

HISTORIC MONUMENTS OF SERBIA: KOSOVO AND METOHIJA

DISTRICTS: PEĆ, PRIZREN, AND PRIŠTINA

JUSTIFICATION OF “OUTSTANDING UNIVERSAL VALUE”:

—Criteria met: 24 (a) (ii), (iv), (vi) (b) (i), (ii)

—Assurance of authenticity or integrity:

The immobile cultural property of the Metohija Region is protected under the Law on Cultural Property adopted by the Assembly of the Republic of Serbia (*Službeni glasnik Republike Srbije № 71, 1994*), and is categorized according to the Decision on the Identification of Immobile Cultural Property of Outstanding Value (*Službeni glasnik Republike Srbije № 16 and № 25, 1990*).

Gorioč) were erected or restored in parallel. The oldest examples of folk architecture in Serbia—traditionally linked to the main centers of church life in Metohija—have been preserved precisely in this area and date back to the 18th century (Goraždevac, Loćane). In addition to numerous remains of churches with graveyards, the extensive medieval architectural activity in this region is illustrated by numerous fortifications and hermitages located mostly in inaccessible caves of the Rugova gorge while the past two centuries are characterized by a widespread and very specific type of secular architecture adapted to the geographical features of Metohija and the way of life of most of its inhabitants (residential towers).

I DISTRICT OF PEĆ

GEOGRAPHICAL LOCATION:

* Municipalities of Dečani,

Peć, Klina, Istok, Srbica

* Kosovo and Metohija

* Southern Serbia

DESCRIPTION

The central part of the Metohija valley which comprises the upper section of the Beli Drim river drainage area is a fertile plain inhabited even in prehistoric times and Antiquity, which came to prominence when at the end of the 13th century the seat of the autonomous Serbian Church was transferred to Peć with the strengthening of the Serbian medieval state and its expansion toward the southern parts of the Balkan peninsula. The Peć Patriarchate and Dečani have been in existence since the 14th century as two major ecclesiastical seats in Metohija and their building was accompanied by the erection of a large number of other sacral monuments of outstanding value (Budisavci, Djurakovac, Crkolez, the Belodrim monuments), mainly as the estates of the mentioned monasteries which governed the monastic life of this region, or as foundations of the Serbian nobility. Ottoman rule in the Balkans did not affect construction activity and painting which continued unabated led by Peć and Dečani as constantly active and powerful strongholds of Orthodoxy. A large number of smaller churches and monasteries (the Belodrim monuments,

COMPARISON WITH OTHER SIMILAR PROPERTIES:

In historic-artistic and religious terms, the region of Metohija is eminently under the influence of two exceptional ecclesiastical centers, the Monasteries of the Peć Patriarchate and Dečani. As architectural and painting masterpieces (in 1994 Dečani was nominated for inscription on the World Heritage List) they hallmark not only the creative endeavour of their epoch but also of centuries to come, their activity in the period under Ottoman rule making them renowned centers of spiritual life around which not only the Serbian people but also members of other confessions rallied.

1. The Mother of God of Hvosno
2. The Patriarchate of Peć, Monastery
3. Dečani Monastery
4. Djurakovac, Church of Saint Nicholas

The little Djurakovac Church has one nave, semi-oval vault, apse which is three-sided from outside and semi-circular inside and the wooden narthex. It was built with trimmed and broken stone and limestone soaked in mortar and the roof is covered with stone blocks. It was erected on the foundations of an older building from the 14th century which is evidenced by the tombstone of a Danilo, possibly a founder, from 1362. It was completely renewed by the villagers headed by priest Cvetko in 1592 and was painted by “sinful Milija zograf (painter)” as evidenced by the inscription above the entrance to the naos. The paintings are of average value for that age and were renewed in 1863.

Djurakovac, Saint Nicholas Church, 14th–16th century

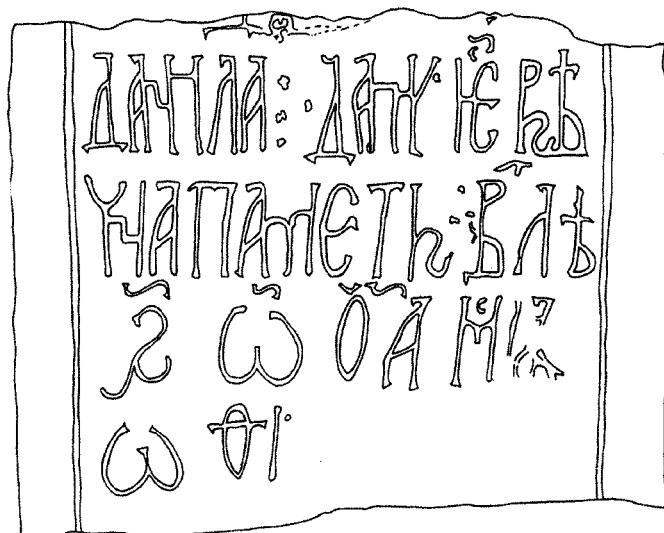
Djurakovac, remnants of Saint Nicholas Church, destroyed by Albanian extremists after June 1999

The architectural renewal also included the erection of wooden narthex with the door decorated with shallow relief with the inscriptions of the names of founders and engravers. The roofs of narthex and altar are lower than the naos and the floor of exonarthex is considerably below the level of soil. The shrine belongs to the group of cemetery churches similar to those in the Beli Drim valley and represents a rare combination of stone and wood. In its interior, imperial gates built during the transition from the 16th century to the 17th century are kept as well as four big icons from 1630 and the manuscript *Bogorodičnik* (the book of poems about the Mother of God) from the 16th century. In the graveyard surrounding the church, in its older part which stretches to the new one, the tombstone with a deer can be noticed. Conservation works on the architecture, paintings and iconography took place in 1968.

The church was mined and destroyed in 1999, after the arrival of KFOR. Royal Doors and two icons, found in the ruins, are now kept in the monastery of the Patriarchate of Peć. The large centuries old oak tree was cut into pieces and burned.

5. Crkolez, Church of Saint John

The Church of St. John, built by 1355 on the old graveyard above the village of Crkolez, is the endowment of landlord Radoslav (John as monk), buried in the shrine. It was mentioned in the charter of nun Evgenija (Princess Milica) in 1395 by which it was confirmed that Duke Novak and his wife Vidosava presented the Church of St. John as a gift to the Monastery of St. Panteleimon on Mt. Athos. The building is a typical village one-nave church with narthex and semi-oval vault. The apse is five-sided from outside and there is a modest rosette on the western façade carved in the level of the surface of the wall. The paintings from the 14th century were repainted in 1672/1673 by a new layer of the well preserved paintings painted by Serbian most famous painter of the second half of the 17th century named Radul during the rule of Patriarch Maksim. This can be seen by the fresco-inscription on the southern window. Particularly interesting is the detailed representation of the Last Judgment with many sinners, who by their social status belong to the village environment, as well as



Inscription on the grave of certain Danilo from 1362, Djurakovac



Djurakovac, the Royal Doors



Royal doors, Crkolez



Icon of St. John, Crkolez

achievements of the local founders, most frequently villagers of those villages (Drsnik, even two churches in tiny Pogradje, as well as Kijevo and Mlečane, today in the municipality of Mališevo). It is a noble task to preserve them, in their diversity, for future generations.

believers. The inscriptions are written in the folk language which is rare and is a special value of this fresco entity. Eight icons and royal doors from the old iconostasis are preserved. An exceptionally valuable old collection of manuscripts on parchment and paper dating from the 13th century to the 16th century was kept at Crkolez by 1955 to be moved to the Dečani Treasury. Conservation and restoration works on the paintings took place in 1972/1973.

6. Budisavci, Church of Christ's Transfiguration

7. Beli Drim Monastery and Churches

The part of the Beli Drim valley (whose administrative seats today are Klina of Metohija and Mališevo) is an area whose material traces of life can be reliably followed throughout the entire middle age and the period of the Ottoman rule in the Balkans. One of the first Serbian local ascetics of the early 13th century, saint Petar of Koriša, was born, entered the monastic order and began his ascetic life precisely in that area. In the Beli Drim basin, the monastic life in mid-14th century was organized under the auspices of Dečani (Dobra Voda, Dolac), while the rich district villages (Čabići) belonged to the Dečani lands. The mention of their names in hrisoluvjas (official documents with a gold seal), which remained unchanged to the present date, is the best proof of the continuity, intensive and creative life in this part of Metohija. Later on, in the changed political and historical conditions, those activities did not lose in their intensity. Adjusted to the new conditions, they were expressed in more reduced forms and more modest artistic

8. Dobra Voda, Monastery

The hardly accessible crest near the village of Dobra Voda (Unjemir) over the Klina river is most probably the place where ascetic Petar of Koriša became a monk in the 13th century. An one-nave stone church of Sts. Peter and Paul as a metochion of the Dečani Monastery was erected there in the 1340s. It had the dome on free columns and the pairs of built semi-circular niches on the lateral walls. Sculptural ornaments of stone basis and capitals in the late Gothic style as well as the way it was built testify that it was built by coastal masons. Painted fragments of three standing figures are enough to claim that they were painted by the painters of such stylistic orientation that represents the paintings of the Dečani church. During the great renewal in the second half of the 16th century the old church was converted into narthex and enlarged by a modest one-nave church with semi-circular apse, while a spacious storeyed exonarthex was added on its western side. Wall paintings decorated only the apse and lunettes. At a certain period of time, a monastery was built around the church which is evidenced by the remains of massive walls, towers and entry gate. This magnificent edifice with the layers representing many ages is today in ruins and minor conservation works took place in 1966–1967.

