујевац

Влад. Р. Петковић



Са Боденскога језера



Тихо броди вече пуно тајне
Површином језера сањива;
Над њим горе трепте звезде сјајне,
А прозрачна магла доле плива
Таласима пучине бескрајне:
Прамени сребрни и нежни
Нијају се, као превес снежни
Што на груди пада неве бајне.

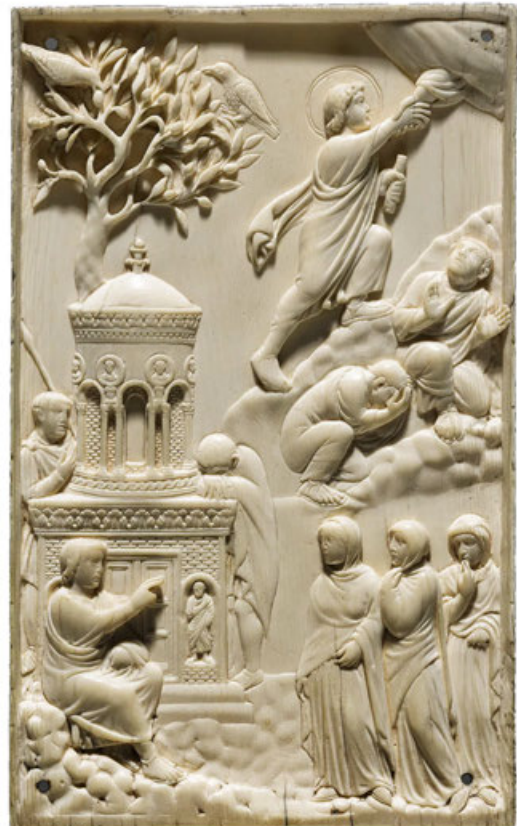
Горшах, авг. 1902. г.

А неме се висине наднеле,
Будно небо и свечане горе,
Као да би проникнути хтеле
Вечну тајну коју вали зборе.
Поглед пада од једног на друго
И немирно одговора чека —
На шта? Откуд? — Ноћ. Висине хуте,
И дубине језера далека.

Влад. Р. Петковић



Ludwig Maximilian University
of Munich (Ludwig-Maximilians-
Universität), postcard, 1900
(photograph in the public domain)



Ivory with the representation of Resurrection and
Ascension of Christ, Bavarian National Museum, Munich
(photograph in the public domain)

Q D R V
 AVSPICIS RAPIENTISSIMIS FELICITATIONIBUSQUE
 AVGVSTISSIMI ET POTENTISSIMI PRINCIPIS AC DOMINI
 D O M I N I
WILHELMI II
 GERMANORVM IMPERATORIS
 BORVSSIAE REGIS
 PATRIS PATRIAE
 REGIS ET DOMINI NOSTRI LONGE CLEMENTISSIMI
 ACADEMIAE FRIDERICIANAE HALENSIS CVM VITEBERGENSI CONSOCIATAE
 RECTORE MAGNifico
 VIRO ILLVSTRISSIMO

THEODORO LINDNER
PHILOSOPHIAE DOCTORE ET HISTORIAE PROFESSORE PVBLICO ORDINARIO RESE BORVSSIAE A COUNSILII INTIMO
 ORDINIS AVTILAE SVBRAE IN QVARTA CLASSE EQVITE

EX DECRETO AMPLISSIMI PHILOSOPHORVM ORDINIS
JOHANNES CONRAD
PHILOSOPHIAE DOCTOR LIBERALIVM ARTIVM MAGISTER PHILOSOPHIAE PROFESSOR PVBLICVS ORDINARIVS
 ORDINIS CORONAE REGIAE IN SECYNDIA CLASSE RECTORIS ORDINIS AVTILAE SVBRAE IN SECYNDIA CLASSE EQVITE
 ORDINIS PHILOSOPHORVM HOC TEMPORE DECANVS ET PROMOTOR LEGITIME CONSTITVTVS

VIRO PRAENOBILISSIMO ET DOCTISSIMO
VLADIMIRO PETKOWIC
RECTOR

POSTQVAM
 ET DISSERTATIONEM DILIGENTIAE DOCVMENTVM LAVDABILE
 EIN FRÜHCHRISTLICHES ELFENBEINRELIEF IM NATIONALMUSEUM ZU MÜNCHEN
 EXHIBVIT

ET EXAMINA CORAM IN ORDINIS CONCESSV CVM LAVDE SVPERAVIT
DOCTORIS PHILOSOPHIAE ET AA. LL. MAGISTRI
GRADVM IVRA PRIVILEGIA ET IMMUNITATES
 DIE VI M. IVLII A. MDCCCCV
 SECYNDVM LEGES CONTVLIT

IQVIE ACTVM ESSE HAC TABVLA ORDINIS SIGILLO MVNITA
 PVBLICE DECLARAT

HALLE SAXONVM
 TYPIS REGRAPHOTOPHICIS



EIN FRÜHCHRISTLICHES ELFENBEINRELIEF
 IM NATIONALMUSEUM ZU MÜNCHEN.

INAUGURAL-DISSERTATION

ZUR

ERLANGUNG DER DOCTORWÜRDE

DER

HOHEN PHILOSOPHISCHEN FAKULTÄT

DER

VEREINIGTEN FRIEDRICHS-UNIVERSITÄT

HALLE-WITTENBERG

VORGELEGT VON

VLADIMIR PETKOWIC
 AUS LIVADITZA (SERBIEN).

HALLE a. S.
 HOFBUCHDRUCKEREI VON C. A. KAEMMERER & CO.
 1905.

Doctorate degree diploma of Vladimir R. Petković
 (Belgrade City Museum, KI 1_2506)

Wladimir Petković, *Ein frühchristliches Elfenbeinrelief im Nationalmuseum zu München*, Halle 1905

Museum Beginnings

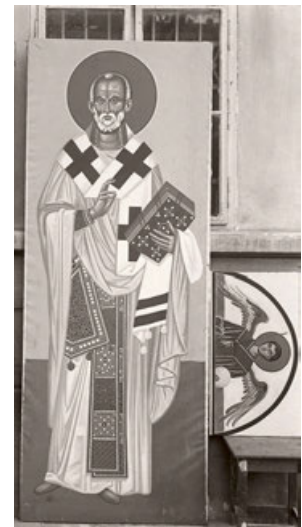
Finally, in September 1905, Petković returned to his homeland and immediately assumed the post of Assistant to the Custodian of the National Museum. Upon his arrival, as Mihailo Valtrović wrote in that year's annual report, "the Department of Byzantine and Serbian Antiquities began to come to life."¹⁹ Mihailo Valtrović retired at the end of 1905. After nearly two and a half decades of managing the National Museum, he placed this institution, which at the time of his appointment had been "in the state of merely existing and collecting", on a solid foundation. During that period, the Museum acquired as part of its collections two houses at the King's Square – the private residence of Miša Anastasijević and the house of the Veličković brothers, which made it possible to organize the first exhibitions and open the Museum to the public. Its internal organization was also established through division into different departments, the Library of the National Museum was founded, the first archaeological surveys were conducted and the first museum catalogues were published. Valtrović particularly concerned himself with ensuring that a qualified museum staff was educated, and capable of taking over the increasing scope of work within, and outside of the Museum. Mihailo Valtrović was succeeded at the post of the director of the Museum by Miloje Vasić, while Petković became his assistant. Until 1912, when he was enlisted at the onset of the First Balkan War, Petković had been striving to lay the foundations of the Medieval Department, which, in his opinion, was supposed to be the key department of the Museum. At the beginning of his museum career, he singled out two important tasks in the operating plan of the aforementioned department. He gave priority to forming the Collection of Serbian and Byzantine Antiquities since he believed this could be realized by transferring the items of monastery treasuries to the Museum, by working on compiling records of Serbian medieval wall paintings – which referred to photographs, drawings, and fresco copies, as well as by making casts of architectural decoration. Since the National Museum was also entrusted with the care of monuments on site, the other important task in the work of the Medieval department was directly related to their research.²⁰ The idea of transferring items from the monastery treasuries to the National Museum was essentially not feasible. In those early years of forming this collection, a monumental iconostasis from the Annunciation Monastery in the Ovčar-Kablar Gorge was brought to the Museum, which was thus saved from imminent destruction and provided with a purpose-built glass porch adjacent to the museum building, using even the original dimensions of the church building in which this altar screen was situated, by all means an innovative and modern solution that



Private houses of
Miša Anastasijević and
the Veličković brothers
at the King's Square
in Belgrade, where the
National Museum was
located, around 1910
(Miloš Jurišić's collection)

showcased a high level of competence in museological practices of the management of the National Museum of the time. From Petković's reports, one can learn that in those early years of his curatorial work, he devoted plenty of time to the cataloguing and classification of Serbian medieval coins, which was a daunting task since, as he himself pointed out, "there are no previous works for us to fall back on. The little that we have is rather unreliable".²¹ It can be noticed that he was concerned with enlarging the specialized library, as well as the museum's Gallery, that is to say, the art collection.

Petković devoted himself with particular attention to the exploration of churches and monasteries on site. He conducted them as part of his work at the National Museum and as a member of a team of the Serbian Royal Academy, which founded the Board for developing a plan for photographing and publishing the monuments of old Serbian architecture and wall painting in 1913. Petković was presented with an opportunity to conduct field research soon after his return to Serbia. As early as the spring of 1906, Ljubomir Stojanović (1860–1930), the Minister of Education and Ecclesiastical Affairs at the time, chose Petković and Petar J. Popović (1873–1945), an architect at the Ministry of Construction, to accompany Gabriel Millet (1867–1953), an eminent French Byzantinist, on his scholarly excursion across Serbia. At the time, a team of experts was surveying more than twenty churches and monasteries.²² Petković and Popović's task was also to determine the state of the monuments on site, and thus they both emphasized in their reports the necessity of urgent intervention in the protection of the churches in ruins, which was managed by the National Museum as the institution responsible for immovable cultural heritage at that time as well. On that journey, Petković also embarked on his significant research on the Ascension Church in Žiča. The following year, at this site, he was able to organize the first photographic recording of a medieval church under the auspices of the National Museum. On the same occasion, another important activity was initiated, that of copying the frescoes, and also during that time, a fragment of a wall painting was transported to the Museum due to the risk that it might come off the wall, a practice for which Petković advocated, but not always with success. During that first research campaign, Petković also carried out an archaeological survey on a smaller scale, which is marked as the first survey of a medieval site, but considering he did not continue this survey, he "cannot be treated as an intentional founder of the archaeology of the High Middle Ages".²³ From 1908 up until the mid-1930s, Petković spent the summer months of each year doing field research, studying primarily the wall painting of medieval endowments of rulers, nobility and church dignitaries and meticulously



Paško Vučetić,
Saint Nicholas,
fresco copy from Žiča
(DNM B_999)

copying the inscriptions that he found on their walls.²⁴ On his journeys, he was accompanied by the preparators of the National Museum, well versed in working with a photographic camera, and when possible, by painters as well, who worked on copying and producing drawings of frescoes, and also by architects, who were entrusted with producing floor plans and cross sections of the buildings.

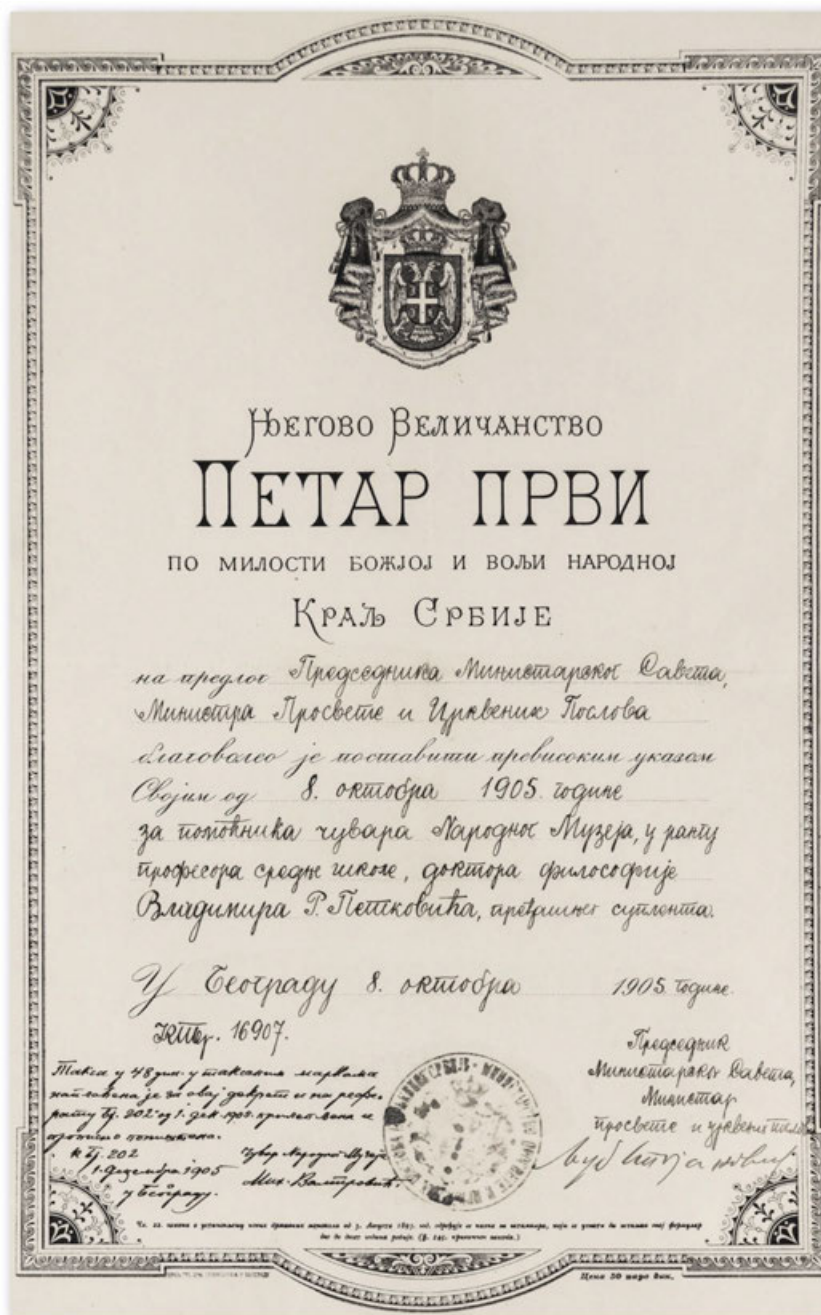
In that initial period, the investigations were limited to the territory of the Kingdom of Serbia. Petković approached this job systematically and, during the four campaigns conducted between 1907 and 1911, he studied and photographed around thirty monasteries and churches. Following the completion of his work in Žiča, he pursued the study of wall painting from the times of Prince Lazar and Despot Stefan, in Kalenić, Ravanica, and Manasija, as well as in the churches in the vicinity of Raška, and those in southwestern Serbia. In 1911, his investigations were oriented towards late medieval churches and monasteries and, at the time, he was, among other things, doing research on the church of Saint John the Baptist in Jašunja and the one in Čukljenik in the vicinity of Leskovac, as well as the Monastery of Saint Roman near Đunis. This was the time when he first visited Caričin Grad near Lebane, where, based on the remains visible at the time, he concluded that it was one of the towns that had existed “in the times predating even the reign of Stefan Nemanja”.²⁵ As early as the following year, Petković included the excavation of this site in the operating plan of the National Museum. During the first archaeological campaign at Caričin Grad, Petković discovered the remains of an episcopal basilica and assumed that it was Justiniana Prima, which had been built by the Byzantine emperor Justinian I (527–565) in the vicinity of his birthplace.²⁶ Owing to the research initiated at the time, Petković inscribed himself in the history of Serbian archaeology as “the founder of systematic long-term archaeological research of early Christian, that is to say, early Byzantine sites”.²⁷

The first campaign of archaeological excavations at Caričin Grad was interrupted by conscription into the army,²⁸ and Petković soon found himself in the turmoil of the Balkan Wars. During the brief period between the Second Balkan War and the Great War when he could return to his daily duties at the Museum and the Faculty of Philosophy, where he started working in 1911, Petković was invited to join the team of the Serbian Royal Academy in investigating medieval monuments. In May and June 1914, in addition to Kalenić, churches on the territory of Old Serbia – Staro Nagoričino, Psača, and, to some extent, Mateič, which had until recently been part of the Ottoman Empire, were finally studied and photographed. However, the outbreak of the Great War put an end to all further research.

Petković remained at the front until the very end of the First World War. He spent the war period at the rank of Reserve Infantry Captain of 1st Class at the Operational Department of the First Army Headquarters. With the army, he went through the Albanian Golgotha (the Great Retreat) and stayed on Corfu, and according to the written memories of his wife, he also fought at the Salonika Front. The fact that he was enlisted did not prevent him from publishing several articles on medieval Serbian art in the magazine *La Patrie serbe*, issued in Paris and intended for Serbs in exile, as well as in *Zabavnik* (*Almanac*), which was printed in Corfu as a supplement to *Srpske novine* (*Serbian Newspapers*).²⁹ *Krfski Zabavnik* (*Corfu Almanac*), the main literary journal of the Serbs in emigration, published his speech dedicated to the Serbian church after the Battle of Kosovo, which he held on Saint Vitus' Day of 1918 in Paris. The text imbued with patriotic spirit and faith in the Yugoslav idea, Petković ends with the verses of Petar Preradović: "Dawn is breaking, day will come".³⁰ He was discharged in 1919 and judging by some letters kept at the SASA Archives in Belgrade and the archives of the Collège de France in Paris, as well as by a photograph taken in Paris, Petković was staying in the French capital during the Peace Conference.



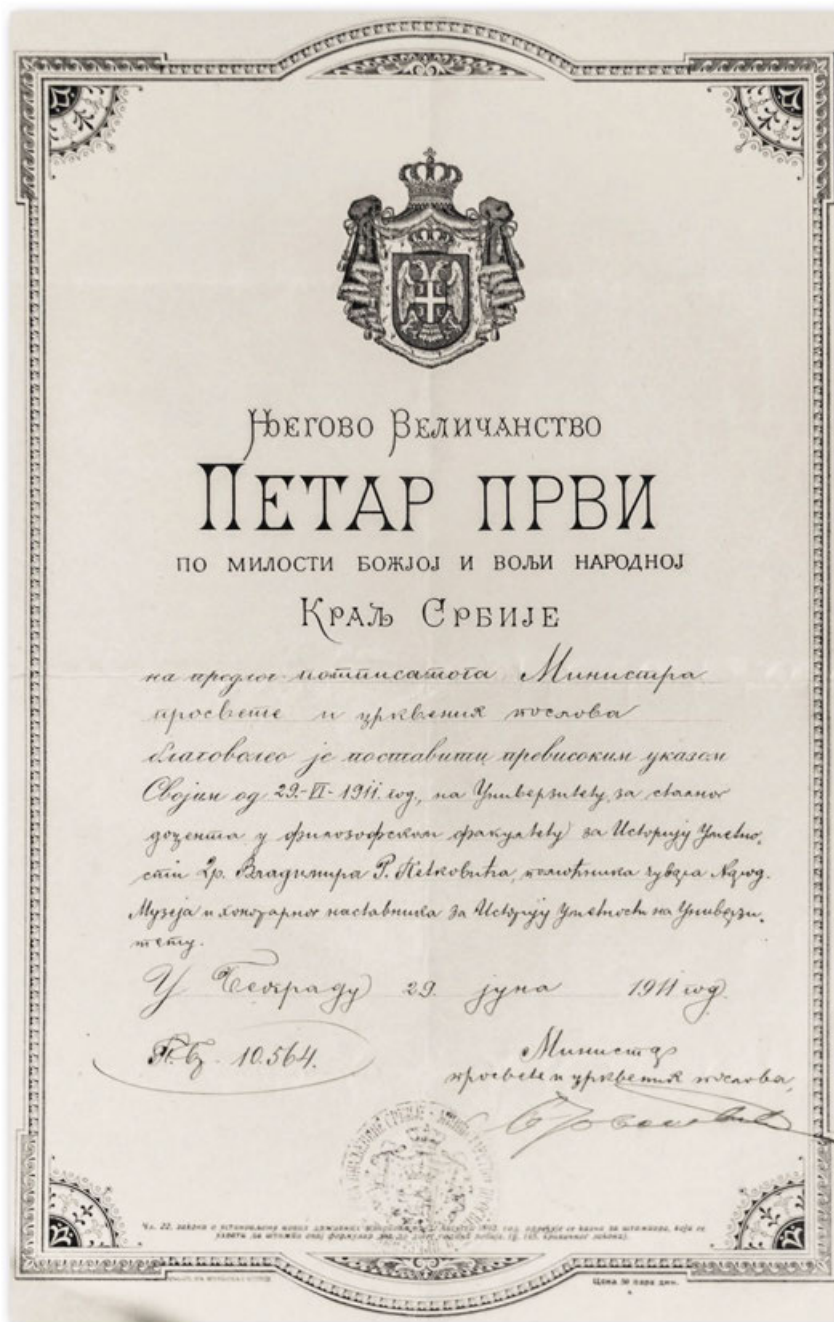
Vladimir R. Petković,
second from the right,
in military uniform,
photograph taken in
Skopje on 6 January 1913
(Legacy library of Professor
Sreten Petković)



Decree on the appointment of Vladimir R. Petković, Doctor of Philosophy, as Assistant to the Director of the National Museum at the rank of a high school teacher, 1905 (Belgrade City Museum, KI 1_2504)



Iconostasis from the Annunciation Monastery was transferred to the National Museum in 1908 and exhibited in a purpose-built glass porch adjacent to the museum building (DNM A 1735)



Decree on the appointment of Vladimir R. Petković as Assistant Professor
in the History of Art at the Faculty of Philosophy, 1911
(Belgrade City Museum, KI 1_2507)

Žiča, view of the church from the southeast side
(DNM B_951)





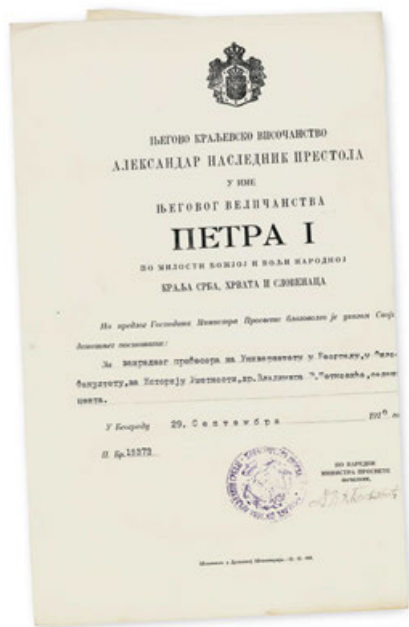
Gradac, view of the church from the southeast side
(DNM A_102a)



Sisojevac, view of the church from the southwest side
(DNM B_2819)



Studenica, the west portal of the Church of the Mother of God
(DNM A_1500a)



Decree on the appointment
of Vladimir R. Petković
as Associate Professor of
the University of Belgrade,
1919
(Faculty of Philosophy
in Belgrade)

Interwar Period

Since, due to an extremely unfavourable situation at the Museum, Miloje Vasić decided to offer his resignation from the position of director, Petković accepted that role in one of the most challenging periods in the history of this institution. Namely, the museum collections were heavily damaged during the bombing in the first days of the Great War, and what is more, during and after the enemy's retreat from Serbia, a great number of items had been taken out of the country, so what was necessary to do was to replenish the collections, resolve the issue of the location of the Museum and reorganize its operations. At the same time, in 1919, Petković was appointed associate professor in History of Art at the Faculty of Philosophy, where he founded the Seminar for History of Art the same year. He resumed conducting field research in 1920, when the National Museum launched intensive investigations of the architecture and wall painting of medieval churches and monasteries in which, apart from Petković and his museum associates, other medievalists of that time also participated.³¹ Petković's efforts to ensure adequate and dignified storage for the museum collections, and then provide a purpose-built facility for the National Museum, failed to produce the desired result. In late 1922, the National Museum was relocated to a private house at 58, Kneza Miloša Street and was soon thereafter opened to the public.

The decades between the two World Wars witnessed the most significant and prolific period of Petković's work. His activities and engagements were increasingly numerous, he ran the Museum successfully, carried out intensive field research on medieval churches and monasteries, and led important and extensive archaeological excavations at the sites of Stobi and Caričin Grad. At the same time, he was teaching at two faculties. In addition to the Faculty of Philosophy, since 1923, he was an adjunct professor for the subject of Christian Archaeology and Art at the Faculty of Orthodox Theology, where he taught until 1941.³² According to the recollections of Đurđe Bošković (1904–1990), Petković was also a frequent guest lecturer at the Faculty of Technical Sciences, where he had taught at the beginning of his university career.³³ Vladimir Petković was a member of the important Committee for the Preservation of Monuments, which was founded by the Ministry of Education and Religion of the Kingdom of Serbs, Croats, and Slovenes in 1923, and which from 1930 operated under the auspices of the Synod of the Serbian Orthodox Church. In those years, he was also elected as a member of the Principal Educational Council. In 1931 he assumed the post of the editor-in-chief of *Starinar*, and in 1932, was elected to the Serbian Royal Academy. He regularly participated in Yugoslav archaeological conferences, as well as in

international congresses of art historians, and congresses of Byzantinists in Bucharest, Belgrade, Sofia, Athens, and Rome. During that period, he also became a member of leading European research institutions, Bulgarian Institute of Archaeology, Sofia (1926), the Institute of Slavonic Studies in Prague (1929), the German Archaeological Institute in Berlin (1929), the Austrian Archaeological Institute in Vienna (1930), Nikodim Pavlovich Kondakov Institute in Prague (1932).

On top of all his work commitments, he managed to devote his time to the dissemination of knowledge, and he gave public lectures in Kumanovo, Štip, Strumica, Veles, Prilep, Bitola, and Ohrid, as well as at the Archaeological Society in Zagreb. Obviously, he was the most active in the cultural life of the capital, where he held public lectures at the Kolarac People's University, which were, as was noted in their announcements, accompanied by presentations containing a great number of illustrations, as well as in the French and English-American Club, Jewish Municipality, and at the Radio Belgrade, as early as in the first year since its foundation (1929). Apart from that, as an esteemed *arbiter elegantiae*, he was twice, in 1929 and 1930, a member of the jury of the Miss Yugoslavia pageant, which was headed by Branislav Nušić (1864–1938), so it is not surprising that he gave a talk on the radio about the very subject of the female beauty in art.³⁴

“A grandiose gallery of beauties revealed over the centuries shows us that there is no such thing as an ugly woman. Beauty can be found everywhere. One only needs to have the eyes to behold it and become familiar with it.”

The interwar years were also marked by Petković's remarkable scientific output. As the director of the National Museum, he engaged himself in publishing monographic studies. In 1922, he launched the book series “Serbian Monuments”, which until 1934 included five monographs and two albums with paintings. Since the second publication, this series was financed through the resources of the Fund established by Mihajlo Pupin (1854–1935) within the National Museum.³⁵ Petković authored three monographs – on Ravanica, Studenica, and Kalenić (in co-authorship with Žarko Tatić), and two albums of Serbian medieval fresco painting with extensive introductory texts in French. He wrote the first and, as it would turn out to be, the only volume of the “Written Monuments” series, in which he published over two hundred hitherto largely unknown written texts and inscriptions.³⁶ He regularly published scientific articles, primarily in *Starinar* and the newly founded *Glasnik Skopskog naučnog društva*. He rigorously kept himself up-to-date on international scholarly publications, of which he regularly informed domestic researchers, and year after year, he assiduously published the research findings

of our scholars on the pages of *Byzantinische Zeitschrift*. In the late 1920s, he wrote over a hundred and thirty entries on churches and monasteries for *Narodna enciklopedija srpsko-hrvatsko-slovenačka* (*The National Encyclopedia of Serbian-Croatian-Slovenian*), which was to become the basis of his voluminous overview of Serbian monuments, Petković's monumental work published two decades later.³⁷

A considerable reduction in resources for the research on medieval monuments in the budget of the National Museum, as evidenced since 1928, most likely affected Petković to increase his focus on archaeological excavations, the choice supported by the Serbian Academy of Sciences as well. Thus, in 1928, he began to lead extensive systematic excavations of the site of Stobi, whose investigations had for many years been directed by the National Museum, and where the most important artifacts from this site are housed to this day. With the support of the Academy's resources, in 1933, Petković began the systematic study of the wall painting of the Dečani catholicon, which resulted in a comprehensive two-volume monograph on the monastery, which he co-authored with Đurđe Bošković, and which was published in 1941. In 1937, he could finally resume the systematic excavations at Caričin Grad, which had been under his guidance until the outbreak of the Second World War.

When, in March 1935, the National Museum was merged with the Museum of Contemporary Art into the Prince Paul Museum, which had been relocated to the premises of the New Court Palace, whereby the issue of the storage and display of the museum collections was finally resolved, Petković was replaced by Milan Kašanin (1895–1981) as its director. This ended his almost three-decades-long museum career. Unlike in 1919, when he found himself at the head of an institution in need of reorganization, Petković left a well-organized Museum with developed collections and a great number of specialists. The newly-formed museum was no longer under the auspices of the Serbian Royal Academy, and the relationship that the National Museum had with the Faculty of Philosophy had changed. Unlike his predecessors, Mihailo Valtrović, Miloje Vasić, and Vladimir Petković, Milan Kašanin was not a University professor.



Visiting cards of
Vladimir R. Petković
(DNM, Legacy of
Vladimir R. Petković)



Raša Milošević's house at 58 Kneza Miloša Street,
that served as the National Museum from late 1922
(Miloš Jurišić's collection)

SLOVANSKÝ ÚSTAV V PRAZE

V Praze dne 18. června 1929.

Slovutný pán,

pan Dr. VLADIMIR PETKOVIĆ,
universitní profesor, BEOGRAD.

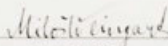
PRESIDIUM SLOVANSKÉHO ÚSTAVU V PRAZE klade si za čest oznámiti Vám,
 že jste byl jmenován na schůzi dne 13. května 1929

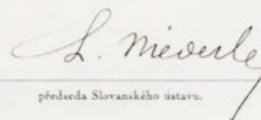
**členem-dopisovatelem Slovanského ústavu,
 a to v I. odboru (kulturním).**

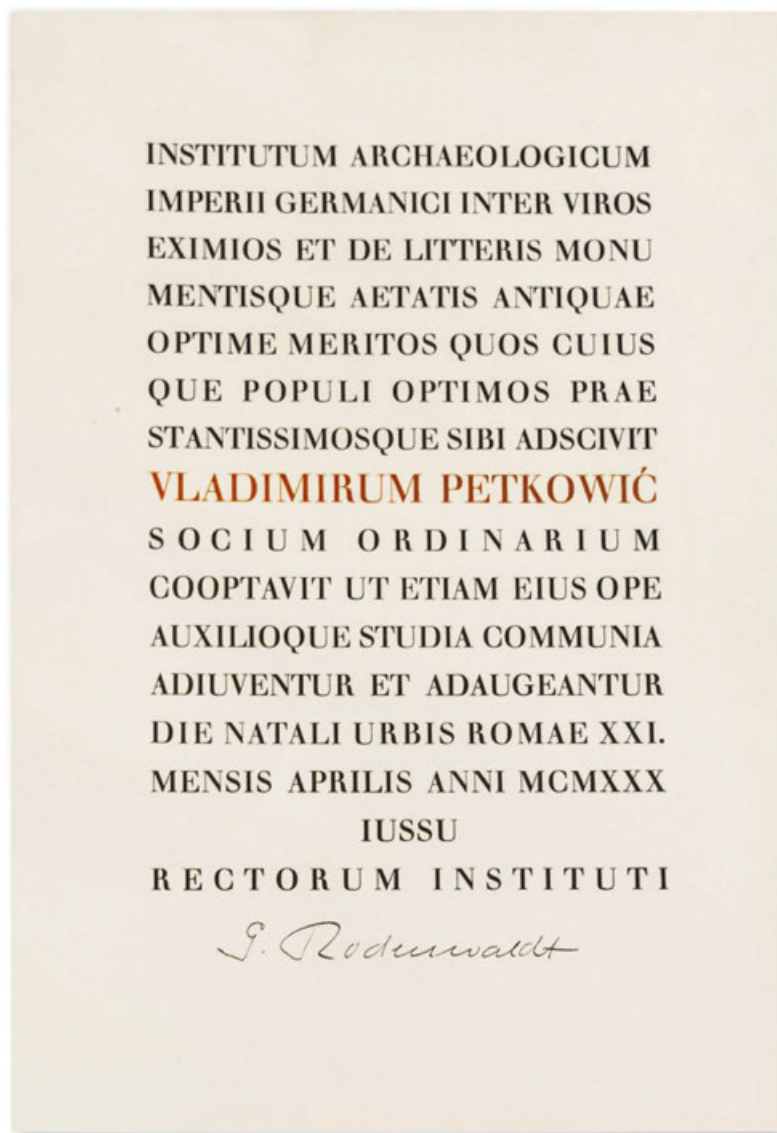
Podle čl. 10. Stanov dopisovatelé jsou jmenováni z význačných osobností slovanského světa. Podávají ústavu na požádání nebo periodicky zprávy o kulturních (v I. odboru) nebo hospodářských (v II. odboru) poměrech své země nebo svého obvodu a napomáhají i jiným způsobem ústavu při jeho činnosti. Dopisovatelé stejně jako ostatní členové užívají všech vymožeností a výhod, kterých jim ústav může poskytnouti; mohou používat knihovny a všech pomůcek ústavu k pracím a podnikům ve prospěch ústavu konaným, v mezích vytčených řádem knihovním. Na valných shromážděních mají právo účastniti se debaty a podávati podněty. Podle čl. 6. jednacího řádu mohou dopisovatelé právě jako ostatní členové podávati i mimo valná shromáždění návrhy a podněty o činnosti ústavu a účastniti se všech prací ústavu. Dopisovatelé dostávají zdarma Ročenku Slovanského ústavu a z ostatních publikací se jim posílají ty, o které požádají.

Podávajíc toto oznámení, podepsaní dovoluji si dodat, že členský diplom bude Vám poslán později, a těší se naději, že Vaše členství bude Slovanskému ústavu v Praze trvalou ozdobou a cennou pomocí.

V dokonalé účtě


 jednatel I. odboru.


 předseda Slovanského ústavu.



Diploma of the German Archaeological Institute in Berlin, 1929
(Belgrade City Museum, KI 1_2515)

Diploma of the Institute of Slavonic Studies in Prague, 1929
(Belgrade City Museum, KI 1_2511)

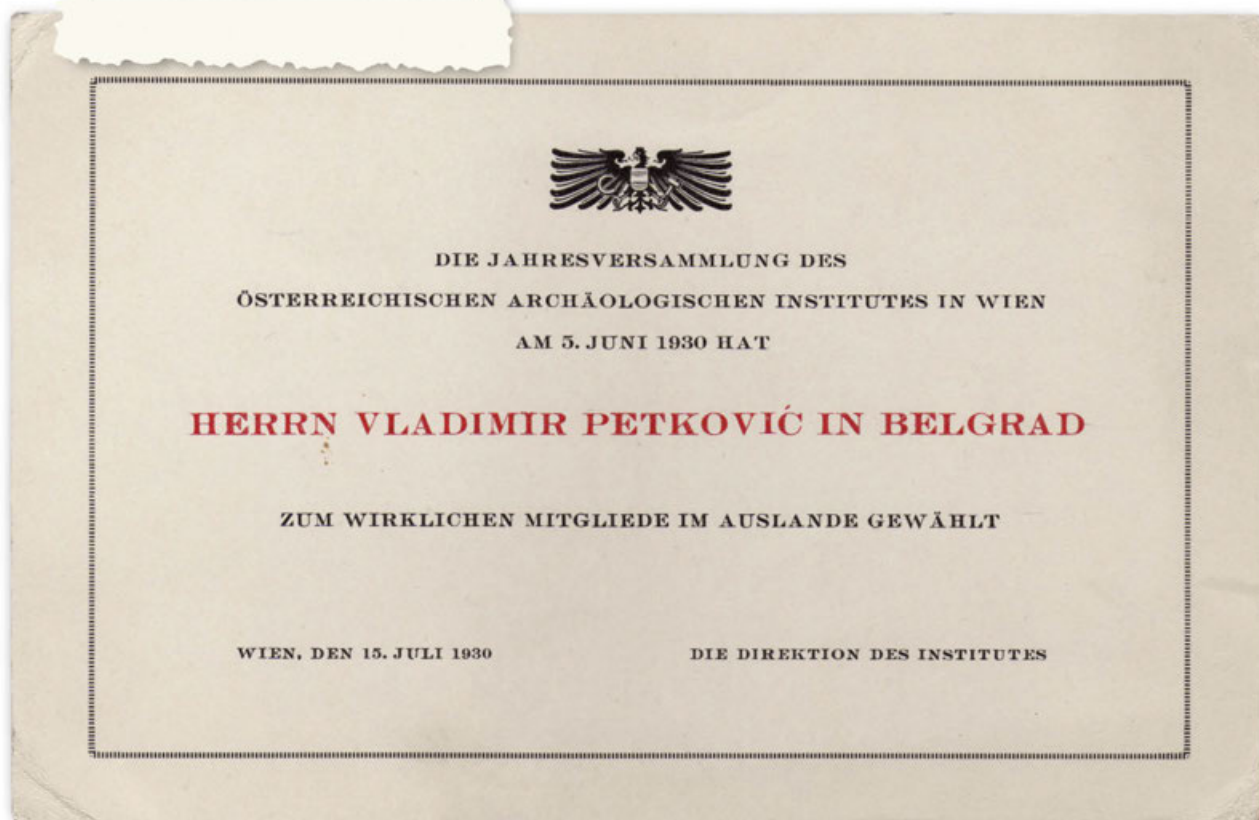


Vladimir R. Petković, 1927

(Photographic Archives of the SASA Library, F 259/2)

Diploma of the Austrian Archaeological Institute
in Vienna, 1930

(Belgrade City Museum, KI 1_2516)



Време, 12 January 1930, 7

Време, 12. Јануар 1930.

