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UNESCO Region: EUROPE AND NORTH AMERICA

SITE NAME: Decani Monastery

DATE OF INSCRIPTION: 7th July 2004

STATE PARTY: SERBIA AND MONTENEGRO

CRITERIA: C (ii) (iv)

DECISION OF THE WORLD HERITAGE COMMITTEE:

Excerpt from the Report of the 28th Session of the World Heritage Committee

Criterion (ii): Decani Monastery represents an exceptional synthesis of Byzantine and Western medieval traditions. The monastery and particularly its paintings also exercised an important influence on the development of art and architecture during the Ottoman period.

Criterion (iv): Decani Monastery represents an outstanding example of the last phase of the development of the Serbian-Slav architecture. The construction has integrated Eastern Byzantine and Western medieval traditions.

BRIEF DESCRIPTIONS

The Decani Monastery - at the foot of the slopes of the Prokletije mountains, in the western part of the province of Kosovo - was built in the mid 14th century for the Serbian King Stefan Decanski. It is also his mausoleum. It represents the last important phase of Byzantine-Romanesque architecture in the region and is the largest of all medieval Balkan churches. It contains exceptional, well-preserved Byzantine paintings, which cover practically the entire interior of the church with over 1,000 individual depictions of saints. It also has numerous Romanesque sculptures. The original marble floor is preserved, as is the interior furniture, and the main 14th century iconostasis. The Decani treasury is the richest in Serbia, with, notably, about 60 exceptional icons from the 14th to 17th centuries. The Monastery represents an exceptional synthesis of Byzantine and Western traditions.

1.b State, Province or Region: Autonomous province of Kosovo, Decani municipality

1.d Exact location: N42 32 48.0 E20 16 18.0

YUGOSLAVIA

DEČANI MONASTERY

**NOMINATION OF THE CULTURAL MONUMENT
FOR INCLUSION ON
THE WORLD HERITAGE LIST**

**NOMINATION DOSSIER COMPILED BY
THE REPUBLIC INSTITUTE FOR THE PROTECTION OF
THE CULTURAL MONUMENTS - BELGRADE**

2002

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NOMINATION FORM

1. Identification of the Property

a. Country (and State Party if different)

Yugoslavia / Serbia and Montenegro

b. State, Province or Region

Republic of Serbia, Autonomous province of Kosovo and Metohija, Metohija

c. Name of Property

Dečani Monastery

d. Exact location on map and indication of geographical coordinates to the nearest second

Dečani Monastery is located in southern Serbia, in Metohija, near a settlement with the same name (village of Dečane, Dečane municipality)

Geographic latitude: 42° 32' 48" N

Geographic longitude: 20° 16' 18" E

Distance from equator (along the meridian arc): L_e 4730 km

Distance from the Greenwich meridian (along the parallel arc): L_g 1660 km

- Map of Yugoslavia with marked location of Dečani Monastery (Attachment 1)
- Topographic map with marked location of Dečani Monastery. Scale 1:100,000
- Topographic map with marked location of Dečani Monastery. Scale 1:25,000

e. Maps and/or plans showing boundary of area proposed for inscription and of any buffer zone

- Dečani Monastery with buffer zone and protected natural property "High Dečani" (Attachment 2)
- Site plan of the Dečani Monastery (Attachment 3)

f. Area of property proposed for inscription (ha.) and proposed buffer zone (ha.) if any.

The area of the property proposed for inscription is 1,80,11 ha.

The total area of the buffer zone is 111,64,40 ha (The proposed protection area does not include the areas of rivers, streams and roads.)

2. Justification for Inscription

a. Statement of significance

Dečani Monastery holds an exceptional place in the Serb national consciousness as one of the most magnificent monuments of Serb culture and history. Because of the dimensions of the church, which by far surpass the size of all the other medieval Balkan churches, the monastery has been popularly named High Dečani (*Visoki Dečani*). The Dečani church represents the largest preserved monument of Byzantine painting, the largest entirety of Romanic sculpture on the Balkans, one of the most complex architectural achievements of the 14th century, and one of the most authentically preserved sacral interiors on the territory under Byzantine cultural and artistic influence.

By architectural concept, Dečani is a repetition of a solution attributed to the so-called Ras School, a style formed in Serbia at the end of the 12th century. Its main characteristic is the combination of the plan-form and spacing of an Orthodox church with a Romanic exterior appearance, brought about by specific historical circumstances and the position of the Serbian state between East and West. After the Church of the Virgin in Studenica, which is the prime antecedent of this group, and Banjska monastery, which was the direct model for the Dečani architect, the church at Dečani represents the final and greatest edifice built in this style. Special appeal is lent by the fact that the name of the builder, Fra Vita, has been preserved, together with the construction symbol (carved in stone at the end of the founder inscription) on which Fra Vita based his design procedure. The facade decoration methods and abundance of sculptural adornments were performed in the spirit of the Romanic-Gothic West. On the other hand, the programme and import of the Dečani sculptures are dependant in theme to Orthodox liturgical texts and works of the old Serb literature. The divers figural and floral depictions are mindfully arranged along the facades and interior of the church, yet together they are tightly bound into an inseparable symbolic whole - this makes the stone sculpture at Dečani unique in areas of the Byzantine spiritual sphere.

The greatest value of the nearly completely preserved Dečani wall paintings lies in their encyclopedic character. The abundance of scenes and figures follows Christian history from the moment of Creation to the first centuries of our own era. Beside the usual cycles which tell us of events related to Christ, the Virgin and the most honored saints, there is a certain number of cycles which can rarely be found in Byzantine wall painting, while some are truly unique (the cycles depicting the Genesis, the Acts of the Apostles, Proverbs of Solomon, Book of the Prophet Daniel, etc.). Some scenes have no artistic parallels even in western Christian painting. Here the painter's narrative talent arrived at its culmination, so that even the usual cycles of scenes have been enriched with new themes (which were earlier quite rarely painted, or even never found their place on church walls),

including *genre* details taken from everyday life, thus providing numerous facts about material culture and customs in 14th century Serbia.

Especially interesting are a series of historical portraits and a sovereign's iconography composition. The church walls were painted at a time when the most important events for the Serb medieval state took place - when it expanded to its greatest territory, when King Dušan became Emperor, when the Serb church was promoted from archbishopric to patriarchate, and when in 1349, just before the wall paintings were completed, the most important legal act ever to emerge among the South Slav nations - Dušan's Legal Code - was enacted. These changes were also reflected on the Dečani frescoes, and even those most deserving for conceiving and performing the painting programme were portrayed on the church walls.

The immense wall areas demanded a large number of painters with irreconcilable stylistic methods of expression, so that Dečani, better than any other monument, offers a cross section of artistic circumstances in Byzantine painting during the middle of the 14th century. On the one hand, Dečani marks the end of the domination of the Palaeologan Renaissance style, i.e. a synthesis of its 50 years of experience, while on the other hand, it opened new problems which were to find their final solutions and numerous representatives during the 14th and the beginning of the 15th century.

As an outstanding treasury of Byzantine iconography, Dečani will, thanks to its abundance of themes, represent for centuries source for painters, both the direct followers and the masters of the 16th and 17th century.

The Dečani church stands out from other 14th century Byzantine monuments with its nearly completely preserved original church furniture. Apart from the iconostasis in the north and south aisle of the naos, which were placed at the beginning of the 19th century, the interior has kept an appearance which has hardly changed at all since the time when the church was erected - the iconostasis with icons on the main altar, the marble throne, sarcophagus, choros, floor paved with differently colored stone with incrustations, etc.

For centuries, Dečani Monastery was in fact the spiritual center of the Serb people and played a key role in the preservation of the spiritual, cultural, and national identity of Serbs from Kosovo and Metohija. The remains of the king-founder and saint Stefan Dečanski, still preserved to this day, represent the most valuable church relic, equally respected by both Serbs and Albanians because of a belief that they have the power of healing barren women and insanity.

b. Possible comparative analysis (including state of conservation of similar properties)

As opposed to Byzantium itself, which suffered a severe political and economic crisis during the middle of the 14th century due to unending wars and loss of large parts of the empire, in countries under its spiritual influence, and especially in Serbia, building and painting crafts flourished.

In respect to architecture, Dečani represents a continuation of the traditional method of shaping the ruler's endowment by combining Byzantine spatial concepts with the decorative procedures of western Christian churches, which Serbia was acquainted with through its close contacts with the Adriatic Coast. Even though parallels might be found for some details, the Dečani monastery church represents a completely original whole. Innovations in regard to earlier monuments of Ras architecture are represented by the narthex as an integral part of the building, the integration of the lateral parekklesions into the naos area in the form of end aisles of a five-aisled church, as well as the external appearance of a basilica similar to three triple-aisled buildings of different size lined next to each other. As opposed to the Church of the Virgin in Studenica (inscribed in the World Heritage List in 1986, under number C 389), the Dečani monastery church has facades completely covered with marble slabs and does not have any architectural additions from later epochs, so the undisturbed original architectural conception represents a unique stylistic whole.

In the eastern Christian world of the mid-14th century there are no preserved significant architectural sculpture entreties, so that Dečani, with its rich and divers repertoire of - before all - external stone decoration, represents a rare example whose models and counterparts can be found in the architecture of southern Dalmatia (the Cathedral in Kotor), Apulia, and even as far as Tuscany (portals of the Church of Santa Maria della Pieve in Arezzo). Nevertheless, both in extent and in programme of architectural sculpture, Dečani is a completely unique monument of 14th century Byzantium, and therefore of entire Serb medieval art as well. Its multi-layer complex symbolic meaning (closely related to the architectural space it is connected to) is based on Orthodox liturgical texts, so that it is Byzantine in spirit, but West European in style.

What certainly makes the Dečani monastery church unique in the artistic creativity of mid-14th century Byzantium is the nearly completely preserved programme of wall paintings with over 1000 individual depictions of saints and compositions arranged in about twenty cycles. Such an abundance of characters and events from Christian history has been neither recorded nor preserved on the walls of any other East Christian church, though Dečani frescoes were greatly influenced by representative monuments of the Palaeologan epoch from around 1300 (in Constantinople, Thessaloniki, Mt. Athos, Mistra, and Serbia) and those whose paintings originated approximately at the same time (Mateič, Holy

Apostles in Thessaloniki, Zarzma in Georgia). The extraordinary spatial solution of the church forced not only an adaptation of traditional themes, but also the introduction of rare and creation of new cycles.

c. Authenticity/Integrity

The Dečani monastery church completely fulfills the criteria of authenticity 24 (b) (i).