9. Dolac, Church of the Presentation of the Mother of God

According to archeological data, there was a monastery on the elevation above the village of Dolac already in the 14th century. The Turkish census of 1455 mentioned the names of its three monks. The great renewal of the monastery at the end of the 16th century and in the first decades of the 17th century is evidenced by the stone remains of the fence wall, tower, entry gate and the fountain, while the storeyed dormitories of the monks are certainly of a later



Crkolez, western view

date. A small one-nave church with semi-circular apse is located in the center of the churchyard. Its only architectural decoration is the arch leaning against consoles which have the contour of the dome on the transversal façades. It has been recently noticed that there are even three chronologically different groups of wall paintings within the church. The oldest, in the zone of standing figures on the western and northern walls, could date back to the transition from the 14th century to the 15th century and, according to the stylistic characteristics, they are attributed to the famous Zrze workshop of monk Makarije. The frescos in the eastern part of the church date back to the end of the 15th century or the beginning of the 16th century, while the third phase is dated back to 1619/1620. There is no usual founder's inscription, but the names of contributors are written besides the frescos whose painting they paid. Minor archeological excavation was carried out in the complex in the 1993–1995 period and necessary conservation works on frescos took place in 1991.

10. Drsnik Church of Saint Paraskeve

Today, a small church is located in the center of the village dedicated to popular *skoropomoćnica* (one who helps immediately) St. Paraskeve. Its outer façades are mortared. The church has the stone socle of the roughly arranged stone and the two-guttered roof covered with stone blocks. The one-nave shrine with undivided space is vaulted by the semi-oval vault along its length. The alter apse having the outer irregular semi-circular shape represents from within a deep semi-circular niche which took over the function of the holy throne. Diaconicon and prothesis have niches of rectangular shape on the walls along its length besides semi-circular niches on the eastern wall. Two narrow windows—one on the southern and the other on the apse wall—provide light to the interior. Wall paintings are preserved only on lower surfaces including—besides the standard altar contents—the zones of the socle, standing figures, frieze with saints' busts on medallions and the scenes from the cycle of Great Feasts with added chosen pictures from the cycle of Passion of Christ. As to the style, the frescos show a sure drawing and the variety of colors and since they are technologically at an enviable level they were the work of an experienced art workshop. Since there are no historical data about the church, it is dated back to the 1570s on the basis of the characteristics of the wall paintings.

11. Pograde, Upper Church

At least three construction phases can be recognized among the remains of a big temple at Pogradje called by the villagers Holy Anargyroi (doctors who healed free of charge). The oldest part is the church in the narrow sense of the word—one-nave naos with arches leaning against the longer walls and the apse preserved in traces. The narthex built subsequently has almost square foundation and is preserved to the height of the beginning of the vault. The remaining wall paintings present unmarked standing fig-



Ascension of Christ, detail of fresco, Dolac

ures of saints in the richly decorated clothes. Although small, the fragments lead to the possible conclusion that they were painted by the same painters who painted in the nearby Lower Church, so that this phase could date back to the second half of the 16th century. The third construction phase is represented by the part of wall with rectangular niche leaning against the western corner of the northern façade of narthex. Since the wall has not been archeologically explored, nothing can be said for certain about its original shape and use.



Dome of the church of the Transfiguration,
14th century, Budisavci



Čabići, Saint Nicholas Church



Čabići, Saint Nicholas Church: scenes from the life of St. Nicholas, St. Simeon, St. Sava and the Holy Anargyroi



Čabići, Saint Nicholas Church after its destruction, 1999

12. Pogradje, Lower Church

The cemetery church, today dedicated to Holy Anargyroi Cosmas and Damian, most probably originally had St. Nicholas as its patron, while, subsequently, the villagers gathered there on the holiday of St. Demetrius. Modest one-nave and semi-oval vaulted space is without narthex and with semi-circular niches which mark the prothesis,

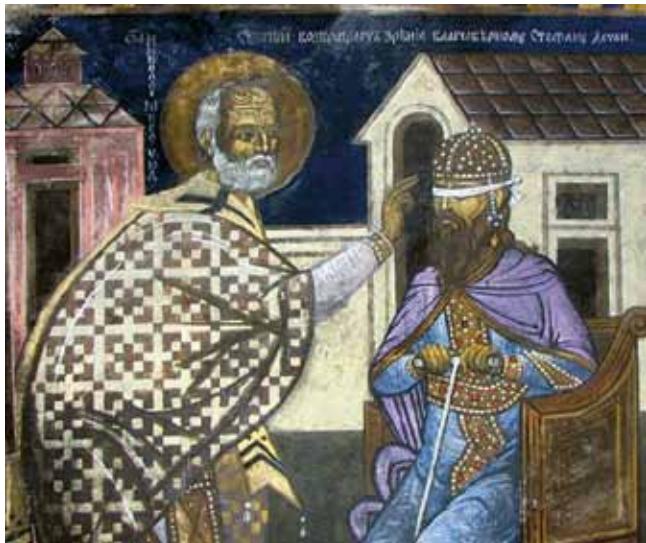
altar apse and diaconicon. From the outside, the altar apse is semi-circular. The only entrance with arch and lunette is on the western wall, while the three remaining façades have a small window without ornaments. The architectural characteristic of this church is the elevated floor to the level of solea (elevated part in front of the altar) by one stair. The preserved fresco fragments indicate that the approximate time of its building can be considered the second half of the 16th century. Today, wall paintings include the zone of standing figures and some compositions from the cycle of Great Feasts. As to the style, drawings and the bright colors of paintings are of a standard quality and indicate to the average talent of an anonymous painter. Having been ruined for a long time, the church was renewed during extensive restoration works in the 1964–1967 period, domed and covered with two-gutter roof with stone blocks, while the wall paintings underwent conservation and were cleaned from the layers of soot and salt.

13. Čabići, Church of Saint Nicholas

The medieval settlement of Čabići was the biggest village of the Dečani estate mentioned in chrysobulls (official documents with a gold seal) in mid-16th century. A modest, one-nave, semi-oval vaulted church built with trimmed stone and covered by stone blocks on two-guttered roof was erected there at the end of the 16th century or at the beginning of the 17th century. The only ornament decorating the eastern and western façades is a slightly raised arch marking the contour of the dome. The altar apse is three-sided from outside and semi-circular in its interior, while prothesis and diaconicon are replaced by the pairs of niches. The iconostasis was built subsequently with two passages to the altar. It was built to the height of the dome and had icons on a board. There is one narrow window on the apse and on the southern wall. The interior is decorated by frescos with the repertoire which, above the zone of standing figures, represents the cycles of Great Feasts and the life of patron. Judging by bright colors, insecure drawing and miniature proportions of figures, the paintings were painted by a painter of modest talent, more inclined to ico-



Mlečane, remains of frescos



St. Nicholas restores the Sight of St. Stefan Dečanski, Gorioč

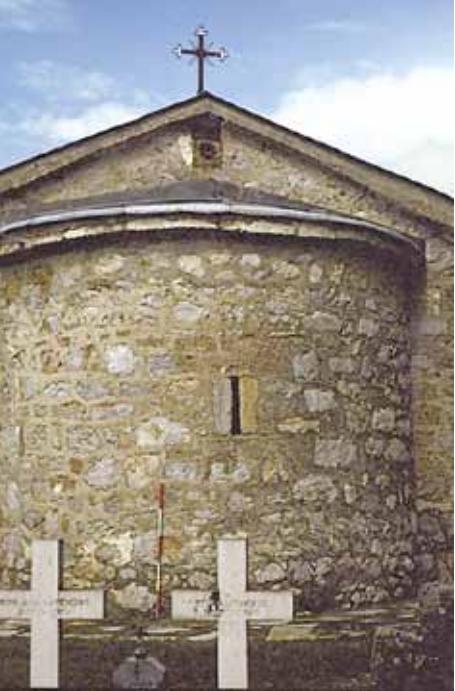
nography, in the first decades of the 17th century. Icons, which were kept in the church until recently, are of higher artistic value than the wall paintings. Narthex which was built subsequently is today in ruins. Architectural conservation works and the cleaning of paintings were carried out in 1968. However, this monument of the Serbian past can no longer be seen because it was entirely destroyed in August 1999.

14. Kijevo, Church of Saint Nicholas

It is located in the spacious churchyard beside the village cemetery and it belongs to the group of monasteries and churches in the Beli Drim valley that were erected after the renewal of the Peć Patriarchate. The one-nave building was successively enlarged by narthex and belfry. This small church vaulted along its length was certainly built in the second half of the 16th century. The apse, semi-circular by shape from outside, is a niche inside. The church has no wall paintings. The narthex is a spacious building with rectangular foundation and is somewhat lower than the church, has semi-oval dome, is lit from a southern narrow window and has the entrance on the west. It has the completely preserved wall paintings from 1602/1603. The standard but exceptionally rich contents includes chosen Serbian saints, holy warriors and doctors in the zone of standing figures, developed composition of the Last Judgment, ten scenes from the cycle of Passion of Christ and the same number of scenes from the cycle of Christ's activities and miracles as well as the decorations on the top of the vault. A large group of villagers as a collective founder did not succeed in engaging a talented painter so that the narrative wall paintings of the Kijevo narthex has careless drawing and unskillful composition. However, some rare iconography details deny the judgment about their self-taughtness. A solid storeyed belfry was built in front of narthex in the 19th century. Today, the church continues to keep the important collection of chronologically and stylistically different icons.