Време.

Страна 7

10 најлепших кандидаткиња, између којих ће бити изабрана Мис Југославија 1930



Г-да Верца Јагедит, Мис Велика Кикинда



Г-да Јелена Богич, представница Београда



Г-да Лена Јеленч, Мис Крагујевац



Г-да Мара Јаковић, Мис Стари Беч



Г-да Марија Вољич, Мис Суботица



Г-да Милојка Ђуковић, Мис Сарајево



Г-да Нађина Бајић, представница Великог Баната



Г-да Оливера Стефановић, представница Београда



Жрици на раду. С лева: на десно: г. г. д-р Влада Петковић, Драга Стојановић, Бранислава Нушић, Тока Јовановић, А. Б. Херенда



Г-да Паула Бода, Мис Тузла



Г-да Цеца Дробњак, представница Београда

Поредних тачно у 3 часа, у просторијама палате ВРЕМЕНА, састали су се чланови главног жрица за избор Мис Југославије: г. г. Тома Јовановић, вајар, Бранислава Нушић, сликар, др. Влада Петковић, професор музике, Драга Стојановић, сликар и А. Б. Херенда, уредник ВРЕМЕНА. Задатак жрица био је да између пријављених кандидаткиња из Београда и унутрашњости, и између кандидаткиња појединачних вароши изабрају 10 најлепших девојка, које ће бити позване у Београд, и између којих ће бити изабрана Мис Југославија 1930. са две почасне даме.

Две жрице био је подељили у три дела: оцењивање појединачних кандидаткиња, оцењивање претставница вароши и избор претставница Београда.

Секретар конкурса износи је напред жрици фотографије појединачних кандидаткиња из унутрашњости, прво сто комада. Жрице су се конкурсице из различитих крајева, али о најбољих одабра из Србије и Војводине.

После тога изнете су фотографије претставница вароши. На први поглед као је у очу општи успех кандидаткиња из унутрашњости, у споразуму са уредником клубовима. Вароши наше унутрашњости даде су звеста примерне ватрене равне лепоте.

Главни жрици био је ситуација, такој него што је могао да претпостави. Између лепих и ружних лова је првенствено разлику, али је страсно то тешко међу лепиха прогласити најлепши.

Рад је успорен. Сваки члан жрица разгледа је сваку слику по неколико пута, узимао ного, па опет прегледао на оно ранејше, у нади да ће можда успорејемље одлучити што тачнију оцену кандидаткиња.

Преджрицама су биле кандидаткиње из 26 вароши. У старијим изборима постојало је изабрано у 30 вароши, али из 7 вароши, где су избори извршени сувише доцна, фотографије нису стигле. Жрици још мало што улазило тог записника није имало пред собом претставница Штина, Петровца, Понорачице, Кладова и Вароши. Исто тако имало мало што ниш стигло слике миса Базла Луна, Ниша и Мршавца, као и слике неколико младих дама, ма да су пред жрицом постојале даме и мис биле потпуно једине. Жрици је имало укупно, по 26 вароши, 51 кандидаткињу.

Одике вароши, што као и одике појединачних кандидаткиња, био је најбољи у Србији и Војводини, затим у Босни и Црној Гори, а слободу Хрватској, Словенској и Далмацији. Између 51 кандидаткиња било је заступљено 3 вароши Србије, 9 вароши Војводине, 4 вароши Јужне Србије, 2 вароши Босне, 1 варош Хрватска и Словеније и 1 варош Црне Горе.

Најзад је жрици узео у оцењивање конкурсице из Београда, којих, као што је познато, није било и било ове претставница, него је жрици требало да изабере по поднетим фотографијама, да би их дошле по нову узео у оцену за ужи конкурс.

Оцењивање конкурсице трајало је неколико дана, после поновне оцене. Оно 1 сата ноћу секретар конкурса издао је по радни бројеве 10 конкурсице са најбољим оценама. То су, по азбучном реду, госпођице:

ВЕРИЦА ЈАГЕДИТ, Мис Велика Кикинда;
ЈЕЛЕНА БОГИЧ, претставница Београда;
ЛЕПА ЈЕЛЕНЧ, Мис Крагујевац;
МАРА ЈАКОВИЧ, Мис Стари Беч;
МАРИЦА ВОЉИЧ, Мис Суботица;
МИЛОЈКА ЂУКОВИЧ, Мис Сарајево;

НАЂИНА БАЈИЧ, претставница Великог Баната;
ОЛИВЕРА СТЕФАНОВИЧ, претставница Београда;
ПАУЛА БОДИ, Мис Тузла;
ЦЕЦА ДРОБЊАК, претставница Београда.

Г-да Верца Јагедит има 19 година, студенткиња је права, из угледне војвођанске породице. Отца је Јагедит изабрала на два места. Присуствова је 28. децембра великој општој избори у Сомбору, из којој је

је врши избор лепотице. Ту је од свих запамена и, ма да није из Сомбора, изабрала је за прву почасну даму. Затим је 31. децембра присуствовала великој избори спорт-клуба «Србија» у Великој Кикинди, на којој је изабрала за Мис Велике Кикинде.

Г-ца Јелена Богич, претставница Београда, има 18 година. Српска је трговачка школа. Терма је наше познате глумице и члана Београдског народног позоришта г. Витоше Богича. Рођена је у Београду.

Г-ца Лепа Јеленч је млађа девојка од 18 година. Изабрала је за Мис Крагујевац на забави познате друштва «Бродари». Њен избор примљив је у Крагујевац врло симпатично, јер је позната као лепа и добра девојка, из опрне грађанске породице.

Г-ца Мара Јаковић има 19 година. Њен родитељ је у Старом Бечу. Српска је два разреда учитељске школе. Изабрала је за Мис Стари Беч на забави коју је организовао 4. м. одбор грађана, под претварањем команданта места пукоу. Она је са сопственим фотографским апаратом, њени родитељи су из Беча, тачније, а доселили су се у Беч, тек после рата. И г-ца Јаковић је рођена у Шању.

Г-ца Марица Вољич има 19 година. Она је из угледне београдске земљопоседничке породице. Отца је умиро и њени са мајком, Изабрала је за Мис Суботицу на забави До-

до-цара. На ту забаву дошла је са мајком, држала се сасвим поштом и није имала намеру да учествује у конкурсу. Међутим, њена лепота пала је у очи публици и жрици, тако да је победила са далеко најбољом оценом. Њен избор примљив је са највећим олушљивањем.

Г-ца Милојка Ђуковић има 18 година. Она је из познате босанско-херцеговачке породице Ђуковића, отац јој је директор гимназије у Сарајеву. Рођена је у Сарајеву. Изабрала је за Мис Сарајево на великој забави «Цвијета Зузорић», учим Нове године.

Г-ца Нађина Бајић има 19 година. Она је из угледне чиновничке породице у Великом Бечкерку. Отац јој је био градоначелник, умро је, и она живи код мајке. Изабрала је за Мис Велику Бачу на забави коју је организовао 7. децембра.

Г-ца Паула Бода је из угледне краљевске породице. Њен о-

тац је трговац и поседник. Изабрала је за Мис Банова на елитној забави Бановачког спортског клуба «Црвена».

Г-ца Цеца Дробњак је из познате старе београдске породице. Има 18 година. Отца јој је пуковник у пензији. Њен карактеристичан лик и њено врло лепо и отмено понашање запамено је у свима београдским круговима. Рођена је у Београду.

Свих 10 изабраних кандидаткиња у одити нину из Београда ВРЕМЕ не позвати у Београд о свом трошку, где ће бити године раднички три дана, од 19. до 22. м. Све обавештене кандидаткиње ће добити директно, писменим путем, од секретара. Овај конкурс и треба да се придржавају уговореног програма. Између њих, на свечаном сазу ВРЕМЕНА, 21. м. биле изабране Мис Југославија, која 1. фебруара путује за Париз, а поштом августа за Рио де Жанејро, Гиред Мис Југославије биле изабране и две почасне даме.

Код оцењивања Београђани жрици је нашао да је једна кандидаткиња врло лепа, али није имало слику са њеним профилном. Због тога, у споразуму са уредником ВРЕМЕНА, решено је да се од ње та слика направи задржи, па смо и после тога оцена била одлична, да се уведе у ужи избор као једна од две.

Непогоде у Америци

Лондон, 10. Јануар. — Рајтер

Нишка полиција забранила је г. Браниславу Нушићу да се појави на избору за Мис Југославију.

Pedagogical Work

Until 1935, it was common for the director of the Museum to be a university professor at the same time. Even though Mihailo Valtrović tried to change this custom on several occasions, he, and his successors Miloje Vasić and Vladimir Petković afterward, simultaneously held both of these demanding positions. Moreover, it is well-known that Petković since 1911, when he was appointed assistant professor in the History of Art at the Faculty of Philosophy, did not seek financial remuneration for his curatorial work at the Museum.³⁸ The only thing that was important to him, and which he requested from the then-director, was to be allowed to do field research over the summer break. Considering such circumstances, his teaching, whether it was at the archaeological seminar or that of history of art, was held in part at the Museum's premises, which were situated right next to Captain Miša's Mansion, in which the Great School was allocated, and after its foundation, in 1905, the University of Belgrade.

Vladimir Petković started his university career in 1909 as an adjunct professor at the Faculty of Technical Sciences. He lectured the eighth-semester students of the Department of the Architecture on History of Art from "the Renaissance period to the present day", delivering two lessons per week. He lectured there until the winter semester of the 1912–1913 academic year. He was appointed assistant professor in History of Art at the Faculty of Philosophy in 1911 and it is known that in the summer semester of the 1911–12 academic year, he held lectures on the history of art from prehistory until the 19th century. Practical classes on the history of Serbian art, however, were held at the National Museum. This practice continued in the forthcoming years when Petković, during the winter semester of the 1913–14 academic year, held lectures on Baroque and Rococo art, and during the summer one, a course on Renaissance painting, while the seminar's practical classes were held at the National Museum. In early 1914, concerning the principles of his pedagogical work, Petković noted the following: "A curriculum is made according to the system of concentric circles. The students become familiar with the cardinal moments in the history of art in one semester, and in the upcoming semesters go through individual periods in detail. Lectures are complemented with the seminar work. The whole subject is covered in four semesters."³⁹ It is also a known fact that as soon as in 1912 he requested exceptional financial resources for establishing the Seminar for History of Art.⁴⁰



Zorka Simić, 1926
(DNM)

After the Great War, Petković was appointed the Custodian of the National Museum and Associate Professor in the History of Art, as well as Head of the newly founded Seminar for Classical Archaeology and History of Art.

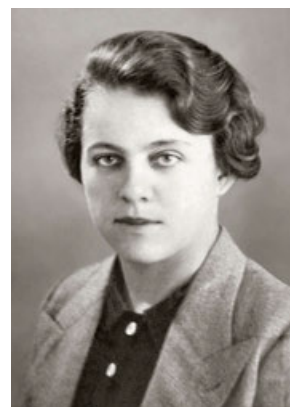
Being constantly in direct contact with students enabled him to select his associates among them. Thus, in the first post-war generation Đorđe Mano-Zisi (1901–1995) stood out, who upon graduation from the faculty and specialization abroad, started working at the National Museum as Curator of the Medieval Collection. Vladimir R. Petković received full professorship in 1922, and in 1927 at the Faculty of Philosophy the history of art was accorded its own course group in which it featured as the main subject. Petković “laid solid foundations for the history of art at the Faculty of Philosophy of the University of Belgrade of its day: he established the Seminar with its own library and shaped the first generation of art historians in our community”.⁴¹

The first History of Art graduates of the University of Belgrade were three female students: Zorka Simić (1901–1973), Vukosava Danilović (?–?) and Mara Harisijadis (1908–1994).⁴² Zorka Simić already started working at the National Museum after high school graduation, where her duties involved taking care of the library and performing financial and administrative tasks. Since she studied painting at the Art School alongside the history of art, upon her graduation, Petković entrusted her with managing the Collection of Yugoslav and Foreign Painting, as well as with overseeing the restoration atelier. Prior to that, in 1924, Petković had hired Milica Bešević (1896–1941) as painter-restorator, who was also engaged in copying frescoes. However, Zorka Simić passed the state exam in the summer of 1931 and thereby became the first woman curator in these parts. This was even reported in the daily press of the time, which also treated as a sensation her discovery of fresco icons, above all that of *Bogorodica Trojeručica* (‘Three-Handed Theotokos’), on the altar partition wall of the White Church of Karan.⁴³ Even though Zorka’s interest lay primarily in the art of more recent epochs, her papers were published in *Starinar*, whose editorship had been taken over by Petković in 1931.⁴⁴ Between 1929 and 1931, Zorka Simić along with Đorđe Mano-Zisi participated in university teaching as an assistant in the seminar’s practical classes held at the National Museum.

It is well known that Petković had no qualms about writing a negative appraisal of his colleagues’ work, as was the case with his report on the appointment of Svetozar Radojčić as Professor in the History of Art at the University of Skopje,⁴⁵ as well as his evaluation of foreign researchers. However, the testimonies of his associates at the National Museum, Lazar Mirković (1885–1968), and subsequently Miodrag Grbić (1901–1969), prove that he was forthcoming and cordial towards the newly appointed curators. In his unpublished *Autobiography*, Mirković described his arrival in Belgrade in the following words:



Đorđe Mano-Zisi,
1926/27
(DNM)



Mara Harisijadis, 1937
(private collection)

“Dr. V. Petković very kindly welcomed me when I arrived in Belgrade, helped me with my work and brought me into the National Museum. [...] Professor Petković invited to the National Museum young people who wanted to work, providing them generously with all kinds of assistance. One of those people was me, and that proved to be decisive for my future work and my interest in ecclesiastical art and antiquities. The National Museum provided me with resources for travel and studying church wall painting and ecclesiastical antiquities, and also published two books that I authored: Marko’s Monastery and Manasija Monastery. For the purpose of writing a book on the antiquities in the monasteries of Fruška Gora, I visited these monasteries with the resources of the National Museum, which also provided me with photographic records for this book.”

Among those young people that Mirković mentioned was also Đurđe Bošković, whom Petković welcomed into the National Museum while he was still an undergraduate at the Faculty of Technical Sciences, and who, reminiscing about his first professional assignment, the research on Manasija Monastery, noted:

“In March 1927 I received an invitation from Professor Vladimir Petković, who, as I had said earlier, was also the director of the Museum of History and Art. I admit to have been baffled and flattered upon being invited, as a student, by such an eminent figure.

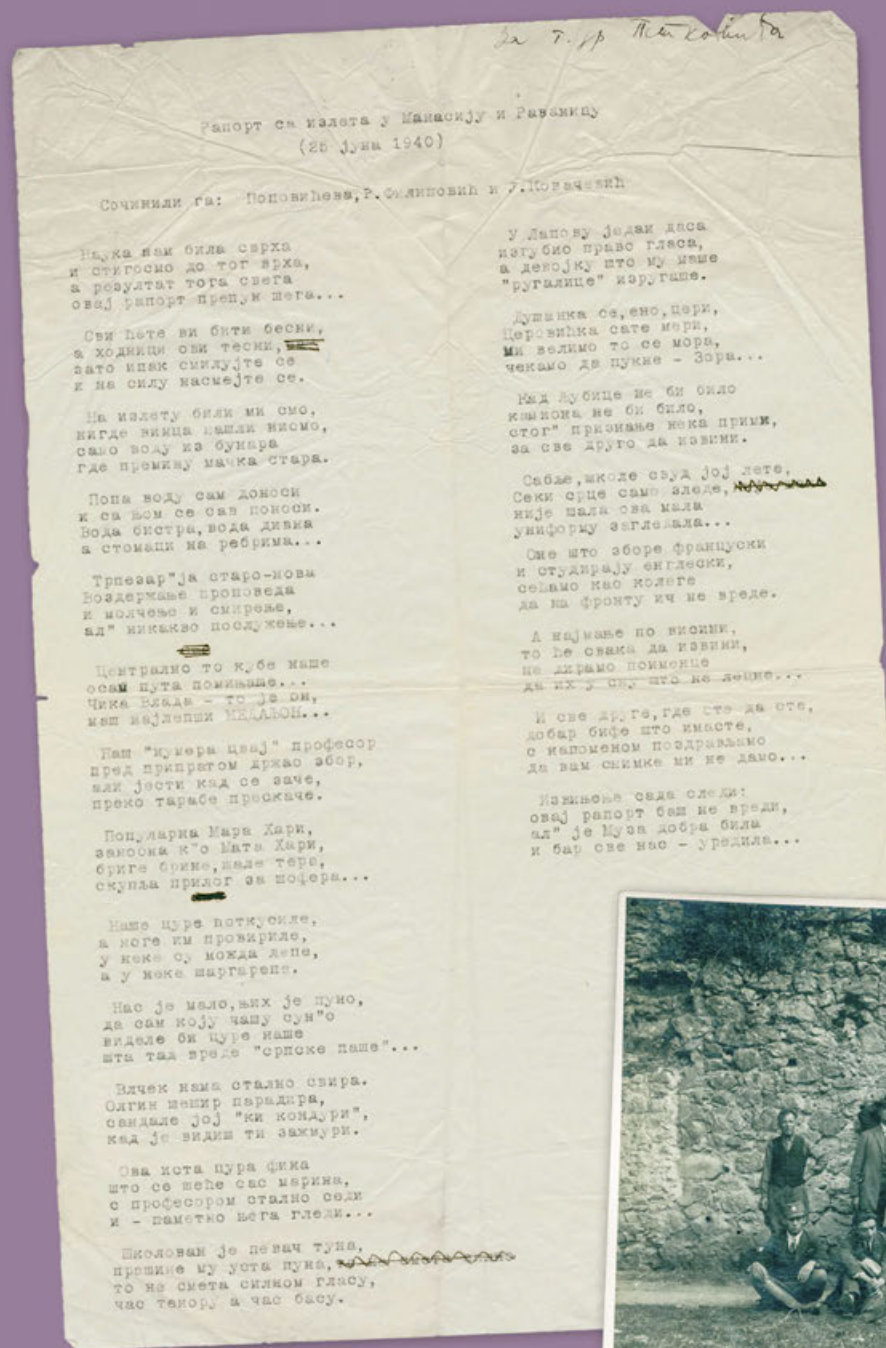
He told me that the following year would mark five centuries on the death of Despot Stefan and that the Museum, for that occasion, had been preparing a monograph on his endowment – Manasija. He suggested, since the architect Žarko Tatić, who worked at the Museum, had been taken ill, that I take it upon myself to record the monastery architectonically and write a study to be included in the forthcoming monograph. I was taken by surprise, even intimidated. Nevertheless, I replied, without much hesitation, that I was ready to undertake the said task.

And only a few days later I was dispatched to Manasija on behalf of the Museum!”⁴⁶



Mirjana Ćorović, 1938
(DNM)

Vladimir R. Petković chose as his assistant at the Faculty of Philosophy Mara Harisijadis, who started working at the Department of History of Art in 1933. Just as many years before, Valtrović advocated for building competent museum staff, Petković ensured that the faculty assistants were provided with a special fund for professional development, and thus Mara was enabled, after her stay in France, as a French, and later Yugoslav fellow, to go on a professional excursion to Italy in September 1939.⁴⁷ However, the circumstances were such that she did not succeed her mentor at the post of a university professor, but after the Second World War, upon being expelled from the Faculty, she went on to work at the National Library. Petković’s disciples included, among others, Milan Kašanin, who defended the first doctoral dissertation in the field of the History of Art at the University of Belgrade (1928), as well as Mirjana Ćorović Ljubinković (1910–1996) and Radivoje Ljubinković (1910–1979), who played important roles in the aftermath of the Second World War, when it was imperative to set up a system of protection of cultural monuments and overhaul the organization of work in the museums.



Vladimir R. Petković with a group
of students in Manasija, 1940
(Belgrade City Museum, KI 1_2540)



Report from an excursion to Manasija and Ravanica written by students of Vladimir R. Petković
on 26 June 1940 (Legacy library of Professor Sreten Petković)

Late Years

Vladimir R. Petković, along with many other professors of the University of Belgrade, was dismissed from duty as full professor at the Faculty of Philosophy and head of the Seminar for History of Art in late 1941, and there has been so far very scarce information as to how he had spent the war years. He evidently spent those years in Belgrade, to which testify a few letters he addressed to the Serbian Academy of Sciences, and it is known that in the spring of 1944, he held a lecture titled “The Genius of Albrecht Dürer” at the Kolarac People’s University.⁴⁸

Since in the meantime he reached the age of seventy, a pension with entitlement to retirement benefits, was granted to him in 1945. But even though he was intensively active on several fronts for over four decades, in 1947, Petković, already in his seventies, assumed the post of managing the newly established Institute of Archaeology of the Serbian Academy of Sciences, allowing him to work again with his former associates and disciples – Đurđe Bošković, Miodrag Grbić, Đorđe Mano-Zisi, Aleksandar Deroko, Mirjana Ćorović Ljubinković, Radivoje Ljubinković, Zorka Simić Milovanović, and others. He managed to resume the publishing of the journal *Starinar*, which remains to this day the official journal of the Institute of Archaeology. He was elected a member of the SAS and later appointed Secretary to the Department of Social Sciences.

However, it was undoubtedly not a simple period. Two draft letters in French, both dating from 1949, speak volumes about how affected Petković was by the crisis of the postwar years.⁴⁹ Unfortunately, his correspondent remains unknown, the one he thanked for the basic food provisions and whom he was asking for help in procuring medicine, shoes, and clothes, with a special request for a women’s trench coat, which his wife Ružica,⁵⁰ whom he had married a year before, found to be necessary. Apart from illness and problems with food and clothes, Petković also faced the problem of the lack of working space. He was one of the first residents to move in 1924 into the newly built apartment block of the “Saint Sava” Society at 11, Dušanova Street, constructed by Petar Bajalović (1876–1947). After the Second World War, he shared the apartment with another tenant, so the married couple Petković had at their disposal two rooms, one as living space and the other for Vladimir’s scholarly work. Still, the housing authorities wanted to divest him of the study room, to which he was entitled according to the existing law, so he addressed the Control Committee, appending the confirmation of the Academy of Sciences that he was engaged in scholarly work, with the request that he should not be deprived of that room.⁵¹

All those not in the least favourable circumstances did not prevent him from pursuing his scholarly research, managerial and editorial work. Apart from managing the Institute of Archaeology, he continued his field research by studying the Veluće Monastery, and in 1950, he launched yet again a new series of the journal *Starinar*. The last period of Petković's scholarly career was undoubtedly marked by the release of the long since prepared, monumental work titled *Pregled crkvenih spomenika kroz povesnicu srpskog naroda* (*Overview of Church Monuments through the History of the Serbian People*) (1950), with which he succeeded in rounding off his field work of several decades researching the churches and monasteries. He remained at the helm of the Institute of Archaeology until he turned eighty years of age (1954), when he was succeeded in that office by Đurđe Bošković. Despite being named life-long Honorary Director of the Institute, he was no longer actively involved in research. An unpublished manuscript titled *Problemi u oblasti likovnih umetnosti* (*Issues in the Field of Fine Arts*), which is held at the SASA Archives, demonstrates that he was writing until the very last days of his life. He passed away on 13 November 1956 and was buried at the New Cemetery in Belgrade.



Notice on the appointment as the Director of the Institute of Archaeology of the Serbian Academy of Sciences (Belgrade City Museum, KI 1_2520)

Vladimir R. Petković, after the Second World War (Legacy library of Professor Sreten Petković)

Контролној Комисији

Као академику и научном раднику Српска Академија наука издала ми је потврду да на основу законских прописа постоје станбени простори за своје државништво и за право још на две просторије за свој научни рад. У своје стану у улици Дунавској бр 44 ја поред просторије заједничких са другим закупљем истога стана и сам само две собе за становање и научни рад. Ових дана један изасланик станбених власти извршио је контролу пога стана и према његовој захтеву ја не бих имао право на ове собе јерину за научни рад да би се избегло свако криво тумачење морали за државу, да ми се према законским прописима обезбеде просторије за мој научни рад.

26. октобар 1949
Београд

Др Владимир Р. Петковић,
академик, Секретар Одељења
друштвених наука С. А. Н. управник
Археолошког Института С. А. Н.

Draft of Petković's letter to the Control Committee requesting that he should not be divested of the room used for scholarly work, 1949 (DNM, Legacy of Vladimir R. Petković)



Ružica Petković with
family, friends and
colleagues at the grave
of Vladimir R. Petković
(Legacy library of Professor
Sreten Petković)

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² Д. Ивановић, *Свештенослужитељи Браничевске епархије: биографски лексикон (свештеници и ђакони: М–Ш)*, Пожаревац 2016, 123.

³ Државни календар Краљевине Србије (1. 1. 1898) 101.

⁴ The documents pertaining to Petković's schooling in Germany, from his application to the competition for the state-sponsored fellowship to the publication of his doctoral dissertation, are kept at the State Archives of Serbia, МПс П Ф 35 p 1/905.

⁵ М. Валтровић, *Народни музеј*, Годишњак СКА 15 (1902) 247.

⁶ В. Р. Петковић, *Рембрант*, Дело 40/2 (1906) 196–204.

⁷ В. Р. Петковић, *Тицијан*, Дело 55/1 (1910) 36–54.

⁸ В. Р. Петковић, *Греко*, Дело 56/1 (1910) 87–98.

⁹ В. Р. Петковић, *Коређо*, Дело 58/1 (1911) 6–14.

¹⁰ В. Р. Петковић, *Арнолд Беклин*, Нова Искра 4/10 (1903) 300–309, 4/11 (1903) 341–347, 4/12 (1903) 371–376.

¹¹ В. Р. Петковић, *Са Боденскога Језера*, Нова Искра 5/6 (1903) 167.

¹² В. Р. Петковић, *Цемз Хвислер*, Дело 36/1 (1905) 330–346.

¹³ В. Р. Петковић, *Џорџ Фредерик Уајс*, Дело 35/2 (1905) 227–234, 35/3 (1905) 310–323.

¹⁴ В. Р. Петковић, *Изложба Менцелових радова у Народној галерији у Берлину*, Нова Искра 7/5 (1905) 157–158, 7/6 (1905) 190–191.

¹⁵ *Ibid.*, 191.

¹⁶ В. Р. Петковић, *Византијска уметност (Спис Д-ра Божидара С. Николајевића)*, Нова Искра 7/12 (1905) 362–369.

¹⁷ Josef Strzygowski, *Die Miniaturen des Serbischen Psalters der Königl. Hof- und Staatsbibliothek in München: mit 1 Tafel in Farben-, 61 in Lichtdruck und 43 Abbildungen im Texte / nach einer Belgrader Kopie ergänzt und im Zusammenhange mit der Syrischen Bilderredaktion des Psalters; mit einer Einleitung von dem wirklichen Mitgliede V. Jagić*, Vienna 1906.

В. Р. Петковић, *Josef Strzygowski, Die Miniaturen des serbischen Psalter*, Старица 2 (1907), додатак, 44–54.

¹⁸ П. Драгојевић, *Упоредни метод Симићовској и његов пријем у Србији. Идеолошко и методолошко у мишљењу о уметности*, ЗЛУМС 40 (2012) 164, п. 4.

¹⁹ В. Петковић, *Извештај о раду у Одељењу за српску и византијску уметност у Народноме Музеју*, Годишњак СКА 23 (1910) 197–198.

²⁰ М. Валтровић, *Извештај о раду у Народноме музеју године 1905*, Годишњак СКА 19 (1906) 239–240.

²¹ В. Р. Петковић, *Извештај о раду у одељењу Народног Музеја за српске и византијске стварине у години 1906*, Годишњак СКА 20 (1907) 213–221.

²² В. Р. Петковић, *Извештај о раду у Одељењу за српску и византијску уметност у Народноме музеју у год. 1907*, Годишњак СКА 21 (1908) 331.

²³ Д. Прерадовић, *Габријел Мије: шеренска истраживања српских сџоменика и њихови резултати*, in: *Габријел Мије и истраживања сџаре српске архитектуре*, ed. Д. Прерадовић, М. Марковић, Београд 2021, 104–108.

²⁴ М. Ђоровић-Љубинковић, *Средњовековна археологија у Србији између два светска рата*, in: *Сџоменица Српској археолошкој друштва 1883–1983*, ed. М. Гарашанин, Београд 1983, 29.

²⁵ On the research conducted by Petković from the time of his arrival at the Museum until the outbreak of the Great War, Д. Прерадовић, *У име науке и домовине: истраживања средњовековних сџоменика ђод окриљем Народној музеја Србије и њихови резултати (1906–1940)*, Београд 2023, 62–82.

²⁶ В. Р. Петковић, *Извештај о раду у Одељењу за српску и византијску уметност у Нар. Музеју*, Годишњак СКА 25 (1912) 294–300.

²⁷ В. Р. Петковић, *Извештај о ископавању у Царичиноме Граду код Лебана у 1912. години*, Годишњак СКА 27 (1913) 285–291.

²⁸ Ђоровић-Љубинковић, *Средњовековна археологија у Србији између два светска рата*, 29.

²⁹ Петковић, *Извештај о ископавању у Царичиноме Граду*, 287.

³⁰ V. R. Petković, *L'art serbe dans la ville d'Ohrid*, *La Patrie serbe* 2/7–8 (1918) 310–328; idem, *Српска уметност у Охриду – Лик десџоша Ђурђа Бранковића у св. Софији Охридској*, *Забавник* 16/2 (1918) 11–14.

³¹ В. Р. Петковић, *Српска црква ђосле Косова*, *Забавник* 17/2 (1918) 15–16.

³² On field research between 1920 and 1934: Прерадовић, *У име науке и домовине*, 92–157.

³³ А. Стаменковић, *Владимир Р. Пејковић и његов рад на Православном богословском факултету*, *Српска теологија у двадесетом веку: истраживачки проблеми и резултати* 9 (2011) 247–254.

³⁴ Ђ. Бошковић, М. Јевтић, *Прочићавања ђрошлости: разџовори са Ђурђем Бошковићем*, Београд 2004, 17.

³⁵ В. Р. Петковић, *Лејла жена у уметности*, *Радио Београд* 1/33 (1929) 1–2.

³⁶ On the “Serbian Monuments” series and the Mihajlo Pupin Fund within the National Museum: Д. Прерадовић, *Едиција „Српски сџоменици” Народној музеја Србије: ђоводом сџо ђодина од ђрвој издања*, *ЗНМ* 25/2 (2022) 283–310; eadem, *Едиција „Српски сџоменици” Народној музеја у Београду и фонд Михаила Пуџина. Прејиска Михаила Пуџина и Владимира Р. Пејковића*, *ЗНМ* 23/2 (2018) 263–285; eadem, *У име науке и домовине*, 161–181.

³⁷ В. Р. Петковић, *Сџарине: зајиси, најџисис, лисџине*, Београд 1923.

³⁸ Petković's bibliography was released in: Д. Поповић, *Библиографија раџова Владимира Р. Пејковића*, *Старинар* 5–6 (1954–1955) 1956, XV–XXIV.

³⁹ Петковић, *Извештај о раду у Одељењу за српску и византијску уметност у Нар. Музеју*, 301.

⁴⁰ В. Р. Петковић, *Научни раџови; сисџем наставничкој раџа*, Београд 1914, 7.

⁴¹ *Ibid.*

⁴² С. Раџојчић, Ј. Максимовић, Д. Меџаковић, *Каџедра за исџорију уметности*, in: *Сџо ђодина Филозофској факултету*, Београд 1963, 267.

⁴³ *Ibid.*, 266.

⁴⁴ Anon., *Прва наша жена која је учинила једно научно оџкриће*, *Политика* (23. 9. 1931) 7; З. Симић, *Иконостас Беле цркве у селу Карану и каранска Богородица Тројеруџица*, *Старинар* 7 (1932) 15–33.

⁴⁵ З. Симић, *Портрети Теодора Илића-Чешљара*, Старице 5 (1928–1930) 120–126; З. Симић Миловановић, *Сликарка Видосава Ковачевић (1889–1913)*, Старице 13 (1938) 41–52.

⁴⁶ А. Вујиновић, *Светозар Радојчић. Живот и дело*, Београд 2015, 97.

⁴⁷ Бошковић, Јевтић, *Прочишћавања прошлости*, 26.

⁴⁸ Д. Јанковић-Mougrakis, *Мара Харисијадис историјар уметности (1908–1994)*, Пешчаник 3 (Ниш 2005) 51.

⁴⁹ The National Museum of Serbia (NMS), Department of Archival and Documentary Material, Legacy of Vladimir R. Petković.

⁵⁰ Both of these letters are held in the Legacy of Vladimir R. Petković at the National Museum of Serbia.

⁵¹ Ružica Petković was a history teacher from Belgrade, daughter of Nikola D. Ilić (1861–1932), colonel and man of letters, and Latinka Ilić (?–?), a primary teacher. She penned a biography of her husband written by hand as “his disciple and associate”. Faculty of Philosophy in Belgrade, Library of the Department of History of Art, Legacy library of Prof. Sreten Petković.

⁵² The draft letter of 26 October 1949 is held in the Legacy of Vladimir R. Petković at the Department of Archival and Documentary Material of the National Museum of Serbia.

SVETOZAR RADOJČIĆ

Speech Held on Behalf of the Serbian Academy of Sciences at the Commemorative Ceremony at the Academy's Grand Hall on 14 November, 1956

The Serbian Academy of Sciences suffered two heavy losses recently. Hardly have we parted from Academician M. Vasić in this hall, when we received the sad news of the passing of Academician Vladimir Petković. At this place and at this moment, I would like to say a few words about the great work that Academician Petković left behind. About Vladimir Petković as a university professor, the director of the Museum, and a diligent archaeologist, others will have their say. I would like to point out the work of Prof. Petković on our history of art, the discipline that he established in our country. Since 1901, almost until the present day, so to speak, Academician Petković worked relentlessly on research on the old Serbian art. In that field, he was the first to publish an immense amount of material and also the first to raise the history of art among the Serbian people on a par with world-class scholarship.

In the pleiad of the great historians of the art of Byzantium and Eastern Christianity, Academician Petković had his place on the same footing as Diehl, Millet, Kondakov, and Strzygowski. As a disciple of the illustrious Goldschmidt, Academician Petković drew attention to himself right at the start of his scholarly career by his dissertation on the well-known Munich relief of the Ascension; even to this day that study of his is cited as an example of an immaculately documented iconographic analysis.

Fifty years ago, in 1906, Academician Petković embarked on his principal life's work: rigorous systematic investigation of the Serbian art monuments, particularly the old Serbian painting. In 1906, *Žiča* was published, the first monograph on a Serbian monument of art, which in all aspects met the methodological standards of the time. After *Žiča*, the monograph on the frescoes in the narthex in Kalenić appeared, an exquisite analysis inordinately praised by Gabriel Millet. And after Kalenić, the monographs came out in succession: on Đurđevi Stupovi in 1921, on Ravanica in 1922, on Studenica in 1924, on Ljuboten in 1926 – with absolutely relentless dynamics, ending with the monograph on Dečani and Velučë. It is vast material that Academi-

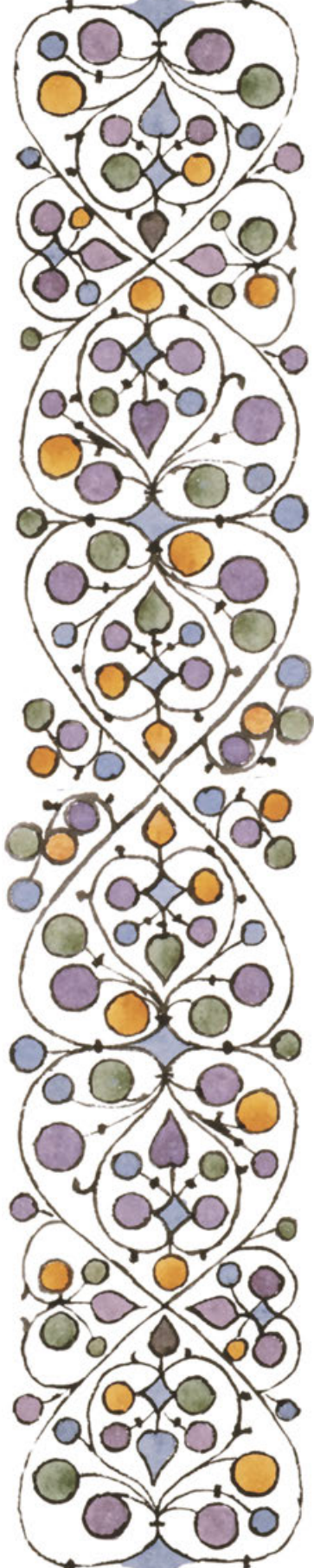
cian Petković provided in Stanojević's *Encyclopedia*, and almost at the same time he published two works that will remain in our scholarship as the seminal collections of documents for the history of old Serbian painting.