This medieval church certainly belongs to the group of monuments with the most completely preserved original appearance in the East Christian domains. The Dečani church has no building additions or interventions from later epochs, while the conservator interventions were all based on regard for prevailing conditions and original materials.

As opposed to the church, the monastery complex has retained only its basic organizational scheme. The most important building in the monastery - the church - was also the one most solidly constructed, because of which the other monastery buildings (refectory, dormitories) collapsed much sooner and were replaced by new ones in certain historic periods. Monastery buildings belonging to different periods also testify to a continuity of uninterrupted monastic life in Dečani during six and a half centuries, and which continues today as well.

The ambience in which Dečani Monastery is located is also authentic to a high degree. Beside the fact that this area was mostly spared of any construction - as a result of ownership relationships and the fact that the tourist complex is hidden by a forest - the landscape characteristics are determined primarily by the large wooded areas, the Bistrica gorge in the backdrop, the vivid river flow, as well as the monastery location, which dominates this part of the valley.

The space surrounding the monastery mostly consists of chestnut forest (*Castanea sativa*), otherwise very rare in Serbia. A mention of this forest in the Dečani chrysobull of 1330, by which King Stefan Dečanski granted land rights to the monastery, speaks of the authenticity of the ambience, which has not changed for centuries.

d. Criteria under which inscription is proposed (and justification for inscription under these criteria)

The inscription of Dečani Monastery in the World Heritage List is proposed on the basis of the following criteria:

iv - Dečani represents an exceptional example of medieval architecture and sculpture on the territory of the Byzantine spiritual sphere, i.e. an original combination of the traditional Byzantine church with contemporary Romanic-Gothic architecture of the West, the largest preserved Serb and South Slav monument; the monastery of Dečani is unique among Orthodox monasteries in the Balkan peninsula, an East Christian temple built and decorated by the Catholic craftsmen from the Dalmatian coast region.

iii - the Dečani paintings are the largest preserved fresco entirety of the Byzantine world, the largest source of data concerning Byzantine iconography, and an exceptional witness to the diverse style trends in Byzantine art during the middle of the 14th century; remarkable series of mural paintings are of outstanding artistic quality, done by numerous painters of different knowledge and origin (from Greece, Serbia, Adriatic coast), who worked for almost 15 years and covered the area of about 4000 square meters.

ii - during four centuries following their creation, the Dečani wall paintings exerted an exceptionally great influence on painters who decorated the walls of numerous churches in medieval Serbia, especially after the restoration of the Peć Patriarchate in 1557 on the territory of the former state; the role of the Dečani frescoes in the development of the Orthodox art of the Balkan peninsula during the period of Ottoman domination was decisive and it is unavoidable in research of the post-Byzantine monuments.

vi - Dečani Monastery is closely connected to protagonists and events of the greatest importance for medieval history of the Balkan Peninsula, especially of the 14th century and the changes that took part with the organization and the borders of the countries whose territories occupied the Balkans, such as Byzantium, Serbia, Bulgaria etc.

3. Description

a. Description of Property

Dečani Monastery was erected at the exit of the Dečanska Bistrica river gorge, at the foot of the northeastern slopes of the Prokletije mountain range, on the western rim of the Metohija basin. Between the flat grounds of the valley and the mountainous backdrop, appearing from the access road as the central object in the vertical axis of the gorge, the monastery church dominates, monumental not only in the architectural sense, but in the historical and artistic, cultural, spiritual, and traditional as well.

By its spatial-architectural design, the monastery adheres to a concept habitual in Serb medieval architecture ever since the 12th century. According to this concept, the monastery walls form a circle inside which all the buildings necessary for day-to-day monastery life (dormitories, refectory) are placed, with the principal monastery church - the *katholikon* - in the center, oriented West to East.

The church is dedicated to the Ascension of Christ. Its plan-form consists of three large sections: a tripartite sanctuary, a five-aisled naos combined with a Byzantine cross-in-square plan, and a triple-aisled narthex. The exterior aisles of the naos are separated from the central part by parapet plates, have separate altar apses, and form *parekklesions* (chapels) dedicated to St. Demetrius and St. Nicholas. The cupola (29 m in height) rises above the central bay, while the remaining bays are covered by cross-vaults. The church walls were built with carefully hewed blocks of red-purple and light-yellow marble. Decorative stone carving was placed on the portals (West, North, South, and interior portal leading from the narthex into the naos), on the windows (*biforia* and *triforia* / double and triple windows), on the church interior columns, as well as on the numerous (a total of 365 pieces) consoles of arcade frieze which flows around the church roofs.

The fresco paintings cover all the surfaces of the walls, piers and vaults. The liturgical scenes, portraits of bishops, prophets and archangels, the cycle of Events after the Resurrection and some of the scenes from the Christ's Public Ministry and Miracles are depicted in the *bema*. In the *prothesis* there are also liturgical compositions and portraits of bishops and angels, as well as the cycle of the Life of the Virgin and a few illustrations of the Old Testament. The walls of the *diakonikon* were never covered with frescoes. In the dome there are depictions of Christ the Pantocrator, Divine Liturgy and the prophets, and in the area under the dome are the cycles of Great Feasts, Passion of Christ, Christ's Miracles, Parables and Public Ministry and *Acathistos Hymn* of the Virgin. Some scenes from two last cycles are also represented in the *parekklesion* of St. Nicholas, together with the cycle of this famous saint. In the western, southern and northern bays of naos, are several extensive cycles – Acts of the Apostles, Last Judgment (in even 33 separated episodes), Dormition of the Virgin, Proverbs of Solomon, Book of the

Prophet Daniel, the Tree of Jesse and the Sermons of St. John the Baptist. In the paraklesion of St. Demetrius is the Genesis cycle and the compositions from the life of the holy warrior Demetrius. Isolated figures of the martyrs, military saints, holy women and anargyroi, monks and hermits, and historical portraits (of rulers, church dignitaries and patricians) are depicted mostly in the lowest zones of the walls, on columns and arch intrados, in naos as well as in the narthex. The wall paintings of the narthex also includes Ecumenical Councils, the Nemanjić Family Tree, the cycle of St. George and the Menologion – illustrations for each day of the calendar year which, in Byzantium, was beginning with September 1.

The original marble floor is preserved, as well as sarcophagus, and other pieces of church furniture art (throne, font for the blessing the waters, choros). The main iconostasis also originates from the 14th century. Despotic icons of the Virgin with the child, Christ the Pantocrator, St. Nicholas, Archangel Gabriel and St. John the Baptist are dated from about 1340 and considered to be the master pieces of one of the Dečani fresco painters.

Of the other monastery buildings, apart from the church, only the tower over the West entrance into the monastery and the former refectory, where the library and treasury were housed for a while, have partly preserved their original appearance. The Dečani treasury is the richest in Serbia, with about 60 exceptional icons from the 14th-17th century, old manuscripts, objects made of wood, metal, etc.

The monastery is surrounded by a chestnut forest and, to its south, by an old culture of black pine tree (protected by decision of the municipality of Dečani as the Memorial Natural Monument Area "High Dečani"), with the remnants of the Church of St. Nicholas (or Holy Three Priests), from the same period as Dečani. The church is smaller in size, a tetraconch, and has traces of fresco paintings.

A number of settlements around the monastery (villages of Istinić, Papraćane, Loćane, Crnobreg) belonged to the medieval property of the Dečani monastery. The oldest log-cabin in Serbia (from the beginning of the 18th century), connected to the founding of the monastery by legend, was located in the village of Loćane, 2 km to the southwest of the monastery. This house was burned and demolished during the NATO aggression.

Above the left bank of Dečanska Bistrica, high up in the inaccessible rocky landscape, three medieval hermitages - once used mainly by the monks of Dečani Monastery - have been preserved. The architecture of these cave churches implies that the natural rocky had been enhanced by carving and additional masonry. In the hermitage-church of Belaje, dedicated to the Mother of God, there are still some partly preserved 14th century frescoes.

b. History and Development

The Dečani monastery church is the endowment and mausoleum of Serb King Stefan Dečanski. The original founding charter from 1330 has been preserved, and is today kept at the Archive of Serbia. The construction lasted 8 years (1327-1335), and the master builder was Fra Vita, a Franciscan from Kotor, the largest Serb medieval city on the Adriatic coast. Stefan Dečanski died before the construction was completed, and he was buried in the temple. Supervision of the architectural work and painting of the church was continued by his son Dušan.

While the church was being erected, monastery defense walls with a tower over the entrance, a monumental refectory and the monks' dormitories were also built. The construction of these buildings was consigned to proto-master Đorđe and his brothers, Dobrosav and Nikola. Decoration of the church with fresco paintings began in 1335 and lasted a decade and a half (until 1347/1348), so that Dečani became not only the royal, but also the imperial endowment, since Dušan was crowned Emperor of the Serb state in the meantime (1345). One of Dušan's noblemen, Đorđe Ostouša Pećpal, helped with the fresco decorations, and his grave with a marble sarcophagus is located in the narthex.

The whole church interior was being decorated at the same time: the despotic icons for the main iconostasis were painted and church furniture was made, such as the Hegoumenos's wood throne from around 1335, or the magnificently carved wood sarcophagus from around 1340, in which the remains of King Stefan Dečanski originally rested.

The writer Grigorije Camblak, who wrote "The Life of Stefan Dečanski", was the hegoumenos of Dečani Monastery at the beginning of the 15th century. Great artistic enthusiasm was brought to life in the monastery during the second half of the 16th century. This is when the painter monk Longin spent two decades at the monastery. He created some fifteen icons with depictions of the Great Feast and hermits, but his masterpiece is the icon of Stefan Dečanski with scenes from the life of this sainted king, whose literary background is found in Camblak's writing.

At the close of the 17th century, the Turks plundered the monastery, but made no serious damage. During the 19th century, the monastery walls, lodges, and refectory were restored, and new iconostases were placed on the parekklesions of St. Demetrius and St. Nicholas.

c. Form and date of most recent records of property

Due to the war events on the territory of Kosovo and Metohija, Dečani Monastery was out of reach for the authorized cultural property protection service of the Republic of Serbia during the period from 1998 to 2001.