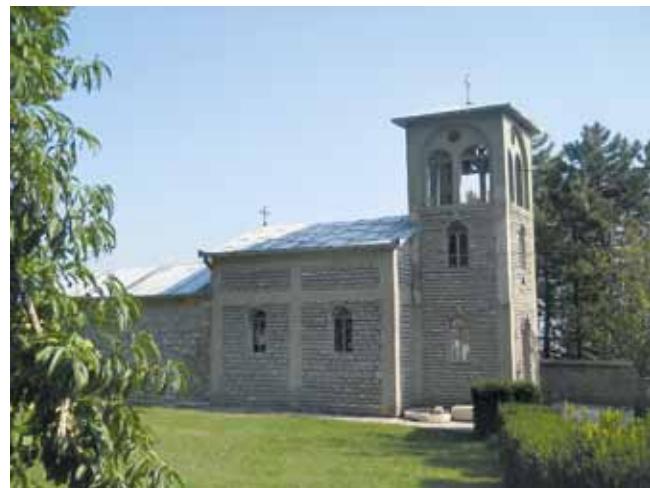
St. Nicholas, icon from Monastery Gorioč, 16th century,
National Museum, Belgrade



Altar apse, Gorioč



Icon of Christ Pantokrator, Gorioč



Gorioč Monastery, Istok in Metohija

15. Mlečane, Church of Saint Nicholas

The village as the collective founder built this shrine with narthex and one-nave semi-circularly vaulted naos around 1600. Naos is separated from the altar space by a pair of pilasters linked by a semi-circular arch between which there was the iconostasis partition. Although the apse is constructed as a deep niche, its outer shape is semi-circular as usual, while the niches of prothesis and diaconicon are constructed within the width of the wall. There are no windows on the northern wall and the windows on the southern and eastern walls are high and narrow from the outside. The simple wall surface of trimmed stone is decorated only by a spacious niche on the southern façade of the narthex. Fragments of wall paintings dating back to 1601/1602 are preserved mainly in the zone of standing figures. Detailed presentation of the Last Judgment on the western wall of narthex stretches partially to the longer walls. Bright colors, sure drawing and inclination toward decorativeness are most prominent on the horse presentations of St. George and St. Demetrius in narthex and the basic characteristics of painters who decorated the temple. After being in ruins for a long time, conservation and res-

toration works were carried out in 1968 and the church assumed its original shape.

It had been in ruinous condition long time before it was restored in 1968. The church has been shelled and destroyed in 1999, after the arrival of KFOR.

16. Gorioč Monastery

The Gorioč Monastery (Gorioča, Ogorioč), metochion of the Dečani Monastery with the Church of St. Nicholas, dormitories of the monks and belfry, is located on Bela Steina (White Stone) above the little town of Istok. According to the folk tradition, it was built by King Stephen Dečanski who devoted it to St. Nicholas as a sign of gratitude for healing his "burned" eyes on that place. However, since the same tradition is linked to a number of other toponymys it is not possible to establish for sure which place was really the endowment of the healed King. The old church of St. Nicholas at Gorioč, most probably from the 14th century, is not preserved. It was renewed in the 16th and 18th centuries and at the beginning of the 20th century. The church of St. Nicholas is a modest one-nave semi-ovaly vaulted building without wall paintings. It keeps 11 icons painted during the 16th, 17th and 18th centuries. The Monastery used to keep a rich collection of Serbian medieval books, including several Serbian manuscripts from the 14th and 15th centuries which the Russian Consul and historian A. Hilferding took from the Monastery. Today, they are kept in the Public Library in Petrograd. During World War Two, the Monastery was used by Albanian fascists as a prison for mass arrests of Serbs and Montenegrins. In the churchyard, dormitories of the monks, belfry and the fountain were restored.

17. Goraždevac, Saint Jeremiah Church-Log Cabin

The church-log cabin of St. Jeremiah, near Peć, is the oldest church of that kind in Serbia. It was dated back, on the basis of the imperial gates, to the end of the 16th century or the beginning of the 17th century. According to the folk tradition, it was built by Srbljaci, the oldest tribe in that area. Since this was the name for the inhabitants in the up-



Goraždevac, St. Jeremiah log cabin church, 16th century

per course of the Lim river who were expelled from their homes and settled in Metohija in 1737/1738, this church might have been built at the end of the fourth or the beginning of the fifth decade of the 18th century at the earliest. The church has modest dimensions, with shallow foundations and very simple architecture. It has the rectangular basis, with two-sided apse as the result of cutting two acute sides. The roof is low and covered with heavy stone blocks. The interior is divided into narthex, main church and the altar area. Partitions are built in the walls in the same manner in which the whole church is built. The floor is made of irregular stone blocks, while the ceiling is flat and made of boards. Attention is drawn by two small openings in the boards in the shape of equally-sided cross and double six-leaf rosette. Movable property mentioned in the literature is no longer in the church. By the time when it was built this is the oldest church and by its location the only one church-log cabin outside today's main area. Detailed restoration and conservation works were carried out in 1968.

18. Loćane, Danilović Log Cabin

In the vicinity of Dečani, in the center of the village of Loćane, there is a log cabin built most probably in the first decade of the 18th century. Its age can be determined on the basis of the folk tradition which says that the first fire in the Dečani Monastery was brought from the fireplace of this cabin. It is built on the flat terrain, it has the rectangular foundation and a porch, four-guttered roof covered with tiles. It was built in phases, enlarged by a room and a store room to the original one-space log cabin intended for the residence of people and the accommodation of livestock. By its enlargements, it was converted from the archaic plain cabin to a peasant's house. By reminding, originally, of the biblical concept of residence and, after its conversion, of the process of transforming rayah into peasants, Danilović log cabin, as the oldest preserved cabin in Serbia, represents the testimony to the social and historical events and the position of the Serbian people in Kosovo and Metohija endangered by the violence of foreign, heterodox and aggressive Albanian settlers, which also found reflection in the said folk tradition as the confirmation of its age, i.e. the long-standing existence of Serbs in this territory and their rights to it. The log cabin is still functioning today. Despite its exceptional value, no conservation works were carried out.

19. Peć, Bajrakli Mosque

It is located in the town center. The precise time of its construction is not known, but it is supposed that it was built already in the first decades of the Ottoman occupation, i.e. in the second half of the 15th century. It is called the main mosque in the town since by flying its banner on the minaret it determines the time when other mosques should begin their prayers. It is a monumental edifice with octagonal dome, 11.65 m in diameter, leaning on pendentives above the central area. The top of calotte is high 13.5 m from the floor. A high open porch with three cupolas leaning on lateral walls and four columns linked by arches is in

front of the entrance to the central area. The high and slender polygonal minaret is leaning on the main dome. The high mahvil (gallery), elevated above the entrance, is leaning on the columns with capitals and is stretching along the entire wall. Its fence is richly decorated by ornamental carvings, while the supporting arches are painted with floral ornaments. Mihrab (central preaching niche) is marked by a shallow niche, while mimbar (pulpit), in the southeast part of the mosque, is built of marble and has monumental dimensions. Especially interesting is the fountain with carved floral medallion and the symbols of Moon and stars as well as the tablets with Arabic inscriptions. The cemetery also has interesting carved sights. Of particular importance is the sarcophagus of Hajri-beg Miralaj with the relief of heraldic meaning, floral ornaments and the representation of weapons and object-symbols.

RECOGNIZED CULTURAL MONUMENTS MUNICIPALITY OF ISTOK

1. Banjica—remains of the classical and early christian basilica, 6th century
2. Belica—church of St. George, 14th–15th century; remains of the church with the old cemetery, 14th–16th century
3. Dobruša, Vučar—remains of the church with the cemetery, 14th century
4. Žač—stone bridge over the river Istok on the road to Budisavci, 17th century
5. Istok—corn crib in the house of Radoje Djurić, 20th century; church of Sts. Peter and Paul, 1929
6. Kaličani—mosques from the 19th and 20th century
7. Koš—village residential building with the granary and residential tower, 19th century
8. Ljubovo—church of St. Basil from Ostrog, 19th century
9. Suvo Grlo, Gradina or Gradište—two fortifications on two hills, 13th–14th century; remains of the fortified town with mine shafts, 14th century
10. Crni Lug—remains of the church with the old cemetery, 16th–19th century

MUNICIPALITY OF SRBICA

1. Banja Rudnička—landowner Rodop's church of St. Nicholas, before 1432, reconstructed in the 20th century
2. Gornji Obilić—Roman necropolis
3. Leočna—church of St. John, 14th century; “Preobraženja” (Transfiguration) church, 14th century; engraved cross in the Zdravko Šmigić's house, 14th–16th century
4. Rudnik—church of St. George with cemetery, 16th century

MUNICIPALITY OF PEĆ

1. Belo Polje—church of the Mother of God, 16th–18th century
2. Bucane—old cemetery of the Stojković family, 18th century

3. Vranovac—archeological site from the late Iron Age and early Byzantine period, 8th century B.C. and 6th century A.D.

4. Dobri Do—archeological site from the late Iron Age and early Byzantine period, 8th–5th century B.C. and 6th century A.D.