These are *La Peinture serbe du Moyen âge* Vols. I and II, books that are as valuable for Serbian history of art as Miklosich's *Monumenta* are for Serbian history. With this work and a series of monographs, Academician Petković had been preparing himself for the final revision of his life's work: *Overview of Church Monuments through the History of the Serbian People*. Perhaps, some were confused by the modest equipment of this volume, but owing to its content, it will always remain the main treasury of knowledge about our entire older art, since the early beginnings until the end of 18th century.

Surprised by the death of Academician Petković, we, at this moment, may not even be capable of encompassing and emphasizing all the fruits of his glorious work. And yet the fundamental results of his working life can clearly be discerned. As the first Serbian art historian, he laid the foundations for this branch of history among Serbs. Academician Petković built a reputation and legacy in this scientific field that will remain for time eternal. Academician Petković was the first among our people to perceive and comprehend the old Serbian art in all its beauty, which – he came to know and interpret with confidence that can serve as an example to all of us.

Glory be to Academician Petković and thanks be to him for all that he did for our scholarship!

Svetozar Radojčić
Corresponding Member of SAS
Глас САН 8 (1956) 257–259



*“Far beyond petty meanness,
egoistical isolation, gossip,
and slander, you contributed
in your own way, within the bounds
of all your experiences and
all your capacities, towards raising
our scholarship and spreading
our scientific thought.”*

Ђурђе Бошковић, *Говор одржан у име Археолошког института САН*
на свечаној комеморацији одржаној у Дому Академије 14. новембра 1956. г.,
Гласник САН 8 (1957) 260.

JELENA PREMOVIĆ, National Museum of Serbia

Vladimir R. Petković, *Custodian* of the National Museum

The National Museum in the interwar period was much more than merely a museum consisting of a collection of artefacts; its role was considerably more complex and it encompassed a whole range of activities that are now performed by institutions specialized in the protection of cultural heritage and academic research. The National Museum, that is to say, the Art Historical Museum¹ played the role of a collector, researcher, custodian, interpreter, and protector in the physical and legal sense, of all those cultural properties recognized as a source of knowledge about the human past. Thus, the name of Vladimir R. Petković (1874–1956) designated more than just a director of the National Museum.

After the difficult years of the First World War, immense losses and trauma, there came a period of faith in a better, more prosperous, and more humane world of tomorrow. With the conviction that it will be possible to research the past and at the same time build the mechanisms for preserving it and bringing it to life within an institution such as the National Museum, Vladimir Petković started working in the role he had been entrusted with – the role of the *custodian*. Witnessing the war devastations of the painstaking decades-long work that had been invested in the National Museum by his predecessors Mihailo Valtrović (1839–1915) and Miloje Vasić (1869–1956), solidified his desire and responsibility to realize the long-held idea of the museum as a cultural-academic institute.

The first step towards realizing that idea was moving into a purpose-built facility. The state of affairs in the newly founded state was such that each segment of society was inclined towards modernization. For pivotal state and economic entities, resources were allocated for erecting buildings, that is, palaces, which would reflect their function and significance, and on the other hand, architecturally emanate the symbolism, both of the said modernity and of the tradition that was experiencing its rebirth. Petković demanded that the Museum's edifice satisfy the basic architectural and museological criteria: a purpose-built modern facility situated at the centre of the capital.

*"I will be so free as to think it a very big national loss, that the only National Museum in the Serbian culture, which has such favourable conditions for growth, is impeded in its work just because not even the humblest of buildings can be provided for its collections."*²

Despite a series of attempts and promises, the building of the National Museum had never been constructed. A compromise, and for Petković temporary, solution presented itself in the form of a new residence of Raša Milošević, a villa built in 1922 at 58, Kneza Miloša Street.³ That is where the National Museum was relocated in late 1922 and after four months of painstaking work on arranging the collections and setting up the permanent display, it was opened to the public.⁴

In addition to the work on putting together the museum display, teaching at the University, and organizing field research campaigns, Petković also advocated for the passing of legislation related to the field of the protection of cultural assets. However, the draft of the *Law on Museums and on the Protection of Antiquities*⁵ dating from 1921, which had been thought out with great care by applying theoretical and practical knowledge from the field of heritage preservation, was not approved, just like two years earlier the *Bill on the Central Department of Monuments and Art*⁶ had not been accepted. Hence, up until the end of the Second World War, that is, until the constitution of FPRY (Federal People's Republic of Yugoslavia),⁷ the field of culture and protection had been functioning by means of regulations that had been made in response to the arising of individual cases, most frequently of the devastation of monuments. Like his predecessors, Vladimir Petković insisted on deploying all resources that could be used for obtaining information on cultural heritage. Thus, he saw to it that the courts for awarding war damages, which were permanently in contact with the people, gather data on the *antiquities* in the areas they monitor and report back to the National Museum about them. In the same vein, he had the supervising engineers and entrepreneurs engaged in the construction of new buildings in Belgrade obliged to "inform the National Museum of the accidental finds, which could be unearthed while digging up for the foundation (especially in the environs of Tašmajdan, Danube and Čubura)".⁸

Within the newly founded state, the National Museum unofficially became the central institution for protection,⁹ whose operations were allocated more financial resources than before. Petković recognized very well the new set of circumstances as a possibility for a better internal organization and increasing the number of specialist staff. He constantly advanced the education he had acquired in Germany, through publications but also through communication with foreign experts and their practices. The International Congress

of the History of Art, held in September 1921 in Paris, where Petković held a lecture titled “On an Oriental Motif in Old Serbian Architecture”, was a chance for him to expand his knowledge of conservation and protection of cultural assets. The congress was all the more significant considering one of the conclusions reached was related to the “international agreement on the protection of monuments and works of art” planned for some future time.¹⁰ It was in the context of the protection of works of art that Petković advocated for removing the endangered frescoes off the walls of Đurđevi Stupovi monastery near Novi Pazar, which brought him into conflict with the Serbian Royal Academy. In his address to the Academy, he insists: “There are people today, well versed in removing frescoes off the walls, as well as in packing and transporting the removed frescoes, and there are agencies which are deemed competent in executing assignments of this kind. Why do we even have to waste words on the issues that are not a matter of discussion in the whole civilized world?”¹¹ The Academy was not receptive to this view, and judging by the submitted reports, nor did it have trust in the knowledge and skillfulness of the experts, so the mentioned frescoes were irretrievably lost.

The increase in financial batches in the budget created the possibility of opening new departments within the museum necessary for its more purposeful functioning. Apart from Petković, the museum specialist staff included an archaeologist Dušan Karapandžić (1888–1963), a preparator, librarian, curator of the Historical Collection, and an on-demand photographer Anta Mudrovčić (1860–1925),¹² who were soon joined by an art restorer Paško Vučetić (1871–1925).¹³ The following years saw the number of staff increasing, but due to various circumstances, some were even replaced. After the departure of Dušan Karapandžić, in 1922, Balduin Saria (1893–1974) arrived at the National Museum, to serve as the curator of classical and prehistoric archaeology and numismatics. Lazar Mirković (1885–1968), Associate Professor at the Faculty of Orthodox Theology, was assigned the care of the Collection of Medieval Antiquities in 1923, which also involved some field research. The experience of Lazar Mirković working at the National Museum speaks volumes about the support Petković offered to his associates:

“Professor Petković admitted into the National Museum young people who were eager to work, offering them generously any kind of assistance. I am one of those people, and it was decisive for my further work and my interest in ecclesiastical art and antiquities. [...] Professor Petković nominated me for the position of a full professor at the Faculty of Orthodox Theology.”¹⁴

The architect Žarko Tatić (1894–1931), experienced in fieldwork, replaced Anta Mudrovčić as curator of the Historical Collection in 1925. In the two years



Anta Mudrovčić
(second from the left),
preparator, curator,
librarian and
photographer of
the National Museum
in the field
(DNM, INM 1_24)

that he spent working at the National Museum, he recorded architectonically a considerable number of medieval monuments, among which can be singled out the work on the building structures of Marko's Monastery (1924), a survey of the monastery of Hilandar (1925) and Saint Andrew upon the Treska River (1925).¹⁵ Working on the last mentioned project affected his health, so he left the Museum prematurely.¹⁶ In the late 1920s, the employed curators included Jozo Petrović (1926), curator of the Numismatic Collection, Miodrag Grbić (1927), curator of the Prehistoric and Ancient Roman Collection, Đorđe Mano-Zisi (1928), curator of the Collection of the Middle Ages, and in the early 1930s, also the architect Đurđe Bošković (1930). Museum preparators and restorators were Svetislav Strala (1920) who was also the curator of the art gallery, Jakov Pavelić (1922), Milica Bešević (1924), Branimir Bugarčić (1927), as well as Risto Stijović (1928). Zorka Simić (1901–1973), the first woman curator at the National Museum, took over in 1930, after the departure of Svetislav Strala (1891–1957), the managing of the art gallery and demonstrated exceptional diligence and dedication both in treating and managing the gallery in a confined space, and in doing research and gathering data during fieldwork. Mara Harisijadis (1908–1994), whom Petković chose as his assistant at the Faculty of Philosophy in 1933, also started her career as a volunteer at the National Museum.

When in 1919, he was drafting the *Bill on the Central Department of Monuments and Art*, in the segment *Section for Museums, Collections of Antiquities and Art Galleries*, Petković clearly conceptualized the functions of a museum and the internal organizational division into the specialist (directors, curators, conservators, assistants, architects, geometers, and technical assistants) and ancillary staff (intendant, secretaries, librarian, art restorers, host, practitioners, superintendents, security guards and attendants). He defined the *duties of the director and curator* of a museum which, among other things, involved working on improving and enlarging the collections, working on cataloguing and suggesting for conservation, undertaking to organize archaeological excavations and research conducted into monuments, scholarly analyses and publishing of the material related to museum collections and “to watch over, through regional inspectors, the government-controlled sites where excavations are carried out and over the monuments on those site”.¹⁷ In this manner, he also organized the operations of the National Museum, in which year after year its staff studied medieval monuments and their protection, participating in archaeological investigations, conservation of artefacts and their cataloguing and scholarly interpretation and publishing the said activities. Scholarly excursions were part and parcel of the regular activities at the Mu-

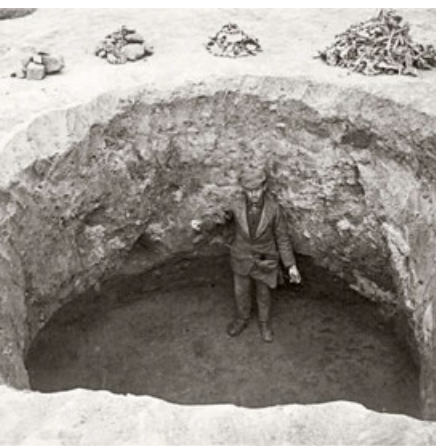
seum, and at the same time an indispensable part of Petković's work within the Seminar for History of Art at the University. On the excursions, they were gathering data and producing documentary field material on monumental heritage (architectonic records, photographs, detailed descriptions of the remains of wall painting), whose importance is reflected not only in the art-historical aspect, but also in the role they play to this day, the one related to making decisions on the possibilities of protection and conservation of monuments. Petković strongly advocated for transporting frescoes to the National Museum, which was to "prevent their further deterioration" and enrich the museum fund that would serve for presenting Serbian medieval art to the public. He insisted on the collection being created of copies of frescoes and casts of architectural decoration.¹⁸ Petković thought that the study of medieval monuments is a very important part of museum work and advocated for hiring primarily domestic researchers to execute that work, which he had pointed out at the very beginning of his working at the Museum:

*"Our National Museum could take upon itself a noble task, to hold specialized courses providing the essential knowledge to teachers, priests, and all the other interested parties, and thereby train them as assistants in this work. This would certainly require providing material assistance for our National Museum. A collection of plaster casts should be made, such as can be found in a great many European museums, a collection of copper engravings and a specialized library, such as that of the Kunstgewerbemuseum in Berlin. If the Serbian work-force should take most of the load regarding the research of Serbian monuments of art, then we should set about creating the proper conditions as soon as possible, in order for this work to be embarked upon. It is hardly commendable for the Serbian scholarship to wait for the impetus to come from abroad."*¹⁹

Like archaeological investigations, the art-historical study of medieval monuments carried out by the experts of the National Museum was always a teamwork involving a number of specialists. The research team, in most cases, comprised of the curator, architect, photographer, and preparator, each with their own fieldwork duties. The data gathered during the investigations in the form of notes, sketches, technical drawings, photographs, were subsequently treated, and findings published in the form of a report mostly during the current or following year, while systematic scholarly studies were published in the series "Serbian Monuments".²⁰ Let us cite as an example two field investigations of the monasteries in Macedonia during 1923. The first research team, which studied ancient and medieval monuments was made up of Vladimir Petković, an art historian, archaeologist Balduin Saria, architect Milan Zloković (1898–1965), Svetislav Strala, painter-conservator, Jakov Pavelić (1896–?), preparator-photographer of the National Museum. The other team that investigated Marko's Monastery consisted of Lazar Mirković, curator



Žarko Tatić
in Hilandar, 1925
(DNM A1550_1)



Dušan Karapandžić
at the site of Zok, 1920
(DNM)

of the Historical Collection, Svetislav Strala, Anta Mudrovčić, restorator, and Jakov Pavelić. It happened at times that the team included the architect (curator) and photographer,²¹ as in 1925, when Žarko Tatić and Jakov Pavelić set off for Hilandar for the purpose of documenting it.²²

There were resources from the budget allocated for excavations every year as well, hence archaeological excavations were regularly carried out in the interwar period. It was only in 1923 that on account of the moving of the museum collections into the house of Raša Milošević, archaeological investigations were terminated due to the expenses of making the permanent exhibition. After the First World War, in 1920, Dušan Karapandžić first conducted the excavations at the prehistoric site named Zok,²³ which was followed by that of Aradac (1921), and Omoljica near Pančevo (1922). Systematic archaeological investigation of the Stobi site under the direction of Balduin Saria started in 1924 and lasted until 1934. Since 1928, the directorship of the research at this site was taken over by Vladimir Petković. Stobi became a state project and articles were written in daily press about the excavations at this site,²⁴ it was getting popularized through the “Putnik” tourist agency offering an organized tour of the site, and in 1926, the Museum was established in Gradsko – an on-site branch of the National Museum. The fact that after several years of research the financing of the excavations in Vinča was terminated for a certain period of time (since 1924), which had rather displeased Miloje Vasić, speaks in favour of the fact that state priorities were focused on the site of Stobi.²⁵ The research at the sites that did not require considerable financial resources, such as Čurug (1927) and Pločnik (1928), were enabled to be conducted. The excavations at Caričin Grad, which had been launched in 1912, were finally resumed in 1936 under the leadership of Petković as Professor at the Faculty of Philosophy.

Petković encouraged the cooperation between national and international institutions, and so in 1931, in collaboration with the Archaeological expedition of Harvard University, the investigations in Starčevo near Pančevo were launched. Spurred by the finds in Trebenište,²⁶ the National Museum in joint cooperation with the German Archaeological Institute started the research at the site of Gradište above Saint Erasmo near Ohrid.

A vital part of museum work was photographing, both that of objects in the Museum and artefacts in the field. Prior to 1925, when a photo laboratory “on modern basis” was finally set up, during scholarly excursion to Metohija and the valley of the Lim River in 1922, the preparator Jakov Pavelić showed remarkable talent for photographing, which in the years to come was going to make him an indispensable teammate in fieldwork. Two years later,

at Petković's insistence, and upon the approval of the Ministry of Education, the Museum hired another photographer, lieutenant Vladimir Petropavlovski, former "head of the photographic department at the Russian General Staff in Saint Petersburg".²⁷ Jakov Pavelić and Vladimir Petropavlovski, apart from being engaged in photography, also performed the duties of museum preparators concurrently. Petković was determined to run the National Museum as an institution which upholds all the regulations of its profession and the one which applies the latest knowledge and practices of the great European museums. In the budget projection for 1925–26, 50,000 dinars were allocated "for the installation of a museum laboratory".²⁸ Museum "laboratoriums" for the conservation of archaeological objects of the Prehistoric and Antiquity Department were established in 1927, through the acquisition of modern equipment that comprised the following: "device for the immersion of objects, drying box, device for discharging iron, device for the preservation of bronze and iron by applying Krefting's method".²⁹ Jakov Pavelić worked on the preservation of artefacts of the Antiquity Department, Branimir Bugarčić on that of the prehistoric artefacts. The systematic excavation at the site of Stobi led to the increase in the number of ancient stone monuments and a need for an art restorer at the Antiquity Department arose, which was successfully fulfilled by appointing the academic sculptor Risto Stijović to that position in 1928.

Apart from fostering the modernization of the museum, Petković had been creating and cultivating an atmosphere in which all the employees had the opportunity and incentive to pursue professional development. At his proposal, Svetislav Strala spent one month in Italy in 1928, in order to enhance his skills in the restoration of paintings and detaching frescoes and mosaics.³⁰ Jozo Petrović participated in a numismatic congress in Munich, and Đurđe Bošković at the Congress of conservators and restorers in Rome in 1930. Apart from the aforementioned International Congress of Art Historians in Paris in 1921, Petković took part in professional and scholarly congresses whenever he had the opportunity (Archaeological congresses in Belgrade, Celje; Congresses of Byzantine studies in Bucharest, Belgrade, Sofia, Athens, and Rome).

Petković did not succeed in realizing his goal which he had been striving to achieve in all those years of running the Museum: relocation to a purpose-built facility for the National Museum. In 1934, preparations began for relocating the museum collections to the New Court Palace building, and as early as the following year, the National Museum was merged with the Museum of Contemporary Art. To the position of the director of the newly founded

Museum of Prince Pavle, Milan Kašanin (1895–1981) was appointed, and Vladimir Petković left the National Museum after thirty years of working there. In the course of fifteen years he spent at the helm of the National Museum, the Museum fund expanded year after year, monuments on site were rescued from oblivion, new collections founded, a photo laboratory and ateliers for conservation and restoration set up, and an increased number of specialists in various fields employed. Vladimir Petković was the one who, having assumed the position of the director of the war-ravaged National Museum, managed, by using his knowledge, perseverance, and passion for the work he performed with great enthusiasm, to constitute a system of work and to lay the foundations of the Museum we know today.



“In the course of one’s life, one is always parting from something. Life is but a constant series of partings. And in each farewell, there is something painful. It seems as though parts of what makes up the essence of our being are torn away in piecemeal; what was closely intertwined with our dreams and hopes. A man feels that the last tragic departure is approaching that will put an end to it all. And the Museum, from which I am now separating, was so intimately linked to my life since as far back as 1905, when after completed studies and earned doctorate in Germany I first set my foot in it, up until today. My work in the Museum had been particularly intensive since 1919, when I became its director. After the War, the Museum collections were no longer in existence. What remained, presented a very pitiful sight: there was only a single hall containing the remaining museum items. There was neither any furniture, nor any glass cases. Everything had to be created anew. But still, in spite of enormous difficulties and extremely modest loans, we managed to exhibit the collections and to become open for public visits in the summer of 1923. The collections were constantly expanding and today, they can with great acclaim and pride stand on a par with other collections at home and abroad.”

Време, 19 April 1935

References

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¹ Petković supported the implementation of Miloje Vasić's idea of renaming the museum from the National Museum to the Museum of History and Art, which was actually realized in 1930. The twofold name of the Museum, however, can be read on official museum documents even in the preceding years. This name had been in use until 1935, that is to say, until the establishment of the Museum of Prince Pavle.

² В. Р. Петковић, *Народни музеј у 1920. години*, Годишњак СКА 29 (1921) 141.

³ The architect Dragutin Maslač and his project bureau "Pionir" made amendments to the existing plan by the architects from Lausanne. М. Јанакова Грујић, *Архитектура Драгутина Маслаћ (1875–1937)*, Београд 2006, 41.

⁴ В. Р. Петковић, *Народни музеј у 1922. години*, Годишњак СКА 31 (1923) 130–133.

⁵ At the Archaeological Congress held in Belgrade in October 1922, one of the topics discussed was the Law on the Protection of Antiquities, and the conclusion drawn by the congress was the authorization given to the National Museum to propose on behalf of the participants to the Minister of Education the approval of the draft produced by this committee. Петковић, *Народни музеј у 1922. години*, 133.

⁶ Archive of the National Museum, General Archive, act no. 416, Draft of the Law on Central Department for Monuments and Art, from 16 Decemeber 1919.

⁷ During the long time period this institution appealed for adopting the Law on Antiquities, first in 1882, then in 1907, 1908, 1909, only to propose the Law on the Museum in 1911. The Law on Antiquities was adopted 60 years after the first proposal had been submitted. The former law, which was related to the issue of protection in culture, was passed on 5 May 1942, and it was conceptualized with a view to protecting the aims of the occupation government, and the latter after Germany left these parts in 1945.

⁸ В. Р. Петковић, *Извештај о стању и раду Народној музеја у 1921. год.*, Годишњак СКА 30 (1922) 247–248.

⁹ A. Bandović, *Miodrag Grbić i nastanak kulturno-istorijske arheologije u Srbiji*, Beograd 2019 (unpublished doctoral dissertation, University of Belgrade), 104.

¹⁰ Петковић, *Извештај о стању и раду Народној музеја у 1921. год.*, 248–249.

¹¹ *Ibid.*, 251.

¹² Anta Mudrovčić since 1901 held the position of the preparator, and he went on to become the curator of the Historical Collection after the First World War. He collaborated in every museum activity and was an indispensable member of every scholarly excursion and the majority of archaeological excavations.

¹³ Paško Vučetić stayed in the National Museum for two years, because in 1921 he requested a pay rise, which the Ministry of Education failed to grant him, so he resigned from the post. He was replaced the same year with Svetislav Strala, a teacher of drawing from Kragujevac. Петковић, *Извештај о стању и раду Народној музеја у 1921. год.*, 250.

¹⁴ С. Јурић, *Лазар Мирковић и стара српска књижевност*, Београд 2014, 312–313.

¹⁵ Ж. Татић, *Трајом велике прошлости: свештојорска писма и монографске студије старе српске архитектуре*, Београд 1929.

¹⁶ Žarko Tatić had worked at the Ministry of Construction prior to his arrival at the National Museum. He volunteered in both Balkan Wars as well as in the First World War. During the investigation of the church of Saint Andrew on the Treska River, the boat that the team used in order to cross the river, due to the monastery's inaccessible location, capsized, and Tatić

sustained serious injuries, from which he never fully recovered. He retired in 1927, and due to the effects of the accident aftermath, passed away in Belgrade at the age of thirty-seven in 1931.

¹⁷ Archive of the National Museum, General Archive, act no. 416, Draft of the Bill on Central Department for Monuments and Art, from 16 December 1919.

¹⁸ *Ibid.*

¹⁹ В. Р. Петковић, *Извештај о раду у одељењу Народнога Музеја за српске и византијске стварине у години 1906*, Годишњак СКА 20 (1907) 213–221.

²⁰ Д. Прерадовић, Едиција „Српски сџоменици” Народној музеја у Београду и фонд Михаила Пујина. Прејиска Михаила Пујина и Владимира Р. Петковића, ЗНМ 23/2 (2018) 263–285; eadem, Серија „Српски сџоменици” Народној музеја у Београду: њоводом сџојо-дишњице оснивања едиције, ЗНМ 25/2 (2022) 283–310.

²¹ В. Р. Петковић, *Народни музеј у 1923. години*, Годишњак СКА 32 (1924) 284–316.

²² Notes from this journey were published in 1929 as a study entitled *Tracing the Glorious Past: Letters from Mount Athos and Monographic Studies on Old Serbian Architecture* (Трајом велике њрошлости: свейшџорска њисма и монојрафске сџудије сџаре српске архџишџуре).

²³ Ј. Митровић, *Праисџоријска јрадина – Зок: исџраживања Народној музеја у Београду*, Београд 2022.

²⁴ С. Краков, *На рушевинама сџароја македонскоја јрада Сџоби*, Време (3. 8. 1924) 3.

²⁵ А. Bandović, *Miodrag Grbić i nastanak kulturno-istorijske arheologije*, 40.

²⁶ Nikola Vulić was involved in the research into Trebenište from 1930 until 1934, with the resources of the Luka Čelović Fund. V. Krstić, *Trebenishte – valley of the kings: excavations by professor Nikola Vulić*, in: *100 years of Trebenishte*, ed. P. Ardjanliev et al., Sofia 2018, 33–43.

²⁷ Archive of the National Museum, General Archive, 244/1924, Appeal to the Ministry of Education regarding the position of a photographer, from 9 May 1924.

²⁸ Archive of the National Museum, General Archive, 420/1924, Projected Budget for the year 1925/26, from 4 July 1924.

²⁹ М. Грбић, *Преисџоријско одељење*, Годишњак СКА 36 (1928) 199.

³⁰ С. Страла, *Извештај о сџању у модерној Галерији*, Годишњак СКА 37 (1929) 240.

Vladimir R. Petković, 1919
(Photographic Archives of the SASA Library, F 259/1)



Decree on the appointment of Vladimir R. Petković
as the Director of the National Museum of 21 August 1919
(ANM, General Archives No 256)

МИНИСТАРСТВО ПРОСВЕТЕ
КРАЉЕВСТВА
СРБА, ХРВАТА И СЛОВЕНАЦА
ПРОСВЕТНО ОДЕЉЕЊЕ

ПБр. 13.546. ✓

21. Августа 1919. године
у Београду.

ЧУВАРУ НАРОДНОГ МУЗЕЈА.

Претписом ПБр.13546 од данашњег, Господин Министар
Просвете поставио је за чувара Народног Музеја, др. Владимира
Р.Петковића, сталног доцента Универзитета.

Хонорар ће му се издавати /1800-динара годишње/,
од 1.септембра ове године, из гл.70 парт.263 државног буџета
за 1919/20 годину.

О овоме се извештавате ради знања и управљања.

По наређењу Министара
ПРОСВЕТЕ
ОСНОВНИ ОДДЕЉ

Ј. М. Милошевић

§ 17)
За објекте историчког културног наслеђа, које имају исту квалификацију као директни музеј или пратили музеј и збирка
Објекти историчког културног наслеђа, које имају исту квалификацију као директни музеј или пратили музеј и збирка (§ 59)

§ 18)
За неке историчке културног наслеђа, које имају исту квалификацију као директни музеј или збирка (§ 48 и § 49)
Место историчког културног наслеђа, које имају исту квалификацију као директни музеј или збирка (§ 59)

б) Секција за музеје, збирке, старина и галерије уметности
§ 19)
Секција за музеје, збирке, старина и галерије уметности или један од њих, који имају исту квалификацију као директни музеј или збирка (§ 48 и § 49)

§ 20)
Директор музеја, збирке, старина и галерије уметности или један од њих, који имају исту квалификацију као директни музеј или збирка (§ 48 и § 49)

§ 21)
Директор музеја, збирке, старина и галерије уметности или један од њих, који имају исту квалификацију као директни музеј или збирка (§ 48 и § 49)

§ 22)
У објектима историчког културног наслеђа, које имају исту квалификацију као директни музеј или збирка (§ 48 и § 49)

Етнографски Музеј;
Исторички Музеј;
Археолошки Музеј;
Музеј уметности (Галерија Векла);
Збирка музејског наслеђа;
Музеј одабраних уметности;
Криминалистички музеј;
Етнографска збирка;
Кабинет реторике.

§ 23)
Етнографски Музеј садржи етнографски музеј или музејско наслеђе, које имају исту квалификацију као директни музеј или збирка (§ 48 и § 49)
Исторички Музеј садржи исторички музеј или музејско наслеђе, које имају исту квалификацију као директни музеј или збирка (§ 48 и § 49)
Археолошки Музеј садржи археолошки музеј или музејско наслеђе, које имају исту квалификацију као директни музеј или збирка (§ 48 и § 49)
Музеј уметности (Галерија Векла) садржи музеј или музејско наслеђе, које имају исту квалификацију као директни музеј или збирка (§ 48 и § 49)

§ 24)
Збирка музејског наслеђа садржи музејско наслеђе, које имају исту квалификацију као директни музеј или збирка (§ 48 и § 49)
Музеј одабраних уметности садржи музејско наслеђе, које имају исту квалификацију као директни музеј или збирка (§ 48 и § 49)

§ 25)
Криминалистички Кабинет садржи криминалистички музеј или музејско наслеђе, које имају исту квалификацију као директни музеј или збирка (§ 48 и § 49)
Етнографска Збирка садржи етнографску збирку, које имају исту квалификацију као директни музеј или збирка (§ 48 и § 49)
Кабинет реторике садржи кабину, које имају исту квалификацију као директни музеј или збирка (§ 48 и § 49)

§ 26)
Особине музеја и збирке је музејско наслеђе

§ 25)
Секција за музеје, збирке, старина и галерије уметности или један од њих, који имају исту квалификацију као директни музеј или збирка (§ 48 и § 49)

§ 26)
За музеј, збирку и старина, које имају исту квалификацију као директни музеј или збирка (§ 48 и § 49)

§ 27)
За музеј, збирку и старина, које имају исту квалификацију као директни музеј или збирка (§ 48 и § 49)

§ 28)
Музеј, збирка, старина и галерија уметности или један од њих, који имају исту квалификацију као директни музеј или збирка (§ 48 и § 49)

§ 29)
Музеј, збирка, старина и галерија уметности или један од њих, који имају исту квалификацију као директни музеј или збирка (§ 48 и § 49)

§ 30)
Музеј, збирка, старина и галерија уметности или један од њих, који имају исту квалификацију као директни музеј или збирка (§ 48 и § 49)



Postcard, Miloša Velikog Street, house of Raša Milošević built in 1922 (third from the left), where in late 1922 were moved the collections of the National Museum (ANM, INM 2_78)



Permanent exhibition of the National Museum in the house of Raša Milošević, display of the Antiquity Collection (DNM)



Đurđevi Stupovi, 1920
(DNM A_1130)

Field research on the monasteries in Macedonia, Vladimir R. Petković (fourth from the left)
and Milan Zloković (seventh from the left), 1923
(Legacy library of Professor Sreten Petković)



Lazar Mirković and Vladimir R. Petković in Krušedol, 1926
(DNM A_665)





Museum in Gradsko, after 1926
(DNM)



Archaeological team at Stobi, Jozo Petrović (on a donkey),
Vladimir R. Petković (middle), Đorđe Mano-Zisi (right), after 1927
(DNM)



Participants of the Congress of Museologists
in the courtyard of the National Museum in Belgrade, 1929
(DNM A_1823)



Staff of the National Museum with the Archaeological expedition of Harvard University in the courtyard of the Museum, 1931
(ANM INM 1/54)



Staff of the National Museum in 1932: Derviš Korkut (visiting from Sarajevo), unknown person, Đorđe Mano-Zisi, Jakov Pavelić (standing), Miodrag Grbić, Zorka Simić, Jozo Petrović, Đurđe Bošković, Natalija Bošković, Milan Duhać (?)
(ANM INM 1/50)

Г. др. Влада Петковић ојросио се јуче са Народним музејом Кнеза Павла

Јуче се г. др. Влада Петковић ојросио са Народним музејом Кнеза Павла, после 30 година рада у ранијем Народном музеју Г. др. Петковић је ступио у Музеј 1905 године, а 1919 постао је његов управник. За време његовог управљања Народни музеј развио се и постао један од значајних музеја не само код нас него и у Европи.

Нумизматичка збирка може да покаже уникате као што је златник императора Ветраниона и златник Констанциуса. Она чува депое из Кичева, из Свилеуве (са 12.000 комада римског новца), из Смедерева (са 10.000 римских сребрњака), из Закопаче (са 2.000 комада грчког новца), из Нових Бањава (стари српски мађарски новац), из Малог Бањинца, код Власотинаца (са уникатима новца града Призрена, некога патријарха и челника Смила), из Приштине (са уникатима новца града Скопља), затим непознати ког Ивана и др.

Преисторијска збирка обогатила се неолитским објектима из Винче, Плочника, Липовца и сликаном керамиком из Старчева; керамиком бронзаног доба из Мокрина, Омољце и Панчева; уникатом вотивних колица Халштатског доба из Дупљаје; инкрустованом керамиком из Дубовца; сребрним фибулама, прстењем и гривнама Ла Тена из Чуруга и др.

Античка збирка се поноси статуом Атине Партенос од Фидије (копија); скульптурама из Стобима: „Сатир који игра“, „Сатир који свира“, Венера, Сарафис (глава), Полихармос (?), Орфеј (?), „Игра нимфа са Паном“ (рељеф у мрамору) и многим другима.

Средњовековна збирка има да покаже дивне орнаментиране капителе из епископске цркве у Стобима, фреске и мозаике из Стобима, статуету Богородице из Куршумља, златан прстен мајке цара Душана, старо-словенски накит из Добрице и др.

Модерна галерија се нарочито обогатила делима сликара из Војводине. Од Даниела ту су портрети гђе Вајлинг, гђе Тетеш; од Павла Симића портрети проте Николајевића, проте Павловића, једног Мађара; од Стевана Алексића аутопортрет (са сарфусом), Св. Духа на апостоле; од Паје

угледног нашег научника и професора Универзитета г. др. Владу Петковића, који му је поводом његовог растанка са Народним музејом дао следећу изјаву:

— У току живота човек непрестано узима растанак од нечега. Живот и није ништа друго до беспрекидан низ ових растанака. А у сва коме растанку има нешто болно. Изгледа, као да се комад по комад истрже од онога што чини суштину нашег бића; што је тесно било срасло са нашим сновима и са нашим надама. Човек осећа да је све ближи последњи, трагични ра-



Сатир који свира у флауту (налаз г. Петковића у Стобима)

станак, који обележава крај свему. А Музеј, са којим се сада растајем био је тако интимно везан за мој живот још од 1905 године, када сам после свршених студија и положеног доктората у Немачкој први пут ступио у њега, па све до данас. Нарочито је интензиван рад мој у Музеју био од 1919 године, када сам постао његов управник. После рата, збирке Музеја ни су ни постојале. Оно што је било преостало давало је веома жалосну слику: била је само једна једина соба скривених димензија за смештај преосталих музејских бојека. Ни намештаја, ни витрина није било. Морало се све из основа

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зак св. Духа на апостоле, Јовановића: портрет гђе Пулин, портрет Н. Пулина, као и велики број слика од Новака Радојевића, Павла Ђурковића, У. Кнежевића, Ђуре Јакшића, Јована Поповића, Бакаловића, Александровића, Ма роџића, Крачуна, Чешљара, Арсе Теодоровића, Стеве Теодоровића, Уроша Предића, Ђ. Крстића, Вла ха Буковца, Ристе Вукановића, Бе те Вукановић, Марка Мурата и др. Галерија се обогатила и графичком збирком, у којој се налазе радови модерних француских



Г. др. В. Петковић

и пољских уметника и радови италијанских уметника из 18 века. Уз то цртежи Љ. Ивановића и ра дирања Т. Кризмана. Уз то су у једној соби биле изложене слике Н. Рериха.

И лапидарум, египатска збирка, историјска збирка, збирка објеката ситне уметности обогатење су великим бројем објеката.

Народни музеј био је установа у којој се неговала и наука. Он је био једини који је радио на проучавању старих српских споменика. Ни једна друга научна институција није у проучавању старе српске уметности била тако активна као Народни музеј, који је издао читаву једну серију публикација српских споменика (Раваница, Студеница, Марков Манастир, манастир Каленић, Манасија). Уз то је Народни музеј издао и једну књигу „Старина“ и једну књигу „Преисторијских споменика“ (Плочник). Најзад су сви службеници Музеја активно сарађивали у „Старинару“.

Рад на ископавањима био је исто тако врло активан. Поред ископавања у Стобима, која су дала сјајних резултата, вршена су ископавања у Винчи, Старчеву, Омољци, Градцу, Зоку, Плочнику, Хумској и још код Ниша итд.

Јуче је наш сарадник посетио

У рудни десила

Поводом београдског руде у срећно из број 3, до је Друштво Није истнику десило окну бр. 3. Гом окну срећно из радника. је један или теже, рачи били инжењера другог усл се догоди „Трепча“ ште никамо то да штења јав

Студент Хриш

млади Синоћ чланови младих љу ја ће се о бел Груји Двора, у обали.

Овој к ваће и ст Љубљанск јаће 10 д грам, у к дискусије, ри, игре, занимати предавачи вања, а о ставника неве, који конферен неги реф њима, ко а потом сија. Ко рад пре да се св

ИАКО ЈЕ НА КУРЈАЦИ НА СА

У околини поклали и

Ивањица, је један чоп сељака Ради Кушића и исто толико други чоп тор сељака Драгачева и јагањаца.

У последн пет почели су планине

ТРАГИ

Један на гр

Љубљан дирљива је изазвао ноћ у Један млад на тамош базницу, жену, а за љубавне пара утол јена жена свастика.

Све до нико није односе, и скоро ст сестре и имао је се преко послом и лажно је која је у пружанс је могао

гова млад другим.