Experts of the Republic Institute for the Protection of Cultural Monuments - Belgrade made the first serious inspection of the state of the Dečani monastery church in 2001. As part of the cooperation with the non-government organization Mnemosyne and the Italian non-government organization Intersos from Rome, painter-conservator Miroslav Stanojlović, MA, visited Dečani at the beginning of July and concluded the existence of damages on the fresco paintings, caused by the protracted influence of destructive processes, primarily moisture. It has been pointed out that, up to now, no systematic conservation work has been performed, but that the protection of the Dečani frescoes was based mainly on emergency conservation works. A preliminary plan of activities was proposed (in the meantime, this Plan has been finalized as a part of the common intervention of the European Center for Byzantine and Post-Byzantine Monuments from Thessaloniki), implying several phases, from urgent preventive work, through a complete inspection of the state of the wall paintings, with chemical and technological tests and documentation, up to systematic activities on the protection of the Dečani paintings (M. Stanojlović, *Pećka patrijaršija i Visoki Dečani, Uvid u stanje i predlog zaštite živopisa*, Glasnik Društva konzervatora Srbije 26 (Beograd 2002), pp 111-112).

At the request and according to the Plan and Programme for the Management, Research, Protection and Presentation of Dečani Monastery, drawn up at the Republic Institute for the Protection of Cultural Monuments - Belgrade, the Coordination Center of the Federal Republic of Yugoslavia and of the Republic of Serbia for Kosovo and Metohija provided financing for performing protective archaeological excavations in the northeastern part of the monastery's west yard with buildings used for storage and sheds, along the west wall of the refectory. This work was performed in 2002, in order to determine the cultural stratigraphy of the area where the so-called Prizren Dormitory, demolished in 1949, was once situated and whose reconstruction is planned. Research of the mentioned area revealed the remains of a medieval building which was originally part of the refectory, so it is assumed that this is the so-called Small Kitchen, which was recorded on an engraving of Dečani Monastery in 1745/6. The archaeological work performed in 2002 also revealed that the Prizren Dormitory had been erected on the remains of medieval walls, most probably parts of the West wall surrounding the monastery (M. Đorđević, B. Tomašević, *Manastir Visoki Dečani, Izveštaj sa arheoloških iskopavanja*, Arhiva Republičkog zavoda za zaštitu spomenika kulture - Beograd, 0302 Br. 25/92 od 24.09.2002).

d. Present state of conservation

ARCHAEOLOGY

Systematic archaeological excavations and research have never been performed in Dečani Monastery, so it can be said that this is one of the few monasteries where future archaeological activities might yield very important data for chronology

and stratigraphy, which will contribute to a better knowledge of the construction history and life continuity in the monastery.

During the summer of 2002, some archaeological research was performed in the area west of the refectory, where remains of a medieval kitchen and defensive wall were found.

ARCHITECTURE

The buildings in Dečani Monastery were not damaged during the war and post-war events in Kosovo and Metohija from 1998 to 2001. All the existing damages are a result of other numerous factors.

Church - in good condition, in the architectural sense, but the sculptures are in a very critical state. Long-term damages to the church stone facades, as a result of the influence of atmospherics and microflora - especially of the marble onyx which was used to create all the sculptured decorations - are most alarming on the stand-alone sculptures of the west facade of the narthex, consoles of the arcade frieze, on all the portals, triple and double windows on the west facade, and the drum of the cupola. Beside this, an additional problem appeared on the large sculptures, on which cracks in the direction of the dowel appeared two years after static repairs were performed.

Miloš's Dormitory and Archimandritia – monastery living quarters erected in the 19th century, on medieval foundations. The electrical installation was not performed properly and requires urgent intervention. From the viewpoint of architectural conservation, many of their spaces have been devastated by improper adaptation and inappropriate use. Many architectural elements are in bad condition, and some wood elements have been damaged by moisture and insects. In the functional sense, these two lodges are unsuitable for modern living conditions and the large number of monks.

Leontije's Dormitory - erected in the 19th century, on medieval foundations. In a devastated state, with leaking roof, so it is not used as living quarters.

Prizren Dormitory - erected in the 19th century, on medieval foundations. A larger part was demolished after a fire in 1948, in which it was damaged. A defense wall was erected after the demolition of the dormitory, against the remains of its East wall.

Refectory - well preserved in the sense of building construction, but as it has been used as an exhibition area for the Dečani treasury since its reconstruction (1987), a return to its original function as dining hall is planned (an area for the treasury is planned in the new living quarter, which is to be built in place of the Prizren Dormitory).

Entrance tower - erected in the 19th century, on medieval walls, when it was protected from further ruination by a roof.

Monastery defense walls - erected at the close of the 18th and beginning of the 19th century on the ruins of medieval walls, around the churchyard and around the yards with buildings used for storage and sheds. In a deteriorating state, with damages or missing tiles which should be protecting the wall top.

WALL PAINTING

Old records show that the church roof was replaced 5 or 6 times. When damages to the roof covering were left without repair for protracted periods, damages to the wall paintings were probably caused as well, as a result of water penetrating into parts of the wall and structure of fresco mortar.

During the period from 1935 to 1940, extensive construction work was performed, and a new lead covering was placed on the roof. In 1963-1965, the roof was once again replaced because of damages to some parts. The new covering for the church was completed in 1984-1989, after which water again started to drain at the connection of the narthex roof and eastern part of the main church building.

Large difficulty is caused by the fact that the life span of modern lead roof coverings is no more than 50 years. Hand-made lead plates for roof coverings were thicker, and therefore had a longer life span.

In Dečani, there are many places where characteristic fresco damages, caused by the penetration and protracted influence of moisture, can be noticed, but there are other types of damages as well. They can be divided into:

- large damages (places where all the material has fallen off and parts of the painting are missing);
- places where the structure of the fresco mortar has been damaged to a certain degree;
- places on the wall paintings with white stains (saltpetre and calcite);
- hardened sediments of dust, soot, and other materials from the air;
- unskilled conservator interventions.

Structural displacements, caused by the physical-chemical forces of water and other factors, manifest themselves in larger or smaller networks of cracks through all the layers of the wall paintings. Water penetration, together with protracted structural wetting, also caused the appearance of hardened salts and saltpetre (efflorescence) on the surface of the wall paintings. In essence, these physical-chemical phenomena not only cover the painting content, but their effect also causes a weakening of the color strength, cause parts of the wall paintings to drop off, promote detachment and breaking apart of neighboring layers of mortar.

Depending on the intensity and duration of these factors, the resulting structural disintegration processes can be very protracted, but also very rapid. Obvious effects can sometimes become noticeable after only one or two years. This is why continuous systematic monitoring and observation are necessary in order to forestall or prevent possible destructive processes.

Large structural cracks appear due to the displacement of parts of the basic structural assemblies - walls and roofs. Even these damages exist in the Dečani monastery church. Cracks were first noticed and recorded in the narthex immediately after World War II. Control of their possible change is required. Beside these large and deep cracks, there are also smaller ones on certain parts of the wall paintings, which appeared either as a result of inadequately applied mortar technology, or a greater endangerment of some parts of the wall surfaces - primarily those close to windows, which are exposed to climatic alternation of high and low temperatures, as well as moisture penetration, more than other parts.

Partly very weakened material of the wall paintings is manifested by the appearance of a network of cracks and separation of the layers of mortar. Where complete weakening has occurred, parts of the fresco mortar have already fallen off. In those parts of the wall paintings with such crater-like damages, there is a danger of the new layers of mortar falling off as well. That is why it is necessary to paste back the separated layers of the wall paintings, reinforce the edges of the wall paintings, and fill in the missing material.

e. Policies and programmes related to the presentation and promotion of the property

As one of the most significant immobile cultural properties on the territory of the Republic of Serbia, Dečani Monastery enjoys special protection and care from institutions for the protection of cultural properties, the Ministry of Culture and Public Information of the Republic of Serbia, and the Government of the Republic of Serbia. An approach to a more comprehensive protection and presentation of Dečani Monastery is based on the Cultural Properties Law of the Republic of Serbia, the Building Construction Law, the Area and Settlement Organization Law, and the Environment Protection Law, as well as on international conventions, charters, recommendations, and other international documents which regulate the principles of protection and use of monumental heritage, in order to pass it on to future generations and preserve its authenticity and integrity.

The *Plan and Programme for the Management, Research, Protection, and Presentation of Dečani Monastery*, drafted at the Republic Institute for the Protection of Cultural Monuments - Belgrade, represents one of the basic documents which regulate the protection, use, presentation, and promotion of this cultural property. The plan includes future activities concerning the legal protection of Dečani Monastery, the regulation of the legal status of the protected immediate surroundings of the monastery and protection zone III, which includes

the medieval hermitages in the Dečanska Bistrica gorge; the passing of a Special Purpose Area Plan which would also include measures to protect the monastery natural ambience and environment. The plan defines: the need for archaeological research of the monastery complex and for continued monitoring of the state of the monastery complex; the necessary protective measures for individual buildings as well as for the entire monastery, including the conservation of natural values; insisting on the preservation of the authentic traits of a medieval monastic center; the continuity of monastic life, including the modern needs of the monastery brotherhood; provisions for easier visitor access. The activities mentioned here should also contribute to the improvement of the benefits that the local population gains from tourism. The Plan also includes activities connected to publishing, while cooperation with the Tourist Organization of Serbia is planned and carried out as one of the basic activities of the Republic Institute for the Protection of Cultural Monuments - Belgrade.

Experts of the Republic Institute for the Protection of Cultural Monuments - Belgrade participated actively in informing the international public about the artistic values of Dečani by nominating Dečani Monastery for inscription in the World Cultural and Natural Heritage List in 1994 (the nomination dossier was registered at the World Heritage Center under number C 724; ICOMOS started the regular procedure of the valorization in January 1995 by engaging art historian Prof. Elka Bakalova and on the basis of the report made by this Bulgarian expert, ICOMOS proposed the inscription of Dečani Monastery in the World Heritage List in 1995; by a decision of the Bureau of the World Heritage Committee reached in 1997, further consideration of the preliminary list and of all nominations submitted by Yugoslavia was suspended) and the inscription of Dečani in the World Monument Watch List of 100 most endangered monuments for the year 2002 (listed under number 99, with Peć Patriarchate). In addition to this, the Republic Institute for the Protection of Cultural Monuments - Belgrade, as part of its cooperation with the European Center for Byzantine and Post-Byzantine Monuments (E.K.B.M.M.) in Thessaloniki, participates in the project »Byzantine Monuments and World Heritage. Interventions on Byzantine Monuments« with a proposal for »Technological Research and Protection of the Fresco Painting in the Church of the Ascension in Dečani Monastery«.