5. Kruševac—archeological site from the classical and early Byzantine period, 2nd–6th century

6. Kruševa—church with the tombstone, 14th century

7. Ljevoša, Idvorac—remains of the fortress, 13th–14th century; remains of the church of St. Demetrius in Metina livada, 14th century; Ždrelnik—remains of the fortified site with the well, 13th–14th century; remains of the church of St. George, 14th century; remains of the church of St. Mark, 14th century; remains of the church of St. Nicholas, 14th century; old cemetery in “Savova livada,” 17th century

8. Ljutoglav—on the hill near the village—remains of the fortified town, 13th century

9. Paskalica—remains of the Paskalija church, 13th century

10. Peć—archeological site Gradina from the late classical period, 3rd–4th century; Bajrakli—Ružica Mosque, 16th century; Halil-beg’s tombstone, 16th century; old patriarchate cemetery, 16th–19th century; old city center, 19th century; Jashar-pasha’s house, 19th century; old city tower and haremluk (women department in the muslim house); 17 November street, 19th century; Tahir-beg’s house, 19th century; residential towers of Qamil Limani in 28 Bore Vukmirović street, in 61 Bore Vukmirović street, of Janićije Jokić in 24 Borisa Kidriča street and of Mihailo Jovanović in 7 Djure Salaja street, 19th century; Seremet tower and the Tower-water mill, 19th century; complex of the Hadji Zeka’s mill, 19th century; Ali pasha Gusinje of tombstone, 19th century; collection of the folk costume of the Begolli family, 19th–20th century; Hadji-Zeka’s tombstone, 20th century

11. Plavljanje—old cemetery, 16th–18th century

12. Radavac—caves of Radavac, prehistorical archeological site

13. Rugovo’s gorge—caves hermitages, 13th–14th century

14. Siga—church of St. George (Demetrius), 16th century, reconstructed in the 20th century

MUNICIPALITY OF KLINA

1. Veliki Djurdjevik—remains of the church, 14th century

2. Dolac—remains of the church from the 15th century with the old cemetery

3. Drsnik, locality Gradine—classical and early Byzantine fortified site, 2nd–6th century; locality Podvodno polje—villa rustica from the Roman period; locality Ćelije—classical period; locality Zucajsko groblje, medieval necropolis

4. Klinavac, locality Gradina—remains of the medieval fortified town

5. Pogradje, Gradište—remains of the fortified town, 14th century

6. Svrhe Volujačke—remains of the church, 14th century
7. Sićevo—church of St. Nicholas, 16th century

8. Uljarice—hermitage with the church, 13th–14th century

9. Stupelj—remains of the church of the Mother of God, 14th–15th century

MUNICIPALITY OF DEČANI

1. Gornji Streoc—Shaban Curri’s tower, 19th century

2. Gornji Crnobreg—residential towers of Lah Seljmanaj and Lah Loshaj, 19th century

3. Dečane—Belaje’s hermitage, 14th century; residential towers of Ram Dobruna, Redž Alija, Mus Iber Hisaj and Zimer Hima, 19th century

4. Istinić—Hadji Os Miftari’s residential tower, 19th century

5. Papraćane—Ram Shabani’s residential tower, 19th century

II DISTRICT OF PRIZREN

GEOGRAPHICAL LOCATION:

* Municipalities of Prizren, Orahovac, Suva Reka, Štrpcce and Uroševac

* Kosovo and Metohija

* Southern Serbia

DESCRIPTION:

The Šara—Drim River Valley (Podrima) region encompasses the northern slopes of Mt. Šara, Mt. Jezerska and the southernmost part of the Metohija valley and coincides with the northern section of the Šara National Park. In its territory there are a large number of monuments of exceptional value, concentrated primarily in Prizren (a fortress, construction of which first started in the 11th century; the churches of the Mother of God Ljeviška, St. Nicholas, the Holy Savior and the Monastery of the Holy Archangels; the Sinan Pasha mosque and Turkish bath (hamam) from the 17th century), in the territory of two medieval districts established as early as in the 13th–14th century—the districts of Sirinić and Sredska—with churches from the 16th and 17th centuries, churches, monasteries, hermit cells and castles from the time of the Serbian medieval state during the rule of the Nemanjić dynasty (Velika Hoča, Muštište, Rečani, Koriša, Nerodimlje), as well as a number of archaeological localities from the Early Iron Age to the Middle Ages, numerous examples of lay and sacral architecture from the 14th to the 20th centuries, as well as an older facility of technical culture in Serbia, the Prizrenka hydroelectric power plant. The construction of the majority of the mentioned monuments of culture chronologically coincided with the period of rule of the Nemanjić dynasty over the independent Serbian state and they were built mainly as foundations of members of the ruling class or nobility, representing outstanding architectural and painting achieve-

ments of late Serbian, Byzantine-inspired art. The concentration of a large number of monuments from prehistoric times to the 20th century in the territory of the Šara-Podrima district attests to the historic continuity of life in this region, which flourished between the 13th and the 14th century when its largest urban center (Prizren) was established along with several very important ecclesiastical-monastic centers and hermitages (Koriša, Velika Hoča, Mušutište, District of Sredska and District of Sirinić).

COMPARISON WITH OTHER SIMILAR PROPERTIES:

The Šara-Podrima region is a unique cultural and natural monumental complex reflecting historic and artistic trends at the time of the greatest rise of the Serbian medieval state and belongs to the territory which represented its core. Intensive urban and religious life in this area was sustained even during the period of Ottoman domination in the Balkans and continues to this day, enriched by a series of lay and sacral architectural achievements demonstrating the impact of turbulent historic developments of the past two centuries.

1. Prizren, Kaljaja Fortress

The fortified town of Kaljaja is located above the present-day Prizren, on the hill of great strategic importance. The ramparts of the fortress are parallel with the edge of hill—the foundation has the shape of irregular ellipse, 190 m x 150 m. The main entrance to the fortress, divided into the Upper and Lower Town, was on the western rampart. The Upper Town encompassed the elevated area in the southern-eastern part of the fortress and was protected by separate ramparts stretching to the west and north. The Upper Town was entered through the gate in the western part of the internal rampart. Since it was used for centuries, the fortress changed its masters several times who pulled it down, repaired and enlarged it. Archeological excavations indicate two main periods of construction (medieval and Ottoman), each having several phases of development. The medieval period consists of three phases: Byzantine Prizdrijana from the 11th century, the period of the 12th and the 13th centuries and the objects built at the time of the rule of Emperor Dušan (southern tower, internal rampart, part of the eastern rampart to the underground passage and lower parts of the western rampart). The Ottoman period consists of five phases and most objects belong to the second one dating back to the 17th century. These are: southern town, vaulted corridor built next to the southern rampart of the Upper Town, upper parts of the western rampart of the Lower Town with the main gate, eastern rampart with semi-circular tower and the underground passage leading to the Bistrica river.

2. Prizren, Church of the Mother of God of Ljeviša

3. Prizren, Church of Saint Nicholas

4. Prizren, Church of the Ascension of Christ (Holy Savior)



Fortress of Prizren (Prizren Kaljaja), 1897 and the Serbian part of the city, with the Saint George Cathedral, seat of the Raška-Prizren Bishopric

5. Prizren, Holy Archangels' Monastery

6. Prizren, Sinan Pasha's Mosque

It was built in 1615, i.e. in 1026 according to the Hegira Islamic system of measuring time. In the interior on the wall there is an inscription “Jennet—misali”—Paradisiacal. It was built using the material from the previously torn down monastery of the Holy Archangels near Prizren. The diameter of the cupola is about 14.5 meters. According to its architecture, it belongs to the so-called classical style of Ottoman art, although it is a rather rare example in terms of its spatial concept. The ground plan consists of two areas: the main prayer area and the area containing the mihrab (central preaching niche). It was built of neatly dressed stone blocks. The mosque has a tall and slender polygonal minaret. The porch was torn down in the past so that its present-day appearance does not correspond to the original one. The interior features a sculpted gallery (mahvil). Ornamental decorations were painted on the internal walls on several occasions of which the oldest layer in the cupola calotte were painted in 1628.

7. Prizren, Hamam (Turkish Bath)

In the old part of the town of Prizren, the Turkish bath is dominant as a building which is proportionally shaped and which was built by Gazi Mehmed-pasha in the 17th century. It is a dual bath, meaning that one half was used by men and the other by women. The halves are divided by the central lateral wall to almost identical wholes. Within each half, the rooms are strictly divided according to their use. These are: the entrance area with dressing room and fountain in the center, room for rest, bath, steam room, water reservoir and water heating room. The bath was built with stone and brick alternatively. The construction and spatial concepts of the building speak of a very good mason who showed special skill in the construction of dome and cupolas. Conservation works were carried out in 1968.