Јуче је Брежице бегла и говац ј и поша да је о отишла

Тих на је п њевици зетом послед да се Мола нису м



Vladimir R. Petković, 1938
(Photographic Archives of the SASA Library, F 259/4)

After 30 years, Mr. Dr. Vlada Petković yesterday bid farewell to the National Museum of Prince Paul, Време, 9 April 1935, 7

The National Museum in 1914, 1915, 1916, 1917, 1918 and 1919

In 1914, 1915, 1916, 1917, 1918, the National Museum went through very difficult times. In the very first days of the war, which had unexpectedly broken out, the Museum's building suffered great damage from the bombing. Both wings of the building, which housed the collections, were almost totally demolished. On that occasion a lot of items were destroyed, and a great many damaged. During the first enemy invasion in 1914, the Austrians took away a considerable number of items with them during their retreat.

In 1915, the extant collections and library of the Museum were packed into wooden boxes and, for inscrutable reasons, relocated to Kosovska Mitrovica. There they fell into enemy's hands during the second invasion in 1915. But before the collections fell into the hands of the enemy authorities in charge, many boxes containing items from the Museum had been opened and looted. The enemy in 1917, transported the confiscated boxes to Belgrade, placed them in the building that up to then had hosted the Ministry of Economy (at 6, Miloša Velikog Street), where the items were displayed in three rooms.

During the enemy occupation, a large part of the weaponry and other objects was transferred to Vienna, and probably to Pest, as well.

During the retreat from Serbia in 1918, the enemies took away with them many items from the collections of the National Museum. When we retrieved the Museum collections, it was immediately identified that entire collections were no longer to be found in the Museum and that a great many items were damaged.

This brief history of the National Museum in the war period paints a clear picture of its tragic fate. Reduced to a very small number of items, many of which were damaged, the National Museum is now just a shadow of the former Museum.

To this, it should also be added that the National Museum, due to the narrow-mindedness of the Ministry of Forests and Mines, in whose building

the collections of the National Museum happened to be stored, which cared more about the commodity of their employees than sparing its collections of another perilous relocation, found itself constrained to move into a private apartment, where its collections, in terms of safety, were exposed to constant danger.

By the decision of Mr. Minister of Education, the undersigned since 1 September 1919, assumed the duty of Custodian of the National Museum.

It is completely understandable that, in the state of affairs in which the undersigned found the National Museum, the entire work in the Museum had to be reduced to taking necessary measures for replenishing the collections in the National Museum and for building the workforce in it; to take steps towards raising a temporary building, which is to host the Museum collections and keep the antiquities safe.

The undersigned intends to form an imposing collection of the ancient life of Serbia and to that purpose is considering detaching frescoes from the walls of numerous abandoned churches and transferring them to the Museum. For that assignment, we delegated a specialist from the Museum, Mr. Paško Vučetić, an academic painter and sculptor, who had been appointed as restorer at the National Museum. In addition to this, we submitted to the Ministry of Education the project on the reorganization of the Museum and the work on the preservation of antiquities, in which the Museum would be provided with required workforce for various jobs both inside and outside of it. Likewise, a proposal was submitted to the Ministry of Education, to the effect that, within the current year, a temporary building of the National Museum should be erected at the site of the old Seminary.

Thus, in 1919, projects were prepared for the successful work in the future. These projects are already standing before the Artistic Department of the Ministry of Education and it depends on their energy if the projects will come to be implemented and whether the National Museum will be raised to the level of a cultural institution, such as is urgently needed today in the Kingdom of Serbs, Croats and Slovenes.

In January 1920, in Belgrade
Custodian of the National Museum: Dr. Vlad. R. Petković in person
Годишњак СКА 28 (1914–1919) 1921, 205–208





Bombed building of the National Museum in Belgrade, 1914
(DNM)

VESNA BIKIĆ, Institute of Archaeology, Belgrade

Vladimir R. Petković,
Editor in Chief of *Starinar* (1931–1940; 1950–1953)

The journal *Starinar* (*Antiquarian*), the first archaeological journal in Serbia, was launched in 1884, as the official journal of the Serbian Archaeological Society.¹ Archaeology was at the time an established scientific discipline in Western Europe, with organized field research and documenting of archaeological findings, while in Serbia it was still in its developing stages, taking shape during the time of the newly won independence (1878) and raised national awareness.² In its 140-year-long history, *Starinar* went through various changes, both in its visual appearance, mainly its format, and the frequency of issuing – ranging from a quarterly to a single annual issue, as well as with its content. All of the changes, particularly those affecting the conception and technical execution of the journal, were a reflection of its time – of general tendencies in the development of the humanities, on the one hand, and the political and social context in Serbia and Yugoslavia of the time, on the other.³ A witness to all of these developments that took place in the first half of the 20th century was Vladimir R. Petković (1874–1953), who made a varied contribution towards the development of the first Serbian archaeological journal.

All the processes mentioned above can be traced very clearly and discernibly through the individuals acting as the editors-in-chief of *Starinar*. In the formative years, under the editorship of Professor Mihailo Valtrović, an architect by education, but an archaeologist by vocation, as Đurđe Bošković succinctly described him,⁴ *Starinar* was a bulletin of a wide thematic and chronological scope, encompassing events ranging from Prehistory to the Early Modern age – it included reports from excavations and field excursions, studies in Antique and Serbian numismatics, sphragistics and heraldry, news about the objects found by accident during agricultural fieldwork, or the ones brought as a bequest or for acquisition to the National Museum and the Serbian Archaeological Society, as well as some news that marked the European or world archaeology. With the archaeologist Miloje Vasić (1869–1956) at the helm, “a new sequence”, i.e. the second series of *Starinar* (1907–1911),

becomes a national journal *sensu stricto*. Even though under Vasić's editorship the predominant content included topics from prehistoric archaeology, it also featured the considerations of important issues in Antique and medieval archaeology and art.⁵ The difficult time for scholarship and publishing in the aftermath of the First World War is also evident in the issues of *Starinar* of that period – they are, for the most part, double issues.⁶ After that, the editorship was taken over by Nikola Vulić (1872–1945), who signed the first five volumes of the new, third series (1922–1930). It was probably in that context that the journal started being printed annually and in a slightly modified, smaller format as compared to the previous volumes. A significant improvement, however, was the inclusion of a short summary in French or German accompanying every article, a novelty introduced as of the fifth volume (issues of 1928, 1929, and 1930). The printing of a triple issue, with summaries in a foreign language, could have been a sign of financial recovery, at least a temporary one. The editorial policy was shaped by a number of prominent scholars of different generations, among whom was also Vladimir Petković as a regular contributor of articles. Vladimir Petković took over the editorship in 1931, that is to say, at the time when *Starinar* was a well-established archaeological journal with a tradition dating back nearly fifty years.⁷ Appointing him in this position did not come either as an accident or as a surprise, seeing that Petković, as the successor of Mihailo Valtrović in the field of medieval studies,⁸ published since 1906, in *Starinar* precisely, the results of his investigations, including the study on Žiča Monastery, writings and inscriptions from old churches and reports on the excavations at Caričin Grad.

Petković's formal takeover of the editorship of *Starinar* not only maintained but even further intensified the focus on medieval studies. Bearing in mind his European schooling, connections with colleagues from the leading European institutions, above all with the German Archaeological Institute, Austrian Archaeological Institute, and Nikodim Pavlovich Kondakov Institute of Byzantine Studies and Archaeology in Prague, of which he was a fellow, as well as being very well informed about the current research primarily in the field of Byzantine studies, Petković stood out as the founder of systematic documentation and study of Serbian medieval monuments. The conception of the journal remained very similar to the one from Vulić's era, including the critical reviews of publications. Educated as an art historian and archaeologist, in fact, a Byzantinist in essence, Petković placed emphasis on national material culture and art in *Starinar*, as well as on the investigations in the area of South (Old) Serbia that he considered to be of key national importance.⁹ This conception of *Starinar* was in accordance with Petković's position as the director of the

National Museum (1919–1935) and founder of the Department for Serbian Medieval Antiquities in the new organization of the Museum.¹⁰ However, unlike Vulić's concept of gathering Yugoslav and European specialists in the journal *Starinar*,¹¹ Petković found solid footing in the authors predominantly within the Serbian borders, who were virtually the only contributors of papers in the ten volumes of the third series printed until the outbreak of the Second World War.¹² The said situation, in all likelihood, arose from his firm standpoint that investigations of national monuments, still not sufficiently well known, should be conducted by local specialists.¹³ In that sense, under the editorship of Vladimir Petković in the interwar period, *Starinar* was primarily constituted as a stimulating environment for investigating a broad range of topics in national archaeology and medieval studies on the territory of Serbian lands.

After the hiatus during the Second World War, the printing of *Starinar* was resumed with the second new series, in a visibly enlarged format and volume, but this time under the auspices of another institution. The first volume was issued in 1950. Vladimir Petković then became the editor-in-chief of the journal *Starinar* (1950–1953) in the capacity of the director of the newly founded Institute of Archaeology of the SAS (1947–1954).¹⁴ *Starinar* for the first time had an editorial board comprised of eminent scholars of the time from various disciplines: archaeologists Miloje Vasić and Miodrag Grbić (1901–1969), architects Đurđe Bošković, Aleksandar Deroko (1894–1988) and Ivan Zdravković (1903–1991), theologians Radoslav Grujić (1878–1955) and Lazar Mirković (1885–1968) and art historian Svetozar Radojčić (1909–1978). The conception of the journal remained unchanged in comparison with the previous series – the central part includes treatises and field reports accompanied by rich illustrative content, followed by three other sections, Contributions and Notes, and Critical Assessments and Reviews, with brief informative texts, as well as Obituaries. Apart from that, the content reflected the activities of the Institute of Archaeology of the SAS, unified by the plan of scientific research on “the past of Yugoslav and South Slavic peoples, and Serbs in particular, on the basis of archaeological scholarly documentation”.¹⁵ The pages of the first four volumes of the new series of *Starinar* demonstrated the expansion of archaeological excavations and field reconnaissance in Serbia and a multidisciplinary approach to the study of *antiquities*. At the same time, they speak volumes about the rise of Serbian archaeology and the history of art, through the studies of archaeological cultures and a great number of phenomena and developments from the past. *Starinar* thus helps us form a picture of the development of scholarship in Serbia and of the biography of one of its first creators – Vladimir R. Petković.

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¹ Ђ. Бошковић, *Осврт на стогодишњу уређивачку политику Стари́нара*, Стари́нар 35 (1984) 1–2.

² С. Петковић, *Сто година изучавања средњовековне уметности и археологије на сџра-ницама Стари́нара (1884–1984)*, Стари́нар 35 (1984) 135; P. Bogucki, *Ancient Europe: the discovery of antiquity*, in: *The history of archaeology*, ed. P. Bahn, Abingdon–New York 2014, 23–27.

³ For more details on these various aspects, see papers dedicated to the 100th anniversary of the journal *Starinar*, in: Стари́нар 35 (1984).

⁴ Бошковић, *Осврт на стогодишњу уређивачку политику Стари́нара*, 2.

⁵ *Ibid.*, 3.

⁶ The publisher of the first five issues in the third series (1922–1930) is the Archaeological Society in Belgrade. Due to the announcement of the renewal of the Society's work and the resumed issuing of *Starinar*, as well as to the text of the Statute of the Archaeological Society in Belgrade, which appeared on the final pages of the first volume in the third series of *Starinar* (1922, 339), it is reasonable to assume that it is the Serbian Archaeological Society, which in the interwar period operated under a different name.

⁷ И. Ђорђевић, *Владимир Р. Петковић, уредник Стари́нара од 1931. до 1956. године*, Стари́нар 35 (1984) 41–49.

⁸ Д. Медаковић, *Истраживачи српских сџарина*, Београд 1985, 43.

⁹ Петковић, *Сто година изучавања средњовековне уметности и археологије*, 146.

¹⁰ Д. Прерадовић, *Истраживање и снимање средњовековних сџоменика под окриљем Народног музеја у Београду до 1941. године*, Зограф 40 (2017) 6.

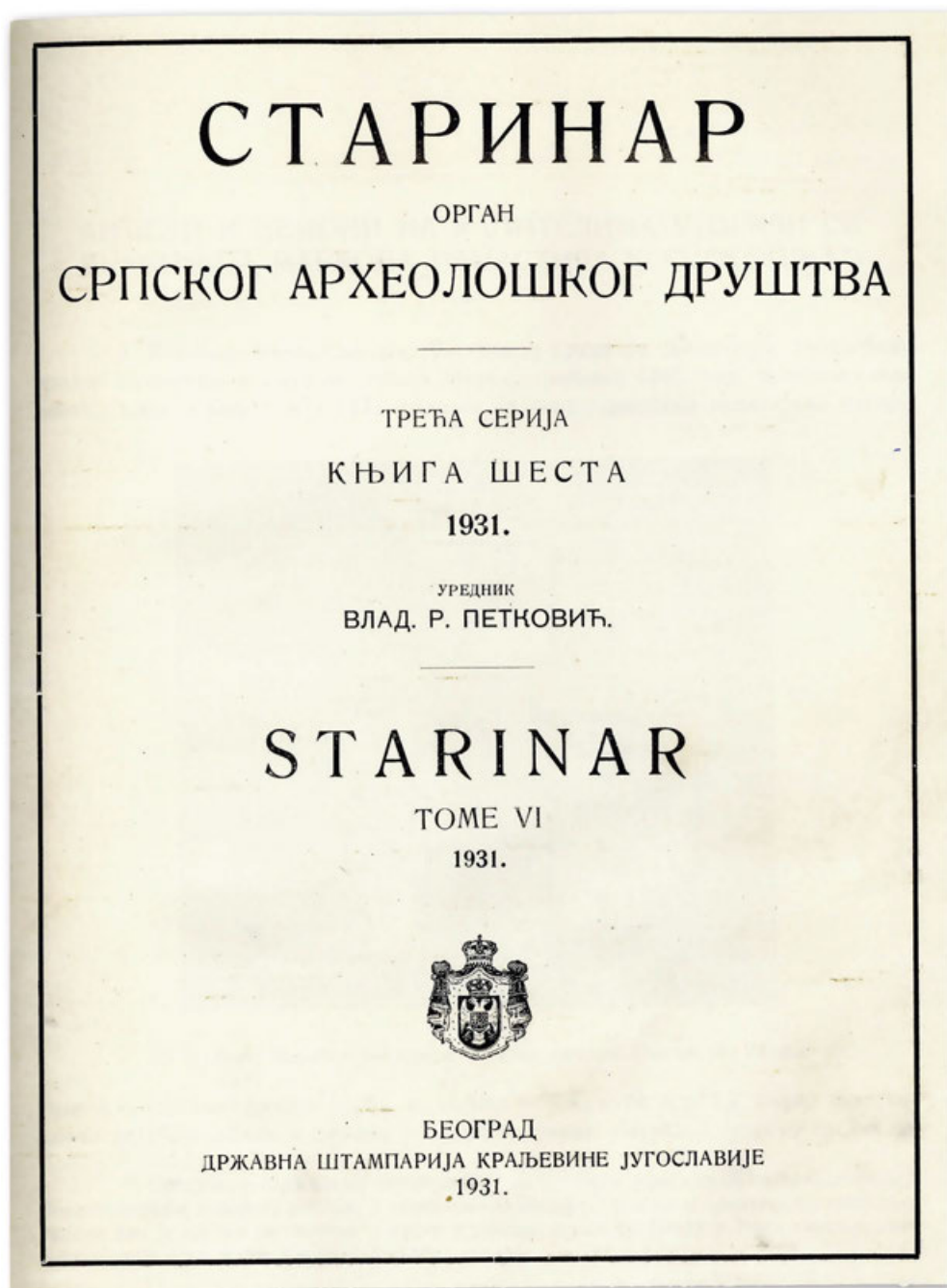
¹¹ Бошковић, *Осврт на стогодишњу уређивачку политику Стари́нара*, 3.

¹² *Ibid.*, 4.

¹³ М. Миловановић, В. Бикић, *Владимир Петковић и оснивање Археолошког института: околности и реализација*, Стари́нар 74 (2024), in print.

¹⁴ М. Миловановић, *Часопис „Стари́нар“ као орган Археолошког института САН*, Стари́нар 74 (2024), in print.

¹⁵ Стари́нар 1 (1950) 284; Петковић, *Сто година изучавања средњовековне уметности и археологије*, 150.



Starinar, third series, 1931

(Documentation of the Institute of Archaeology)

СРПСКА АКАДЕМИЈА НАУКА

СТАРИНАР

ОРГАН АРХЕОЛОШКОГ ИНСТИТУТА САН

НОВА СЕРИЈА

КЊИГА I

БЕОГРАД, 1950

Уредник: академик ВЛАД. Р. ПЕТКОВИЋ
Управник Археолошког института САН

РЕДАКЦИОНИ ОДБОР:

БОШКОВИЋ БУРЂЕ, ВАСИЋ А-Р МИЛОЈЕ, ГРЕБИЋ А-Р МИОДРАГ, ГРУЊИЋ А-Р РАДОСЛАВ, ДЕРОКО
АЛЕКСАНДАР, ЗДРАВКОВИЋ ИВАН, МИРКОВИЋ А-Р ЛАЗАР, РАДОЈЧИЋ А-Р СВЕТОЗАР

Примљено на III скупку Одељења друштвених наука од 26-III-1949 године



Научна књига

ИЗДАВАЧКО ПРЕДУЗЕЋЕ НАРОДНЕ РЕПУБЛИКЕ СРБИЈЕ
ШТАМПARIЈА и КЊИГОВЕЗНИЦА „НАУЧНА КЊИГА“ — Погош 2, Градничка 14

Starinar, the official journal of the Institute of Archaeology SAS, new series, 1950
(Documentation of the Institute of Archaeology)

Vladimir R. Petković, Academician

Vladimir R. Petković was, in February 1932, elected a genuine member – as the term for the full member was at the time – of the Academy of Philosophical Sciences of the Serbian Royal Academy. As early as the following year, he was appointed Secretary to the Academy of Philosophical Sciences, a position he held multiple times (from 7 March 1933 to 16 May 1935; from 7 March 1939 to 7 March 1941; and finally from 2 May 1945 to 22 March 1948). At one point, he also served as Deputy Secretary to the Academy of Arts of the SRA (from 2 May 1945 to 28 March 1946). In March 1948, he was elected a full member of the Department of Social Sciences of the Serbian Academy of Sciences, when he was also appointed Secretary to this Department and served in that position for the following four years, all of which demonstrates the extent of his dedication to the work of the most prestigious scholarly institution in the country.

However, his path to being elected as an academician was not a straightforward one. On the contrary, despite outstanding results in scholarly, pedagogical, and professional work, his candidature for this distinguished title was only accepted in the third attempt. This outcome can be understood in the context of the relationship that Vladimir R. Petković, as the Custodian of the National Museum, had with the institution under whose auspices the Museum operated from the mid-1890s. Although immediately before the outbreak of the Great War, between 1912 and 1914, he participated in field surveys of medieval monuments conducted directly under the auspices of the Serbian Royal Academy, as a member of a team of experts led by Andra Stevanović (1859–1929), a notable architect and professor of the University of Belgrade, Petković, shortly after the end of the First World War, entered into a heated debate incited by his initiative to remove frescoes from deteriorated churches, primarily from Đurđevi Stupovi and Sopoćani, which was met with the disapproval of the fellows of the Academy. They were of the opinion that the endangered frescoes should remain in their historical surroundings, that they

should be photographed, and protected with canopies, and that the access to the churches should be banned. They also claimed that another issue was that a specialist competent to execute such a task could not be found at that moment, as well as that there was no material necessary for such a complex undertaking at the site, and finally, that under the given circumstances, it was not possible to organize safe transport of the frescoes to the railway station.¹ Petković responded to their position with a letter written in an implacable tone in which, among other things, was stated that “I, the undersigned, take the freedom to ask the Academy to be so kind as to inform me who will take the responsibility if, owing to the delay in removing the frescoes off the flaked walls, the invaluable frescoes are destroyed for eternity within the course of this year”.² This, unfortunately, is exactly what happened to the wall painting in Đurđevi Stupovi Monastery in the vicinity of Novi Pazar, which soon came crumbling off the church walls. On the other hand, in the course of that debate, a question was raised at the Academy concerning Petković’s competence, and most likely, adequacy to manage the National Museum.

It was in these circumstances that Ljubomir Stojanović (1860–1930) proposed him as a candidate for the corresponding member of the Academy, by saying that Petković is “an associate professor of the University of Belgrade, archaeologist, and expert in old iconography”.³ Stojanović, in the same document, also nominated Dragutin Anastasijević (1877–1950) as a corresponding member, a Byzantinist who was a state-sponsored fellow at the same time as Petković, and who also, like him, studied in Munich, but neither of them was elected to the membership of the Serbian Royal Academy at the time.

The tensions between Petković, as the Custodian of the National Museum, and the Academy continued in the 1920s. Petković addressed the Academy on multiple occasions, insisting on acting in compliance with the existing articles of the law on the National Museum, and on account of this, he sent a letter to Jovan Cvijić (1865–1927) in 1924, President of the SRA at the time, not failing to mention that “it is of great importance to me that between the Serbian Royal Academy and the National Museum all disagreement should be avoided”.⁴ Petković’s letter dating from 1929, addressed to the SRA, in which he complains about the fact that he learned from the newspapers that the Academy drafted the *Regulations for the Management of the National Museum*, perhaps illustrates the best to what extent the communication between the two prestigious institutions was not devoid of misunderstanding and arguments.⁵

However, the results of Petković’s persevering scholarly and professional work led to his nomination for a full member of the SRA⁶ by the Academy of

Philosophical Sciences in early 1931, at the same time as Jovan Erdeljanović (1874–1944), a corresponding member, but even on that occasion, neither of the proposed candidates was elected as a genuine member. Irrespective of the unfavourable outcome of the voting, the presidency of the Academy in the late October of the same year, decided to commission Petković, as an undisputed and distinguished scholar, to write an introductory commentary on the architecture and iconography of Staro Nagoričino, Psača, and Kalenić, since it had been initiated that this volume, prepared even prior to the Great War, should finally become published. Even though the time frame for the assignment was excessively short, with the due date set for 1 December, Petković already submitted the final version of the text to the Academy on 14 November.

In January 1932, the Academy of Philosophical Sciences, following upon a unanimous decision of its members, once again proposed Petković as its genuine member. In the elaboration of Petković's candidature, which was hand-signed by Aleksandar Belić (1876–1960), Stepan Kuljbakin (1873–1941), Pavle Popović (1868–1939), Nikola Vulić (1872–1945) and Branislav Petronijević (1875–1954), after the praises given on account of Petković's scholarly work to date and his organizational skills, among other things, the following is stated: "As one of the major tasks of the Serbian Royal Academy is describing our old monuments and publishing the material related to them, we are of the opinion that the Academy needs Mr. Petković for its work. On the other hand, an expert of this profile is needed in the Academy also in order to evaluate the works of this kind and to ensure a more vigorous work of its foundations that are entrusted with the task of studying our country from this perspective."⁷

After the inaugural academic speech entitled "The Legend of St. Sava in the Old Serbian Wall Painting", in which he spoke about the hagiographic icon of Saint Sava from Morača and the cycle of frescoes depicting the life of the first Serbian archbishop that had been painted on the walls of the refectory of the monastery of Hilandar, which was held at the ceremonial gathering of the Academy on 10 November 1932 at the hall of Kolarac University, before a great number of attendees and his students, Petković was presented with a diploma announcing him a genuine member of the Academy of Philosophical Sciences. The daily press of the time reported in detail on Petković's speech, noting that the event was attended by the envoy for HM the King Colonel D. Krstić, Czechoslovakian parliamentarian Flinder, Chief Rabbi Alkalaj, academicians, university professors and numerous disciples of Petković, who greeted the new member of the Academy with a resounding applause.⁸

In the following year, 1933, after a series of complications, the book *Staro Nagoričino, Psača, Kalenić* finally saw the light of day, as the first publication in the subseries “Old Serbian Art Monuments” within the series “Old Yugoslav Art Monuments”. In the same year, Petković initiated the research on Dečani for the purpose of writing a monograph on the monastery, and also, soon thereafter, the extensive excavations at Caričin Grad, with the unreserved assistance from the Serbian Royal Academy, that is, their funds, primarily the Mihajlo Pupin Fund, which was partially financing the research projects. Owing to the resources of the Pupin Fund, it was possible to publish a two-volume, richly illustrated monograph on Dečani, released in 1941.

Even though the activities of the Serbian Royal Academy were considerably reduced during the Second World War, a few extant documents bear evidence of the fact that Petković, despite having been sent into retirement at the outset of the armed conflict, actively cared about the scholarly work of this institution. Evidently, he did not neglect his own work, either, and thus at the first conference of the Academy of Philosophical and Social Sciences held on 25 July 1945 was presented the manuscript of his *magnum opus* with over 1,100 illustrations, the volume titled *Overview of Church Monuments through the History of the Serbian People* published in 1950 as the fourth volume in the new series of the Department of Social Sciences of the Serbian Academy of Sciences.

As the war was drawing to a close, in May 1945, Petković once again assumed the duty of Secretary to the Academy of Philosophical Sciences, and at the same time Deputy Secretary to the Academy of Arts. He was elected to the Serbian Academy of Sciences in 1948, and before long, as Secretary to the newly founded Department of Social Sciences (1948–1952). Despite being in his seventies, he took upon himself the task of establishing another institution. Namely, in 1947, he was appointed Director of the Institute of Archaeology established under the auspices of the SAS. He served in this position until he turned eighty years old, that is to say, until 1954 when the Institute was declared to be a financially independent institution and he was succeeded by his long-standing associate Đurđe Bošković (1904–1990), while he was named lifelong Honorary Director of the Institute.

References

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¹ On the dispute between Petković and the Academy, see: Годишњак СКА 29 (1921) 29–34.

² SASA Archive, SRA 234/1920.

³ SASA Archive, SRA 34/1920.

⁴ SASA Archive, SRA, Jovan Cvijić 13484_961.

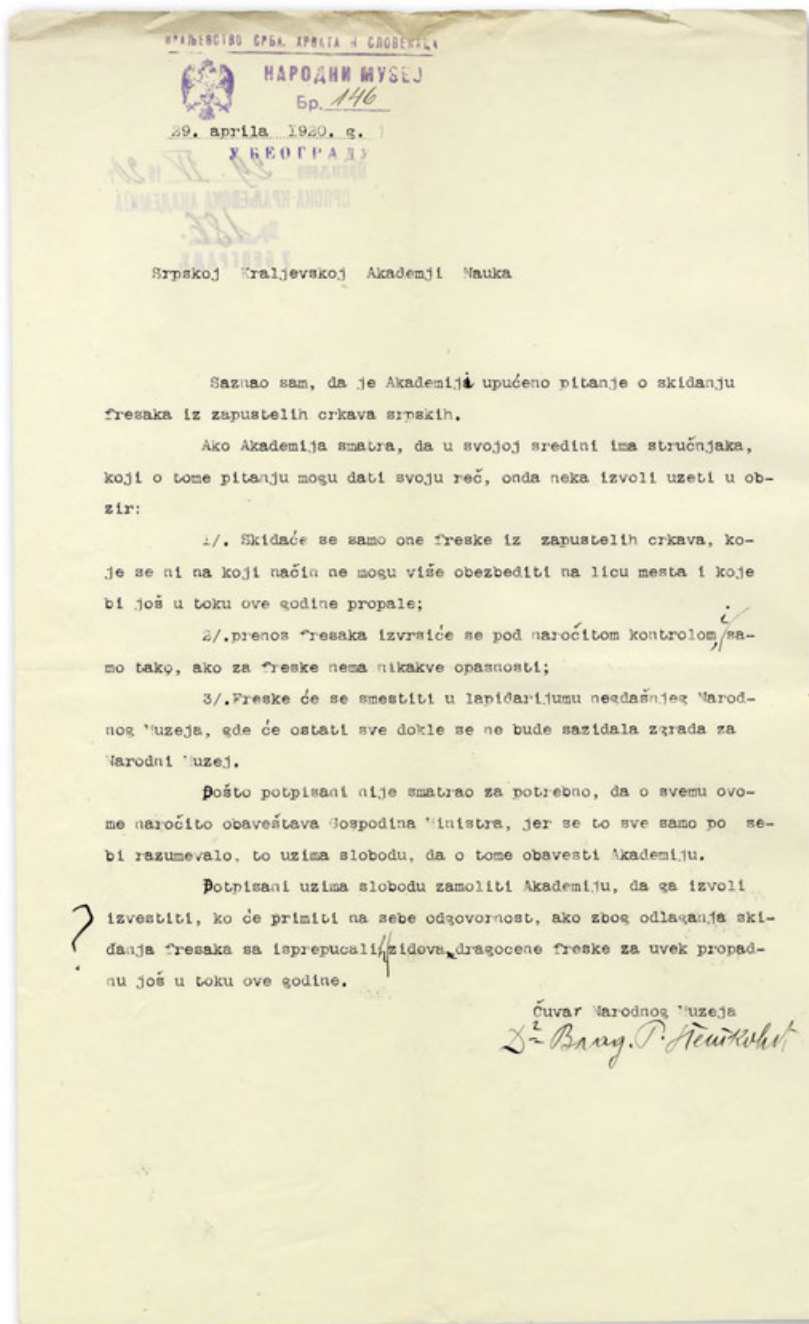
⁵ SASA Archive, SRA, 73/1929.

⁶ SASA Archive, SRA 180/1931.

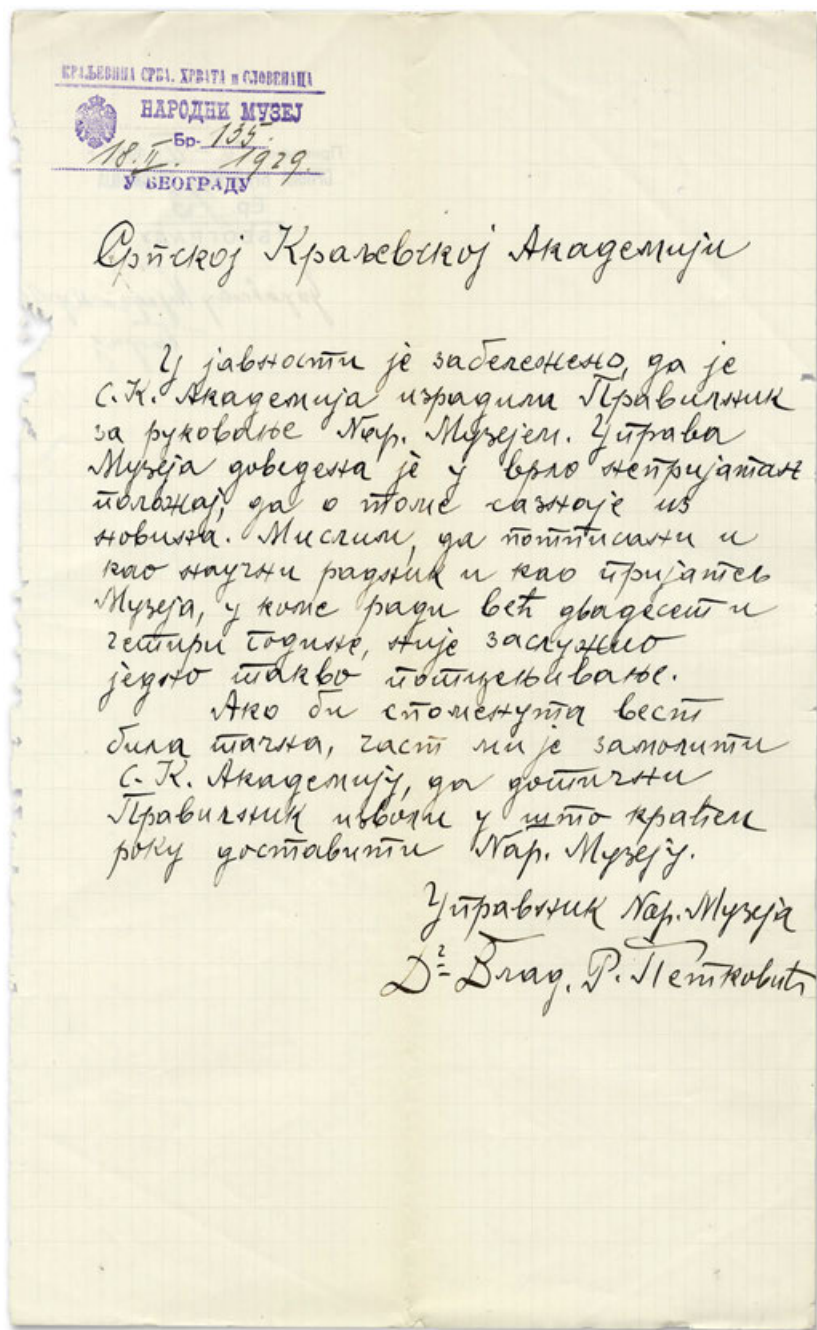
⁷ SASA Archive, SRA 180/1931.

⁸ On 11 November, the news of Petković's inaugural academic speech and his proclamation into an Academician was reported by all three daily newspapers of the time: *Politika*, *Vreme* and *Pravda*.





Petković's letter to the Serbian Royal Academy concerning the detachment of frescoes from abandoned churches
(SASA Archives SRA 234/1920)



Petković's letter to the Serbian Royal Academy regarding the
Regulations for the Management of the National Museum
(SASA Archives SRA 73/1929)

ска 180/1931

СРПСКОЈ КРАЉЕВСКОЈ АКАДЕМИЈИ

Част нам је предложити за правога члана Академије философских наука г.д-ра Владимира Р. Петковића, професора Универзитета у Београду и Управника Народног музеја.

Г. Петковић ради са великим успехом на проучавању наше средњовековне културе и уметности. Он показује у овоме раду не само отручност и компетентност него и извесно одушевљење за послове ове врсте. Списак његових радова тако је велики да ћемо, не наводећи га, само поменути да су његове отручне и научне квалификације изван сваке сумње: не само код нас редак је часопис ове врсте /тј. за средњовековну уметност и културу/ који не би имао и лепих прилога од г. Петковића, него и на страни. Његове велике монографије о најзначајнијим нашим манастирима /Каленићу, Манастију, Грачаници и т.д./ добро су познате. Сем љубави према овоме послу он показује и организаторских способности, не само у уређивању Музеја него и у ископавању наших средњовековних опоменика и објављивању пронађене грађе.

Како је један од великих задатака Српске краљевске академије описивање наших старих опоменика и објављивање грађе о њима, мишљамо да је г. Петковић Академији потребан за њен рад. С друге стране, један овакав отручњак потребан је Академији и ради оцењивања радова ове врсте и живљега рада оних њених задужбина којима је остављено у задатак проучавање наше земље са ове стране.

Зато сматрамо да је у интересу остварења Академијиних задатака да г. Влад. Р. Петковић буде изабран за правога члана Академије философских наука, за што га доле-

./.

и предлажу.

Ова је кандидација примљена једногласно у Академије философских наука од 18 јануара 1932

ара 1932 год. њен рад.

Александар Томас
Ср. Краљевина

Владимир Р. Петковић

М. Јовановић
Петровић

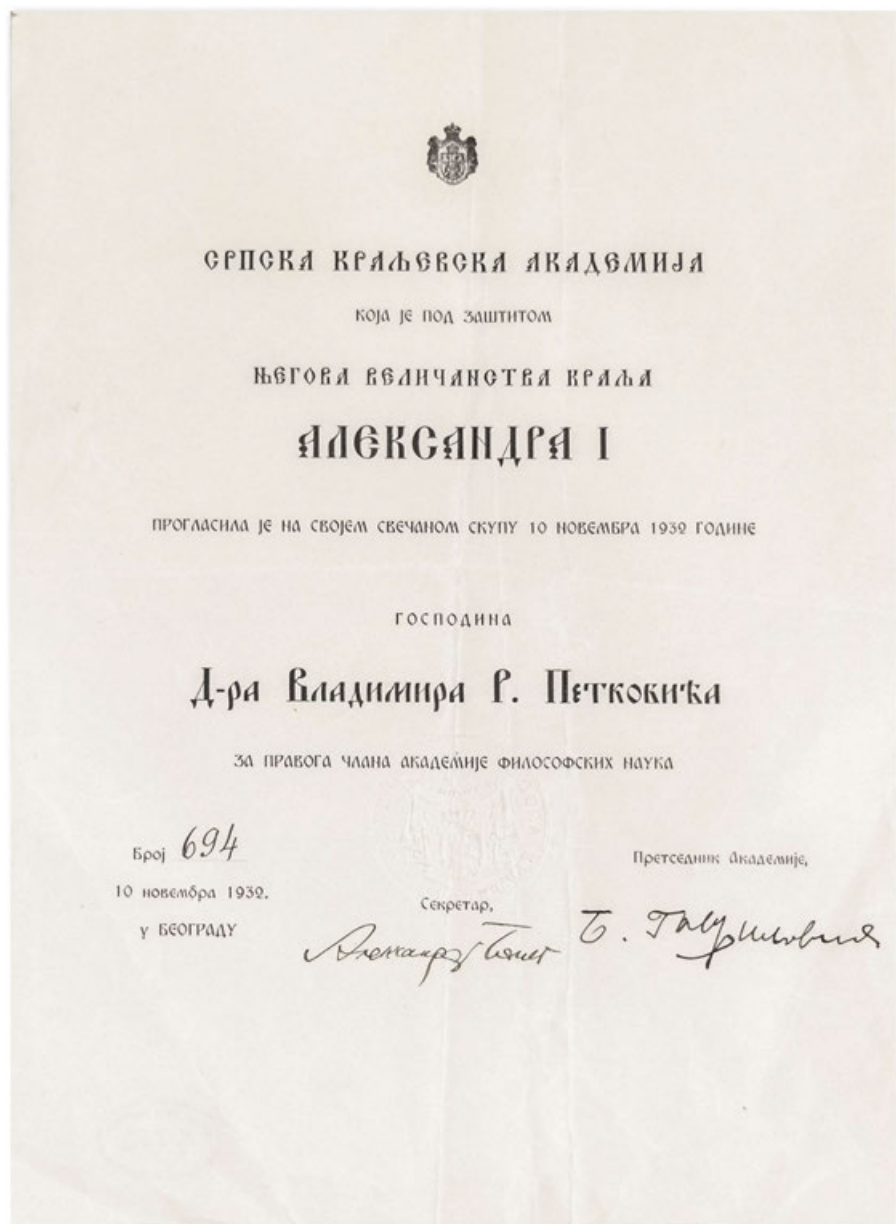
Српској Краљевској Академији

Желео бих на скупу Академије
процитати своју иницијалну
беседу „Легенда св. Саве у
српској животици српској.“

Част ми је замолити за дејство,
да се споменути беседа стави
на дневни ред.