The Committee for Preservation of Dečani Monastery was formed in 1994, by decision of the Ministry of Culture of the Republic of Serbia, and included representatives of The Serb Orthodox Church as owner of the property, representatives of the local authorities, scientific authorities in the fields of art history and architecture, as well as the Director of the Republic Institute for the Protection of Cultural Monuments - Belgrade and members of the Republic Institute team of experts responsible for Dečani.

The Committee for Kosovo of the Serbian Academy of Arts and Sciences also represents one of the most significant scientific institutions which greatly stimulates scientific research activities on the monumental heritage of Kosovo and

Metohija, especially on Dečani (Research Project of the Fresco Painting of Dečani; results published in the book *Fresco Painting of Dečani Monastery* (*Zidno slikarstvo manastira Dečana*, Građa i studije, Beograd 1995).

Presentation and popularization of Dečani Monastery is largely hindered by the existing political situation on the territory of Kosovo and Metohija. This is why many activities have been temporarily suspended, for instance, the legal procedure to declare the Prokletije National Park a region of exceptional natural values of special importance, whose boundaries would include Dečani Monastery as well. The Institute for the Protection of Nature of Serbia drafted a Study for this declaration (February 1999) which defined zones with different degrees of protection and an elaborated concept of protection, organization, promotion, and management of the national park. A completion of the proposal and adoption of the mentioned planning documents of the Republic Institute for the Protection of Cultural Monuments - Belgrade and the Institute for the Protection of Nature would greatly enhance a more complete presentation and popularization of Dečani Monastery and its natural environment.

4. Management

a. Ownership

Serb Orthodox Church, Dečani Monastery Administration

b. Legal status

The monastery represents private property. The owner of the property is the Serb Orthodox Church, as a civil-legal subject. Purchase or expropriation of this property and parts of its protected surrounding are not planned.

The property is being used for liturgical purposes, as an Orthodox monastery with all the corresponding functions, and as a cultural and historical monument.

c. Protective measures and means of implementing them

This property is protected by:

- Decision number 426, dated Oct.25, 1947, of the Institute for the Protection and Scientific Research of Cultural Monuments of PR Serbia, on the basis of the Protection of Cultural Monuments and Natural Rarities Law ("FPRY Official Acts" no. 81/46)
- Decision on determining immobile cultural properties of exceptional significance ("SR Serbia Official Acts" no. 25/90)
- Cultural Properties Law, "Official Acts of the Republic of Serbia" no. 71/94 (the current code concerning the protection of cultural properties) (Attachment 4 – translated extracts)

Legal codes oblige the authorized institution to plan, design, and carry out technical protective measures on a monument, to approve such measures, to collect, produce and keep the prescribed documentation about the monument, to monitor the state of its protection and use, and to prevent uncontrolled demolition, reconstruction, construction, exploitation of the under-ground, raising the building's height, etc., inside a protected surrounding. Sanctions in case of disregard of these codes are regulated by:

- Cultural Properties Law;
- Building Construction Law;
- Criminal Code of the Republic of Serbia;

d. Agency/agencies with management authority

Republic Institute for the Protection of Cultural Monuments - Belgrade
(Republički zavod za zaštitu spomenika kulture – Beograd)
Božidara Adžije 11, 11 000 Beograd, Yugoslavia

Ministry of Culture and Public Information of the Republic of Serbia
(Ministarstvo kulture i javnog informisanja Republike Srbije)
Nemanjina 11, 11 000 Beograd, Yugoslavia

e. Level at which management is exercised (e.g., on property, regionally) and name and address of responsible person for contact purposes

This property is managed by the Serb Orthodox Church, at the level of the Ras-Prizren Eparchy, through the Dečani Monastery Administration.

Since the monastery of Dečani is categorized as the immobile cultural properties of exceptional significance, in accordance with the Cultural Properties Law, the management is exercised at the level of the Republic of Serbia, while the authorized institution is the Republic Institute for the Protection of Cultural Monuments - Belgrade.

Responsible person to contact:

Marko Omčikus, Director of the Republic Institute for the Protection of Cultural Monuments - Belgrade
Božidara Adžije 11, 11 000 Beograd, Yugoslavia

f. Agreed plans related to property (e.g., regional, local plan, conservation plan, tourism development plan)

Area Plan of the Republic of Serbia, Belgrade 1996 - A strategic development document for the period up to the year 2010, which determines the long-term bases for organizing, utilizing and managing the area of the Republic of Serbia; the direction of urban development and basic criteria for organizing settlements; principles of planning and criteria for implementing natural resources and protecting the environment; conditions for protecting and using regions of outstanding importance; corridors for basic infrastructure systems. The Area Plan determines a planned concept of monumental heritage protection, by which an immobile cultural property is protected as an integral part of the area on which it is located; beside the directly protected surrounding, it also defines wider zones of protection, which are determined as part of the regional or urban development planning. According to the Area Plan, Dečani Monastery is located within the boundaries of the Metohija region, and as a monument of the I category, together with the Peć Patriarchate, forms the basic framework of the Metohija zone of medieval cultural heritage and represents a development potential for this region.

Regional Area Plan for Metohija, Special Purpose Districts Area Plan for the Prokletije Tourist District and the Dečani Cultural property District, are provided for by the Area Plan of the Republic of Serbia, but have still not been realized.

On the basis of previous research and valorization, the Institute for the Protection of Nature in Serbia has made two proposals titled *The Prokletije National Park*,

Scientific and Expert Bases for Protecting the Prokletije Mountain Range on the Territory of the Republic of Serbia as a National Park and The Protected Environment of Dečani Monastery. These planning documents, whose drafts are completely finished, only have to be passed through the defined legal process (temporarily suspended because of the current political situation on the territory of Kosovo and Metohija).

The Republic Institute for the Protection of Cultural Monuments - Belgrade has made the *Plan and Programme for the Management, Research, Protection, and Presentation of Dečani Monastery* (February 2002), which defines the necessary legal and technical protective measures and specifies activities for presenting and popularizing this monastery complex.

At the proposal of the Ministry of Tourism, the Government of the Republic of Serbia adopted in 1999 the *Strategy for the Development of Tourism in the Republic of Serbia* - a general document on the importance of tourism to the economic and social development of Serbia, with estimates of future maintainable development of tourism, but without separate reviews for individual regions in the Republic. It is connected to the 1996 Area Plan of the Republic of Serbia, and states the following main objectives: to intensify total development through more complete implementation of existing natural and cultural capacities, a faster and more significant entry of Serbia as a tourist destination on the international market, and others.

g. Sources and levels of finance

According to the Law on Activities of General Interest in the Area of Culture and the Cultural Properties Law, financing for the realization of protection is provided from the budget of the Republic of Serbia.

The Serb Orthodox Church, as legal owner of Dečani Monastery, also provides finances for the protection and upkeep of this cultural property.

A third source of financing is represented by sponsorships and donations.

h. Sources of expertise and training in conservation and management techniques

In accordance with the organization of the cultural property protection service in the Republic of Serbia, Dečani Monastery is under the direct jurisdiction of the Republic Institute for the Protection of Cultural Monuments, because it is an immobile cultural property categorized as a cultural monument of outstanding importance for the Republic of Serbia.

Experts of the Republic Institute for the Protection of Cultural Monuments - Belgrade (graduate lawyers, art historians, architects, archaeologists, painters-

conservators, technologists) care for the protection of Dečani Monastery, with cooperation from highly educated experts of other fields, who are engaged as needed, depending on the specific conservation problems. New employees of the Republic Institute have to pass a specialist exam after a year of work in the employment of the cultural properties protection service, and they specialize for specific fields of protection through practical experience, on the basis of which they gain their expert titles. Experts of the Republic Institute also specialize by participating in international conferences, courses, and workshops, as well as by regular insight into contemporary foreign specialized literature.

As opposed to the tasks of legal and technical protection, in which a high level of expertise is displayed, management of cultural properties still represents an area in which there are still no experienced or trained employees. In order to overcome this lack of experts in the field of modern management technologies, an expert team consisting of different professions was formed to define the general guidelines for a future integrative approach to the protection of Dečani Monastery on the basis of the Plan and Programme for the Management, Research, Protection, and Presentation.

i. Visitor facilities and statistics

Due to the specific political position of the territory of Kosovo and Metohija, access to Dečani Monastery is extremely difficult at the moment. The monastery is surrounded by Italian units of KFOR and is currently accessible only under escort organized by the UNMIK police, mainly to representatives of the Serb Orthodox Church, monument protection service, while during 2002 a certain number of Italian visitors (experts, students, etc) was registered.

In the period up to 1997, during the summer and the season of school excursions (May - October), the monastery was visited by about 3-4 busses a week, i.e. about 150-200 visitors a week. No precise statistics were kept, but organized group visits were far more frequent than individual ones. This was certainly a result of the peripheral location of Dečani Monastery in the extreme South-West of Serbia, on the slopes of the Prokletije mountain range, near the border of FR Yugoslavia with Albania. Though it belongs to a tourist region of the I category (as a region with exceptional natural and monumental values), the geopolitical position of Dečani greatly influenced its isolation from the main traffic routes - road, railroad, and air. The local road connects the monastery to the village of Dečani, where it connects to the main road to Peć and Priština. (The 1996 Area Plan for the Republic of Serbia planned to restore this highway. The same document planned the construction of a new highway Niš-Priština-Peć-border of Montenegro, which would connect the southeast part of Serbia to the E-80 international route. The realization of these projects has not begun yet.) The single-track railroad which connects the central parts of Serbia with the southwest, ends in Peć, while the nearest airport is in Priština (app. 81 km away).

There are no continuously present expert guides in Dečani Monastery. A number of monks has a very good knowledge of foreign languages and completely satisfies the criteria for expert presentation of the cultural and historical values of the monument, to domestic as well as to foreign visitors. Several popular publications have appeared so far (P. Mijović, *Dečani*, Belgrade 1977; M. Šakota, *High Dečani Monastery*, Belgrade 1981) and they could be bought at the monastery. The publishing programme of the Republic Institute for the Protection of Cultural Monuments for 2003 also contains a new scientific-popular monograph about Dečani. Beside the books, visitors have at their disposal post-cards with architectural and fresco motives of the Dečani church, as well as souvenirs which are mainly made by the monks themselves (small crosses, icons).

Up to 1992, the exceptionally rich treasury of Dečani Monastery was presented in the monastery refectory, which was temporarily turned into an exhibition area for this function (though it was not quite suitable). Since the Plan and Programme for the Management, Research, Protection, and Presentation of Dečani Monastery plans to return the refectory to its original function, a museum area is planned in the Prizren Dormitory, whose reconstruction project was made at the Republic Institute for the Protection of Cultural Monuments - Belgrade (and these works have already begun during 2002, with the archaeological and architectural research of the area west of the refectory).