8. Sirinić District, Churches

The medieval district of Sirinić was located in the stretched Lepenica ravine on the northern slopes of Šara Mountain. It was mentioned already in the fourth decade of the 14th century in the charters released first by King and subsequently Emperor Dušan to the Hilandar Monastery confirming the possession of its lands. Inhabited by cattle breeders, the district could hardly have a shrine made of a

more lasting material. Therefore, despite its very old age, the continuity of spiritual life in this district was followed from the second half of the 16th century on the basis of the material evidence. The aspiration can be noted that every village should have its own shrine, sometimes not only on cemeteries but also within settlements so that, at the end of the 19th century, a traveller counted eleven shrines in eight Sirinić villages. Today, only four of them have kept some authentic architectural elements after the renewal of the Patriarchate of Peć in 1557. Simple, one-nave, vaulted and without narthex, the churches of the Sirinić district are characteristic by their leaning columns which are almost obligatory as an architectural ornament on the outside polygonal apses. Fragments of the preserved paintings are the works of local, village painters and primarily have cultural significance.

9. Bitinja, Gornja (Upper) and Donja (Lower)

The church of St. George at Gornja Bitinja, built most probably immediately after the renewal of the Peć Patriarchate, underwent significant renewal in 1920. However, even during the renewal, the one-nave structure of the naos was retained, as well as the small semi-circular apse, in contrast to other apses, and a part of the floor originally made of the blocks from the nearby, then already destroyed, Prizren monastery of Holy Archangels. The fresco inscription which is lost today testified that the paintings were commissioned and financed by certain Jelena, while another stone inscription said that Nikodim Prtusin donated a water mill, forest and a meadow to the church in 1592. The cemetery church of St. Theodore Tiro at Donja Bitinja has a similar architectural structure to the shrine in the neighbouring village, the difference being that the former has three-sided apse from outside. Only fragments on the western wall and in the altar area have left from the paintings painted in the 1560s. Having an average quality for the paintings of that time, a limited palette and certain roughness in drawings, the frescos are the work of a village painter whose expressiveness cannot be denied. The fact that he used somewhat rare motives is testified by the composition of the Assumption which, besides the earthly events, includes the assumption in heaven. The church keeps the icon representing the Vision of prophet Elijah from 1635/1636 which could be a throne icon by its dimensions.

10. Gotovuša, Church of Saint Nicholas

There are two churches at Gotovuša and the older one is located on the village cemetery, today dedicated to the Holy Savior which is also known as the church of St. Demetrius. However, the fact that it was originally dedicated to St. Nicholas is beyond any doubt considering the founder's fresco inscription partially preserved on the western wall of naos, above the entrance. Simple, small, one-nave building with the three-sided apse from outside is vaulted with the semi-oval vault and covered with the two-gutted stone-blocks roof. The façade decoration, besides the niche above the entrance on the western façade and the



Sinan Pasha's Mosque in Prizren

prayers' niche on the northern façade, includes niches of particular shape on all sides of the apse and the leaning columns connected by arch emphasizing the eastern surface of the apse. Fragments of the preserved paintings include two zones with the scenes from the Great Feasts cycle, decoration of the ceiling with friezes each having ten prophets' busts and on the top the medallions with the figures of Christ Emmanuel, Angels of the Great Council, the Pantocrator as well as the upper part of the Ascension composition. The paintings in the altar area are best preserved and are reduced to the usual motives and the most necessary figures, so that the Liturgy of Archpriests represents only St. Basil the Great and St. John Chrysostom. Since similar paintings can be found in the neighbouring churches of the Sredska district, at Bogoševac and Gornje Selo, it is believed that the paintings date back to the 1570s.

11. Štrpc, Church of Saint Nicholas

On the basis of the transcription of the destroyed founders' inscription it is known that the church of St. Nicholas was built and decorated with paintings in 1576–1577 with the donations of many villagers. The old village mentioned in an Ottoman written source of 1455 as having 65 households got a shrine of a lasting material. After the renewal in the 19th century, only a part of the apse and of the northern wall were left showing a careful building technique with the trimmed stone and the five-sided apse conch from outside. The decorative element in the building is expressed in leaning columns to the juncture of sides. The great quality

of the original paintings is testified by a figure of a deacon in the northern part of the altar and several fragments in socle zone. During the great renewal, the western wall was pulled down in order to enlarge the church while other walls were made higher and arched. Furthermore, the church got a belfry and it seems that painter Jevgenije from Galičnik, who painted the iconostasis for the new church of the Mother of God at Gotovuša in 1888, painted the icons for the renewed Štrpcë shrine.

12. Sredska District, Churches

East of Prizren, in the gorge of Prizrenska Bistrica, several mountainous villages around the village of Sredska have been established as a district ever since the middle age. It was mentioned for the first time in the donation charter of King Dragutin to the Hilandar Monastery in 1276–1281; it became more important at the time of Emperor Dušan through the building of the monastery of Holy Archangels, while its increasing economic strength can be followed in the Turkish documents from the beginning of the 16th century. The material traces of such a rise are churches built in every village and hamlet starting with around 1530 until mid-17th century. One-nave, semi-ovaly vaulted churches without narthex, with apses three-sided from outside being only long niches inside, were built mainly with trimmed stone, while the façades had niches as the only decoration. The villagers took every effort to equip their churches, they engaged painters, ordered icons for iconostases and items necessary for the service, noting their names in the founders' inscriptions. The second wave of the intensive construction in the Sredska district, when old churches were repaired and new ones were built, took place in the changed political conditions before the liberation from Ottoman Turks in the short period between 1865 and 1875. Although they, then, lost part of their authenticity, the churches of the Sredska district illustrate interesting changes in the



Gornja Bitinja, Saint George Church, part of the floor with the spolia from the Monastery of the Holy Archangels near Prizren

district at the time of the re-establishment of the Patriarchate of Peć.

13. Bogoševci, Church of Saint Nicholas

The one-nave semi-ovaly vaulted church dating back, on the basis of its architectural characteristics and paintings, to the end of the 16th century or the beginning of the 17th century is located on the village graveyard, on the terraced plateau falling sharply toward the river bank. It will never be possible to determine when it was built since the founder's fresco inscription is damaged. The narrow interior, lit by one window on the south and east, has only semi-circular niches of the altar and prothesis. The altar niche is three-sided from outside and the northern façade surface, with no openings, has two niches. The preserved paintings indicate that they were used for prayers so that they have—as fresco icons—the down-to-the-waist representations of Holy Archangel Michael and St. Paraskeve. The well preserved whole of wall paintings inside the church is the work of an unknown painter of sure drawing and inclined to narration so that he managed to present the full usual contents without summarizing it in this small temple. Judging by the preserved icon of St. Barbara, he most probably painted the icons for the altar partition. The church was enlarged by the poorly built narthex with wooden belfry over it. Minor architectural conservation works took place in 1959–1960.

14. Gornje Selo, Church of Saint George

The history of the cemetery church of St. George at Gornje Selo (Upper Village) is not known, but its architecture and paintings belong to the 1570s and the first decades of the 17th century. The church consists of three successively built units. The eastern one is the oldest—the original one-nave semi-ovaly vaulted temple with the altar and prothesis niches. By pulling down the western wall naos was extended and expanded and two entrances in the church were made, one from the west and the other from the south. A stone shallow-relief tablet with the blooming cross and two birds on it is above the southern entrance. The third phase is represented by narthex with wooden domed bel-



Bogoševci, southeastern view



Štrpcce, Saint Nicholas Church

fry. Paintings are preserved only in the oldest part of the church, on its three remaining walls. Stylistically very similar to the paintings at Bogoševci and Gotovuša from the Sirinić district, wall paintings are attributed to the same painters characterized by narrativeness, free drawing and live colors.

15. Drajčići, Church of Saint Nicholas

Shallow and semi-circular apse is the characteristic that, architecturally, differs the Drajčići church from other churches belonging to the Sredska group. It is also interesting that this one-nave semi-ovaly vaulted edifice has the floor with stone tiles lower in naos and elevated at the level of solea and the altar area. The southern façade has a semi-circular niche with the down-to-the-waist fresco painting of an archangel. The period of the described first phase of the construction of the church is determined on the basis of paintings as the last decade of the 16th century. The original appearance was changed by the removal of the western wall and the significant extension of naos in the 1630s. In addition to architectural changes, the restoration also implied the repainting of the church so that the new paintings covered or replaced almost the entire old ones. The quality of the original wall paintings can be judged today only by the icons preserved in the iconostasis in the throne series and the frieze making the Great Deisis which is supposed to be the work of the same painter. Characterized by sure drawing and the noble colors, these works are the expression of a mature painter who, by wide strokes, defined the form and achieved magnificence that lacks in other painters from the same region. Conservation works on icons were carried out in 1960–1961.

16. Mušnikovo, Church of the Holy Apostles

The church originally dedicated to the Holy Apostles Peter and Paul whose patron today is St. Paraskeve is located above the village of Mušnikovo. It was built and painted in 1563/1564 and extensively renewed in the second half of the 19th century. That restoration included the removal of the western wall, expansion of naos by the width of wall

and its extension to the west, the enlargement of windows and the changing of the appearance of the front—instead of triangular it got a high sloping gable. The original appearance of the church shows that it was built with trimmed stone, without ornaments, and that it had an apse three-sided from outside. In the interior, only two niches necessary for rites were built, the altar and prothesis. Although only a small part of the original fresco paintings was preserved, the work of a painter who gained knowledge in one of the Cretan workshops is recognizable in the zone of standing figures on the southern wall. Besides Greek inscriptions and style, recognizable is also the rare iconography solution of the representation of St. Peter and St. Paul in an embrace painted next to the original iconostasis. Another painter from the same group who painted the altar is considerably less talented. During the architectural conservation works carried out in 1962 the ruined church got the dome and the two-guttered roof covered by stone blocks.