24. окт. 1932.г. Д^н Влађ. Р. Петковић,
у Београду проф. Унив.

Letter of Vladimir R. Petković to the Academy in which he announces the subject of his inaugural academic speech
(SASA Archives SRA 694/1932)



Academician's Diploma
(Belgrade City Museum, KI 1_2518)

ли прве материјал за научну обраду тих споменика. Иако су се они у својој раду ограничили били на један мали и уз то и не баш најзначајнији део једне крупне културне целине, ипак су њихови радови — акварели и цртежи — били не само за нас већ у опште за цео културни свет право једно откровење.

Од тога времена испитивањем наше старе уметности бавили су се поред нас и страни научници. Природно је да је Српска Краљевска Академија учинила велике напоре, да се тај део наше прошлости што боље осветли.

У заједничкој седници Академије филозофских наука и Академије уметности одлучено је већ крајем 1913 године да се по утврђеном плану приступи проучавању старих српских споменика. Светски Рат је међутим прекинуо целокупан научни рад у нас, и тако се одједном и на пречац прекину и рад на прикупљању и проучавању уметничких старих споменика наших. Том и великом и важном послу пришла је Академија одмах после рата, и ускоро — можда већ почетком идуче године, — она ће горостасну и величанствену серију тих споменика отпочети објављивањем завршених студија и уметнички израђених слика наших чувених манастира Св. Нагоричана, Каленића и Псаће. Академија ће тај рад наставити већ и зато што испитивање целокупног културног блага наше прошлости у програму њезиннога рада стоји још увек на првом месту а друго и зато што се Академија наша, као културно национална установа и сама с разлогом горди већ досад познатим резултатима до којих се испитивањем тековина нашега духа онога времена дошло.

Г. др. Гавриловић помисли неке од тих резултата, и закључује:

„Тако се, господе академици, за једно релативно кратко време, напорима читавог једног низа радника и наших и страних, створила већ данас једна, истинита, још недовршена, али ипак зато јасно извучена слика о вредности наше уметности средњег века, слика која са блиставом сјаја нашег народног генија онога времена свакојако чини изузетно велику част нашем народу. На израђивању те слике радио је и академик Г. Петковић. Данашњом својом приступном беседом он ће, без сумње, повући још коју лепу црту у њој.“

Топло поздрављен, г. др. Петковић је онда прочитао своју приступну академску беседу: „Легенда Светог Саве у старом живопису српском“.

У својој врло стручној беседи г.

Г. др. Петковић је између осталог истакао да је наш средњовековни уметник био оригиналан у обради тема, неиспригнути се својом родном земљом, док се Бугари, дајући своју обраду Манастирне целине, ипак су њихови радови — акварели и цртежи — били не само за нас већ у опште за цео културни свет право једно откровење.

После приступне академске бесede г. др. Петковића, која поздрављена, г. др. Гавриловић је проглашујући га за правог члана Академије, рекао:

„Господине академице,

Многобројне студије нашега пошеним питањима наше и наше уметности Средњег века објављене у стручним часописима и зборницима, и нашим, запажене су одавно мији. Историски ви сте оног хаоса који је услед наглог прибрана и на ња грађе настао у нашу стару уметност, с додима појавили на јавноста када су сложена, т нашу средњовековну цркву толико важна питања ласати у период разбисе у томе разбистравању и до врло лених резултата познато дело „I. serbe du moyen age serbes VI) Belgrade 1898 смех рећи, врло лепе о Каленићу и Раваници и Жичи нарочито они чланови Академије Академији предлавога члана њезина.

Српска краљевска академија нас за свога на, потврдила је и о колико она цени рад њен испитивању старе наше славне прошлости на да ће у мучном ду који ће под њезин кртици пут издањих украса средњовековне и наше и опште поузданог и вођу и Још је г. Гавриловић захвалио Њ. је послао свога иза које и присутнима.

Православна црква

Велики Беткере

У Дебелачи су ини радови на православној припреми материјала, тако да моћи одмах почетко православно даће радну снагу натајје помоћи њезина и матери

Линдберг узима своју ранију дадиљу

Њујорк, новембра

11 новембар

Свечана седница Српске краљевске академије

— За правог члана проглашен је г. др. Владимир Р. Петковић —

У сали Коларчевог народног универзитета синоћ је одржан свечани скуп Српске краљевске академије, на којем је проглашен за правог члана Академије г. др. Владимир Р. Петковић, професор Универзитета у Београду и управник Народног музеја.

Свечаној седници присуствовали су изасланици Њ. В. Краља, чехословачки посланик г. Флидер, врховни рабин г. Алкалај, академици, професори Универзитета и многобројна публика у којој је велики број ђака г. др. Петковића.

Свечаној седници отворио је претседник Академије г. др. Богдан Гавриловић, који је, пре по што је дао реч г. др. Петковићу, цртао један део рада на проучавању наше уметности Средњег века и поменуо неколико резултата до којих се дошло проучавањем наше средњовековне уметности.

Г. Гавриловић је говорио о тајни у коју су западни наши уметнички споменици Средњег века за дуго и тежко робовања и о стремљењу према томе мраку наше националне мисли после васкрса ново српске државе, почетком 19 века. Из тих стремљења родило се и прве тежње за испитивањем и осветљавањем те прошлости, и оно се јасно виде по многим исхрама које ће онда онда заблестати у крилу Српског уредног друштва.

„Међутим, прва стварна и колико-толико научна испитивања наших уметничких споменика јављају се тек у седамдесетим годинама прошлога века. Тих су година Михаило Валтровић и Драгиша Милутиновић, обилазећи манастире ослобођене Србије и снимајући архитектуру, скулптуру и декорације старих српских цркава, прибавили прве материјал за научну обраду тих споменика. Иако су се они у својој раду ограничили били на један мали и уз то и не баш најзначајнији део једне крупне културне целине, ипак су њихови радови — акварели и цртежи — били не само за нас већ у опште за цео културни свет право једно откровење.

Од тога времена испитивањем наше старе уметности бавили су се поред нас и страни научници. Природно је да је Српска Краљевска Академија учинила велике напоре, да се тај део наше прошлости што боље осветли.

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рапо пролеће.

А, иначе, опасно је по спове из младости када се испуњавају после толиких година.

У доба мога првог детињства у нашу кућу долазило је врло често млада млад богослов, песник



Г. др. Петковић чита своју приступну академску беседу; (десно: претседник академије г. др. Б. Гавриловић)

др. Петковић је изнео легенду о Светом Сави онако како је дата у манастиру Морачи и у трипезарији манастира Хиландара. Ове су фреске рађене на крају Средњег века, а ослањају се у главном на биографије Теодосија и Доментијана, које су имале, изгледа, својих минијатурних илустрација.

Г. др. Петковић је спровео упоредну анализу легенде Светог Саве у Морачи и у Хиландару, и довео их у везу са овим књижевним саставима, и на основи зграфских података покушавао је да реши чак постанак Доментијанове биографије Светог Саве, који би на то доба Милутиновић, када се појавила жеља за једним украсним кодексом те легенде.

Г. др. Петковић је између осталог истакао да је наш средњовековни уметник био оригиналан у обради тема, неиспригнути се својом родном земљом, док се Бугари, дајући своју обраду Манастирне целине, ипак су њихови радови — акварели и цртежи — били не само за нас већ у опште за цео културни свет право једно откровење.

После приступне академске бесede г. др. Петковића, која је поздрављена, г. др. Гавриловић је проглашујући га за правог члана Академије, рекао:

„Господине академице,

Многобројне студије наше о драгоценим питањима наше културе и наше уметности Средњег века, објављене у стручним часописима и зборницима, и нашим, запажене су одавно у Академији. Историски ви сте се после оног хаоса који је услед и ствари

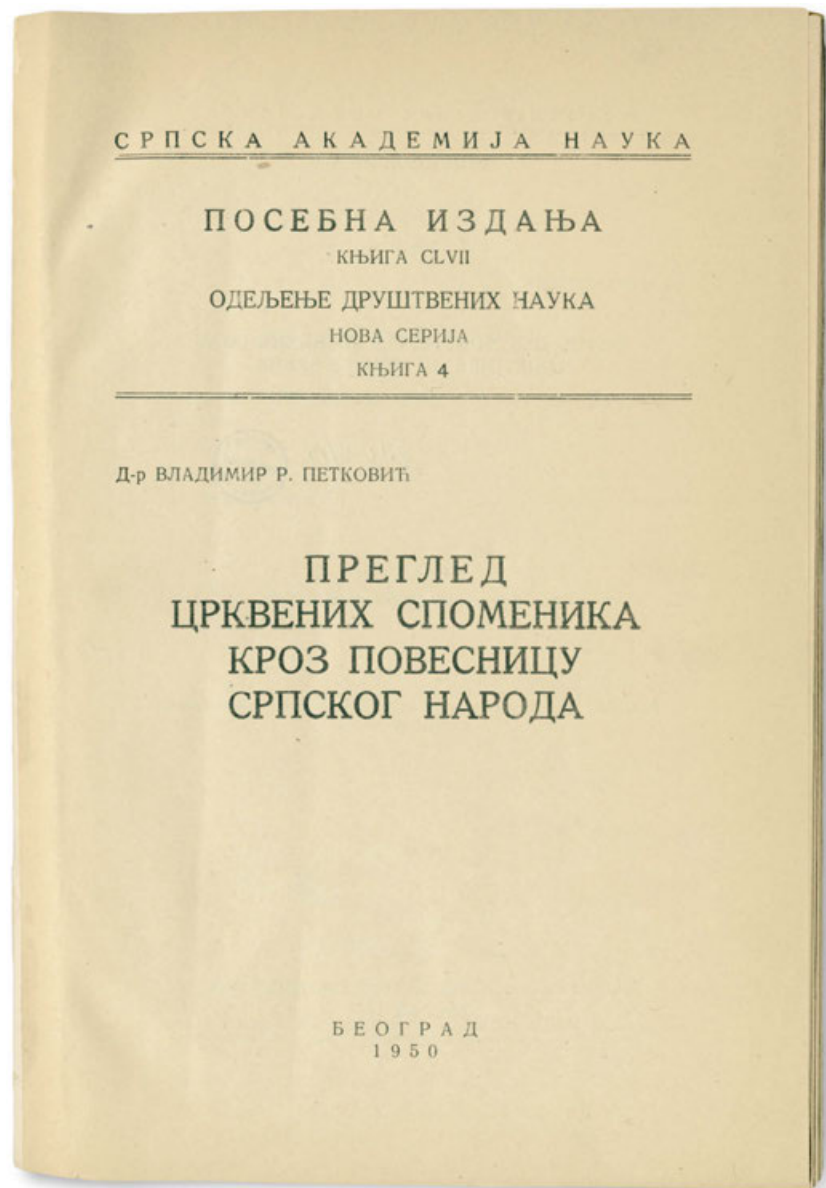


Refectory of the monastery of Hilandar, cycle of the life of Saint Sava,
An Angel Slays Strez



Refectory of the monastery of Hilandar, cycle of the life of Saint Sava,
Ordination of Saint Sava as the Archbishop





Vladimir R. Petković, *Pregled crkvenih spomenika kroz povescnicu srpskog naroda* (Overview of Church Monuments through the History of the Serbian People), Belgrade 1950, front cover

VESNA BIKIĆ, Institute of Archaeology, Belgrade

MILAN MILOVANOVIĆ, Institute of Archaeology, Belgrade

Vladimir R. Petković, Director of the Institute of Archaeology of the Serbian Academy of Sciences (1947–1954)

Academician Vladimir R. Petković was appointed as the first director of the Institute of Archaeology of the Serbian Academy of Sciences, by the decision of the Committee for Scientific Institutions, the University and Institutions of Higher Education of the Government of PR Serbia from 31 May 1947.¹ The appointment of the director represented the final act in the process of establishment of the Institute of Archaeology under the auspices of the reformed Academy which, within a broader programme of the reconstruction of the country after the end of the Second World War, was working fast on establishing academic institutions and constituting scholarly research.²

In the given political and social moment, Vladimir Petković was an ideal candidate for the position of director, and his appointment had, in all likelihood, been carefully considered ahead of time years ago. Petković assumed the position of the director of the Institute with extensive experience in conducting research and organizing affairs. As a scholar, he had been establishing his name over decades in the field of study of Serbian and Byzantine antiquities, and at the same time as a founder of systematic documentation of monuments, including the remains of wall painting, architectural decoration, and ornaments.³ In the area of organizational affairs, Petković already fully proved himself in the position of the Director of the National Museum (1919–1935) and, later on, by performing executive functions in the Academy.⁴ Since the period of his management of the National Museum drew to a close, Petković pointed to a need to establish an academic institution that would deal with monumental and archaeological heritage while coordinating the work of all participants in that process. Considering the lack of knowledge about medieval sites at the time, increasing control over investigations in the interwar period was meant to establish systematic research using the standardized methodology, but it also resulted from a need to involve local specialists in those investigations on a par with the associates from international archaeological institutions that had been especially active in the 1920s, primarily in the area of

Old Serbia.⁵ Arrival at the helm of an institution that had been charged with the task of organizing systematic work on archaeological studies, supervision of archaeological matters and coordination of related institutions in the country⁶ provided Petković with a broad platform for his activities, for which he had long since been striving. The newly established role and visibility of the research results were to be supported by the journal *Starinar* (*Antiquarian*) which, after the hiatus in publishing during the war period, by the decision of the Serbian Academy of Sciences and the fellows of the Serbian Archaeological Society, was assigned to the Institute of Archaeology.⁷ For implementing his ideas, Petković had at his disposal in the first months of his work a team made up of archaeologists and specialists in various fields who researched material remains: Đurđe Bošković (deputy director), Miloje Vasić, Lazar Mirković, Radoslav Grujić, Aleksandar Deroko, Svetozar Radojčić, Zorka Simić Milovanović, Đorđe Mano-Zisi, Radivoje Ljubinković, Mirjana Čorović Ljubinković, Rastislav Marić and Ivan Zdravković.⁸

The organization of work at the Institute of Archaeology of the SAS under Petković's supervision took shape through the discussions in sessions that were, at first, scheduled once a week.⁹ Despite dilemmas concerning the approach to research, which reflected different affinities of the associates of the Institute for particular subjects, it was decided on the very first session that a general operational plan should be made that was to encompass all issues related to research that fall within the scope of activities of that institution.¹⁰ The completion of scheduled work was followed by a collective analysis of obtained findings in the form of lectures with subsequent discussions. Owing to the effort of Đurđe Bošković, who was the main supporter of the proposed concept, and certainly with the support of Vladimir Petković, a long-term strategy for conducting research was constituted. The document titled *Plan of Scholarly Research at the Institute of Archaeology of the Serbian Academy of Sciences*, which was distributed to all associates of the institution, in its heading, declared its research concept, that is to say, the intention of the Institute to deal with the study of "the past of Yugoslav and South Slavic peoples, and Serbs in particular, on the basis of archaeological scientific documentation". This was expected to be realized through four main topics/issues and, in connection with that, excavations of specific archaeological sites and surveys of monuments. The first topic listed, the settling of Slavs on the Balkan peninsula, was based on the obtainable expertise from the Slavic countries, Russia and Czechia mainly, with the anticipated acquisition of new field data. The second topic – Peoples and their technical and cultural legacies (which the Slavs came across during their settlement) with its broad chronological scope, from prehistory to the early Middle Ages, was supposed to unite all associates of the Institute in a dia-

chronic view of the phenomena in material culture. The two remaining topics belonged to the medieval studies, which reflected the current make-up of the researchers at the Institute. One of the topics was to be dedicated to studying the relationship of the Slavic tribes, primarily Serbs, toward the cultural heritage of the neighbouring states, regions and cultures, above all that of the Byzantium and the West, and subsequently the Ottoman Empire, as well as the mutual relationship between Serbs and other South Slavic peoples in the Balkans and in other countries, through archaeological and artistic monuments. The last thematic unit was directly related to the archaeological and monumental heritage of Serbian medieval period, by proposing the studies of social relations in the Middle Ages, based on material remains (towns, villages, sacral objects, mural painting).

In parallel with defining the operational plan of the Institute, systematic archaeological surveys of the sites that had previously displayed scholarly prospective were initiated. Those were, above all, the Belgrade Fortress, Dubravica-Orašje (*Margum*), Caričin Grad (*Justiniana Prima*) with its surroundings, then, the prehistoric Gradište near Kikinda, the fortified towns known from medieval written sources – Petrič, Smederevo, Golubac, Markovo Kale near Vranje, Old Town Užice, Svrljig, as well as the remains of Late Antique edifices, palace in Gamzigrad and the dam near Zlata, as well as the Turkish fortresses Kulič and Ram. Apart from archaeological sites, the associates of the Institute of Archaeology of the SAS along with their director visited ecclesiastical monuments with the aim of studying them in greater detail and for the purpose of documentation taking photographs of the architecture and fresco painting, and consequently due attention was accorded to the church in Donja Kamenica, monasteries Annunciation in Gornjak Gorge, Drenča, Veluće, Koporin, the Church of Constantine and Helena in Ohrid, and many others. Apart from that, the associates of the Institute launched programmes within a large-scale project “Reconnaissance of Serbia”, which was only partially implemented, in the environs of Belgrade, in Ovčar-Kablar Gorge, Eastern Serbia, and elsewhere. In order for such a complex operational plan to be realized, it was necessary to arrange the documentation inventory of the Institute, by setting up a card index with photographic records and library, as well as by making archaeological maps.¹¹ The organization of activities of the Institute of Archaeology with the aim of planning the all-encompassing study of the past, devised in the time of Vladimir Petković’s term, was continued in the following years, along with the well-established convention of regular publication of results of fieldwork and multidisciplinary research in the official bulletin of the Institute of Archaeology, *Starinar*, in the form of extensive reports or studies.

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* v.bikic@ai.ac.rs

¹ SASA Archive, SAS, Committee for Scientific Institutions, University and Institutions of Higher Education of the Government of PR Serbia, Personnel Department no. 563, 31 May 1947. To the Committee for Conducting the Affairs of the Serbian Academy of Sciences (Approval with the appointment of the director of the Institute of SAS), no. 339, from 2 June 1947.

² М. Миловановић, В. Бикић, *Владимир Петковић и оснивање Археолошкој институтуша: околности и реализација*, Старице 74 (2024), in print.

³ Д. Прерадовић, *У име науке и отаџбине: истраживања средњовековних сџоменика ђод окриљем Народной музеја Србије и њихови резултати (1906–1940)*, Београд 2023, 43–44.

⁴ Petković served as Secretary to the Academy of Philosophical Sciences of the SRA (1933–1935; 1939–1941), as Secretary to the Academy of Arts of the SRA (1945–1946) and as Secretary to the Department of Social Sciences of the SAS (1948–1952).

⁵ Миловановић, Бикић, *Владимир Петковић и оснивање Археолошкој институтуша*; Д. Прерадовић, *У име науке и отаџбине*, 56–58.

⁶ Анон., *Закључци Академичких скупова*, Годишњак САН 52 (1945) 59; Ђ. Бошковић, *Развој археолошке науке ђосле ослобођења*, in: *Сџоменица Српској археолошкој друштва (1883–1983)*, ed. М. Гарашанин, Београд 1983, 42; Миловановић, Бикић, *Владимир Петковић и оснивање Археолошкој институтуша*.

⁷ М. Миловановић, *Часопис „Старице“ као орган Археолошкој институтуша САН*, Старице 74 (2024), у штампима.

⁸ Institute of Archaeology, Documentation of the Institute of Archaeology, Memorandum of the first session of the Institute of Archaeology of the Serbian Academy of Sciences held on 12 June 1947.

⁹ Ј. Шарић, В. Бикић, *Археологија ђод једним кровом – оснивање Археолошкој институтуша*, in: *Mnemosynon Firmitatis – 70 година Археолошкој институтуша*, ed. В. Бикић, Ј. Шарић, Београд 2017, 45–47.

¹⁰ *Ibid.*

¹¹ М. Milovanović, *Documentation office of the Institute of Archaeology in Belgrade as an organisational unit*, Archaeology and Science 18 (2022) 256–258; С. Никић, М. Миловановић, *Историјски ход Библиотеке Археолошкој институтуша у Београду кроз рад библиотеке*, Читалиште 42 (Панчево 2023) 46–47.

Belgrade Fortress – general appearance of the Lower Town at the beginning of the regulation of the National Park “Kalemegdan”

(Београдска тврђава са старих фотографија – чишћења и истраживања Марка Појовића, ed. В. Бикић, Београд 2023, 206, ДГ76)





Archaeological research into antique Margum
(Documentation of the Institute of Archaeology;
digitized by the SASA Audiovisual Archives and Centre for Digitization)





Remains of the wall of the dam near Zlata
(Documentation of the Institute of Archaeology)

Southwest tower of the palace in Gamzigrad during the excavations in 1947
(Documentation of the Institute of Archaeology)





Appearance of the remains of the old town of Svrlijig during the visit in 1947
(Documentation of the Institute of Archaeology)

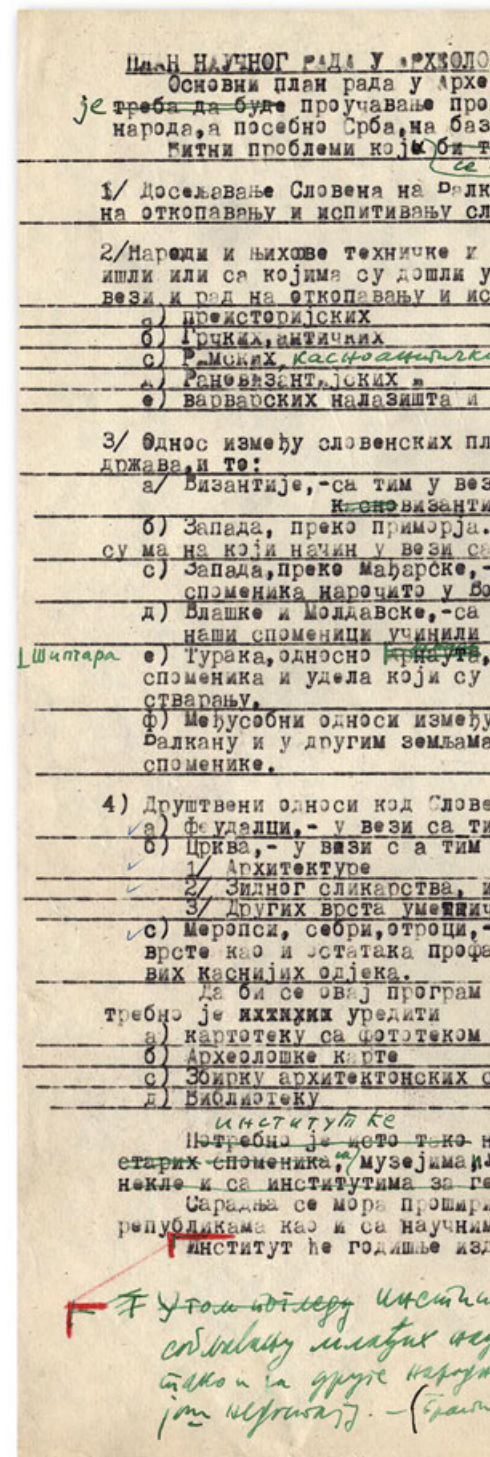
Church of the Koporin Monastery during the technical recording in 1947
(Documentation of the Institute of Archaeology)



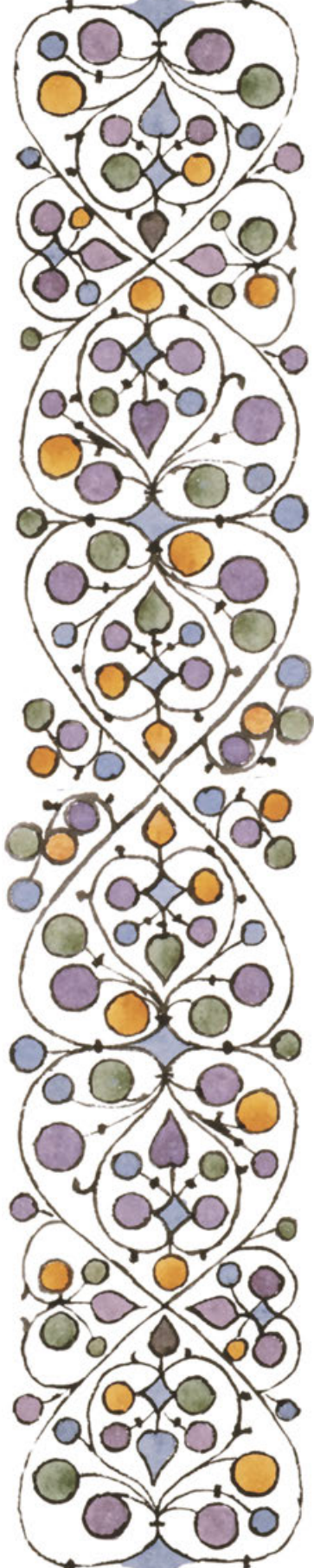
Vladimir R. Petković, Ms Ružica Petković's present
for Đurđe Bošković in 1971

(Documentation of the Institute of Archaeology, Legacy of Đurđe Bošković)

Operational plan of the Institute of Archaeology for the year 1949
(Documentation of the Institute of Archaeology)



ОПШТИ ИСТИНУ СРПСКЕ АКАДЕМИЈЕ НАУКА	ОПШТИ ИСТИНУ СРПСКЕ АКАДЕМИЈЕ НАУКА	ОПШТИ ИСТИНУ СРПСКЕ АКАДЕМИЈЕ НАУКА
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“We were the first to endeavour to shed light on many historical occurrences by way of monuments of art and we are glad that our professional critics and evaluation of experts from abroad found that our endeavour was not unsuccessful.”

Владимир Р. Петковић, *Извештај о раду у Одељењу за српску и византијску уметност у Народноме музеју*, Годишњак СКА 22 (1909) 180.

DUBRAVKA PRERADOVIĆ, Institute for Balkan Studies SASA

Vladimir R. Petković and the Research in Serbian Medieval Art

In November 1927, Vladimir R. Petković wrote in a letter to Mihajlo Pupin (1854–1935) that he “had prepared a voluminous publication on our medieval art (architecture and sculpture, painting and minor crafts) that would include around 2,000 illustrations (about one hundred of which are in colour)”.¹ The anticipated publication was the result of yearslong systematic intensive research on medieval churches and monasteries, which Petković had initiated upon his arrival at the National Museum. Limited by financial resources and the current borders of the Kingdom of Serbia at the outset of his scholarly mission, Petković managed, between 1907 and the outbreak of the First Balkan War, to study around thirty medieval churches and monasteries and present the relevant research findings to the professional and wider public. Meanwhile, he did not disregard the late medieval heritage during his scholarly excursions. Petković’s investigations were pioneering in many respects. In those years, among other things, he uncovered the portraits of Stefan and Lazar Musić in Nova Pavlica (1910) when he removed a thin layer of lime at the place where he expected the founders’ portraits would be. This discovery led him to identify this church as the Church of Presentation of the Mother of God that the sons of ‘Čelnik’ Musa had erected, together with their mother Dragana, the sister of Prince Lazar, and in which all three of them were buried. During the same scholarly excursion, in the White Church of Karan, he was able to interpret the inscription in the founders’ composition, and to identify the figure of Georgije Medoš in the sanctuary. For that reason, one of his early papers was on the topic of founder’s portraits.² One of the results of these early field investigations was a study on the medieval wall painting titled *Iconography of Monastery Churches in Serbia*.³ In this study, he aimed to, based on the findings of a month-long scholarly excursion conducted in the spring of 1906, present reliable historical data on the churches, analyze the iconography of certain compositions and figures in different churches, as well as find their literary sources in ecclesiastical poetry. To these early, and for our scholarship

pioneering papers a study on the cycle of scenes from the life of the Mother of God in the narthex of Kalenić can be added, which Vladimir R. Petković brought into connection with the mosaics in the Church of Christ at Chora in Constantinople.⁴ He was also the first researcher to give due attention to the iconography and architecture of churches dating back to the period after the dissolution of the Serbian medieval state, and who transposed a part of the research of the time into an extensive article on the churches erected between the 16th and 18th centuries.⁵ Yet, undoubtedly, the most significant result of Petković's early investigations are his articles on the history, architecture, and iconography of the Ascension Church in Žiža published in the first issues of the new series of *Starinar*.

After the Balkan Wars and the Great War, during which Petković lived, in his own words, "under the flag", the conditions for resuming the field research on monuments were met in 1920. It was finally possible to study the churches and monasteries in the areas of Old Serbia, which had been within the borders of the Ottoman State until 1912. Up until 1928, when the budget allocated for field research was considerably reduced, intensive research had been conducted into the wall painting, architecture, and treasures of churches and monasteries in all the areas in which Serbian medieval heritage could be found, in Kosovo and Metohija, and Macedonia, as well as Montenegro, without overlooking the churches from later periods, primarily those in Fruška Gora. Nearly all medievalists of the time were engaged in this work, and thus, in 1921, under the auspices of the National Museum, four scholarly excursions were carried out, and in 1925, as many as eight, when organizing an exploration of the monastery of Hilandar on Mount Athos also became possible. Such comprehensive and intensive work, apart from the staff of the National Museum – Vladimir R. Petković, Lazar Mirković (1885–1968), Žarko Tatić (1894–1931), Đorđe Mano-Zisi (1901–1995) and Đurđe Bošković (1904–1990) – also involved the participation of other researchers of medieval heritage. Thus, owing to the patronage of the National Museum, Miloje Vasić, who after the end of the war, almost completely devoted himself to the study of national history, did research on Studenica, and historians Dragutin Anastasijević (1877–1950) and Vladimir Ćorović (1885–1941) on the other two endowments of Stefan Nemanja – the Church of the Holy Mother of God and Church of Saint Nicholas in Kuršumljia. Anastasijević, in the same year, also carried out archaeological excavations at the Church of the Holy Mother of God, which represented the first excavations of "Serbian antiquities", in the course of which, among other things, a steatite icon of the Mother of God was found, as well as four vigil lamps.⁶ A few years later, with the support of the National Museum,

Ćorović had the opportunity to investigate the monastery Žitomislić in Herzegovina, where he found 40 manuscript books (dating from the 16th–18th centuries) and around 60 Turkish documents.⁷ The team of the National Museum was also joined in their investigations by Milan Zloković (1898–1965), an architect, at that time a teaching assistant at the Faculty of Technical Sciences, first in 1923, when there was ongoing research on churches in the vicinity of the Great Prespa Lake and Lake Ohrid,⁸ and then in 1927 when he independently studied the church of the Gradac Monastery.⁹ Finally, the Museum also helped Milan Kašanin (1895–1981) in doing research and photographing the material for his doctoral dissertation, the first in the history of art at the University of Belgrade, written on the topic of the White Church of Karan.¹⁰ In a short note on his work on preparing his doctoral dissertation, he remarked how invaluable, apart from the help of the SRA and the Department of Arts of the Ministry of Education where he worked, was the help and support of the National Museum and its director.

“Mr. Dr. Vlad. Petković, university professor and director of the National Museum in Belgrade, particularly indebted me and obliged me to gratitude: with the kindness of a teacher, he drew my attention to the White Church, placed the museum’s photographer at my disposal, permitted me to use the museum and seminar library, which has the most comprehensive collection of volumes on the history of art, and allowed me to study the special collections of photographs of Dečani and the Patriarchate.”¹¹

Although the budget resources of the National Museum allocated for field research had been considerably reduced since 1928, Vladimir Petković found a way to continue with this important museum activity until the end of his term of office as the director (1935). During that period, he studied Sisojevac for two consecutive years, 1931 and 1932, when he also led archaeological excavations of this site, in the course of which he found a tomb in the southwestern corner of the naos, which he believed belonged to the monastery’s founder, the monk Sisoje.¹² In that period, he also launched important research on the Christ Pantokrator Church in Dečani, which resulted in an extensive monograph on the history, wall painting, and architecture of this church that he co-authored with Đurđe Bošković, published in 1941.

These systematic field research projects spanning multiple years were the point of departure for his equally extensive, systematic, and meticulous, but above all pioneering scholarly work. Immediately upon his return from studying in Germany, Petković faced the daunting task of exploring and systematizing the knowledge of Serbian medieval art and laying the foundations of the Department for Serbian and Byzantine Antiquities of the National Museum, fully committing himself to that task. Hence with his early writings on

the Ascension Church in Žiča, as was pointed out, Serbian scholarship obtained the first modern monograph on a medieval monument.¹³ He assiduously published specialized and scholarly papers and numerous book reviews in literary journals of the time, such as *Nova Iskra* and *Delo* at the beginning of his career, and later in journals, primarily the scholarly ones, mainly in *Starinar*, but also in *Glasnik Skopskog naučnog društva* and *Pilozi za jezik, književnost, istoriju i folklor*, etc. As soon as the conditions were favourable, he launched a seminal book series “Serbian Monuments” at the National Museum (1922), with the primary goal of publishing monographs on individual monuments. Within that series Petković published his studies on Ravanica, Studenica, and Kalenić, which he had prepared and, for the most part, written prior to the Great War,¹⁴ and he went on to edit two voluminous albums of medieval painting, primarily intended for the international scholarly community and were thus written in the French language and equipped with a great number of illustrations.