The closest hotels which the visitors of Dečani Monastery had at their disposal were located in Peć, while there used to be a tourist complex (motel with restaurant and bungalows) in the direct vicinity south of the monastery - on the area of the »High Dečani« natural property, but it has been out of service since 1990.

A small parking lot is located to the Southwest of the tower, and, bearing in mind the number of visitors, it satisfied all the demands of tourism. Visitors could satisfy their other requirements (refreshment, lavatories) at the nearby motel, or in the monastery itself, whose brotherhood - in keeping with the character of Serb Orthodox monasticism - is traditionally hospitable.

j. Property management plan and statement of objectives (copy to be annexed)

The property is managed by the Republic Institute for the Protection of Cultural Monuments - Belgrade on the basis of the Plan and Programme for the Management, Research, Protection and Presentation of Dečani Monastery. The basic goals of managing this property are: to provide the maximum technical protection for the architecture, sculpture, and frescoes of the Dečani church, as the most important building in the monastery, with complete preservation of the monument authenticity; on the basis of already completed planning documents concerning the protection of the wider area around the monastery and the Dečanska Bistrica gorge, as well as the Prokletije National Park, to insist that the

authorized institutions carry out legal procedures which would legalize the mentioned plans, as well as providing expert help in their realization, which will provide complete protection for Dečani Monastery in its natural surrounding; to carry out archaeological research which will enrich existing knowledge of the monastery history and the original appearance of the monastery complex; to popularize the monument through publishing activities, participation in the work of the Tourist Organization of Serbia, and to regularly inform the public, through the media and press conferences, about the activities which the Republic Institute undertakes in every aspect of protecting the monastery.

The Republic Institute for the Protection of Cultural Monuments - Belgrade performs the administrative and specialized tasks of the Committee for the Preservation of Dečani Monastery.

Since 1999, activities connected to informing the international public about the cultural and historical values of Dečani Monastery, now already three years in complete isolation and guarded by the Italian units of KFOR, have become the priority task of not only the monument protection service, but of all authorized government institutions.

k. Staffing levels (professional, technical, maintenance)

The expert team of the Republic Institute for the Protection of Cultural Monuments - Belgrade which is responsible for Dečani Monastery consists of five experts with different specialties: art historian, architect, archaeologist, and two painters-conservators (specialists for the protection of frescoes and icons). Decisions made by the expert team are approved by the Managing Committee of the Republic Institute for the Protection of Cultural Monuments, the Expert Council of the Republic Institute for the Protection of Cultural Monuments - Belgrade, and the Ministry of Culture and Public Information of the Republic of Serbia, through its specialized committees.

For legal affairs, specific conservator problems, and production of documentation, specialists of the corresponding fields are engaged (for example: lawyers, statics engineers, technologists, architectural technicians, photographers). The Republic Institute has some of the mentioned specialties on its staff, while cooperation with the others is established through the institutions in which they are employed.

With regard to the fact that Dečani Monastery represents a cultural property which has continuously, for over 650 years, served its original function of an Orthodox monastic community, the brotherhood which lives there also participates in managing this property, primarily in guarding and upkeeping it, and, during the last few years, more and more in popularizing the monastery (www.decani.yunet.com).

5. Factors Affecting the Property

a. Development Pressures (e.g., encroachment, adaptation, agriculture, mining)

The geographic location of Dečani Monastery (at the exit of the Dečanska Bistrica river gorge, at the foot of the north-eastern slopes of the Prokletije mountain range, on the western rim of the Metohija basin) provides it with a high degree of protection from the pressures of settlement development and industrial activities. The largest settlements are mainly concentrated to the East of the monastery, in the Metohija basin, while the immediate vicinity, especially the territory north and west of the monastery - including the Prokletije mountain range and Dečanska Bistrica river gorge - is mainly uninhabited. But, too much woodcutting as well as livestock breeding - the main occupation of the local population - endanger, before all, the chestnut forest which forms the authentic natural ambience of the monastery.

During the 1980s, a swimming pool without any auxiliary facilities was built at about 150 m to the Northwest of the monastery. Completely neglected, the use of this pool was never professionally organized. Since the forming of a sports recreational center in the direct vicinity of a cultural property, which is an active monastic community as well, is completely improper and inappropriate, it is necessary either to remove this facility or to change its purpose (adapt it in order to form a monastery fish pond). The pool is now filled in with barren.

A problem which appeared after 1999 is the unsolved question of ownership of the lands which the monastery brotherhood uses to fulfill its basic needs (agriculture and bee keeping), and which mainly coincide with the borders of its immediate buffer zone. It is expected that the Coordination Center of the FR Yugoslavia and of the Republic of Serbia for Kosovo and Metohija and agencies of the international community will participate in solving the conflict of interest which has arisen between the monastery and the local administration.

b. Environmental Pressures (e.g., pollution, climate change)

Dečani Monastery is located in a mostly livestock-breeding mountainous macro-region, where there is no presence of industry or other economic facilities, so that in that sense it is not even potentially endangered by secondary consequences of industrial pressure, primarily air pollution.

Changes of climate conditions have not been registered. The climate of the western rim of the Metohija basin is determined by the temperature effects of the Adriatic Sea on the one side, and the considerable height of the mountain massive, which cools the warm and humid air currents, on the other. Negative atmospheric effects represent a constantly present danger to the facade sculptures,

as well as to the facades themselves. Conservation activities have taken place several times: during 1956-1964 and 1994-1997 (the second campaign was interrupted by the war events on the territory of Kosovo and Metohija). Facade repairs include their cleaning from dirt and microflora, hydrophobic protection, taking casts of sculptured elements, static repairs of the large individual sculptures on the western facade, etc.

c. Natural disasters and preparedness (earthquakes, floods, fires, etc.)

The monastery is located on seismically active grounds 7° M CS. The still sound state of static preservation of the church leads to the conclusion that earthquakes do not represent a potential danger for the architecture, but do represent a potential danger for the wall paintings.

The fire protection system of Dečani Monastery includes technical-preventive protection of buildings from possible outbreaks of fire (i.e. correctly installed and maintained electrical installations, controlled access to the monastery courtyard, adequate lightning-rod installations, and such) as well as placement of fire extinguishers and, where possible, a network of fire hydrants with the corresponding equipment.

Projects for the reconstruction, conservation and adaptation of individual buildings also include plans for their fire protection systems.

d. Visitor/tourism pressures

Due to the current political situation on the territory of Kosovo and Metohija, there were practically no tourist visits to Dečani Monastery during the last few years. During the preceding period, up to 1998, visitor pressure was never greater than what Dečani Monastery could absorb, both as a cultural property and as a religious community. One of the few potential risks caused by tourism - as in other Orthodox churches - is the burning of candles inside the church, which has damaging effects on wall paintings made in the fresco technique. However, even this risk was never especially remarkable, due to both the limited number of visitors and the large dimensions of the building.

e. Number of inhabitants within property, buffer zone

The nominated property itself - Dečani Monastery - is inhabited by the monastery brotherhood, whose number varies from 35 to 40 monks. It is impossible to state the exact number because the usual organization of monastic life implies the frequent presence of a certain number of novices, who become monks after a certain period of time, while some monks are sometimes transferred to other monasteries.

According to the Area Plan of the Republic of Serbia, the predicted population density of Dečani municipality is 150-199 inhabitants per sq. km, which can be taken only conditionally because the war events during 1999 certainly influenced a change of the situation recorded in 1996, when the mentioned Plan was made. The proposed buffer zone around Dečani Monastery does not include any residential buildings, so there are no permanent inhabitants inside the zone, except for members of the KFOR units which are now guarding the monastery. Up to 1998, there were no village settlements even in the wider area around the monastery (except for a scattered group of a few village households at about half a kilometer to the East of the monastery), nor any economic, industrial, communal, or special purpose facilities.

f. Other

Since the war events of 1999, Dečani Monastery has found itself in a specifically defined legal status, caused by the fact that the territory of Kosovo and Metohija is under a temporary international administration. UN Security Council Resolution 1244 guarantees a continued presence of »Yugoslav and Serb staff members« on locations of Serb cultural heritage, but the enforcement of protective and management measures is impeded by the still unsatisfactory level of general security, difficult communication, and inadequately defined methods of ensuring the application of obligatory measures defined by Cultural Properties Law, under present conditions. At the moment, Italian units of KFOR are guarding the safety of the monastery, so that the Republic Institute for the Protection of Cultural Monuments - Belgrade has started technical protection works, but activities connected to more permanent planning of protection, organization, and management of this cultural property, and its integration into the life of the region as a development potential, as well as integration into the country's tourist offer, are very difficult to achieve and extremely uncertain.

6. Monitoring

a. Key indicators for measuring state of conservation

The Dečani monastery church represents the main structure of the monastery complex. The state of conservation of the two-color marble facade with architectural sculpture and wall paintings - unique artistic solutions which sets the Dečani church apart from other medieval monuments - are the key indicators whose continuous monitoring defines the degree of conservation of this cultural property.

During a campaign which related to the protection of the facade and sculptures in 1994-1997 (which was interrupted by the war events on the territory of Kosovo and Metohija, but whose continuation is being planned), one third of the total facade surface was conserved, while the stone sculptures were partly cleaned, and statically repaired on the west facade, but without completing the consolidation and hydrophobization. Although a couple of work seasons would be enough to complete these activities, many years of damaging due to atmospheric effects and microflora, including the additional problem of earlier inadequate conservation interventions, require regular monitoring of the repaired parts of the facade as well as those where the appearance of stone degradation has been registered or is expected. Modern knowledge about the conservation of stone, as well as further systematic production of castings, would certainly advance works on protecting the facades and facade sculptures of the Dečani church.

The strategy conceived by the Programme of Conservation Interventions on the Dečani wall paintings implies an inspection of all the wall paintings, identification of the damage degree and character, and their regular monitoring, together with the production of photo and video documentation. Due to the high degree of preservation of the wall surfaces under frescoes, in proportion to the church dimensions, a few of the most endangered sections were selected for periodic recording (southern parekklesion of St. Nicholas, northeastern corner of the naos, painted surfaces around the window openings) in order to determine the type and character of the degradation process.

b. Administrative arrangements for monitoring property

The Republic Institute for the Protection of Cultural Monuments - Belgrade, as the institution authorized for categorized immobile cultural properties of exceptional value, is obliged to make regular visits in order to monitor the state of conservation of Dečani Monastery. During the period up to 1998, an inspection of the condition of Dečani was made once annually, and more often in the case of systematic conservationist work. Since, after a pause of several years, the experts of the Republic Institute have continued with their regular conservation activities in Dečani Monastery in 2002, it is assumed that future monitoring of the state of

this property will proceed at the established rate, with periodic recording of those elements which most clearly testify to possible changes.