17. Mušnikovo, Church of Saint Nicholas

At the village cemetery, there is an old church considerably surpassed, in size, by the subsequently built narthex which is wider and higher than the small church on whose western façade it is leaning. The original temple is one-nave, with undivided space, semi-ovaly vaulted and with three semi-circular niches in the altar area. Lateral niches are built in the wall, while the altar niche is three-sided from outside. The church was built with trimmed stone and its façades have one niche each. There are three narrow and high windows on the southern wall, while a window on the eastern side casts light on the holy throne. *Pomenik* (requiem book) inscribed beside the prothesis niche cannot help in determining when the church was built, so that, on the basis of the stylistic characteristics of the preserved wall paintings, it is considered that the church dates back to the second half of the 16th century. The usual contents, which summarizes the cycles of Great Feasts and Passion of Christ, is also characteristic for that time, while in the context of iconography the attention is primarily drawn by the representation of St. Sava Nemanjić, characteristic for the cap adorned with crosses. As to the style, the frescos of this church are of a considerably poorer quality in comparison with the works of an unknown group which painted the nearby church of the Holy Apostles.

18. Sredska, Church of the Mother of God

At the hamlet of Pejčići, today north of the highway, there is the biggest but also the youngest church in the group of churches of the Sredska district, dedicated to the Mother of God. One-nave, semi-ovaly vaulted temple, with the altar apse which is shallow and three-sided from outside and in the shape of niche in its interior, had been probably built several years before it was painted, i.e. in 1646/1647. It was built thanks to the contributions of a great number of villagers whose names are mentioned in the founders' fresco inscription. The well preserved paintings include the zones of standing figures, saints' busts in medallions, com-



Monastery of Saint Uroš, 14th century, Gornje Nerodmilje

positions of the cycles of the Passion of Christ and Great Feasts arranged in two separate columns and the standard decoration of the altar and vault areas. With the gamut reduced to color and the prominent drawing, the paintings of this church are rather illustrative than having artistic value. In the second half of the 19th century, a square storied narthex and a light wooden belfry above it were built in front of the church.

19. Sredska, Church of Saint George

In the middle of the village of Sredska, by the village road, there is a miniature church for which the villagers say that it was a family chapel and which is certainly the oldest and the most interesting monument of this district. This status of the church is ensured because of its simple architecture (one-nave foundation with the apse hardly rounded from outside, semi-oval vault and exterior dimensions of little over 5 m of length and 3 m of width) and the exceptionally high quality of its frescos. An unknown painter did not pay any attention to the dimensions of the building and, already in the first zone below the painted arcades, he painted monumental and exceptionally modelled figures of holy doctors and holy warriors clad in lively aristocratic garments. He painted the Liturgy of Archpriests and Virgin's bust with angels in the small altar niche and archdeacon Stephen in the prothesis niche. The light translucent colors and the inclination toward decorativeness contribute to the fact that, out of the previously offered years in the literature, we accept the year of 1530 as the most acceptable. Finally, it should be added that these frescos attract attention also because of the painting technology since they were painted on the mud mortar with coarse chaff.

20. Velika Hoča

21. Velika Hoča, Church of Saint John

22. Velika Hoča, Church of Saint Nicholas

23. Mušutište, Church of the Mother of God Hodegetria

24. Rečane, Church of Saint George

In the village of Rečane, east of Suva Reka, there is a small church dedicated to St. George, the endowment of an unknown Serbian duke who was buried there on 23 De-

cember 1370. The tomb with the carved, partially damaged, inscription points to the period of the construction and painting of temple as the seventh decade of the 14th century. The building has unusually harmonious proportions and the foundation in the shape of the cross-in-square with the dome on pilasters. It was built with stone; only the dome is built with alternate layers of limestone and brick. Modest ceramoplastic decoration is represented primarily on the southern façade. The interesting iconographic contents of the Rečane paintings includes, besides the usual subjects, the cycle dedicated to the patron of the temple numbering about ten compositions based on the Slav interpretation of the legend about St. George. The stylistic characteristics of these paintings, severely damaged by fire and the temple's partial falling in mid-19th century, point to local painters, members of a local workshop, most probably from Prizren. Inspired by the achievements from the first half of the 14th century, they show some archaic characteristics but, at the same time, certain features characteristic for the contemporary trends and for the art of that time. The first protection works were carried out already in 1926, while the complete conservation works on the architecture and paintings were carried out in the 1956–1960 period.

The church was destroyed in 1999.

25. Koriša, Monastery and Hermitage

of Saint Peter of Koriša

26. Nerodimlje, Complex of Monuments

The toponymy dates back to the middle age and is connected with two villages of different age primarily known by a great number of church monuments. The oldest protected architectural remains in this area belong to a Byzantine palace from the time before of the Serbian conquest of this territory. An older settlement, Gornje (Upper) Nerodimlje, at the foot of Nerodimska Mount 6 km west of Uroševac, was mentioned for the first time in the Gračanica Charter of King Milutin (1311/1316) under the name of Rodimlja. It was also named as Porodimlja, the place where the Dečani chrysobull (charter) was written in 1330 in the palace of Stefan Dečanski, as well as Nerodimlja where Emperor Dušan and his son Uroš had their palaces. This place gained great historical importance since Serbian rulers from the Nemanjić dynasty lived in the palaces they built there, beginning with King Milutin who died in Nerodimlje. There are several churches in the village: monastery of Holy Archangels, church of the Assumption or monastery of St. Uroš where, according to the folk tradition, King Uroš died. Above the settlement, there are the ruins of the Veliki (Big) and Mali (Little) Petrić fortifications. Donje (Lower) Nerodimlje is not far away from Gornje (Upper) Nerodimlje. It is younger than the latter judging by the first preserved mention in the Ottoman census of 1455. In the village, there are also the foundations of the church of St. Stephen, ruins of the church dedicated to the Mother of God completely renewed in 1925 and the remains of the church of St. Nicholas "Letnji" on which a new building was built in 1938.

27. Nerodimlje, Remains of a Byzantine Palace

A Byzantine basilica is located on the cemetery between Gornje and Donje Nerodimlje, about 10 m north of the church of St. Nicholas. Until archeological excavations in 1988, it was thought that the remains of the palace of King Milutin lay there so that the monument is protected under that name. The excavations uncovered parts of a monumental edifice from the 6th century whose floor is decorated with mosaic and walls with paintings. In the center of the biggest room there is a round pool in the axis of entrance and staircase leading to the corridor. Mosaic covered the entire floor, outside and inner surface of the pool and the entire staircase. Birds and floral motives are illustrated along the edge of the floor, while the greatest part of the surface has geometrical ornaments. On the western part of the floor there is an arcade with figures of seven Greek wise men whose names and thoughts by which they were known were written in Latin. The mosaic was made with multi-colored cubes of marble and marl and the faces of wise men with glass paste. The edifice was built in the late classical period while the mosaic floor was made in the time of Justinian. Due to its representative appearance it was also used in subsequent epochs, so that the possibility that it was a palace of Serbian rulers in the 14th century cannot be ruled out. Some walls were built in the 17th century and the site was last used in the 19th century as a cemetery. The mosaic floor was moved to the Museum of Kosovo in Priština where preservation works were carried out.

28. Veliki and Mali Petrič Fortifications

The remains of medieval towns of Veliki Petrič and Mali Petrič (Petrič, Petrč, Velika and Mala Kaleja) are located near the village of Gornja Nerodimlja, west of Uroševac. Both towns were built on the tops of hardly accessible hills above the mouth of the Golema (Big) and Mala (Little) Rivers. The purpose of the fortifications was to protect the roads and the palace of Serbian rulers at Nerodimlje. Petrič is mentioned in the biography of King Stefan Dečanski in connection with his conflict with his son, King Stefan Dušan, which took place in 1331. It is not known in which of



Sredска, Church of the Dormition of the Mother of God

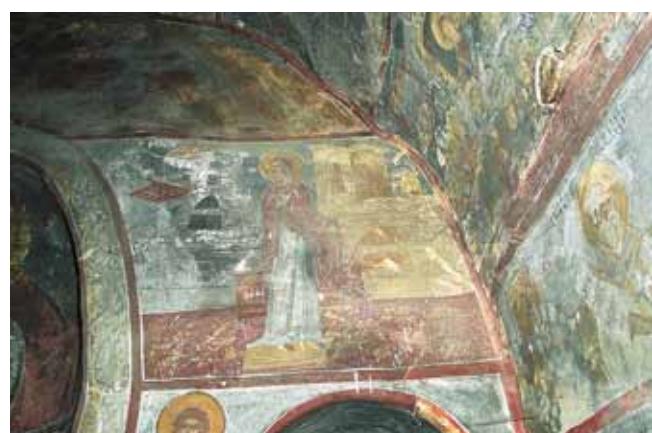
the two towns the old king was captured. The basis of Veliki Petrič is oval; it has two towers on the western and southern ramparts and one big round tower within the fortification. Some ramparts are preserved even up to 4 m of height. Mali Petrič is completely in ruins. Not many remains of the southern rampart and traces of a possible gate can be seen in the dense vegetation. Veliki and Mali Petrič have not been explored and no preservation works have been carried out.