Finally, it should not be overlooked that these decades-long investigations also resulted in an extraordinarily rich collection of photographic records on glass plates kept at the National Museum. That collection is an inexhaustible source of information and an indispensable instrument in studying medieval architecture and wall painting, but also an equally important document on the state of the churches before, during, and after the restorations undertaken till 1940. Not uncommonly, these records contain information that can no longer be accessed at the site. Hence in 1920 Petković, along with Anta Mudrovčić (1860–1925), preparator of the National Museum, made important records of the wall paintings in Đurđevi Stupovi near Novi Pazar that soon afterward came crumbling off the church walls. Owing to Petković’s records and the field diary from the Ascension Church in Žiča, studies have been published presenting new insights on the wall painting of the Žiča catholicon since the data preserved on the glass plates allow for the reconstruction of iconographic ensembles and inscriptions that are presently less visible or entirely destroyed.¹⁵ Thus, what Petković had in mind when he set about creating this collection was fully realized – that it would “on the one hand, greatly facilitate the study of our art monuments, and on the other, preserve these monuments for posterity”.¹⁶



Nova Pavlica, church exterior from the northwest side (DNM A_1654)





Nova Pavlica, Stefan and Lazar Musić (DNM A_1245)





White Church of Karan, detail of the founders' composition (DNM A_639)

White Church of Karan (DNM A_628)

Church of the Holy Mother of God in Kuršumlja (DNM A_676a)





Church of the Holy Mother of God in Kuršumlja,
Mother of God of the Intercession, second half of the 12th – early 13th century,
steatite, gilt, 7.8 × 3.6 × 0.8 cm
(NMS Inv. No. 26_216)

Vladimir R. Petković and Milica Bešević in Ostrog, 1924
(Legacy library of Professor Sreten Petković)



Ohrid, Church of Saint Sophia, view from the east (DNM A_1132)



Church of Saint Nicholas, Kuršumlija (DNM A_685)





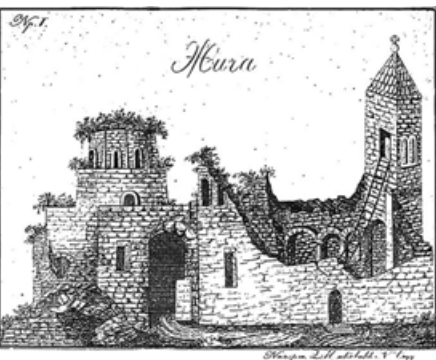
Đurđevi Stupovi near Ras, remains of the wall painting in the dome
(DNM B_1000)

Research on Žiča

The Ascension Church in Žiča, the endowment of King Stefan Nemanjić the First-Crowned, the coronation church of Serbian medieval rulers, and the cathedral church of the Serbian autocephalous church, holds a special place in the history of the Serbian people. Hence the research dedicated to it, as it was duly pointed out, “gave a very important impetus to the development of the historiography of Serbian medieval art in the period lasting for over a century”.¹⁷

The first scholar to conduct research on Žiča was Dimitrije Davidović (1789–1838), a journalist, diplomat, and minister. Davidović visited Žiča in 1822, at the time when he served as Secretary to Prince Miloš Obrenović (1815–1839; 1858–1860), and during this visit, he described with great attention to detail the wall painting and architecture of the church and copied the charters from the walls of the vestibule of the entrance tower.¹⁸ His precise and invaluable observations, owing to which one can understand the state in which Žiča had been in the early 1820s, are accompanied by a drawing of the church building in ruins viewed from the northern side. It is the first known picture of the Žiča catholicon and the first published illustration of a Serbian church that was purposefully made to accompany the text.¹⁹ The forthcoming decades saw important accounts on the appearance of the Ascension Church given by Joakim Vujić (1772–1847), author of the first travelogue of the semi-liberated Serbia, who noted that “in the church, nothing can be seen but lamentable ruins and destruction”,²⁰ Janko Šafarik (1814–1876),²¹ as well as Felix Kanitz (1829–1904), who described and depicted Žiča²² after extensive restoration works that had been carried out in 1856 under the supervision and at the expense of an agile bishop of Žiča, Joanikije Nešković (1804–1873).²³

In 1870, when the Serbian Learned Society made a programme of recording and investigating of the medieval monuments, the Žiča Monastery was placed at the top of the list. The systematic work on the research and protection of medieval art was to commence accordingly with the Ascension Church. The task was entrusted to architects Mihailo Valtrović (1839–1915) and Dragutin Milutinović (1840–1900), whose efforts in studying Serbian medieval art, and above all architecture, marked the beginning of the scholarly approach to the subject.²⁴ In 1871, the two of them embarked on the multi-year endeavour of recording the architecture and wall painting of medieval monuments in Serbia. One of the first churches they studied was the Ascension Church itself. By 1884, when their systematic work on studying the monuments drew to a close, the two of them had produced over three hundred drawings and water-colour paintings. In the course of their research trips, it was to the Žiča



Dimitrije Janković, *Žiča*,
1822–1828

(М. Тодић, *Жича – мотив
ликовних представљава,
фотографија и
разгледница*, 322)

church that they dedicated the majority of the time and where they made the greatest number of drawings and watercolour paintings. According to the reports they submitted to the Serbian Learned Society, Valtrović and Milutinović produced 62 sheets of drawings and watercolour paintings, 49 of which are kept at the Historical Museum of Serbia.²⁵

Before Petković began to conduct his research on Žiča, in this church, on Ascension Day, 2 June 1889, young King Alexander Obrenović (1889–1903) was anointed, and on 21 September 1904, King Petar I Karađorđević (1913–1921) as well. The historical importance of the Ascension Church, as well as the superbness of its architecture and the extant wall painting certainly had an impact on Petković's decision to dedicate himself to the study of this church at the start of his scholarly career.

Petković found himself in Žiča for the first time in the spring of 1906, when he, together with the architect Petar J. Popović (1873–1945), accompanied Gabriel Millet (1867–1953) on his scholarly excursion across Serbia. In the same year, he managed to return to the site on two additional occasions, although for only a couple of days at a time, which was still sufficient for him to write the first in the series of studies on Žiča, published on the pages of *Starinar*. The first of the articles contained two sections: the first, which represented “the critical overview of the architecture and wall painting”, and the second, in which Petković laid out the information and issues regarding the narthexes of Byzantine churches, which were substantiated by all the relevant national, but primarily, international reference works, as well as by an enviable knowledge of the unpublished written sources.²⁶

His explorations of Žiča were continued the following year, in 1907. That year, the groundwork was laid for two pivotal museum collections – the collection of photographic records and that of copies of frescoes. Petković noted that eighty or so images of the architecture and the wall painting of Žiča were made during fieldwork, by which “a foundation had been laid for the collection of photographs that, as a useful resource for studying our medieval art, was going to be of great benefit for future researchers”.²⁷ Academic painter Paško Vučetić (1871–1925) produced three full-size copies of frescoes: that of Saint Nicolas, archangel on the tympanum over the door that leads into the southern chapel, and the composition *Unless you change and become like little children, you will never enter the kingdom of heaven*, painted in the area under the tower, as well as a preparatory sketch for copying the composition of the Crucifixion, located in the southern choir. It was intended to, concurrently with the copying of the fresco painting, start with the making of plaster casts of the sculpture, as well as the models of churches, but at that moment, that



Paško Vučetić (DNM)

could not be realized. Due to the danger of falling off the wall, the fresco with the image of the *Mother of God in the Orans posture* from the tympanum of the portal between the narthex and naos was transferred to the National Museum,²⁸ but that fragment of the wall painting of Žiča is permanently lost, in all likelihood, during the bombing of Belgrade in 1914, when the National Museum was heavily damaged. Finally, in the same year, Petković also carried out archaeological excavations in the church at the spot where he believed the founder's tomb was located, and in several other areas in the monastery yard, but without any significant finds.²⁹

When it comes to Petković's scholarly output, the research he conducted in 1907 allowed him to publish the third and fourth part of the study on Žiča in the ensuing issues of *Starinar*.³⁰ The third part dealt with the history of the monastery, while the fourth, the most extensive of all, was entirely devoted to iconography. That article is accompanied by 49 illustrations containing photographs of the frescoes, as well as the watercolour of the ornaments, painted by an architect Branko Tanazević (1867–1945), which represented a major step forward compared to the first study on Žiča published only a few years earlier. With this, Petković rounded off his research of this sacred place, and Serbian scholarship was endowed with the first modern monograph on a medieval monument.³¹



"The church in Žiča dates back as many as seven centuries. Each of these centuries left a trace on it and wrote its history on the walls. Its ruins have thereby become 'the dead that can speak'. One only needs to be able to read their language. Those layers of wall paintings on top of one another that we identified in several places in the church and the exonarthex, those amendments on the vaults of the church and its domes, those windows that had been bricked up and then opened up again are the most telling witnesses to its past- silent, yet the most reliable. They are to help us resolve the question as to whether there stand before us the same walls that once used to greet the first archbishop of the independent Serbian church St. Sava; whether on the wall painting, an image he gazed upon may be discerned. To clearly distinguish between the earlier and the later, to be able to analyse both more successfully, and to be able to gain at least a general sense of the original form of the church, it is necessary to know the history of the church itself and the entire order of the church and monastery service therein, such as it was in various periods."

Vladimir R. Petković

В. Р. Петковић, Жича: архитектура и живопис, Старинар 1/2 (1906) 1907, 173–174.



Felix Kanitz, *Žiža Monastery*, watercolour, 1860

(*Serbiens byzantinische Monumente*, Gezeichnet und beschrieben von F. Kanitz, Wien 1862, Taf. II)

Mihailo Valtrović, *Žiža*, view of the church from the southeast side, watercolour, 1884
(Валтровић и Милутиновић: документи 1, 58)





Mihailo Valtrović, *Žiđa*, wall painting on the west wall of the church, watercolour, 1873
(Валтировић и Милутиновић: документи I, 77)



Žiča, view of the church from the southeast side
(DNM B_948)



Žiča, King Radoslav
(DNM B_937)

Paško Vučetić, “Unless you change and become like children, you will never enter the kingdom of heaven”, fresco copy from Žiča, 1907 (DNM B_972)





кожа.



красно-оранжево-белый

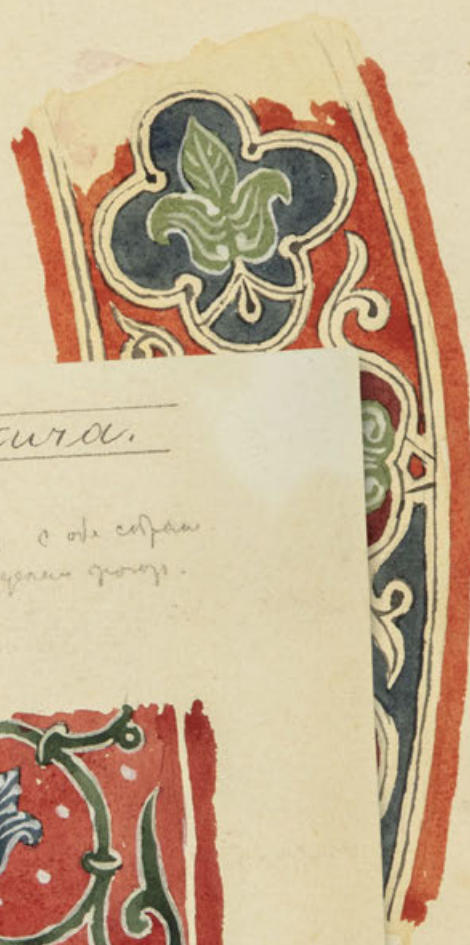


красно-оранжево-белый

50



Branko Tanazević, watercolours of the ornaments from Žiča, 1908 (DNM)



Икура.

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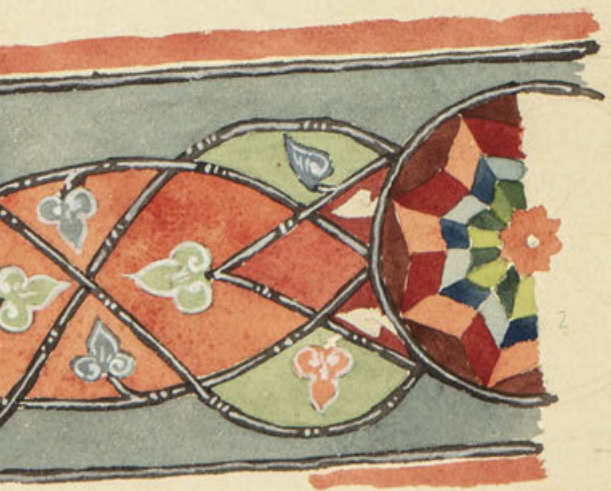
грозенела
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53



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14x 100 граммов бранна
созда олеган
сидо олеган

Теллер
1908

Serbian Monuments

In studying medieval churches, researchers were faced with multiple challenges. On the one hand, there were the challenges related to doing fieldwork. Underdeveloped roads and railway networks greatly affected the selection of monuments that could be explored. The majority of monasteries were desolated, and many churches were not accessible. When crossing the Treska River in boats, to reach the Church of Saint Andrew, the whole crew ended up in the river, and Žarko Tatić was dashed against a rock receiving injuries from which he never fully recovered. Apart from that, every scholarly excursion required transporting several hundreds of kilograms of luggage. Petković once submitted a request to the railway to transport as much as 800 kilograms of luggage, the bulk of which was photographic equipment.³² Apart from the cameras and glass plates of various formats, what also needed to be taken were the chemicals necessary for their development, which had to be done *in situ*. It should also be noted that visiting certain areas involved personal safety risks, that were of such extent that in 1920, Petković had to address the authorities in charge with the following letter:

“As I, together with Mr. Paško Vučetić and Anta Mudrovčić, preparator, will be travelling through unsafe areas in our forthcoming journey to Novi Pazar and Kosovska Mitrovica and further down the valley of the Lim River, for the purpose of studying old churches, I am going to take the liberty to kindly ask Mr. Minister, if he would like to intercede with Mr. Minister of Defence and Navy, to lend me three revolvers with 20 bullets each, for which I will pay for in case they were to be used.”³³

The challenges posed by office work were no less daunting than the ones faced during fieldwork. One was to obtain adequate reference literature that could not be found in the country, study unpublished sources, and eventually find the means by which one could present the research findings to the professional and scholarly public. Vladimir R. Petković had been waiting an entire decade for his monograph on Ravanica to be published. The manuscript amounting to eighteen hand-written folios was finished as early as in 1912, but due to war circumstances, the book could not be published. During the war, the glass plates were destroyed, so the on-site photographing had to be redone.

Eventually, the monograph on Ravanica was published in 1922, and it was the first volume of the “Serbian Monuments” book series, established by Petković at the National Museum.³⁴ It was a fortunate circumstance that since 1924, the volumes of this series were financed through the resources of the Mihajlo Pupin Fund, which this illustrious scientist had established within the National Museum.

In all likelihood, the two researchers met during the Paris Peace Conference in 1919. Pupin, who in 1918 London edited a book on Serbian medieval churches as the first publication in the prospective series on South Slavic monuments which, however, did not come to life, was able to realize his conception of the promotion of Serbian medieval heritage precisely through the fund established in 1923 within the National Museum and in which he invested 80,000 dinars.³⁵ In the statute of the Pupin Fund, it is clearly stated that its resources are intended for publishing Serbian antiquities and occasionally for the acquisition of the works of Serbian artists for the National Museum. The Pupin Fund in 1932 grew into the Endowment whose principal amounted to a million dinars. Thus, since 1923, thanks to the donations made by Pupin himself, or through the resources of his foundation, the collection of paintings of the National Museum was enriched with the works of Uroš Predić (*Orphan* and *Herzegovinian Fugitives*), Paja Jovanović (*Portrait of Mihajlo Pupin* and *Portrait of Miss Pupin*), Konstantin Danil, Uroš Knežević, Vlaho Bukovac, Novak Radonić, and others.³⁶ Six editions from the “Serbian Monuments” series were printed with the resources from the Mihajlo Pupin Fund – the monograph on Studenica (1924), authored by Petković, on Marko’s Monastery (1925), penned by Lazar Mirković and Žarko Tatić, on Kalenić (1926), written by Petković and Tatić, and the book on Manasija (1927) by Stanoje Stanojević (1874–1937), Lazar Mirković, and Đurđe Bošković. They were followed by two albums of medieval painting with lengthy introductory studies in the French language edited by Vladimir Petković (1930, 1934).

The extant correspondence between the two researchers shows that they thought out every segment of the publications in concert, and it points to the level of interest that the world-famous scientist took in their presentation and quality of print, and subsequently, in their distribution to American libraries.³⁷ In that sense especially telling are two draft letters that Petković addressed to Pupin. One is concerned with the publication of the monograph on Kalenić, and the other with that of Manasija. In the former, which bears the date of 30 October 1926, Petković wrote the following:

“Most Honoured Mr. Professor,

Please accept my apologies for not finding the time to write to you before today. I was constantly overwhelmed with work, and also for the last six months, I had been looking for a suitable printing house for publishing the book “Kalenić Monastery”, which should long since have seen the light of day. Unfortunately, until most recently, there had not been in our country a firm that produces pictures in collotype, because ‘Graphics’, which had published “Marko’s Monastery” ceased printing in collotype. Since May, I have been negotiating with firms in Prague, Vienna, Florence, and Paris, but did not like the conditions at all. Recently, a Centre for producing pictures in collotype has been opened in Vršac, and I am involved in negotiations to have the complete

book with illustrations made for 67,000 dinars. Another 25,000 – 30,000 dinars should be added to this, for printing eleven colour photographs, which would be produced in our National Printing House. Thus, the production of the whole book in 1000 copies would cost around 95,000 – 100,000 dinars. We dare not print it in greater print run, for fear of not being able to sell it.

I would like to ask you most humbly, Mr. Professor, to be so kind as to allow me to use the aforementioned amount of money for the publishing of “Kalenić Monastery”, so that I could inform Mr. Minister of that arrangement. I do hope that in two months we will have this book completely printed as well. It is to surpass “Marko’s Monastery” in the quality of printing.

The printing of “Marko’s Monastery” cost us 70,000 dinars. The revenue from the books sold amounts to 45,000 dinars so far, and I hope that we will sell out the remaining copies.

You will probably take interest in the fact that Mr. Dr. Grgin still owes us 18,000 dinars of interest on the bond that had been written off on 2 July of the current year.

Please, Mr. Professor, let me assure You of my deepest respect, which I have always cherished towards You”³⁸

The monograph on Kalenić was soon after, according to plan, printed in Vršac. That book, as all the others, is divided into three parts: those on history, architecture, and wall painting, and instead of 11 that were planned, only a single illustration in colour is to be found in it. In accordance with the plans, it was followed by the monograph on Manasija, which was published on the occasion of the 500th anniversary of the death, that is, on the occasion of the canonization of Despot Stefan Lazarević. The albums of medieval painting were edited in 1930 and 1934, respectively, at the time when the Third and Fourth International Conference of Byzantinists were held in Athens and Sofia.

Richly illustrated and containing summaries in French, or even written entirely in the French language, as was the case with Petković’s albums of medieval painting, those early scholarly monographs on Serbian medieval monuments were met with favourable reception from the international academic community, since these publications allowed foreign scholars to become familiar with Serbian medieval heritage. In the reviews published in highly acclaimed French and German academic journals, a special emphasis was placed on the merits of the illustrative material in these publications, to which Petković devoted meticulous attention.

In late 1934, the Mihajlo Pupin Foundation, at his own request, was placed under the auspices of the Serbian Royal Academy. These resources were used to finance partially one research campaign in Dečani, followed by the printing of a comprehensive two-volume monograph on the history, wall painting and architecture of this monastery published in 1941, which turned out to be the last publication financed through the resources of the Mihajlo Pupin Fund, which was dissolved after the end of the Second World War.



Theodosius the Cenobiarch,
the only colour plate
in the monograph by
V. R. Petković, Ž. Tatić,
Manastir Kalenić



Paja Jovanović,
Portrait of Mihajlo Pupin,
1903, oil on canvas
(NMS, Inv. No. 31_128)

"[...] I do not accept any accolades for such small donations, which probably furnish me with even more pleasure than those who receive these gifts. Please rest assured that whatever I am doing now and whatever I may have yet to do for the National Museum represents an expression of my pure love for this humble institution that suffered such devastating destruction during the war."

Mihajlo Pupin

стубовима, о које се опире централно кубе) показују највећим делом предилекцију уметникову за лепом главом и брижљиво фризираном косом. Насликиани у олтарскоме прозору, показују пуне форме безбој увојака,

НАРОДНИ МУЗЕЈ У БЕОГРАДУ

СРПСКИ СПОМЕНИЦИ I.

□ □ □

МАНАСТИР РАВАНИЦА

НАПИСАО

Др. ВЛАД. Р. ПЕТКОВИЋ



БЕОГРАД 1922

ИЗДАВАЧКА КЊИЖАРНИЦА НАПРЕДАК

Орнаментика на подножју (соклу) цркве геометрискога је карактера. Она показује квадратна поља са геометриским фигурама унутра. Ну од ове ништа очувало. Још једино

лазу с десне стране о је нешто ове орнаментике и то јако фрагмент. Боје се једва распознати пољем, у које је и један круг. У круг је на фигура, која представља т.з. Соломонов печат (25). Квадрат жуте измичава са свих страна бела трака. Круг и Соломонов печат повучени су м линијама. Фигура Соломонова печата почива на ви боје угљена. Квадрат издваја са црвенога позађа свих квадратних поља је у истој висини, нејавно, дуж целе цркве.

подражавају инкрустацију мрамора. Колонете, које фланкирају стубове, о које се опире централно кубе, урне су једном раскошном и обилном орнаментиком (слика 26—34). Она се



Слика 25. Геометриски орнамент (акварела г. Бранка Танајевича).



Слика 26. Орнаменти на колонетама северо-источног ступишта. (Акварела г. С. Страле.)

није свугде очувала, а и тамо где је нешто од ње остало, она је јако оштећена. Горе су насликане главе лавовске, из чијих чељусти се развирежала оригинална биљна орнаментика у најразноврснијим преплетима. Стабљике биљне и лишће на овим стабљикама повучени су златножутим бојом (на северозападноме стубу и црвеном). Оне се издвајају са зеленога или плавога позађа. Овде онде преплети су оживљени жутим или жутим и црвеним тачкама или октогоним пољима плаве боје са црвеним потезима

Ravanica, view of the church from the north side (DNM A_1324)



30

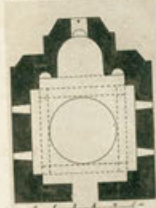


Слика 26. Портал намећу унутрашњег нартекса и манастира.



Слика 28. Уадужи и по

доцније уз цркву доизданих (т. з. „даматун“)³⁰, каква је велика припра, доиздана уз цркву Студеничку. Ова припра са интересантним крстастим сводом, који виси на конзолама и стубовима, конструисана је нешто позније и потпуно је паралисала ефекат западне фасаде. Мраморна оплата Студенице упућује пре свега на Италију³¹. Инкрустација мраморних плоча у доњим деловима цркве унутра, какву сретам у Студеници, није била ретка на Сицилији и у јужној Италији³². Несумњиво и фасада са фрисом од аркатура треба првенствено тражити у Италији, пошто су нам мађарске цркве из



Слика 27. Основа цркве Јоакима и Анне у Студеници.

Сицилији и у јужној Италији³³. Несумњиво и фасада са фрисом од аркатура треба првенствено тражити у Италији, пошто су нам мађарске цркве из

³⁰ Ibidem I, стр. 237.

³¹ A. Michel, Histoire de l'art I, стр. 546.

³² Ch. Diehl, Palerme et Syracuse, Paris 1907, стр. 87, стр. 91.



Слика 29. Севери

БИБЛИОТЕКА
МУЗЕЈА КНЕЗА ПАВЛА

НАРОДНИ МУЗЕЈ: СРПСКИ СПОМЕНИЦИ II.

ДР. ВЛАД. Р. ПЕТКОВИЋ

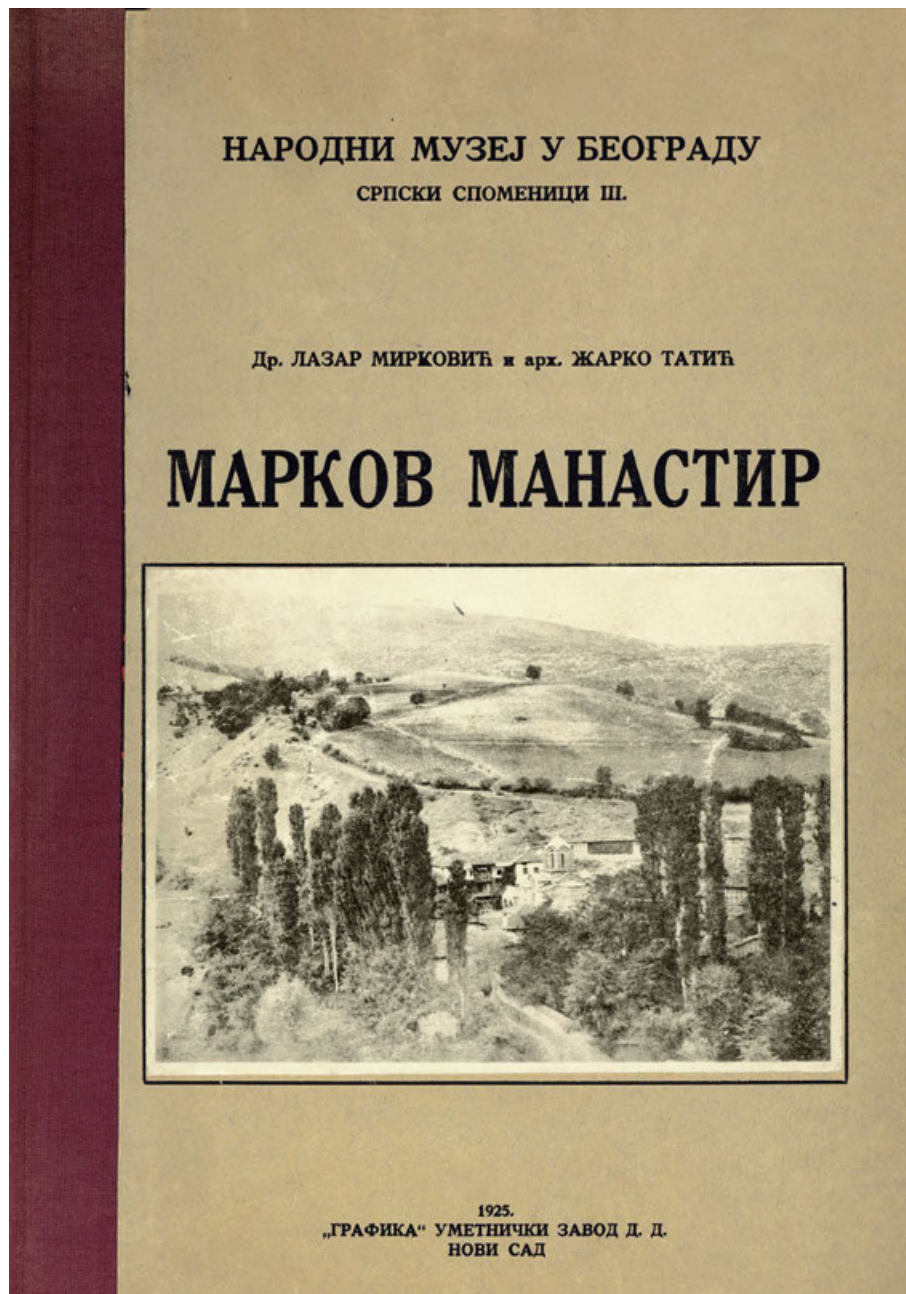
МАНАСТИР СТУДЕНИЦА



ИЗДАВАЧКА КЊИЖАРНИЦА НАПРЕДАК
БЕОГРАД 1924

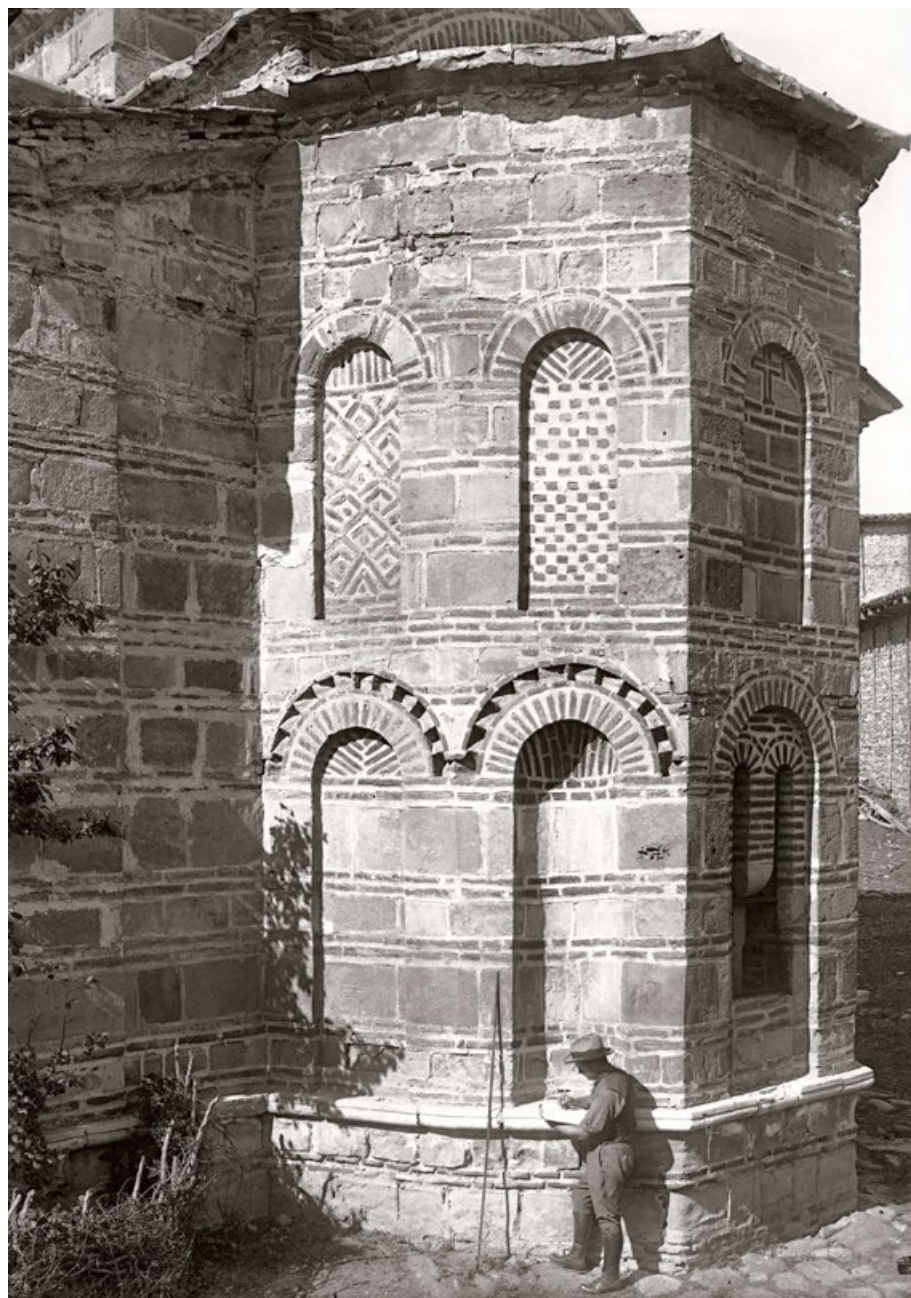
Studenica, view from the south side (DNM B_3090)





Lazar Mirković, Žarko Tatić, *Markov Manastir*, 1925 (front cover)

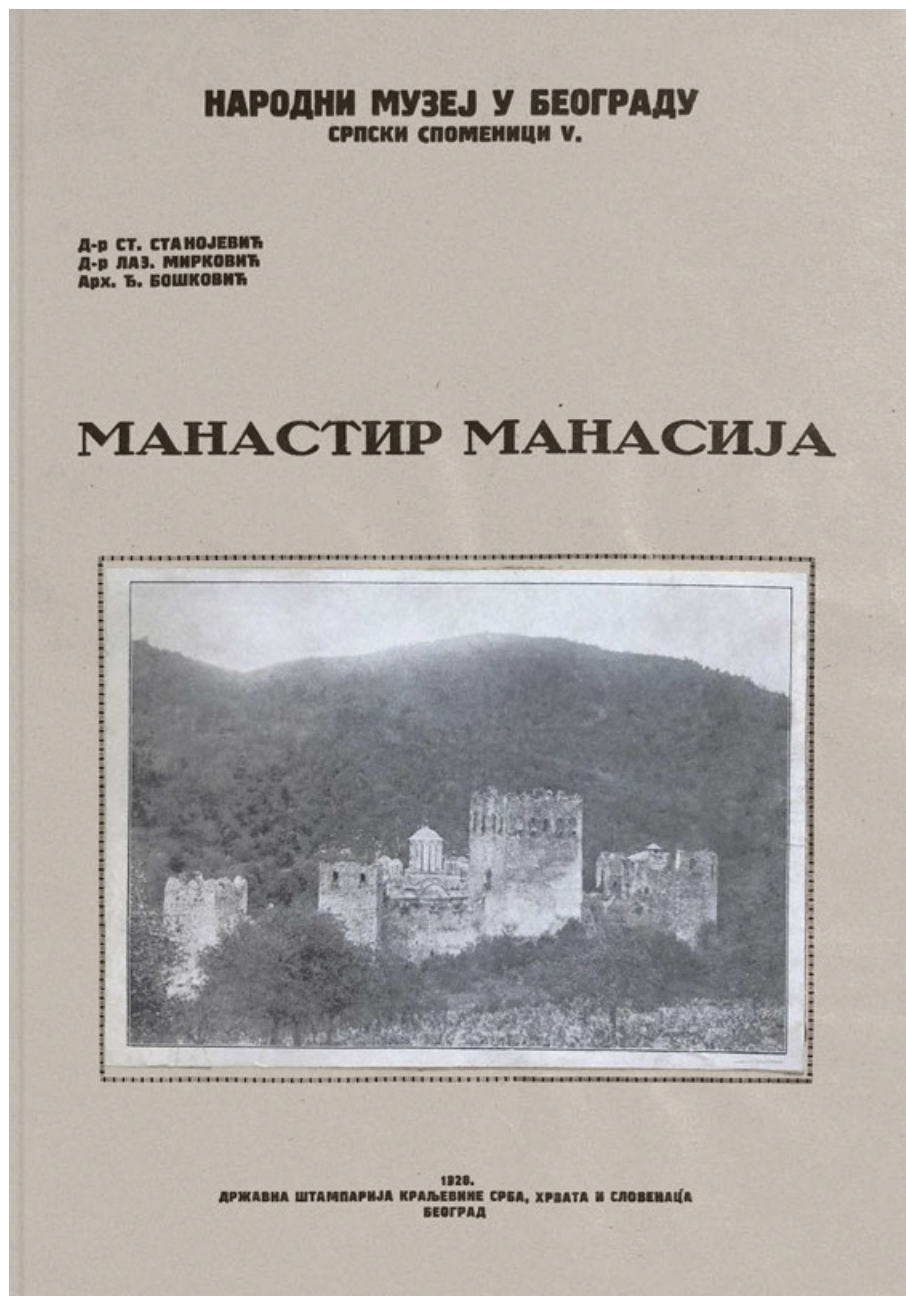
Žarko Tatić at Marko's Monastery (DNM B_1676)



Vladimir R. Petković, Žarko Tatić, *Manastir Kalenik*, 1926

Kalenik, view of the church from the north side (DNM A_0544)

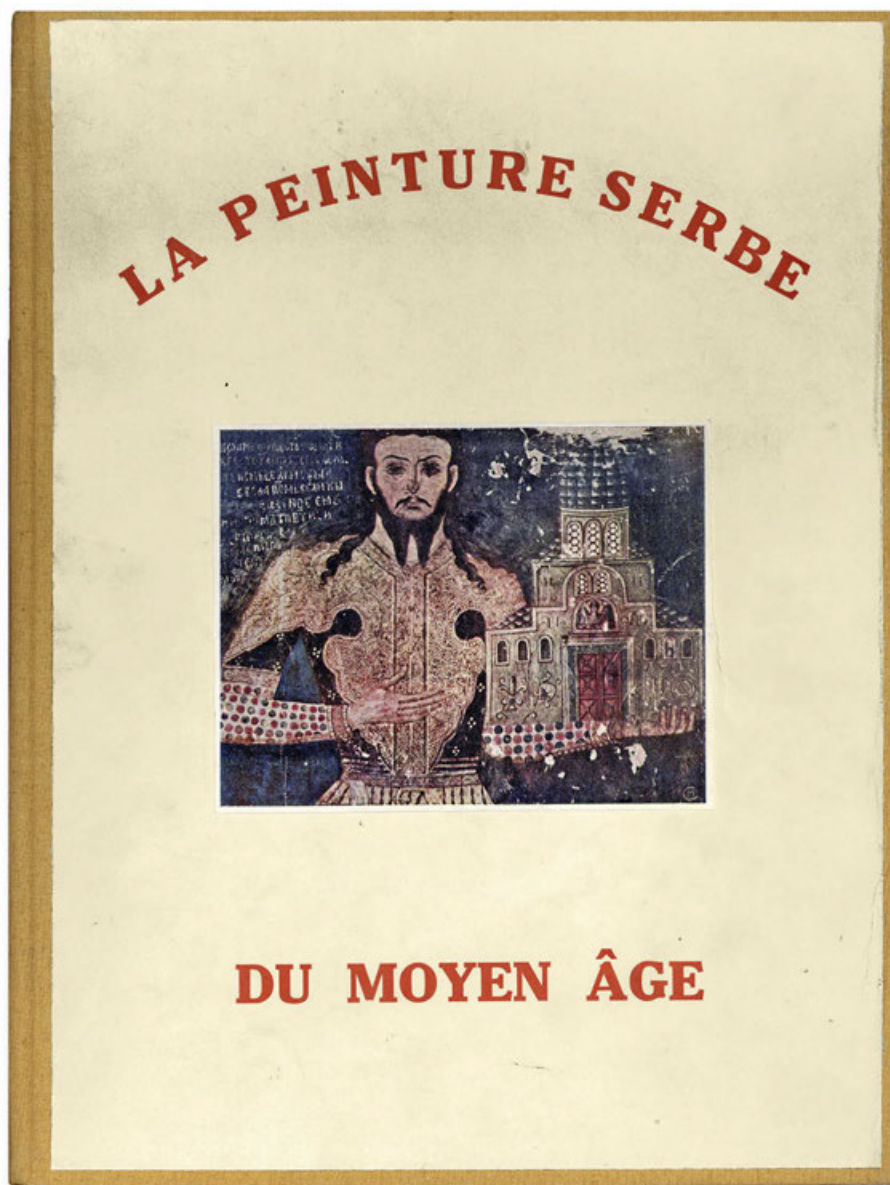




Stanoje Stanojević, Lazar Mirković, Đurđe Bošković, *Manastir Manasija*, 1928
(front cover)



Đurđe Bošković at Manasija (DNM B_1509)



Vladimir R. Petković, *La peinture serbe du moyen âge I*, 1930 (front cover)

Regulations of the Mihajlo Pupin Foundation, 24 March 1932
(SASA Archives, SRA)

Београд.

Част ми је замолити г. Министра просвете да ми у смислу Закона о Задужбинама изволи одобрити да оснујем при Народном Историско-уметничком музеју у Београду задужбину за коју прописујем следећа правила:

1. Име Задужбине. Задужбина носиће моје име и зваће се "Задужбина Михаила Пупина при Народном Историско-уметничком музеју у Београду".

2. Сврха Задужбине. Чист приход ове задужбине употребљаваће се за издавање публикација српских старина и времена на време за куповину дела српских уметника на Народни музеј.