The Plan and Programme of Management, Research, Conservation and Presentation of Dečani Monastery calls for permanent systematic supervision and observation, in order to forestall and prevent any possible destructive processes.

c. Results of previous reporting exercises.

Work on organizing and protecting the Dečani monastery complex began as far back as the beginning of the 20th century, but was intensified after World War II, immediately after Dečani was placed under state protection. Documentation about work that was performed is kept at the Republic Institute for the Protection of Cultural Monuments - Belgrade, while a certain number of reports have been printed in periodic publications.

The greatest number of reports concerns the work performed on the protection of the facades, while only a smaller number concerns interventions on frescoes or conservation of objects in the treasury, which is quite understandable, since work on the facades was by far the most frequent in the protection of Dečani.

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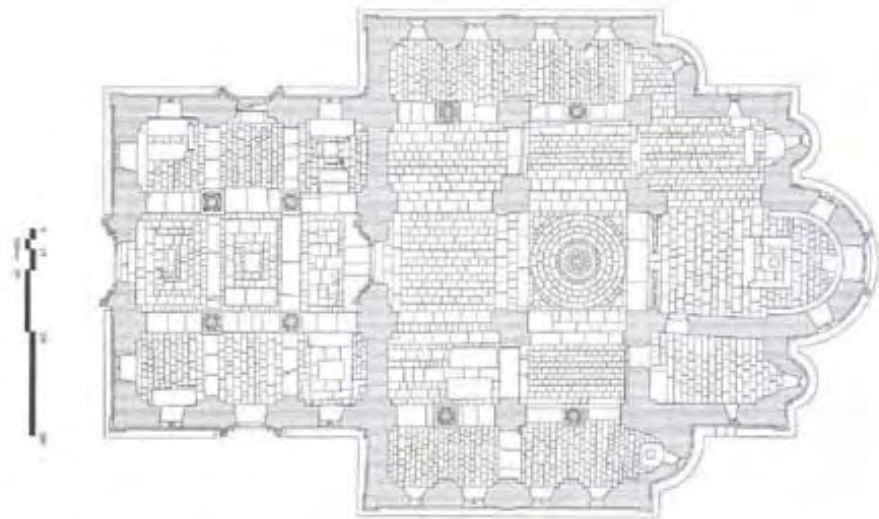
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8. B. Tomašević, *Crkva manastira Dečana, Konzervatorski radovi na priprati crkve u 1995. godini*, Glasnik DKS 20 (Beograd 1996) 102-104.
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10. B. Tomašević, *Crkva Vaznesenja Hristovog u Dečanima, Konzervatorski radovi na priprati u 1997. godini*, Glasnik DKS 22 (Beograd 1998) 69-70.

7. Documentation

a. Photographs, slides and, where available, film/video

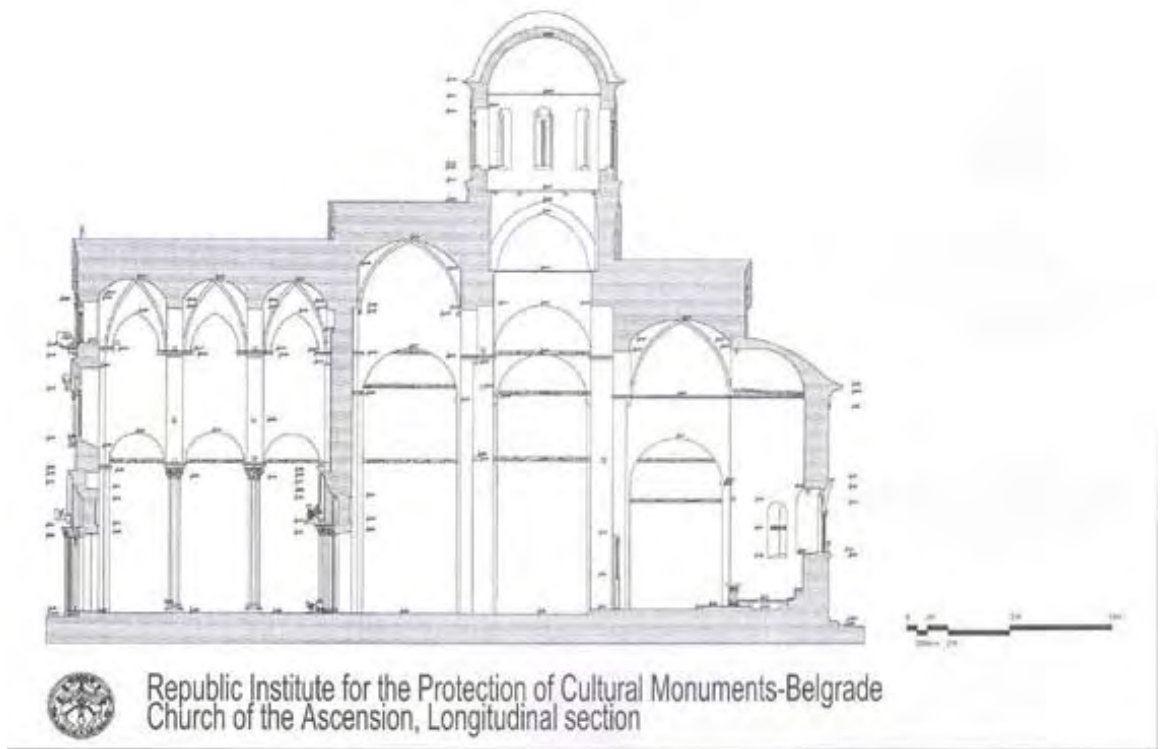
Drawings:

Drawing 1. Dečani Monastery, Ground plan of the church with the original floor



Republic Institute for the Protection of Cultural Monuments-Belgrade
Church of the Ascension, Ground plan with floor

Drawing 2. Dečani Monastery, Longitudinal section of the church



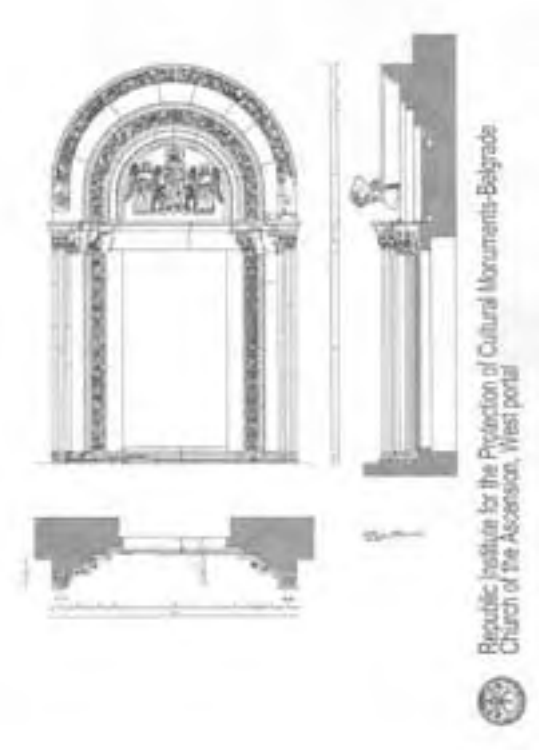
Drawing 3. Dečani Monastery, Cross section of the church (through the dome)



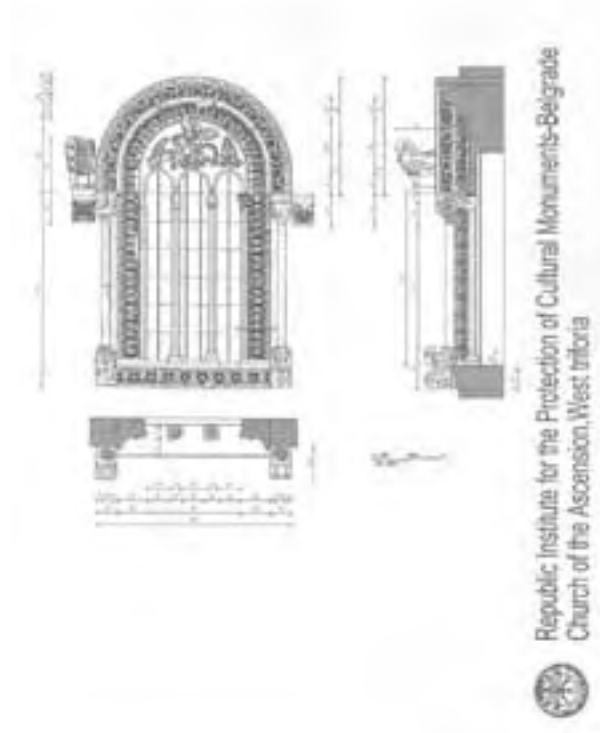
Drawing 4. Dečani Monastery, North façade of the church



Drawing 5. Dečani Monastery, West portal of the church



Drawing 6. Dečani Monastery, West triforia of the church



Drawing 7. Dečani Monastery, Isometric view of the church



Photographs:

Figure 1. Dečani Monastery, Aerial northeast view of the monastery /photo by Miloš Knežević/



Figure 2. Dečani Monastery, Aerial west view of the monastery /photo by Miloš Knežević/



Figure 3. Dečani Monastery, Southeast view of the monastery /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/



Figure 4. Dečani Monastery, South view of the monastery /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/



Figure 5. Dečani Monastery, Southeast view of the church /photo by Branislav Strugar/



Figure 6. Dečani Monastery, Refectory /photo by Branislav Strugar/



Figure 7. Dečani Monastery, Southwest view of the church /photo by Branislav Strugar/



Figure 8. Dečani Monastery, Northwest view of the church /photo by Branislav Strugar/



Figure 9. Dečani Monastery, Southeast view of the dome /photo by Branislav Strugar/