29. Nerodimlje, Church of the Holy Archangels

The monastery church of Holy Archangels from the 14th century was renewed in 1700. This is an one-nave building with narthex which was painted and repainted. On the western façade, there are two large rectangular windows. Under the younger layer of frescos from the beginning of the 18th century and the painted surfaces there are still uncovered paintings from the 14th and the 15th centuries. There are several icons from the 17th and the 18th centuries in the church. There used to be a black pine tree above the church which, according to the folk tradition, had been planted by Emperor Dušan and which lasted until 1975.

30. Nerodimlje, Church of the Assumption (Monastery of Saint Uroš)

The church is located on the slopes of the Neredice hill, west of the village of Gornja Nerodimlja, near the village of Šajkovac (formerly Šarenik). Most probably, the church was built at the end of the 14th century and, according to the folk tradition, it was built by Empress Jelena, mother of Emperor Uroš, above her son's grave after his death in 1371. The monastic life died in 1584 and Patriarch Pajsije mentioned in the hagiography of Emperor Uroš the making of a new kivot (sarcophagus for saints' relics) and the renewal of his church. In the 17th century it was mentioned as the church of St. Uroš. To protect the relics from the Ottomans, a monk named Hristifor moved them in 1705 to the monastery of Jazak on Fruška Gora where they lay until



Sredска, Church of the Dormition of the Mother of God

1945 when they were moved to the Cathedral Church in Belgrade. The church was destroyed in the first half of the 19th century and Hilferding described it as a ruin in 1858. The renewal of the church began at the end of the 19th century but, because of the Turkish and Albanian obstruction, it was renewed up to the vaults.

RECOGNIZED CULTURAL MONUMENTS MUNICIPALITY OF ORAHOVAC

1. Bela Crkva—Zrze—archeological site Pozig, 2nd–4th century, 6th century, 12th century
2. Brnjača—church of St. Kyriake, 14th century
3. Velika Hoča—the house of the Spasić family, 19th century; residential tower of Lazar Kujundžić, 19th century; metochion of the Dečani Monastery (monastic residential building erected in 1851)
4. Gedje—Gradiš hill, south of the village, near Švanjski most—archeological site from the early Iron Age and early Middle Ages, 8th century B.C. and 9th–10th century A.D.
5. Zočište—church of the Holy Anargyroi, 14th–16th century
6. Opteruša—church of St. George, 16th–17th century

MUNICIPALITY OF SUVA REKA

1. Kostrce, Gradište—fortified town, 14th century
2. Lešane—old Orthodox cemetery; Jashar Pasha's residential tower, 19th century
3. Mušutište—necropolis from the early Middle Ages; locality Široko—Illyrian ruins, 10th–8th century B.C.; Matoš hermitages, 13th–14th century; Rusinica hermitage, 13th century; Holy Trinity Monastery, 14th–19th century
4. Pećane—church of the Presentation of the Mother of God, 1451/1452
5. Popovljane—church of St. Nicholas, 1626
6. Suva Reka—church of the Mother of God, 14th century; Holy Trinity Monastery, 14th–19th century; church erected in 1938



Zočište, ruins of the Monastery of Holy Healers Cosmas and Damian



Nerodimlje, Holy Archangels Church



Nerodimlje, Saint Nicholas Church, destroyed by the Albanian extremists

MUNICIPALITY OF UROŠEVAC

1. Gornja Nerodimlja—remains of the medieval town of Svrčin with the foundations of the small church of St. John, 14th century

MUNICIPALITY OF PRIZREN

1. Višegrad—fortress, 14th century; “Dušan's bridge” in the gorge of Prizrenska Bistrica, 14th–15th century
2. Jablanica—hydroelectric power station “Prizrenka” 1926–1928
3. Kabaš, Čukalj hill—remains of the medieval tower, 12th–13th century; remains of the church in Luka-mahala, 14th century; cemetery church near the school, 14th century
4. Koriša, Gradište hill—remains of the fortified site, 2nd–6th century; Sukalje—remains of the tower, 13th century; Gradište—remains of the fortified town, 13th century; remains of the church of St. Nicholas, 14th century; remains of the church of Sts. Peter and Paul, 14th century; remains of the church of Sveta “Prečista” (Holy Mother of God), so-called “Church of the sister of St. Peter of Koriša,” 14th century; old Orthodox cemetery; church of St. George, 14th century; St. Mark Monastery, 14th century; church of “The Most Holy Mother of God,” near Vrelo, 17th century

Martyrdome of
Saint George,
fresco in the
Church of Saint
George in Rečane
before destruction
in 1999



5. Landovica—monument of the War of National Liberation (Second World War)

6. Lokvica—church of the Prophet Elijah, 19th century

7. Ljubižda—church of St. Nicholas, 16th century; remains of the church of St. Kyriake, 16th–17th century

8. Našec—site of a former church, 14th century

9. Novake—old house, 19th century

10. Planjane—church of the Mother of God, 19th century

11. Prizren—hermitage of Saint Nicholas, 14th century; Prince Mark's church of the Presentation of the Mother of God, 14th century; stone bridge, 14th–15th century; church of St. Nicholas (Rajkova), 14th–19th century; icon of the Virgin Pelagonitissa, in the Cathedral, 14th century; Clock tower, 15th and 16th century; Kirik Mosque "Namazdzali," 1455; church of St. George (Runović), 16th century; Mehmed-pasha's Turkish bath, 16th century; Mehmed-pasha's library, 16th–19th century; Mehmed-pasha's Mosque, 16th century; Suzi Ćelebi's tombstone, 16th century; old Turkish vakuf-name (endowment charters) in Vakufski odbor (Muslim Endowment Council), 18th–19th century; Tekija (dervish's building) Halveti, 19th century; Kadri Tekija (dervish's build-



Rečane, Church of Saint George, after 1999

ing), 19th century; Clock tower, 19th century; Seh-Zade's house, 19th century; complex of Maraš-mahala (Maraš-quarter), 19th century; Emin pasha's tombstone, 19th century; collection of the Pacarizi family's old books, 19th century; complex of The Albanian League, 19th century; old city center on the right bank of Bistrica, 19th–20th century; complex of "Potkaljaja," "Pantelija" and "Potok Mahala" (city quarters), 19th century; Tabahana (tanning workshop), 19th century; building of the Ruždija secondary school in 82 Lenjin street; Šedrvan (water fountain), Papaz-čaršija and Terzi-mahala (city quarters); fountain next to the Sinan-pasha's Mosque; Binbasi stone fountain; fountain "Studenac Kosovo"; old Orthodox cemetery; Tas fountain in the courtyard of the Clock tower, 20th century; Destan Kabaši fountain in 5 Save Kovačevića street, 20th century; stone fountain Beledija on the 17 Novembre Square, 20th century; complex of the gymnasium "Jovanka Radivojević—Kića," 20th century; cemetery of the Serbian soldiers from the First World War, 20th century; Petar Kostić Monument, 20th century; Sima Igumanov Monument, 20th century; building of The Orthodox Seminary, 20th century; building of the Elementary school "Mladen Ugarević," 20th century

12. Romaja—Dardanian necropolis—tumulus, 8th–5th century B.C.

13. Sredska—church of Saint Nicholas, 19th century

MUNICIPALITY OF ŠTRPCE

1. Gotovuša—church of the Mother of God, 16th–19th century

2. Brezovica, Gradište—Čajlije—remains of the fortress, 13th century

3. Sevce—church of St. Nicholas, 1861; church of Saint Athanasius, 1921

III DISTRICT OF PRIŠTINA

GEOGRAPHICAL LOCATION:

* Municipalities of Priština, Kosovo Polje, Lipljan, Gnjilane, Novo Brdo, Kosovska Kamenica



Rečane, Church of Saint George



**Kmetovce, remnants of Saint Barbara Church
(Saint Demetrius), 14th century**



* Kosovo and Metohija
* Southern Serbia

DESCRIPTION

The region of Kosovo between the upper stretches of the Sitnica, Binačka Morava and Kriva Reka rivers, was an active province of the Roman Empire which got its episcopal seat (Ulpiana) in the 4th century. Numerous archaeological localities show that this area was densely populated during Antiquity while at the time of the expansion of the Serbian state in the 14th century, it became the venue of important historic events which were to shape the destiny of not only the Serbian people but of the entire Balkan peninsula as well. It was here that one of the most beautiful



Justinian's golden solidus

examples of late Byzantine architecture was created, namely the magnificent church of the Gračanica monastery with its wall paintings which are the last works of the master fresco painters of the Renaissance during the rule of the Palaeologus dynasty, Michael and Eutychius. At the same time, many noblemen erected votive churches in the territory of Kosovo (Kmetovce, Vaganeš, Ajnovce, Lipljan) and the largest mining center in Serbia of that time and a mint (Novo Brdo) were established. They attest to the cultural and economic power of the Serbian medieval state during the century which was to see its highest ascent but also its greatest defeat at the hands of the Turks in 1389 (Gazimestan). After the last barrier was dismantled, the Ottoman Empire came to threaten even Vienna, while artistic pursuit in the region of Kosovo, which had for over a thousand years been a lively juncture of trade routes and cultures practically died down until a century ago when the urban center of Priština started developing and new centers started cropping up. However, their artistic reaches fell short of the medieval masters who erected upon the foundations of earlier cultures the most impressive monuments of medieval architecture and fresco painting.