3. Имовина Задужбине. У ову задужбину уносим један милион динара. Тај новац уложен је на књижицу код Државне хипотекарне банке у Београду, и та књижица налази се на чувању у Народном Историско-уметничком музеју у Београду. Одбор који ће овом задужбином руковати има права ако нађе за корисно, да задужбиноку имовину уложи у државне хартије Краљевине Југославије.

4. Управа Задужбине. Задужбином ће потпуно самостално управљати одбор од три лица. У тај одбор улазе по положају Директор /или онај који ту дужност врши/ Народног Историско-уметничког музеја у Београду, најстарији кустос истог Музеја, и Претседник "Привредника" у Београду.

У слушају ако, бих умро пре него што се изврши ове законске формалности за оснивање ове задужбине овај мој акт оснивању исте остаје у пуној сили и важности и прописане формалности извршиће се по мојој смрти.

Њу-Јорк, Њ.Ј.

24 марта, 1932.

Михајло Идворски Пупин с.р.

./.

Research on Dečani

“The age of idols will never pass. In the field of visual arts, just as well, some swear by Michelangelo; others are only fascinated by the golden age of Hellenic gods; still others are impressed by Pre-Raphaelites; for the fourth group there is no art beyond that of the Impressionists: the fifth group dreams about art, which seeks the essence of all things beyond the visible and perceptible, in a purely spiritual atmosphere, in which all things, liberated from their accidental and volatile forms, have their perennial essential forms, etc. But there is one art that speaks to all eyes, all minds, and all hearts.

It is the art of the Dečani Monastery.”³⁹

With these words, Petković concluded his lecture “In the Glory of Dečani”, which he delivered in November 1923. His exhilaration and inspiration were all the greater as he had found himself before the Christ Pantokrator Church only in 1922, when he was already an established scholar approaching his fifties. Although since the mid-19th century the endowments of Serbian medieval rulers and nobility, as well as of church dignitaries in Kosovo and Metohija, attracted the attention of foreign and domestic travelogue writers and learned people, their systematic scientific research had not been viable until after the Great War.⁴⁰ Thus, the first postwar research campaign under the directorship of Vladimir R. Petković was primarily focused on those churches and monasteries that had until 1912 been within the borders of the Ottoman state. In 1920, research was conducted on Gračanica and Banjska monasteries, as well as the churches in the environs of Novi Pazar, Church of the Holy Apostles Peter and Paul, Đurđevi Stupovi and Sopoćani. Two years later, the time finally came for the monuments in the valley of the Lim River and in Metohija, and by consequence Dečani and Patriarchate of Peć, when Anta Mudrovčić, preparator of the National Museum, produced drawings of church ground plans, and Svetislav Strala (1891–1957), employed as an art conservator at the Museum, did watercolour paintings of the ornaments and figures, while Jakov Pavelić (?–?) took over three hundred photographs.⁴¹ However, as he was committed to working at the Museum and the Faculty, Petković could not immediately dedicate himself to the systematic research on Dečani, but, up until his return to Metohija (1926), he had been pondering the relationship between the mausoleum of the founder of the dynasty and that of Nemanja’s great-grandson Stefan Dečanski, which was modelled after Studenica.⁴² At the time, his attention was drawn by frescoes in the northwestern corner of the narthex, a cycle of frescoes that illustrate the Life of Saint George and a portrait of a nobleman painted in ktetor composition of the parekklesion.⁴³



Anta Mudrovčić (sitting first from the right) at Dečani, 1922 (DNM)

He first expressed the intention to write a “strictly scholarly” monograph on Dečani in February 1933, when he sent a letter to the Serbian Royal Academy with the following content:

“Among scholarly institutions in our country, the Academy is the most competent for working on the archaeological survey of the area inhabited by the Serbian people, and above all on the study of old Serbian art. It would be altogether very beneficial if the Academy would publish a voluminous monograph on Dečani, which represents the most beautiful monument of old Serbian art. It would only do credit to the Academy, and it would also be beneficial for our national propaganda to have an edition of a strictly scholarly monograph with as many reproductions as possible of the wall painting, sculpture, and architecture of the church in Dečani.

For the purpose of preparing the said monograph, it would be advisable to take as many photographic records as possible in Dečani. The records should be in colour, and there should be at least three hundred of them.

This kind of photographing would take at least two months. According to an estimate, the material for recording (coloured plates, magnesium, catalyst, lamps, etc.) would cost 34,200 dinars. Besides, the travel costs for the undersigned and the photographer, as well as the cost of affairs to do with recording in Dečani for two months would amount to around 15,000 dinars.

So as to be able, in order to prepare for the publications of the Academy the scholarly monograph on Dečani, to begin the recording of the church in Dečani this summer, I ask that it be arranged that I am provided with 50,000 dinars.”⁴⁴

With the help of the documents that are kept at the SASA Archives, it is possible to trace the process of conceptualizing, as well as all the problems to do with doing research, and the subsequent printing of the monograph on Dečani. In 1933, Petković had at his disposal 30,000 dinars, out of which as much as 21,000 was spent on providing photographic materials. The photographing was assigned to Jakov Pavelić, preparator of the National Museum with plenty of fieldwork experience. As he led the archaeological excavation at Stobi at the same time, Petković stayed in Dečani from 9 to 23 July, while Pavelić was at the site from 9 June to 19 August, and during that period, he made 172 photographs, 112 of which were in colour.⁴⁵ The following research campaign could not be funded by the Academy on the same scale, so one part of the resources for research was provided by the Luka Čelović Fund, which operated within the University of Belgrade. The report that Petković submitted to the Academy reads that he was in Dečani that year from 10 August to 2 September and that, on that occasion, ninety colour records and a hundred black-and-white ones were produced. Gabriel Millet and Đurđe Bošković were also staying in Dečani in the same period. Scaffolding was raised both within the church and on its façade, and the working atmosphere was particularly pleasant, since, as it was related by the press of the time, “The church is resonating with laughter. It is buzzing with Serbian and French and German being spoken there.”⁴⁶

However, the resources that were at Petković's disposal in 1934 were not sufficient to finalize the work on photographing and studying the Christ Pantokrator Church, so he addressed the Academy again with the request to enable him to return to the site once more. Namely, despite the fact that scaffolding was raised in the church, it was not viable to record the frescoes in the dome, for which a scaffold of special height needed to be constructed.⁴⁷ That year, the funds for research (10,000 dinars) were provided from the Mihajlo Pupin Fund, which was transferred from the National Museum to the Serbian Royal Academy upon the wish of the distinguished scientist in late 1934.⁴⁸ Since in the meantime Vladimir Petković was deposed from the post of the director of the National Museum, the presidency of SRA interceded with the management of the Museum of Prince Pavle to allow Jakov Pavelić, the museum photographer, who had been doing the photographing of Dečani over the previous years, to go on that journey with him and finish the job started in 1933.⁴⁹ The report and receipts that Petković submitted show that they stayed for three weeks at the site: from 7 to 21 July, and that, seeing that an adequate scaffold had been raised in the church, the recording of the wall painting was completed.⁵⁰

Shortly after the completion of the work on the monument, Petković was able to submit the manuscript of the monograph ready for printing to the management of the Serbian Royal Academy, to whom in early March 1936 he wrote:

*"It is my honour to present to you my treatise "Dečani Monastery". It contains the following sections: "History", "Architecture," and "Wall Painting". The first and the last sections were written by myself, and I had Mr. Đ. Bošković write the section on architecture, based on the view that the section in question, with regard to a great number of purely technical details, should first and foremost be treated by an expert in architecture. Mr. Bošković made 57 drawings, and also, he completely succeeded in conducting an expert analysis of the architecture of Dečani. What is more, he reached an original and witty conclusion, that the relief decoration of the door and windows is related to the Apocalypse. The treatise is illustrated with 177 records in colour (on coloured plates) and 385 photographs, 562 records in total, apart from 60 drawings."*⁵¹

Shortly after receiving the manuscript, it was decided that the monograph on Dečani, as the second volume in the Academy's publication subseries "Old Serbian Artistic Monuments" in the series "Old Yugoslav Artistic Monuments", should be published with the resources from the Mihajlo Pupin Fund. However, it turned out that the printing of this exquisitely illustrated book posed a peculiar challenge for the printing houses in the Kingdom of Yugoslavia, so the search for a printing press capable of undertaking the venture of publishing such a demanding publication went beyond the state borders. Offers for

printing were also sought in Prague, whence, thanks to the efforts of Nikolai Petrovich Toll, director of the “Kondakov” Institute, came a number of offers for printing from the printing houses of the time, along with the samples of paper. Since in 1939 the book had not yet been released, Đurđe Bošković took advantage of the fact that in 1939, for the purpose of recording by the photographer of the Museum of Prince Paul scaffold was still raised on the façade of Dečani, and during that time, he made records of Dečani’s consoles of the blind arcade frieze under the dome.⁵² As for the printing of the monograph, a compromise solution was eventually found. The printing of folios with texts was undertaken by the printing house “Mlada Srbija” from Belgrade, which hired the firm “Max Jaffé” from Vienna to make the plates for the so-called Lichtdruck (collotype) prints, for which there were no conditions in Belgrade. The outbreak of the Second World War additionally prolonged the release of this monograph, which finally saw the light of day in 1941. Despite the war circumstances, the monograph on Dečani was being sold in some Belgrade bookshops, and in 1943, a part of the print run (50 copies) was acquired by the then Presidency of the Council of Ministers.

The monograph on Dečani is divided into three volumes. Petković outlined the history of the monastery at the beginning of the first volume, after which Bošković presented an extensive and meticulous analysis of the architecture of the church and the iconographical programme and stylistic peculiarities of its richly carved ornaments, all of which was accompanied by numerous illustrations, drawings, and photographs. 72 tables out of 301 that are all a part of the album accompany Bošković’s text. The second volume is authored by Petković and is entirely dedicated to the encyclopaedic programme of wall painting of the Christ Pantokrator Church, which is laid out in accordance with the parts of the church building, the narthex, and naos. Thus, in the chapter on the narthex, apart from the scenes from the cycle of Saint George, which had been dealt with earlier, and the description of the Nemanjić Dynasty Tree, there is a detailed presentation on the monumental painted Calendar with inscriptions that run alongside every composition or image. The painting in naos is presented according to the cycles painted on its walls, columns, and vaults, also with carefully noted inscriptions on every fresco. A brief summary in the German language is followed by a list of tables with illustrations, from number 73 to number 301, some of which are even in colour. Up until 1995, when a collection of papers was published on the wall painting of the Dečani Monastery,⁵³ Petković’s text represented the basis for studying the wall painting of the Christ Pantokrator Church.



Dečani, console of the blind arcade frieze under the dome, a shawm player (DNM C_88)



“When today one stands before one of the most magnificent monuments that are known to us in art as a whole, which is the pride of our people, it seems as though nothing has changed from the time when it was built to this day. The centuries passed by, the Serbian people have fallen only to rise again, came tumbling down and got back on their feet again, but the proud walls of this old endowment of ours that had through entire centuries borne witness to so much turmoil and so many catastrophes, reaching for the sky, unvanquished and defiant. Through them the forgotten epochs are joined with the present day and the centuries to come; sentiments of the long-since-dead generations are transferred through them to the generations that are yet to come, in them, the unity of our people is embodied.”

Vladimir R. Petković



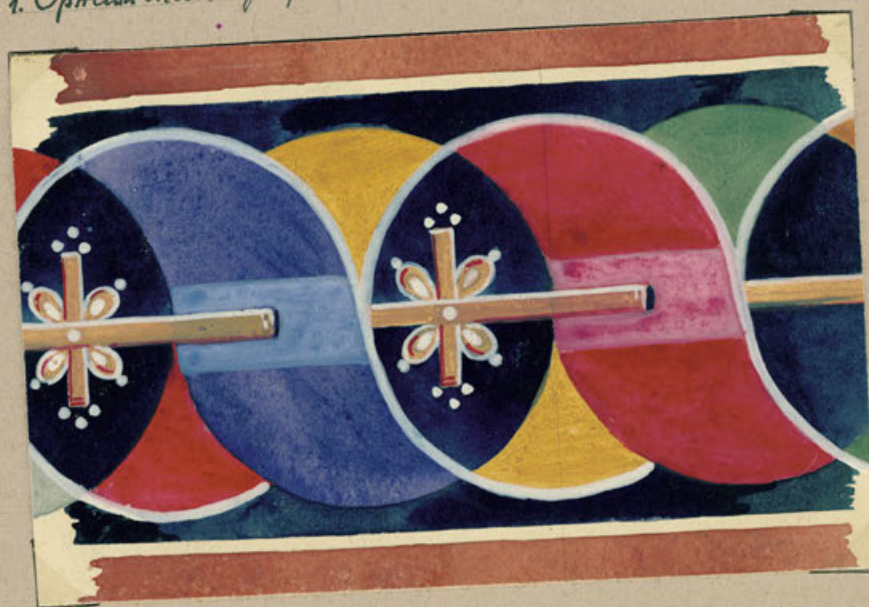


Dečani Monastery (DNM A_303)





1. Орнаментат у цркви, северна лафа, 1:3



2. Орнаментат у цркви, средња лафа, десно 1:3

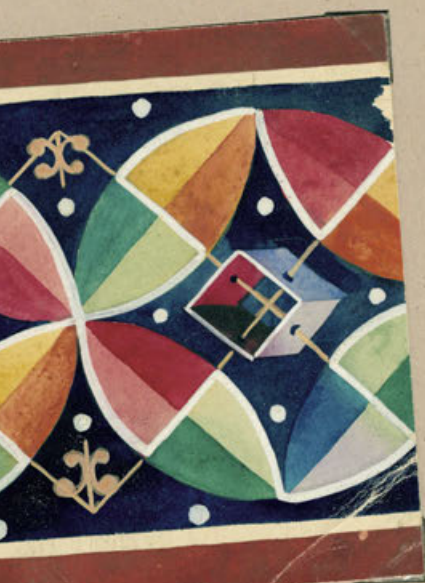
Svetislav Strala, Dečani, ornaments, watercolour, 1922
(NMS, Gallery of Frescoes)



Орнаментат у цркви, северна лафа, десно



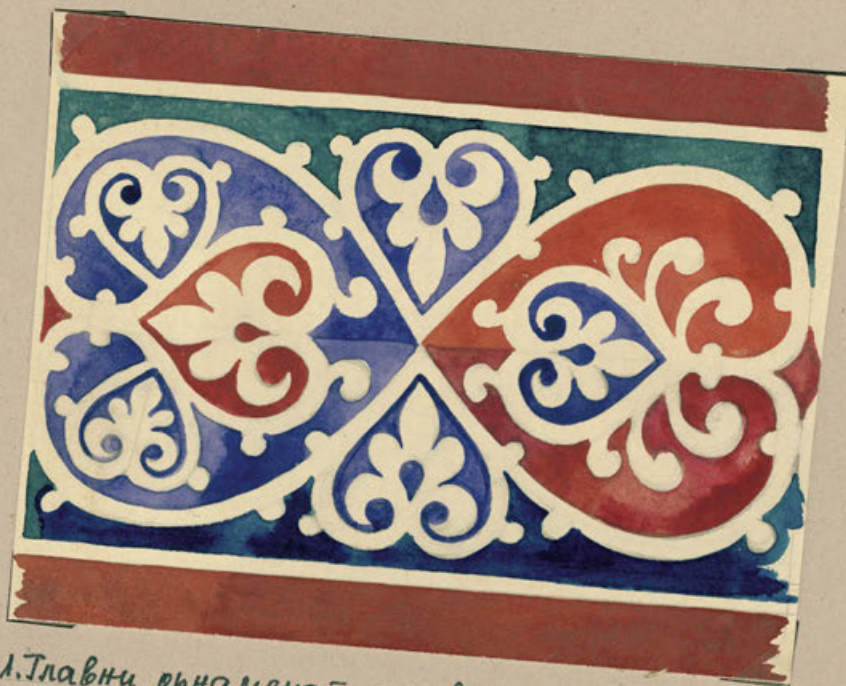
2. Орнаментат у цркви, средња лафа, десно
и обртно



редња лажа, десно 1:3



у, лево. Бела контура, може бити
1:3



1. Главни орнамент у кубету; исти и у зркви
1:3



мент у зркви св. Николе 1:3



Dečani, view of the church from the southwest side
(DNM A_306)



Dečani, portal between the narthex and naos
(DNM C_15)

Dečani, frescoes in the narthex of the church
(DNM A_327a)





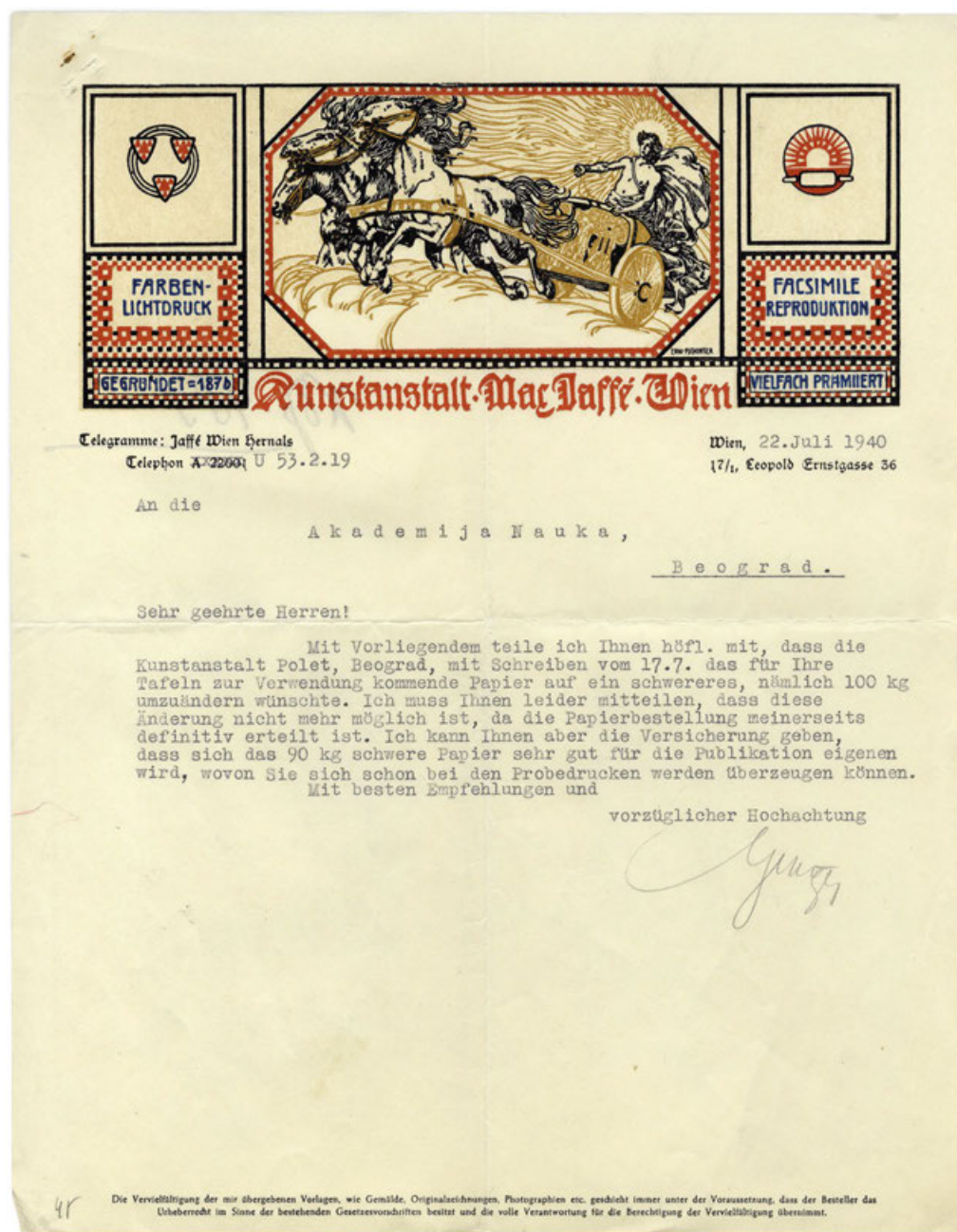


Dečani, scaffold in the church interior
(DNM B_581)

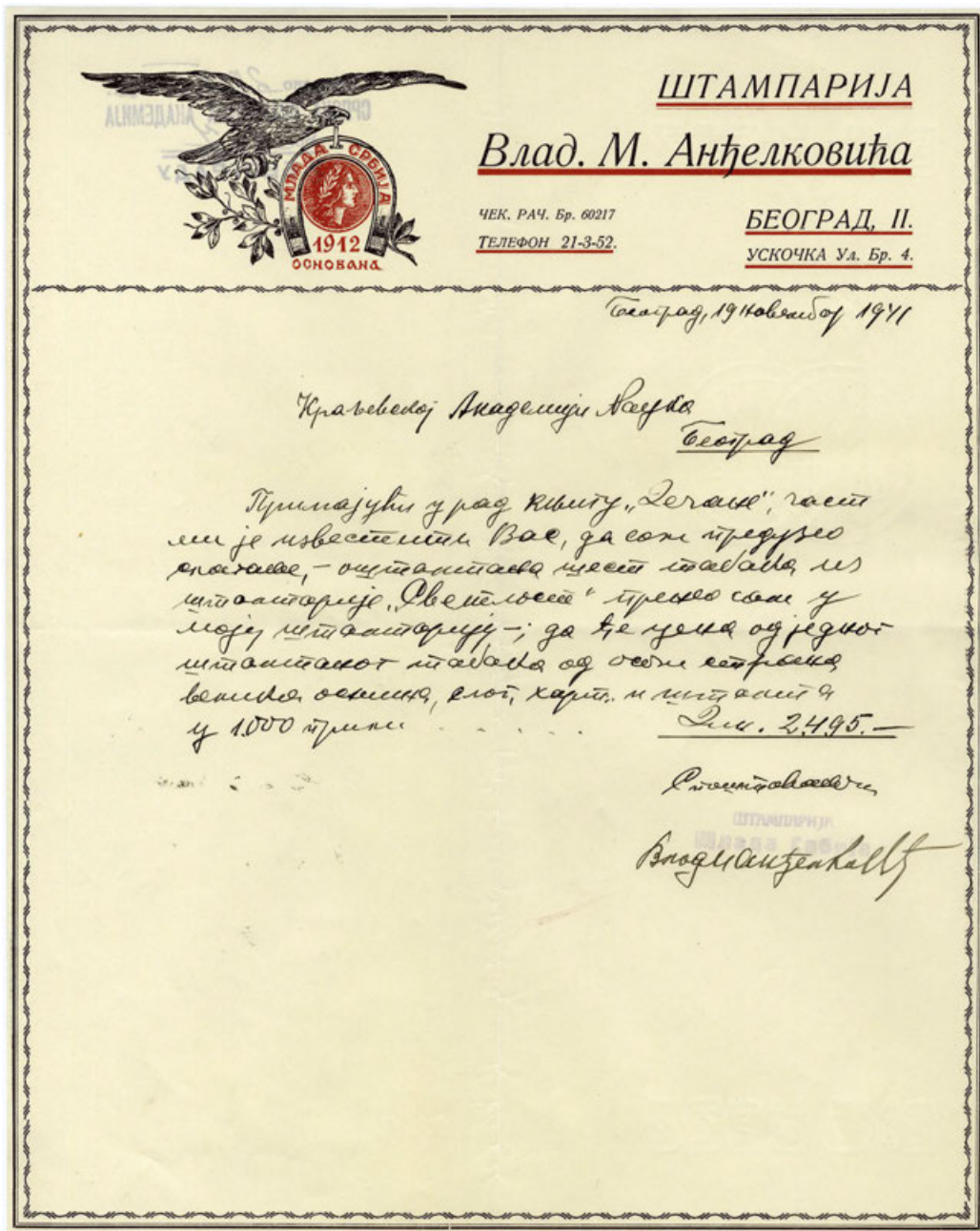


Dečani, scaffold on the south façade of the narthex
(Documentation of the Visoki Dečani Monastery, F234)

Dečani, the cycle of Saint George (DNM A_349)

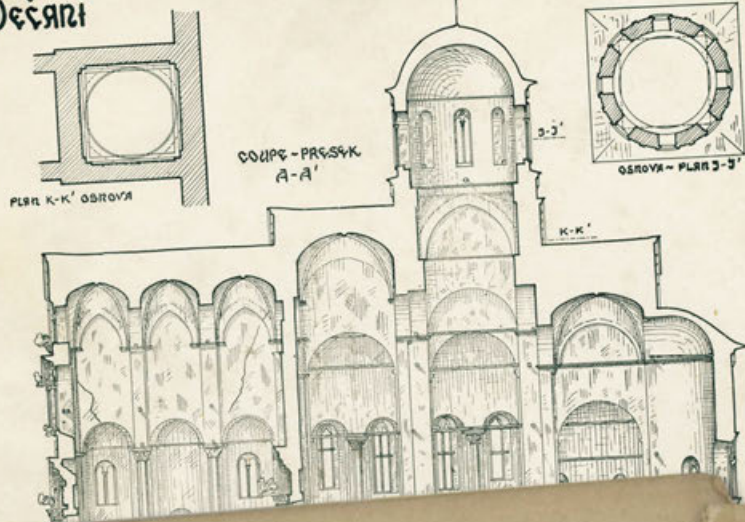


Letter of the printing house "Max Jaffé" from Vienna to the Serbian Royal Academy regarding the procurement of paper for printing the plates with illustrations for the monograph on Dečani (SASA Archives SRA 407/1940)



Letter of the printing house “Mlada Srbija” to the Serbian Royal Academy regarding the printing of the monograph on Dečani
 (SASA Archives SRA 407/1941)

Dečani



СРПСКА КРАЉЕВСКА АКАДЕМИЈА

СТАРИ ЈУГОСЛОВЕНСКИ УМЕТНИЧКИ СПОМЕНИЦИ
ДЕО ПРВИ

СТАРИ СРПСКИ УМЕТНИЧКИ СПОМЕНИЦИ
КЊИГА II

М А Н А С Т И Р Д Е Ч А Н И

II

ИЗДАЊЕ ЗАДУЖБИНЕ МИХ. ПУПИНА

Vladimir R. Petković, Đurđe Bošković,
Dečani I-II, Belgrade 1941

СРПСКА КРАЉЕВСКА АКАДЕМИЈА

СТАРИ ЈУГОСЛОВЕНСКИ УМЕТНИЧКИ СПОМЕНИЦИ
ДЕО ПРВИ

СТАРИ СРПСКИ УМЕТНИЧКИ СПОМЕНИЦИ
КЊИГА II

М А Н А С Т И Р Д Е Ч А Н И

I

ИЗДАЊЕ ЗАДУЖБИНЕ МИХ. ПУПИНА

БЕОГРАД 1941
ДИНАРА 1000.—

References

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¹ The National Museum of Serbia, Department of Archival and Documentary Material, The Vladimir Petković Legacy, draft letter of 25 November 1927. The complete letter appeared in: Д. Прерадовић, 1 *У име науке и домовине: истраживања средњовековних сјоменика под окриљем Народног музеја Србије и њихови резултати (1906–1940)*, Београд 2023, 221.

² В. Р. Петковић, *Ликови књијора у сјарим црквама српским*, Нова Искра 10/10 (1911) 299–304.

³ В. Р. Петковић, *Иконографија манастирских црква у Србији*, Нова Искра 8/10 (1906) 301–305, 11–12 (1906) 341–346.

⁴ В. Р. Петковић, *Фреске из унутрашњеј нартџекса у Каленићу*, Старијар 3 (1908) 121–143.

⁵ В. Р. Петковић, *Српски сјоменици XVI–XVIII века*, Старијар 6 (1911) 1914, 165–203.

⁶ Д. Анастасијевић, *Извештај о извршеном археолошком ископавању код Немањине Св. Богородице куришумлијске*, Годишњак СКА 30 (1922) 265–267; idem, *Опкопавање Немањине св. Богородице код Куришумлије*, Старијар 1 (1922) 1923, 45–55.

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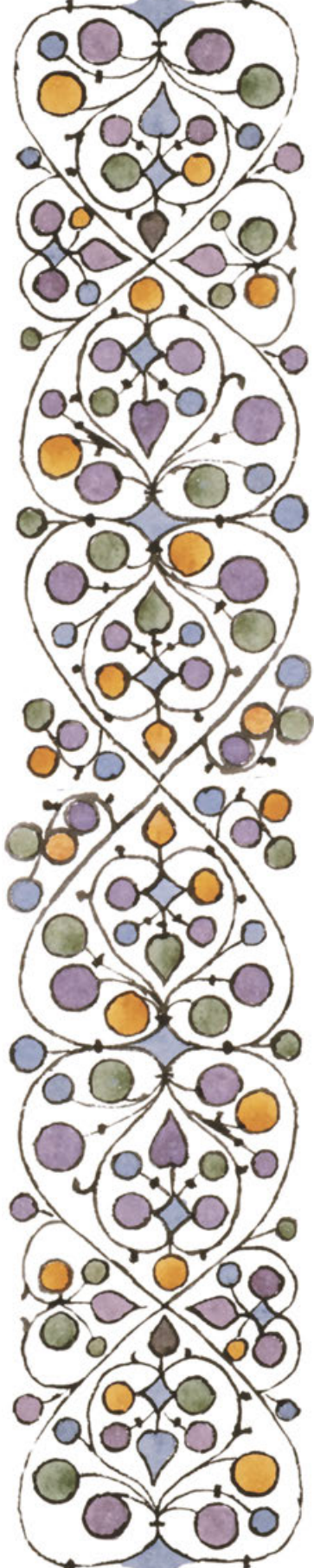
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“Owing to his broad-mindedness, work has since then been done in grand style in our parts, using railway tracks, wagons, an increased number of workers, specialists, architects, and geodesists, while the conservation of unearthed remains has also been being taken care of. Since then, the scientific method of systematic excavations in general has been adopted.”

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Vladimir R. Petković, a Unique Researcher of Caričin Grad (Justiniana Prima)

The first writing about Caričin Grad was left by Mita Rakić in 1880, after surveying the newly conquered parts of old Serbia and the region surrounding the Pusta Reka. On that occasion, he visited, as he himself noted, “the ruins of some sort of city” and the fort on Saint Elias Hill. In the brief description of the city, he emphasized the remains of the walls and “ruins of a certain tower, 3 metres high, and 2 metres wide”.¹ These were the remains of the water tower in the southwestern corner of the Upper City rampart, which still defies time. It is noteworthy that Felix Kanitz (1829–1904), judging by a brief comment that near Svinjarica the remains of a Roman fortress are located, did not visit the ruins of Caričin Grad.² He paid more attention to the description of the nearby Zlata,³ just like the world-famous English archaeologist Arthur J. Evans (1851–1941), who, let it be noted, made no mention of Caričin Grad.⁴

Vladimir R. Petković, who was certainly familiar with the writings noted above, first visited Caričin Grad in 1911, leaving a brief note reading that it is “one of the cities that had existed even in the times predating the reign of Stefan Nemanja”.⁵

Shortly after the first visit, the following year already, Petković launched the first excavations on the site of Caričin Grad. This was certainly a pioneering endeavour considering the capacities for organizing archaeological excavations at the time. The first campaign lasted from 11 August to 7 September, when it had to be terminated due to a call for a military exercise received by the majority of the excavation workers. A shorter report about this excavation was given in *Godišnjak Srpske kraljevske akademije* (*Annals of the Serbian Royal Academy*) for the year 1912.⁶ In the first description of the city, it was stated that there were several rings of ramparts, as well as the remains of “buildings of large dimensions”, as well as the fort on Saint Elias. He started his investigations, quite justifiably, at the highest point on the plateau surrounded by ramparts – the Acropolis, where the remains of a large building were situated. It proved to be a large three-nave basilica, whose length, according to the author,

amounted to over 65 metres. Based on the ground plan, as well as the features of architecture and the architectural decoration discovered, he dated it to the time of Emperor Justinian I (527–565). Apart from the basilica, which he thought to have had a dome, he started the research on the “mausoleum”, which could not have been completed due to “the short time frame”. Based on the unearthed coins of Emperor Heraclius (610–641) he assumed that the city had been “razed” and settled by Slavs, without excluding the possibility that after the devastation, the city was abandoned. The dimensions of the discovered basilica and the remains of architectural decoration led Vladimir R. Petković to conclude that it was an important Byzantine city. Having considered everything previously mentioned, the size of the site, as well as the chronological framework ranging from the reign of Justinian I to Heraclius, he made a hypothesis, bold for that time, that the remains of Justiniana Prima – the endowment of Emperor Justinian I, are situated on the site of Caričin Grad, and not, as it was previously thought, at Scupi. His report on the first excavations ends with the following assertion: “The excavations of ‘Caričin Grad’ have demonstrated some significant results from the outset. They guarantee to become a valuable contribution to enhancing our understanding of old Byzantine history.”⁷ Petković was to confirm his first conclusions concerning Caričin Grad in his subsequent excavations, as well as in the forthcoming decades of research into this exceptional site.⁸

The excavations were interrupted by the Balkan Wars and the Great War and were only resumed in 1936. Up until then, Vladimir R. Petković, based on the information taken from the press of the time and archive material, had been trying to restart the excavations. In the issue of the newspaper *Vreme* (*Time*) of 24 April 1931, an interview with Petković was released, dedicated to the extensive excavations in Serbia and Southern Serbia – the work at Stobi and early excavations of Caričin Grad. Apart from citing historical sources, the results of first excavations and identification with Justiniana Prima, we were informed that that year Petković addressed the fund of the late Luka Čelović with the request for financing the research on Caričin Grad. The works were scheduled to begin in September 1931.⁹

Three years later, in 1934, according to the data taken from the archive material, the Serbian Royal Academy at the request of Vladimir R. Petković sent a note to the Minister of Finance regarding the approval of a loan in the amount of 70,000 dinars for the excavations of Caričin Grad. This request was rejected due to the reduction of general budget reserve credits.¹⁰

Petković did not relent, spurred on by the findings of the first excavations, as well as by the size of the city which had been lying buried under

huge heaps of earth, hiding numerous buildings and fortifications of one of the capitals of the Early Byzantine period. To that end, in 1936, he launched a funding campaign that would enable him to restart the excavations at Caričin Grad. He submitted the request for assistance to the Serbian Royal Academy, which provided 15,000 dinars, while the additional 10,000 dinars came from the National Bank of the Kingdom of Yugoslavia.¹¹ In the same year, Petković sent a funding request to Thomas Whittemore (1871–1950), a well-known American researcher who worked on the study and protection of Hagia Sophia in Istanbul. Whittemore replied that he was not in the position to help him, since “in America, it is increasingly hard to obtain the funds necessary for archaeological work”.¹²

A new campaign of excavations lasting from 20 August to 17 September 1936 was directed at completing the excavations of the episcopal basilica on the Acropolis and baptistery, and the beginning of the work on discovering the central street of the Acropolis, portico and rooms along the northern facade of the church. In this work, 60–70 workers participated. A more detailed report on these investigations was published in *Starinar*, where the ground plan of the church, as well as the photographs of the uncovered areas, a greater number of capitals and the preserved parts of the mosaics were presented. Apart from that, mention was also made of a church dating from the same period in Svinjarica, which had been dug out by the locals themselves.¹³ Vladimir R. Petković put in special effort into the promotion of the research, as was shown in the long article with the headline “Our Scholars Discovered the Largest Old Christian Church after the Hagia Sophia of Constantinople near Lebane”, published in the newspaper *Vreme*.¹⁴ The aim of a slightly sensationalist article was to promote the research, but also the possibility to attract financiers and philanthropists willing to support the research into Caričin Grad.

Already in the following year of 1937, considerable funding for excavations was obtained, provided by the National Bank of the Kingdom of Yugoslavia giving 10,000 dinars, the Serbian Royal Academy from the Mihajlo Pupin Fund 15,000 dinars, the Royal Banovina Administration 20,000 dinars, and Bata, Yugoslav rubber and shoe factory, joint-stock company, from Borovo, 20,000 dinars.¹⁵ The research was supported also by the members of the Rotary Club.¹⁶

The third research campaign of Caričin Grad was conducted from 28 July to 31 August 1937, in which over 80 workers were engaged daily. The investigations were expedited through railway construction and debris removal with nine wagons. There were around 10,000 wagons of excavated material discharged – around 5,000 m³.¹⁷ The excavations were expanded to the southern

and northern parts of the Acropolis for the purpose of removing debris and finding other buildings and remnants of the rampart that could be discerned in the topography of the site. A smaller part of the rampart had already been discovered in 1936 and it continued to be surveyed that year. During that time, the remains of the towers were identified, as well as the eastern gate of the Acropolis flanked by two horseshoe towers. The excavation of the complex of buildings with a grand hall, between the central street and the northern rampart was started which was surmised to have been an episcopal palace. Apart from this, the investigations included a building south of the episcopal basilica (*consignatorium*) and the baptistery, which the researchers designated as a mausoleum.¹⁸

Vladimir R. Petković's broader view of the needs of researchers, the conservation of the site and the preservation of finds is confirmed by his own words: "There would have to be a building raised next to the excavated structures, which would first of all house the excavated items, and which would also have to include the residence of the guardian of the excavation site, and there would also be premises allocated for the laboratory, atelier and rooms for the expedition team."¹⁹ It is little known that at his own behest as early as in 1936, Petković hired a guardian who was entrusted with the care of the site throughout the year, and his contract was extended in the ensuing years.²⁰

The campaign of 1938 was supported by the Ministry of Finance with the credit loan amounting to 100,000 dinars granted the previous year, which could not be realized due to numerous formalities, as was stated in Petković's note to the Serbian Royal Academy.²¹ Owing to the resources obtained, the excavations were carried out from 1 September to 2 October, with over 100 workers engaged. On that occasion around 20,000 wagons of excavated material were unloaded – approximately 10,000 m³, and according to the report, a lot of debris remained to be discharged.