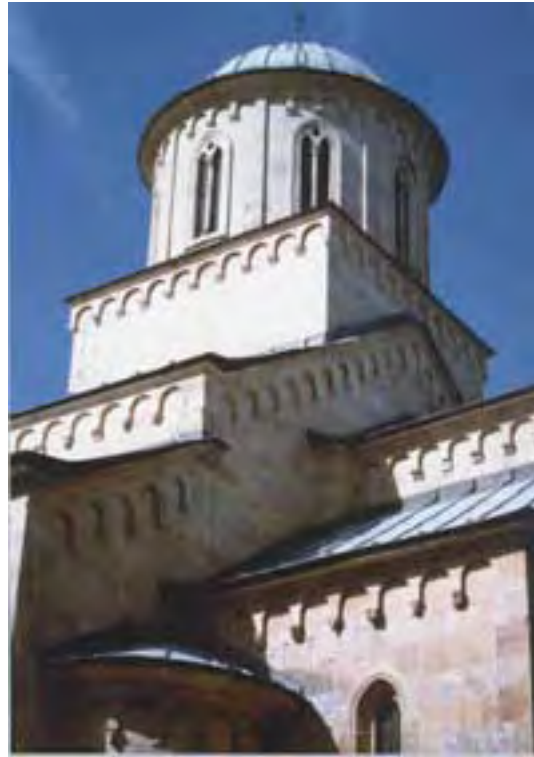


Figure 10. Dečani Monastery, West façade of the church /photo by Branislav Strugar/



Figure 11. Dečani Monastery, Lunette over the west portal /photo by Branislav Strugar/



Figure 12. Dečani Monastery, Altar triforia /photo by Branislav Strugar/



Figure 13. Dečani Monastery, Lunette over the south portal with the founder's inscription /photo by Branislav Strugar/



Figure 14. Dečani Monastery, Lunette of the biforia on the west façade of the church /photo by Branislav Strugar/



Figure 15. Dečani Monastery, Console on the north façade of the church /photo by Branislav Strugar/



Figure 16. Dečani Monastery, Inner portal between the narthex and the naos, detail /photo by Branislav Strugar/



Figure 17. Dečani Monastery, Area under the dome, view of the original marble floor /photo by Branislav Strugar/



Figure 18. Dečani Monastery, Main iconostasis from the 14th century /photo by Branislav Strugar/



Figure 19. Dečani Monastery, Stone throne from the 14th century /photo by Branislav Strugar/



Figure 20. Dečani Monastery, Interior of the naos, detail /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/



Figure 21. Dečani Monastery, Naos, King Stefan Dečanski with the founder's model of the church /photo by Branislav Strugar/



Figure 22. Dečani Monastery, Altar, Liturgical scenes /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/



Figure 23. Dečani Monastery, Altar, scenes from the Cycle of Christ's Public Ministry /photo by Branislav Strugar/



Figure 24. Dečani Monastery, Drum of the cupola, Isaiah the Prophet /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/



Figure 25. Dečani Monastery, Drum of the cupola, Eliah the Prophet, detail /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/



Figure 26. Dečani Monastery, Naos, Holy Warriors St. Nestor and St. Demetrius /photo by Branislav Strugar/



Figure 27. Dečani Monastery, Naos, St. Nicholas /photo by Branislav Strugar/



Figure 28. Dečani Monastery, Naos, Cycle of the Great Feasts, Anastasis, detail /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/



Figure 29. Dečani Monastery, Naos, Cycle of the Great Feasts, Crucifixion, detail: representation of the Moon /photo by Branislav Strugar/

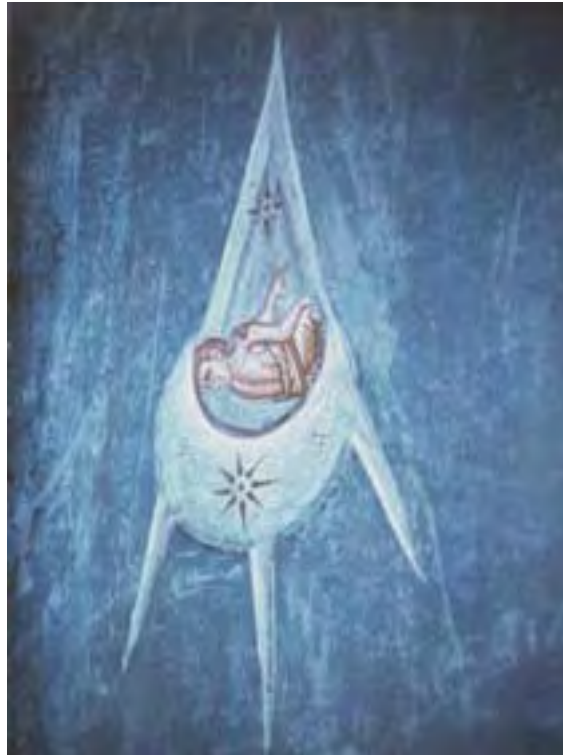


Figure 30. Dečani Monastery, Naos, Dormition of the Virgin /photo by Branislav Strugar/



Figure 31. Dečani Monastery, Naos, Cycle of Christ's Miracles and Parables, Marriage Feast at Cana /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/



Figure 32. Dečani Monastery, Naos, Cycle of the Last Judgement, Christ Pantocrator Carrying the Sword (Mt. 10, 34) /photo by Branislav Strugar/



Figure 33. Dečani Monastery, Naos, Cycle of the Last Judgement, Adam and Eve, Cherubim and Wheels (Mt. 25,31), Lifegiving and Honorable Cross (Mt. 24, 30) /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/



Figure 34. Dečani Monastery, Naos, Cycle of the Acts of the Apostles, Apostle Philip Teaching the Minister of the Etiopian Queen (Mt. 10, 34) /photo by Branislav Strugar/



Figure 35. Dečani Monastery, Naos, Cycle of the Proverbs of Solomon, Proverb on Wisdom: Wisdom Sending Her Attendants Forth (9, 3-4) /photo by Branislav Strugar/



Figure 36. Dečani Monastery, Naos, Tree of Jesse, detail: Presentation of Christ /photo by Branislav Strugar/



Figure 37. Dečani Monastery, Parekklesion of St. Nicholas, cycle of the Akathistos of the Virgin, The seventeenth strophe (IX oikos) /photo by Branislav Strugar/



Figure 38. Dečani Monastery, Parekklesion of St. Nicholas, King Dušan, Queen Jelena and their son Uroš /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/



Figure 39. Dečani Monastery, Parekklesion of St. Nicholas, Cycle of St. Nicholas, Generals thanking St. Nicholas for Saving Their Lives /photo by Branislav Strugar/



Figure 40. Dečani Monastery, Parekklesion of St. Demetrius, Genesis cycle, Creation of Eve, Lord Respecting Abel's Offering and Rejecting Cain's Offering /photo by Branislav Strugar/



Figure 41. Dečani Monastery, Parekklesion of St. Demetrius, Genesis cycle, Noah Planting the Vineyard /photo by Branislav Strugar/



Figure 42. Dečani Monastery, Parekklesion of St. Demetrius, Cycle of St. Demetrius, St. Demetrius Killing Bulgarian Tsar Kaloian /photo by Branislav Strugar/



Figure 43. Dečani Monastery, Interior of the narthex, detail /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/



Figure 44. Dečani Monastery, Interior of the narthex, detail /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/



Figure 45. Dečani Monastery, Narthex, The Nemanjić Family Tree /photo by Branislav Strugar/



Figure 46. Dečani Monastery, Narthex, Menologion, illustration for November 27: Martyrdom of St. James the Persian /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/



Figure 47. Dečani Monastery, Narthex, Menologion, illustration for November 2: Martyrdom of Sts. Acindynus, Pegasus, Aphantonius, Anempodistus, Elpidophorus and others /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/



Figure 48. Dečani Monastery, Narthex, Cycle of St. George, Sentencing and Beheading of St. George /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/



Figure 49. Dečani Monastery, Narthex, First and Second Ecumenical Councils /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/



Figure 50. Dečani Monastery, Icon of King Stefan Dečanski with scenes from his life, by the painter Longin (16th century) /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/



Slides:

1. Dečani Monastery, Southeast view of the monastery /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/
2. Dečani Monastery, Southwest view of the church /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/
3. Dečani Monastery, West façade of the church /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/
4. Dečani Monastery, West *triforia* of the church /photo by Branislav Strugar/
5. Dečani Monastery, West portal of the church /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/
6. Dečani Monastery, East apse of the church, detail /photo by Branislav Strugar/
7. Dečani Monastery, East *triforia* of the church, detail /photo by Branislav Strugar/
8. Dečani Monastery, Inner portal between the narthex and the naos, detail /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/
9. Dečani Monastery, Interior of the naos with the main iconostasis /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/
10. Dečani Monastery, Naos, King Stefan Dečanski with the founder's model of the church /photo by Branislav Strugar/
11. Dečani Monastery, Naos, Holy Warriors /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/
12. Dečani Monastery, Drum of the cupola, Elish the Prophet, detail /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/
13. Dečani Monastery, Naos, Cycle of the Great Feasts, Entry into Jerusalem /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/
14. Dečani Monastery, Interior of the altar /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/
15. Dečani Monastery, Naos, Cycle of the Last Judgement, Deesis /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/
16. Dečani Monastery, Naos, Cycle of the Passion, Christ Refuses to Drink Vinegar Mingled with Gall /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/
17. Dečani Monastery, Parekklesion of St. Demetrius, Genesis cycle, Creation of Grass and the Herb Yielding Seed /photo by Branislav Strugar/
18. Dečani Monastery, Naos, Cycle of the Acts of the Apostles, Conversion of Paul the Apostle /photo by Branislav Strugar/
19. Dečani Monastery, Narthex, The Nemanjić Family Tree and the Font for the Blessing the Waters /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/

20. Dečani Monastery, Narthex, Cycle of St. George, St. George Destroying Idols and St. George Rescues the Princess /photo by Republic Institute for the Protection of Cultural Monuments – Belgrade/

Film:

Dečani Monastery, Part 1 and Part 2, two documentaries on architecture and mural painting (DivX 5.02, AVI format / files can be opened with Windows Media Player; if any difficulties occurred, there is also installation for Windows Media Player Classic as well as CODEC)

b. Copies of property management plans and extracts of other plans relevant to the property

Plan and Programme for the Management, Research, Protection, and Presentation of Dečani Monastery, with translation (Attachment 5)

c. Bibliography

Selected bibliography:

1. G. Millet, *L'ancien art serbe. Les églises*, Paris 1919, 20, 24, 68, 71, 78, 82, fig. 63-67, 79, 82-84.
2. V. R. Petković, Đ. Bošković, *Manastir Dečani I-II*, Beograd 1941.
3. J. Lafontaine-Dosogne, *Iconographie de l'enfance de la Vierge dans l'Empire byzantine et en Occident I*, Bruxelles 1964, 48 et passim.
4. S. Petković, *Zidno slikarstvo na području Pečke patrijaršije. 1557-1614*, Novi Sad 1965, 12, 19, 27 et passim.
5. Ch. Walter, *L'iconographie des conciles dans la tradition byzantine*, Paris 1970, 11-113, 161, 240, 241, 248, 272-273.
6. O. Demus, *The Style of the Kariye Djami and Its Place in the Development of Palaeologan Art*, in: *The Kariye Djami Vol. 4*, Princeton 1975, 152-154.
7. P. Ivić, M. Grković, *Dečanske hrisovulje*, Novi Sad 1976.
8. N. Ševčenko, *The Life of Saint Nicholas in Byzantine Art*, Torino 1983, cat. no. 34.
9. M. Šakota, *Dečanska riznica*, Beograd 1984.
10. *Dečani i vizantijska umetnost sredinom XIV veka*, Međunarodni naučni skup povodom 650 godina manastira Dečana, Beograd 1989.
11. T. Mark-Weiner, *Narrative Cycle of the Life of St. George in Byzantine Art*, Ann Arbor 1990, 50/51 et passim.
12. *Zidno slikarstvo manastira Dečana: građa i studije*, urednik V. J. Đurić, SANU, Beograd 1995.

d. Address where inventory, records and archives are held.