COMPARISON WITH OTHER SIMILAR PROPERTIES:

The region of Kosovo is a juncture at which intersect and cross-fertilise the main artistic and historic paths in the Serbian medieval state. It mirrors the major aspects of the material and spiritual life blossoming in the Orthodox East prior to its decline and fall under Ottoman rule. Based on traditions of Antiquity which embedded its roots deep in the soil of Kosovo, it is here that one of the most representative examples of late Byzantine art was created, the



**Ulpiana, remnants of Roman and
early Byzantine edifice, Lipljan**

Church of Gračanica Monastery (on the preliminary World Heritage List).

1. Ulpiana

The remnants of the Roman and early Byzantine Ulpiana occupy the area of 35 ha and are located on the Gradiška site near the present-day Gračanica. The cultural layer of 4 m was discovered on this multi-layer site. The ramparts of the Roman town had irregular quadrangle foundation. Necropoles were located on the north and west of the town, while the fortress with square foundation was on the northern-eastern side. The birth of the town is connected with Trajan's rule (98–118). The original small mining settlement became a town with the status of Roman municipality. Ulpiana became the bishopric center early; the synod at Serdica in 343 was also attended by its Bishop Macdonius. After the renewal of the town undertaken by Justinian in mid-6th century the town was called Justiniana Secunda. The town was completely destroyed in the attacks by the Avars and Slavs at the end of the 6th century and the beginning of the 7th century. The sondage archeological excavations begun in 1953 (followed by conservation works) discovered the following parts of the classical Ulpiana: one-nave basilica with a crypt in the northern-western part of the settlement; the remains of two spas; parts of the mosaic floor of a building; part of stylobate of a classical temple; town gate with towers and the beginning of the main street (cardo). In the northern necropolis, built tombs, memory with a big marble sarcophagus and the remains of mosaic floor with donor's inscription were discovered.

2. Gračanica Monastery

3. Kmetovce Monastery

In the vicinity of Gnjilane, 1 km south-east of the village of Kmetovce, there are the remains of the church of the old monastery of St. Demetrius, today more known as dedicated to St. Barbara. Written sources do not mention this cult place, while the folk (oral) tradition links the birth of the monastery with the time of Emperor Dušan. The preserved remains of church indicate the transitional type of building between the developed and shortened cross-in-square which points to the similarity with the shrine of St. Nicholas in the Holy Archangels' Monastery near Prizren. One-nave vaulted building with the dome over the central bay was leaning on the wall between narthex and naos on the western side, while on the eastern side it was supported by two columns. As to the altar space, the apse, three-sided from outside, and the niche which marked prothesis are preserved. The church was built with stone with the modest use of brick. The remains of fresco decorations—fragments of ornaments and the busts of saints on red background—are visible in the northeast corner of the shrine. Stylistic characteristics, both artistic and architectural, lead to the conclusion that it was the endowment of a landlord, most probably from the sixth decade of the 14th century. The church was partially ruined after the Kosovo Battle

and completely demolished in the 18th century. Conservation works were carried out between 1966 and 1968.

4. Vaganeš, Church of the Mother of God

The church is located 15 km east of Novo Brdo. It was built and painted in 1354–1355 and its founder was Serbian landowner Dabiživ with his brothers and parents. Even three inscriptions are preserved (two carved in stone and one in fresco technique) which provide basic information about this endowment of modest dimensions. Naos is one-nave, vaulted, with semi-circular altar apse and niches marking prothesis and diaconicon. A high narthex was built next to the western wall for which it is supposed that ended as a tower or a belfry. The church was in ruins for a long time, so that the paintings are severely damaged. In naos, only the fragments of the Liturgy of Archpriests, several standing figures and the composition from the cycle of Passion of Christ are preserved. Standing figures are recognizable on the southern wall of narthex, busts of martyrs are painted in the medallions in the second zone and above them there is the scene of St. George saving the Emperor's daughter and most probably the portraits of founders. The compositions from the cycle of Virgin's life are presented in the highest zone of wall paintings. Certain interventions were carried out on frescos in the 16th century, while the Virgin's temple in Vaganeš was almost completely razed to the ground in mid-19th century. Conservation works, carried out in 1963, restored its original appearance only partially.

5. Lipjan, Church of the Presentation

of the Mother of God

6. Ubožac (Rdjavac) Monastery

Do the impressive remains of the triconchal monastery church and the complex around it herald the birth of the Morava style and date back to mid-14th century or are they one of representative examples of architecture in the peri-



Ubožac (Rdjavac), west view

od of Ottoman rule in the Balkans. The literature of a recent date is trying to solve this problem using the arguments of similar weight, but the problem has not been solved yet. On the basis of historical sources the only thing known for sure is that Patriarch Pajšije, born in the vicinity, returned, intended to give and endowed manuscript books to this monastery in mid-17th century. The remains of the monastery are surrounded by the pleasant landscape beside the village of Močare, north-east of Kosovska Kamenica. Partially explored, the complex consists of the monumental church dedicated to The Presentation of the Mother of God, refectory with cellar west of it, two several-storeyed angled towers and buildings with porches which probably served as monks' cells and which stretch to the north and south along the churchyard. The covering of walls with the neatly cut stones, decorative use of brick (like cells with the use of stone on dormitories of the monks or in the shape of fishbone on the western façade of the church) and the interwoven stone relief ornament are the characteristics of this architecture. The church itself, without narthex and with narrow west bay and regular conches, had originally the dome leaning on free columns. Partial excavation and conservation works took place in the 1963–1966 period.

7. Novo Brdo Fortress

8. Priština, Gazimestan—Memorial Complex

9. Priština, Imperial Mosque

The mosque of Sultan Mehmed Fatih or the Imperial Mosque is located in the town center. The inscription above the portal says that it was built in 865 according to the Hegira Islamic system of measuring time, i.e. in 1460–1461, eight years after the fall of Constantinople, i.e. the year when the typology elements were taken from Aya Sofia which determined the most frequent (Osmanli-Brus) type of the mosque building on our soil—one-storey edifice with a dome. By its sharp and peaceful proportions, with little decoration both outside and inside, with the dome with diameter of 13.5 m, slender minaret, porch with three refracted arches and three cupolas—it has all the values of monumental objects created in the early period of the Islamic architecture in Serbia. It is built with stone blocks. The simplicity of plastic works was fully expressed in the shaping of the portal and windows and in the decoration of mihrab, mahvil and other elements in its interior.

RECOGNIZED CULTURAL MONUMENTS

MUNICIPALITY OF PRIŠTINA

1. Badovac—remains of the Vojsilovica Monastery, 14th century; Novo Selo—remains of the cemetery church, 16th century

2. Veletin—old town, 14th century

3. Gornja Brnjica—old cemetery with the church, 19th–20th century

4. Gračanica, section Bašće, locality Gladnice—settlements from the neolithic, aeneolithic and Iron Age, 6th–3rd milenijum B.C.; late classical settlement, 3rd–4th century;

Slavic necropolis, 6th–8th century; Monument to the Old Serbian Warriors 1914–1918

5. Donja Brnjica—archeological site “Polje Urni,” necropoles from the Bronze Age, 15th–9th century B.C.

6. Donje Matičane—Slavic necropolis, 10th–11th century

7. Laplje Selo—Caca's water mill, 19th century; church of St. Paraskeve, between two World Wars

8. Mazgit—Murat's turbeh, 14th–20th century; Miloš Obilić Commemorative Monument, 20th century

9. Pomazatin—church of the Prophet Elijah, 1937

10. Priština—neolithic settlement “Predionica”; Čaršijska Mosque, 15th century; Pirinaz Mosque, 16th century; old Turkish bath, 16th century; library of the Islamic religious community, 17th–20th century; Mitropolija (Archbishop's residence) and the building of The First Serbian School, 2 Valjevska street, 19th century; church of St. Nicholas, 19th century; old Jewish cemetery, 19th century; city fountain, 19th century; complex of the “Divizija” building with the park and the fountain, 19th century; old city center, 19th–20th century; Clock tower, 19th–20th century; Šedrvan (fountain) in Miladina Popovića street, 19th century; Jashar-Pasha's Mosque, 19th century; Emindžiku complex, 30 Alekse Šantića street, 20th century; old Officers' Center, 2 Hajduk Veljkova street, 20th century; City Library, 8 Kralja Milutina street, 20th century; Boxing Club building, 2–6 Marka Isaka street, 20th century; Municipal House, 14–16 Marka Isaka street, 20th century; Tuberculosis Clinic, 18 Beogradska street, 20th century; building of the Post-Office, 2 Zanatska street, 20th century; Lumber Camp building, 6 Zanatska street, 20th century; Municipal Archive, 25 Zanatska street, 20th century; Social Security building, 1 Kralja Milutina street, 20th century; building of the Omladina cinema, 1 Njegoševa street, 20th century; building of the Provincial District, 2 Vidovdanska street, 20th century; “Union” building, 13 Vidovdanska street, 20th century; National Theater, 15 Vidovdanska street, 20th century; Hotel “Božur,” 29 Vidovdanska street, 20th century; Geodesy Office building, 3 G. Principa street, 20th century; Parliament building of the city of Priština, 2 Kralja Milutina street, 20th century; Commemorative church—mausoleum, Dušana Bulajića street, 20th century

11. Sofalija—settlements from the aeneolithic period and Iron Age, middle of the 3rd millennium B.C. and 8th–3rd century B.C.; late classical settlements, 3rd–4th century A.D.