During this campaign, the route of the Acropolis rampart was defined and a great number of towers was discovered. The building lying between the episcopal basilica and the southern rampart was entirely excavated, and it was identified as a church chapel (*consignatorium*). The investigation of the complex of the episcopal palace was completed, which is comprised of three parts, dominated by the grand hall that used to be richly decorated with mosaics, according to the assumptions of researchers. Within the grand hall and side rooms, the remains of numerous small pillars were found, which were surmised to be the remains of a hypocaust. Apart from that, the investigations in the Upper City were launched, by discovering a segment of the western street, as well as parts of shops along the western portico of the southern street

in the Upper City, from the southern gate of the Upper City to the circular square – forum. A cruciform church, interpreted at the time as the *Villa urbana*, was also studied. In the course of investigations of the space adjoining the forum, two large fragments of a bronze statue were found there, most probably representing Emperor Justinian I.²² During this campaign, the first aerial photographs of Caričin Grad were undertaken and the first site plan with the excavated structures was realised.²³

The research was continued in 1939 with the funding from the Serbian Royal Academy amounting to mere 5,000 dinars, but most certainly from the other sources, as well, of which we have no information. Petković himself asked the Serbian Royal Academy 100,000 dinars for the current year, for the excavations and means for participation (15,000 dinars) and organizing an exhibition (20,000 dinars) at the Sixth International Congress of Byzantine Studies, which was intended to take place in Algiers. The planned exhibition and lecture dealt with the research on Caričin Grad.²⁴

The resources obtained were considerably smaller than those of the previous year considering the fact that a little more than 30 workers were engaged from 10 August to 2 September. A confirmation of this can be found in the report on the research in which Vladimir R. Petković stated that “for excavations of such a spacious site, such as Caričin Grad, it is necessary to have at one’s disposal a credit loan 3–4 times as high as this”. In order to reduce the expenses, during the investigations the excavated material was not disposed by wagons, but was piled in the immediate vicinity of the sections undergoing excavation. The work was limited to investigations of the circular square – forum, the building southeast of the forum and the southern gate of the Upper City. These excavations only revealed the basis of the forum circular in shape 20,5 m in diameter and segments of four streets. Excavated were parts of western polygonal tower of the southern gate of the Upper City and a portion of the rampart.²⁵

The last campaign of Vladimir R. Petković of excavations at Caričin Grad was conducted from 3 to 27 July 1940.²⁶ Notwithstanding the war which occupied a considerable part of Europe, the research on Caričin Grad was allocated a significant amount: 20,000 dinars from the Serbian Royal Academy, 60,000 dinars from the University – Luka Čelović Fund and 5,000 dinars from the National Bank. The obtained resources made it possible for a hundred or so workers to be engaged.²⁷

During this campaign the forum with porticoes was completely dug out excavated, part of the northern street of the Upper City, as well as parts of the buildings along the eastern portico and a smaller part of the rooms along the

western portico of the northern street. At the centre of the forum, where four streets intersected, “traces of the foot of a pillar” were noticed, where, according to Vladimir R. Petković, had stood the statue of Emperor Justinian I, whose fragments were discovered in 1938. That time period also marked the beginning of investigating the crypt basilica that was only partially revealed.²⁸

The excavations were interrupted by the Second World War, and resumed as soon as in 1947. Vladimir R. Petković was appointed the director of these works, but due to illness, he delegated this position to Aleksandar Deroko and Svetozar Radojčić.²⁹ The last encounter of Vladimir R. Petković with Caričin Grad is his notable article published in 1948 in *Cahiers archéologiques*, followed by the study of André Grabar on the monuments of Caričin Grad and Justiniana Prima.³⁰ These papers presented a survey of the excavations on Caričin Grad and the question of the ubication of Justiniana Prima.

The contribution of Vladimir R. Petković to the research on Caričin Grad and its identification with Justiniana Prima, the seat of the archbishopric, represented a major breakthrough for that time. The exceptional importance of Caričin Grad for the European and worldwide scholarship and culture is confirmed by the decades-long engagement of eminent Serbian and French researchers in studying the endowment of Emperor Justinian I that continues to the present day.³¹

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- ²⁶ National Museum of Serbia, Department of Archival and Documentary Material, Legacy of Vladimir R. Petković, Vladimir R. Petković's research diary.
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- ²⁸ *Ibid.*, 259–261.
- ²⁹ А. Дероко, С. Радојчић, *Ошкођавање Царичина града 1947 године*, Старица 1 (1950) 119–142.
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Orthophoto of Caričin Grad (2014) with the plan of the units (white)
discovered in 1912 and 1936–1940
(Documentation of the Institute of Archaeology)



Vladimir R. Petković with an associate and the inhabitants of the village of Prekopčelica (?)
(Documentation of the Institute of Archaeology)





Caričin Grad, the Acropolis, episcopal basilica: research on the pool in the atrium. View from the west, 1936 (Documentation of the Institute of Archaeology)



Caričin Grad, the Acropolis, episcopal basilica: the pool in the atrium after research. View from the east, 1936 (Documentation of the Institute of Archaeology)

Caričin Grad, the Acropolis,
baptistery after research.
View from the southeast, 1937
(Documentation of the
Institute of Archaeology)



Caričin Grad, the Acropolis,
baptistery: cruciform pool.
View from the south, 1937
(Documentation of the
Institute of Archaeology)



Caričin Grad, the Acropolis, baptistery: northern apse with a mosaic and composite capital.
View from the southeast, 1937
(Documentation of the Institute of Archaeology)



Caričin Grad, the Acropolis,
episcopal palace.
View from the east, 1938
(Documentation of the
Institute of Archaeology)



Caričin Grad, the Upper
City, western street
with porticoes and the
East Gate of the Acropolis.
View from the east, 1938
(Documentation of the
Institute of Archaeology)





Caričin Grad, the Upper City, digging a trench along the western portico of the southern street. View from the south, 1938 (Documentation of the Institute of Archaeology)



Caričin Grad, the Upper City, the atrium of the cruciform church. View from the east, 1938 (Documentation of the Institute of Archaeology)



Caričin Grad, the Upper City in the foreground, the Acropolis in the background.

View from the northeast, aerial photograph 1938

(Documentation of the Institute of Archaeology)

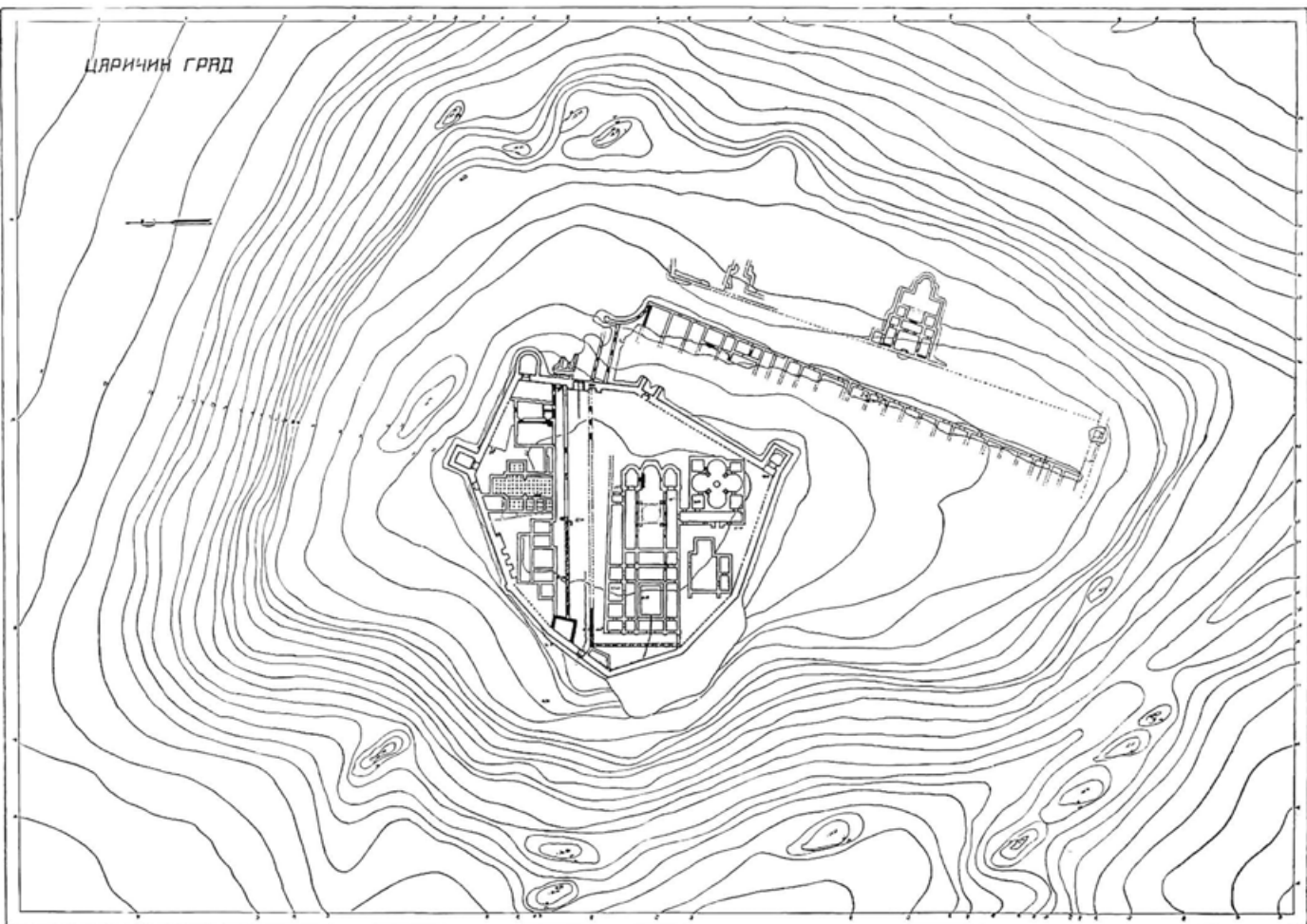
Caričin Grad, part of the Upper City in the foreground, the Acropolis in the background.

View from the east, aerial photograph 1938

(Documentation of the Institute of Archaeology)



Caričin Grad, a map of the City, 1938
(Месеснел, Ископјаванје Царичина Града, fig. 10)



Caričin Grad, the Upper City, building to the southeast from the square.
View from the west, 1939
(Documentation of the Institute of Archaeology)



Caričin Grad, the Upper City, the forum – a circular square. View from the southwest, 1939
(Documentation of the Institute of Archaeology)



Caričin Grad, the Upper City, southern rampart and the entrance to the west tower of the South Gate. View from the northwest, 1939
(Documentation of the Institute of Archaeology)





Caričin Grad, the Upper City: the portico of the northern street and atrium of the basilica with the crypt.
View from the north, 1940
(Documentation of the Institute of Archaeology)

Caričin Grad, the Upper City: basilica with the crypt.
View from the west, 1940
(Documentation of the Institute of Archaeology)



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Vladimir R. Petković and Stobi

In the preceding chapters, one can find a detailed account of the life's path of Vladimir R. Petković – a keeper of Serbian medieval heritage. He conscientiously served in high positions, mindful of the trust placed in him at the very beginning of his career, when he was given the opportunity to study abroad. His future endeavours depended on a thorough education in the field of medieval Byzantine culture. Fortunately, his scholarly inquisitiveness, coupled with pronounced erudition, extended even beyond this broad scope, driving Petković to study the past preceding the main area of his scholarly interest, as well. It is worth pointing out that he earned his doctoral degree on a topic from early Christian art history, and this predilection was to flourish into a very important contribution to the local studies of Roman and Late Roman monuments.¹ Having obtained the highest level of education, Vladimir Petković gained early exposure to the latest fieldwork techniques. A crucial moment came in 1906 when he accompanied the renowned French Byzantinist Gabriel Millet (1867–1953) on a journey across Serbia. Petković's intention to create a comprehensive documentation centre in Serbia – ensuring that the study and recording of its monuments would not be left to foreigners – was evident even then. Moreover, he recognized the commercial potential of this material. Even though he was not primarily trained as an archaeologist, Petković's broad vision of scholarly and field research is well illustrated by his unrealized idea of establishing a Serbian institute of archaeology in Thessaloniki and Athens.²

This was a time of establishing the institutional realm of Byzantine studies in Belgrade. Extensive programmes of field surveys and documentation of Serbian medieval heritage, relentlessly carried out by Petković and his associates from the National Museum, also included two important excursions – the visits to Caričin Grad in 1911 and Stobi in 1920. It was no coincidence that the excavations of these key sites began as early as 1912 and 1924, respectively. In the case of the former, Petković took upon himself the director-

ship of the excavations, while Stobi, certainly under his influence, had first been investigated by Balduin Saria (1893–1974), until 1928.³ The minutely described Petković's excavations at Caričin Grad produced exceptionally valuable findings. His education, research talent, and intuitiveness are best reflected in the fact that already after the first campaign he realized that the ruins of Caričin Grad hold the remains of Justiniana Prima, the city-endowment of the illustrious Emperor Justinian I (527–565). At the same time, Petković also suggested that the city's life ended at the time of Emperor Heraclius (610–641), most probably as a result of Slavic incursions.⁴ For the most part, the main conclusions drawn by the first researcher of Caričin Grad have remained valid to this day.⁵

Less is known, at least to the Serbian public, about Petković's work at Stobi, an ancient city located at the confluence of the Crna Reka and Vardar in today's North Macedonia, where he and his colleagues uncovered mostly Late Roman monuments. It is noted that "What emerged is [...] the face of a town dating back to the Early Byzantine era (4th–6th centuries AD), but we should [...] take care [...] not to lose the deeper ancient past, which is yet to be revealed underneath this uppermost layer uncovered so far".⁶ Indeed, even Livy described Stobi as "an old town", whose life span, as determined by modern research, had been very long – from the 4th or 3rd century BC until the late 6th century AD. Stobi was an important salt-trade centre since the Roman conquest of Macedonia; the town acquired municipal status in the early years of the Empire, and, later on, a mint was established there. Emperor Theodosius (379–395) issued two edicts during his stay in the city, whose religious leaders attended key church councils, starting with the Council of Nicaea of 325.⁷

It is interesting to note that after the first visits and publication of epigraphic materials,⁸ excavations at Stobi were already launched during the First World War when German soldiers from the nearby garrison partially uncovered two churches.⁹ Probably due to his numerous commitments, Petković largely delegated the study of Stobi and publication of the results to his associates, even though he personally directed field research for seven years, between 1928 and 1934. Saria participated in investigations and publication in this period as well, even after leaving his post at the National Museum to become a university professor in Ljubljana.¹⁰ Đorđe Mano-Zisi (1901–1995), the future director of the Caričin Grad project, joined the Stobi research team in 1930.¹¹

Detailed archaeologists' accounts of the applied research methods are rare even today in Serbian scholarship, so it comes as no surprise that it was not different back in Petković's time. However, the obituary in *Starinar* nicely depicts the excavations under the direction of Vladimir Petković: "Owing to

his broad-mindedness, work has since then been done in grand style in our parts, using railway tracks, wagons, an increased number of workers, specialists, architects, and geodesists, while the conservation of unearthed remains has also been being taken care of. Since then, the scientific method of systematic excavations in general has been adopted.”¹² The light rail transportation of debris was set up by Petković at Caričin Grad as well, which, along with a great number of people engaged, certainly facilitated quick excavations of large buildings and surfaces.¹³ And yet, according to his estimate, literally stated in the daily press, the research on Stobi in its entirety would last for two centuries.¹⁴ Modern archaeological excavations are performed at a much slower pace, since an incomparably greater number of finds and samples are collected from the soil, with careful recording of stratigraphic contexts. On the other hand, Petković’s approach reflects the spirit of his time – after all, if excavations from the infancy of archaeology had been as detailed as the present-day ones, we would have known much less about urban planning of antique and medieval centres. It is also noteworthy that an aerial photographic survey of the site was undertaken as early as 1934,¹⁵ even sometime before the well-known aerial recording of Bassianae.¹⁶ The research team also used the photographs of Stobi taken by the Royal Yugoslav Air Force in 1930.

Thus, during the early expansion of investigations of Stobi, many important buildings were unearthed. Out of 25 main buildings and areas singled out on the website of the Archaeological site Stobi, as many as 15 were (also) investigated before the Second World War.¹⁷ These were large public and private buildings and colonnaded streets that intersected at right angles, which could not have been fully investigated even by fieldwork standards of the time. The city had water supply and sewage systems, public baths, and drinking fountains. Monumental buildings made of stone and brick were lavishly decorated, but their more detailed description would go far beyond the scope of this contribution. Generally, while observing the aerial photographs and site plan, it becomes clear that Petković and his associates excavated the central part of this multi-layered urban site, in the topographically most prominent place.¹⁸ A rich urban tissue was to emerge within the ramparts. It has been assessed that Stobi was built according to a plan, on terraces connected by stairs, “according to Hellenistic and Roman experience, and perhaps upon concrete role models from Constantinople and Thessaloniki [...]”. The effort of levelling the terrain in the Early Byzantine period has been emphasized, as the restored main church of the city “had to tower over the backward and abandoned pagan theatre”¹⁹ – as it would later turn out, humble dwellings were erected in this area since the early 5th century. Exactly at that time, the

city's synagogue was torn down, to make room for another church, one of many Christian buildings in the city.²⁰

As is often the case, intensive excavations were not followed by a sufficient number of detailed publications. We can assume that this was at least in part caused by Petković's resignation from directing the National Museum in 1935 and the resuming of his excavations at Caričin Grad in 1936, as well as by increasingly unfavourable general conditions at the dawn of the Second World War. However, although at a reduced pace, articles dealing with Stobi were still being released after the termination of Petković's directorship. Among others, shorter syntheses, cited in this paper, can be found on the pages of *Umetnički pregled* (*Art Review*), the official journal of the Prince Paul Museum (the former National Museum). More voluminous publications include those presenting the results of the excavations of the large Episcopal church with rich architectural decoration, mosaics, and inscriptions,²¹ Theatre,²² and the 1932 report of Jozo Petrović on the excavations of the ancient Synagogue and nearby "palaces".²³ A comprehensive account of the research findings of 1933 and 1934, which presented the remains of the city's gate, square, and street with adjoining buildings, was authored by Đorđe Mano-Zisi. In that report, some attention was also paid to small archaeological finds, although the main focus remained on the monumental remains.²⁴

Extracts from the comprehensive excavation reports were published in well-known foreign journals, such as *Byzantinische Zeitschrift*, and Petković himself signed an overview of the obtained results in English.²⁵ Along with the utmost importance of the field results and the international reputation of Vladimir Petković and his associates, these publications have undoubtedly helped placing Stobi in a prominent place in European and world scholarship. As early as 1925, the excavation team was joined upon invitation by Rudolf Egger (1882–1966), an archaeology professor at the University of Vienna,²⁶ which facilitated the publication of research findings in the prestigious annual of the Austrian Archaeological Institute.²⁷ Concise affirmative texts were also published by distinguished guests, such as Hetty Goldman (1881–1972), who in 1932 visited Petković's excavations with the delegation of the Fogg and Peabody museums of Harvard University.²⁸ Results of the early research at Stobi were referred to in important articles²⁹ and monographs from the mid-20th century, such as the synthesis by André Grabar (1896–1990) on Late Roman martyria³⁰ or that of Ralph Hodinott (1913) on Early Byzantine churches in this region,³¹ as well as in the key Serbian book on architectural decoration of the period.³² The same applies to the latest reference literature.³³



Poseidon Bust,
marble carving
(NMS Inv. No. 09_3014)

While he delegated to his associates the publication of the main research findings, even when he did not seem to fully agree with their interpretations,³⁴ Vladimir Petković committed himself to a narrower topic – above all to sculpture. Namely, during the 1927 and 1928 excavations of a huge Late Roman building, which was then called Parthenios Palace, Petković uncovered in the northern peristyle numerous Hellenistic and antique sculptures in bronze and marble, which “had [...] undoubtedly been brought here from various places and used to decorate certain parts of the palace [...]”.³⁵ The author, thus, quite early on drew attention to an urban phenomenon present across the Eastern Roman Empire, so it is hardly surprising that similar considerations can also be found in more recent literature – for instance, in the case of corresponding finds from Sagalassos in southwestern Turkey.³⁶ However, Petković did not keep art-historical themes from Stobi all to himself. Some of the sculptures he had unearthed – such as the marble statue of a Roman citizen from the baths,³⁷ the bust of a woman from the Synagogue, and Venus³⁸ – were published by other authors, either briefly or more extensively. The surveys of frescoes from the Episcopal church and of Late Roman floor mosaics, respectively, were authored by Đorđe Mano-Zisi.³⁹

Petković shared his fascination with classical sculpture not only with other specialists, but also with the public. As early as 1927, he published a text in the newspaper *Politika* devoted to the head of Poseidon, while in 1930 and 1931 he spoke for the other newspaper, *Vreme*, about “sensational discoveries” at Stobi.⁴⁰ In 1932, he initiated a well-received exhibition of archaeological finds from Trebenište and Stobi at the “Cvijeta Zuzorić” Art Pavilion in Belgrade. He had housed some of the items from Stobi in a room of the former Technical Faculty; yet, as the number of finds increased, a room of the National Museum needed to become dedicated exclusively to this city, even at the expense of the medieval collection.⁴¹ Even to the present day, the finds from Stobi – above all the representative architectural decoration – constitute an important part of the permanent exhibition at the National Museum of Serbia.⁴² From the extant correspondence, we know that Mihajlo Pupin, the well-known Serbian–American scientist and philanthropist, showed great interest in the research at Stobi.⁴³

After the overview of Petković’s work at the site and his efforts in popularizing the research findings, it remains for us to briefly evaluate how the then-obtained results have shaped more recent developments at Stobi. The short-term research projects conducted in the 1950s and 1960s by Macedonian institutions were followed by a comparatively long-term and very modern, multidisciplinary research programme of the Yugoslav–American team,



launched in 1970. This new phase of the works clearly reflected the continuity with the pre-war research. After four decades and a successful directorship of another large project established by Petković – that of Caričin Grad⁴⁴ – Đorđe Mano-Zisi assumed the leading of the Stobi project together with James Wiseman (1934) and Blaga Aleksova (1922–2007). These significant investigations, best presented in the series of thematic volumes,⁴⁵ cannot be the subject of this paper, but their success, and that of ongoing works,⁴⁶ largely rely on the knowledge acquired during the campaigns supported or led by Vladimir Petković. Significant in scope and importance, they remind us that the admirable competence of local teams, along with the collaboration with eminent foreign experts and the adoption of useful innovations from technologically and methodologically more advanced countries, can help achieve outstanding results in the study of complex archaeological sites.

Capital with the hunting scene from the Episcopal Basilica and a selection of representative stone sculpture from Stobi (Documentation of the Institute of Archaeology)

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¹² Анон., *Владимир Р. Петковић*, *Старинар* 5–6 (1954–1955) unpagéd.

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Stobi during the excavations led by Petković
(Documentation of the Institute of Archaeology)

Vladimir R. Petković, standing third from the left,
with his associates and workers during the excavations at Stobi in 1932
(Documentation of the Institute of Archaeology)







Aerial photograph of Stobi, March 1930, Royal Yugoslav Air Force
(Documentation of the Institute of Archaeology)



Site plan of Stobi, produced by geodesist A. Dilberović
(after: Мано-Зиси, *Урбанистички лик Стобија*, 262)

Episcopal Basilica
during the excavations
(Documentation of the
Institute of Archaeology)

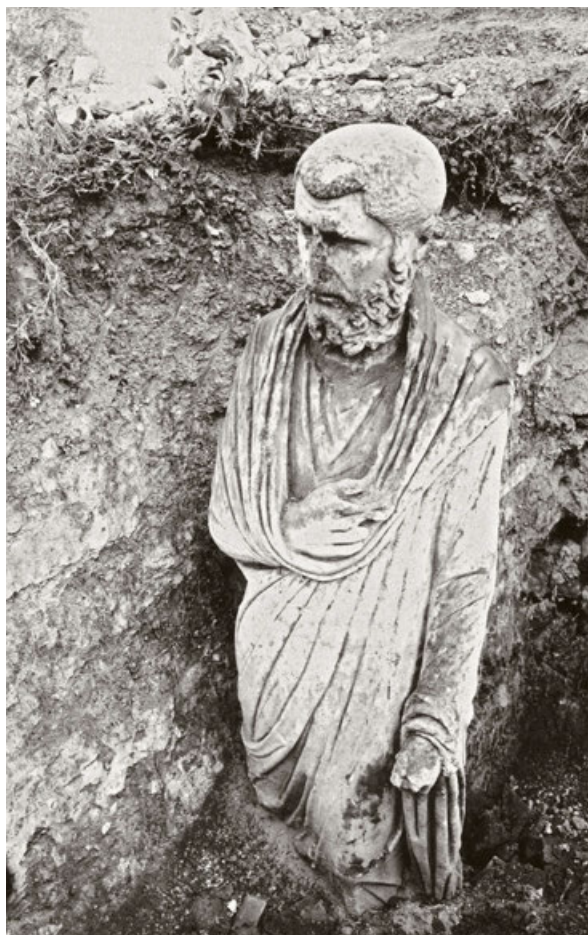


Theatre during
the excavations
(Documentation of the
Institute of Archaeology)



Vladimir R. Petković, in the middle, during the excavation of the peristyle of the Palace of Parthenios
(Documentation of the Institute of Archaeology)





Statue of a Roman citizen during the excavations
(Documentation of the Institute of Archaeology)



Statue of a Roman citizen, marble carving
(NMS Inv. No. 09_3007)



Bust of a woman from the Synagogue
(Documentation of the Institute of Archaeology)



Sculpture of Venus
(Documentation of the Institute of Archaeology)

Decorations, Accolades and Membership in International Scientific Institutions

Vladimir R. Petković was decorated for the merits of his work with a number of Orders. The Meritorious Service Medal was bestowed on him for the six years that he had spent in the Balkan War and First World War. He was the holder of the following Orders:

Royal Order of Saint Sava of the Fifth Class, 1907.

Meritorious Service Medal, 1918.

Royal Order of Saint Sava of the Third Class, 1923.

Royal Order of the White Eagle of the Fifth Class, 1929.

Royal Order of the White Eagle of the Fourth Class, 1933.

Royal Order of Saint Sava of the Second Class, 1935.

The Romanian King Ferdinand I named Vladimir R. Petković, a professor of the University of Belgrade, a Commander of the Order of the Crown of Romania, on 18 December 1924.

Vladimir R. Petković was a member of the following renowned European scientific institutions:

Bulgarian Institute of Archaeology in Sofia (1926)

Institute of Slavonic Studies in Prague (1929)

German Archaeological Institute in Berlin (1929)

Austrian Archaeological Institute in Vienna (1930)

Nikodim Pavlovich Kondakov Institute in Prague (1932)

Decree of the Romanian King Ferdinand I
(Belgrade City Museum, KI 1_2509)

Ferdinand I

Prin grația lui Dumnezeu și voința națională
Rege al României.

La toți de față și viitori, Sănătate.

Asupra raportului Ministrului Nostru al Afacerilor
Straine, Cancelar al Ordinilor, sub № 66901.

Am decretat și decretăm:

Art. I. Numim membru al Ordinului Coroana României,
în gradul de COMANDOR pe Domnul PETCOVICI Vlad, profesor la
Universitatea din Belgrad.

Art. II. Ministrul Nostru al Afacerilor Straine, Cancelar
al Ordinilor, este însărcinat cu executarea acestui Decret.

Dat în București, la 18 Decembrie 1924.

(Semnat) *Ferdinand*

Ministrul Afacerilor Straine
Cancelar al Ordinilor

(Semnat) *I. G. DUCA.*



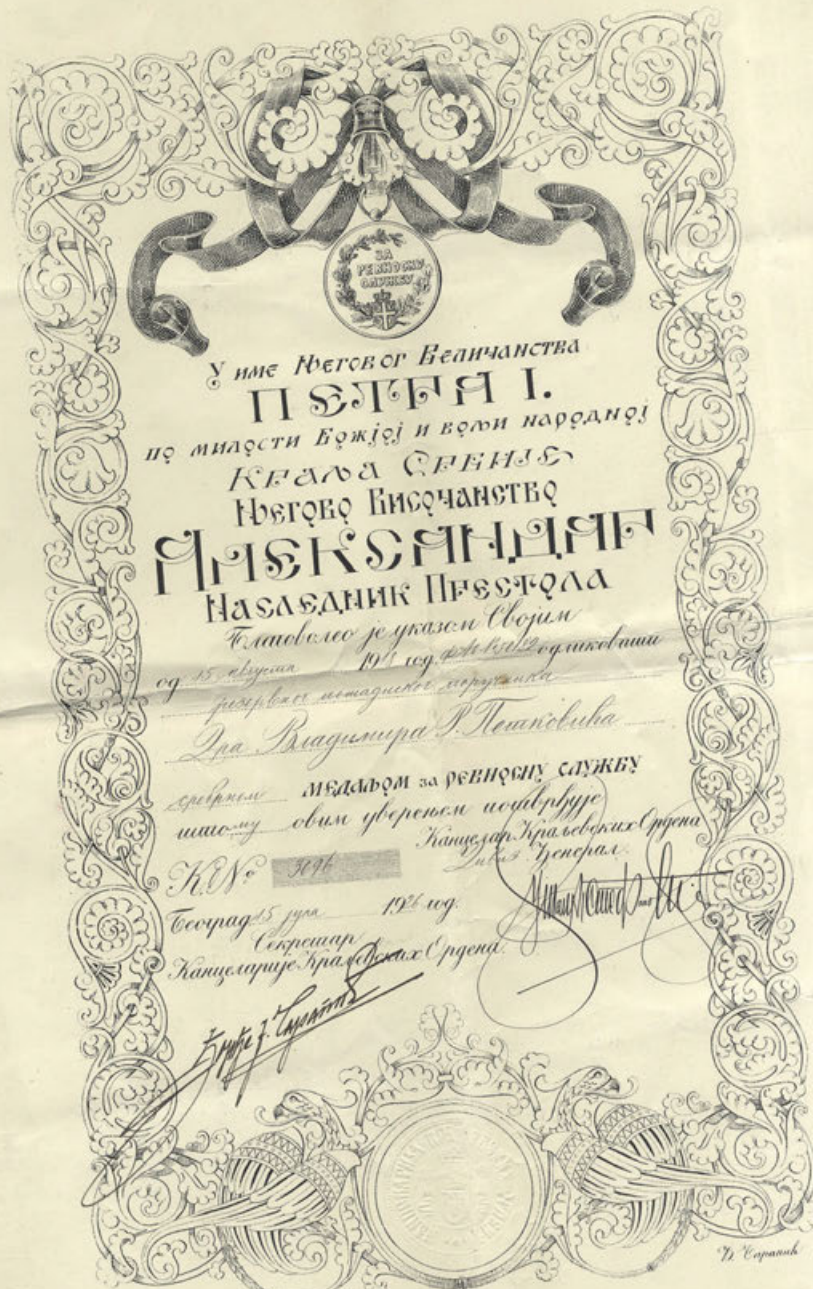
№ 4094.

Pentru conformitate cu Decretul original:
Directorul Protocolului și Cancelarul Ordinilor
Ministru plenipotențiar

[Signature]



Наслов Величанство
II



У име Његовог Величанства
ПЕТА I.
по милости Божјој и вољи народној
КРАЉА СРБИЈЕ
Његовог Величанства
АЛЕКСАНДАР
НАСЛЕДНИК ПРЕСТОЛА

Платовало је указом Њојим
од 15. јуна 1907. год. да се одреди
за редовног помоћника генерала
Генерал-мајора **Владимира Р. Поповића**

за редовног помоћника за ревизију службе
у свим утврђењима и војскама
Н.В. № 367
Београд 15. јуна 1907. год.
Секретар
Генерал-мајор **Владимир Р. Поповић**

Јулијан Ј. Цвијић



Кариград Ред. Типограф. Др. Вук Караџић

по милости Божјој и вољи народној
КРАЉ СРБА, ХРВАТА И СЛОВЕНА
благоволио је понаказати следећи Указ
Нај. одлучен. Његовог Величанства
одлучује се:
Господин **Др. Владимир Р. Поповић**
Редовни професор на Вишој педагошкој школи
Краљевским одредом
ТРЕЋА СКА
перечени (М) редом

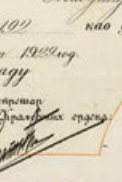


Наслов Величанство
по милости Божјој и вољи народној
КРАЉ СРБИЈЕ

Платовало је указом Њојим
од 15. јуна 1907. год. да се одреди
за редовног помоћника генерала
Генерал-мајора **Владимира Р. Поповића**

за редовног помоћника за ревизију службе
у свим утврђењима и војскама
Н.В. № 367
Београд 15. јуна 1907. год.
Секретар
Генерал-мајор **Владимир Р. Поповић**

Јулијан Ј. Цвијић



Кариград Ред. Типограф. Др. Вук Караџић



29 јуна 1907. г.
у Београду

Н.В. № 315
1 септембра 1907. год.
у Београду

В. С. Секретар
Генерал-мајор **Владимир Р. Поповић**

иој
ца

облукта,
вирматону

ово Величанство

КСАНДР I

и Божијој и војни народној
КА, ХРКАТА И СЛОКЕНАЦА

ео је потписати следећи Указ
ице: Министар Просвете

одликује:

г. Владимира Р. Пана

исара, Цариградског Универзитета, у Београду

Краљевским одредом

БЕЛОГА ОРА

ице (П) редом

истар: Београ

ица: Овај Указ издати

истар: Београ

ице: Савић, с.р.

Краљевских одредна даје ову Повељу

г. Владимиру Р. Пана

доказ неговог одликовања

Министар Краљевских одредна

ице: Савић, с.р.

У име
Неговог Величанства
КРАЉА
по милости Божијој и војни народној
КРАЉА ЈУГОСЛАВИЈЕ
Краљевски Намесници
благовољели су потписати следећи Указ
На предлог Министара просвете

одликују:

Господина Милевојевића др. Р. Владимира
професора Универзитета у Београду
Краљевским одредом
ЦВЕТОГА ОРА
ице (П) редом

Министар просвете: Павић, с.р.
ица: Овај Указ издати
Министар просвете: Р. Савић, с.р.
ица: Савић, с.р.

Н.О. № 3463
у Београду 1935 год.

Министар Краљевских одредна даје ову Повељу
Господину Милевојевићу др. Р. Владимиру
као доказ неговог одликовања

ице: Савић, с.р.

Република у Београ (Београдски Универзитет - Београд)

ице: Савић, с.р.

ице: Савић, с.р.

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ице: Савић, с.р.



Paško Vučetić,
Gračanica,
Saint Mercurius,
 watercolour after
 fresco, 1920
 (NMS, Legacy of
 Vladimir R. Petković)

Bibliography

Abbreviations

Глас СКА = Глас Српске краљевске академије (Glas SKA = Glas Srpske kraljevske akademije)

Гласник САН = Гласник Српске академије наука (Glasnik SAN = Glasnik Srpske akademije nauka)

Гласник СНД = Гласник Скопског научног друштва (Glasnik SND = Glasnik Skopskog naučnog društva)

Годишњак САН = Годишњак Српске академије наука (Godišnjak SAN = Godišnjak Srpske akademije nauka)

Годишњак СКА = Годишњак Српске краљевске академије (Godišnjak SKA = Godišnjak Srpske kraljevske akademije)

ЗЛУМС = Зборник за ликовне уметности Матице српске / Зборник Матице српске за ликовне уметности (ZLUMS = Zbornik za likovne umetnosti Matice srpske / Zbornik Matice srpske za likovne umetnosti)

ЗНМ = Зборник Народног музеја (ZNM = Zbornik Narodnog muzeja)

ЈИЧ = Југословенски историјски часопис (JIČ = Jugoslovenski istorijski časopis)

ПКЈИФ = Прилози за књижевност, језик, историју и фолклор (PKJIF = Prilozi za književnost, jezik, istoriju i folklor)

—

AJA = American Journal of Archaeology

ANM = Archive of the National Museum of Serbia

CA = Cahiers archéologiques

DNM = Documentation of the National Museum of Serbia

DOP = Dumbarton Oaks Papers

Legacy library of Professor Sreten Petković = Legacy library of Professor Sreten Petković, Library of the Department of History of Art, Faculty of Philosophy in Belgrade

NMS = National Museum of Serbia

RArch = Revue archéologique

SAS = Serbian Academy of Sciences

SASA = Serbian Academy of Sciences and Arts

SRA = Serbian Royal Academy

SASA Archives = Archives of the Serbian Academy of Sciences and Arts

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- SRA 677/1935 (10 October)
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