Republic Institute for the Protection of Cultural Monuments
(Republički zavod za zaštitu spomenika kulture – Beograd)
Božidara Adžije 11, 11 000 Beograd

Museum of the Serb Orthodox Church
(Muzej Srpske pravoslavne crkve)
Kralja Petra 5, 11000 Beograd

Archive of the Serbian Academy of Arts and Sciences
(Arhiv Srpske Akademije nauka i umetnosti)
Knez Mihailova 35, 11 000 Beograd

Kosovo Committee of the Serbian Academy of Arts and Sciences
(Kosovski odbor Srpske Akademije nauka i umetnosti)
Knez Mihailova 35, 11 000 Beograd

Archive of Serbia
(Arhiv Srbije)
Karnedžijeva 2, 11000 Beograd

8. Signature on behalf of the State Party

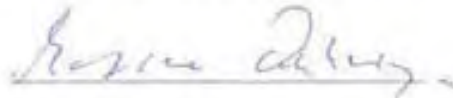
ATTACHMENTS

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Belgrade

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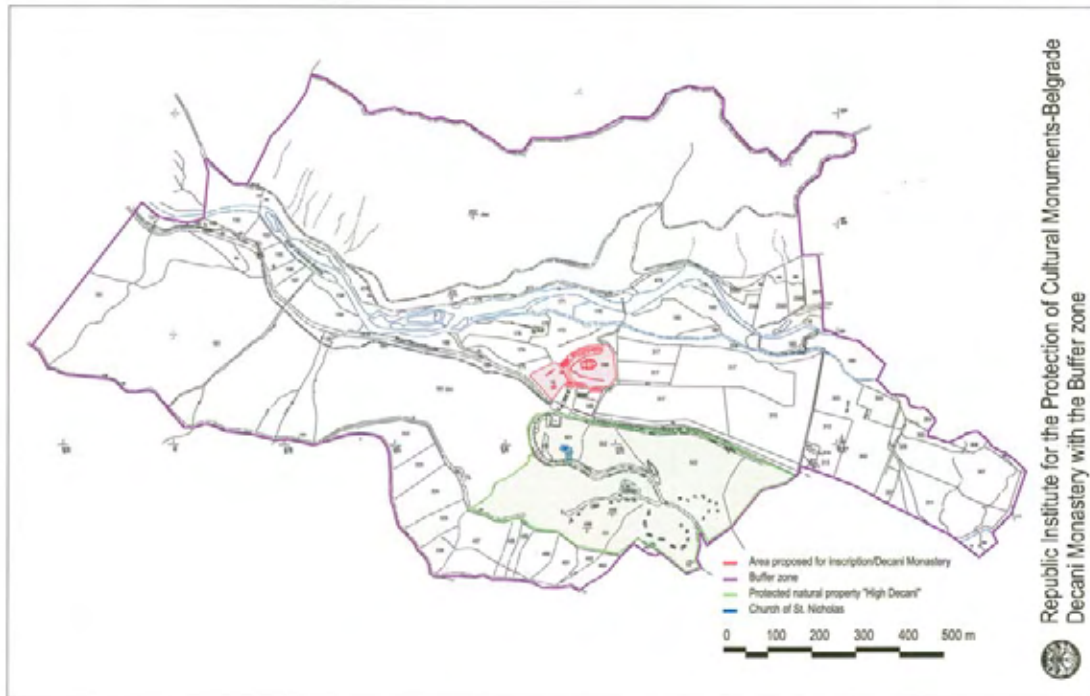
date

Director of the Republic Institute for the
Protection of Cultural Monuments - Belgrade

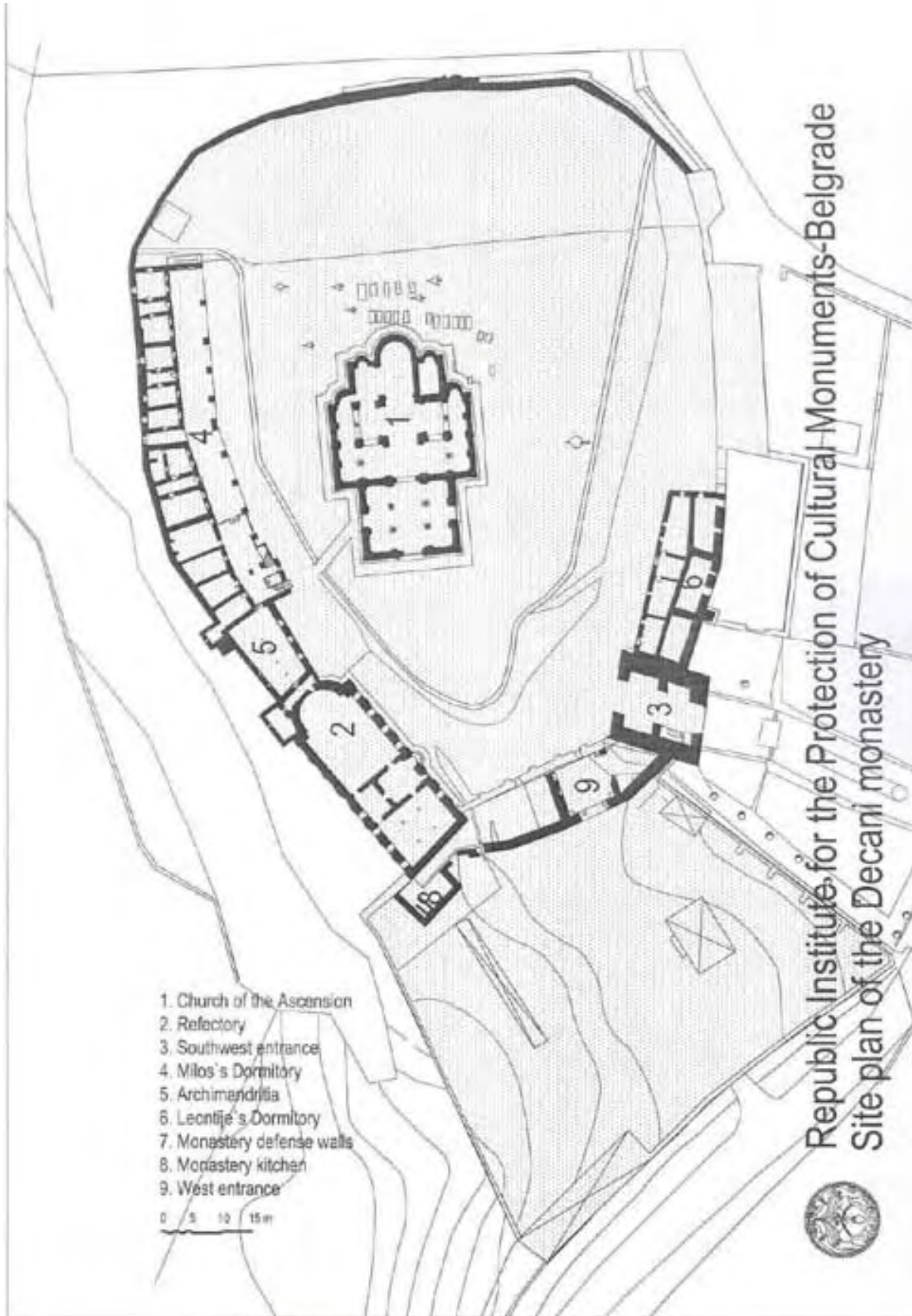
Attachments 1. Map of Yugoslavia with marked location of Dečani Monastery



Attachments 2. Dečani Monastery with buffer zone and protected natural property "High Dečani"



Attachments 3. - Site plan of the Dečani Monastery



Attachments 4. Law on Cultural Property

Official Gazette of the Republic of Serbia
Belgrade, 22 December 1994
No. 71

LAW ON CULTURAL PROPERTY

Chapter 1

GENERAL PROVISIONS

Article 1

This Law stipulates the system of protection and use of cultural property and sets down the conditions for execution of activities related to the protection of cultural property.

Article 2

Cultural property is defined as objects and creations of material and spiritual culture of general interest which enjoy special protection as stipulated herein.

Cultural property, depending on their physical, artistic, cultural and historic characteristics, are: cultural monuments, cultural-historical areas, archeological sites and historical sites - immobile cultural property; artistic and historical works, archives, recorded material and old and rare books – mobile cultural property.

Cultural property, depending on its significance, may be divided into categories: cultural property, cultural property of great significance and cultural property of exceptional significance.

Article 3

Cultural property is defined in accordance with the provisions set out herein.

A cultural property may be a collection or a fund of mobile cultural property representing a whole.

Protected surroundings of an immobile cultural property shall enjoy the same protection as the cultural property itself.

Article 4

Objects or creations deemed to have characteristics of special interest for culture, art and history shall enjoy protection in accordance with the provisions set out in this Law (hereinafter: objects enjoying prior protection).

Article 5

Cultural property of great significance is a cultural property that bears one of the following characteristics:

Special interest for the social, historical and cultural development of peoples in a national history and for the development of its natural environment;

Witnesses on crucial historical events and personalities and their actions in the national history;

Represents unique (rare) examples of creativity of its era or unique examples of the history of nature;

Bears great influence on development of a society, culture, technology and science;

Bears extraordinary artistic or aesthetic value.

Cultural property of exceptional significance is the cultural property which bears one of the following characteristics:

Significant for a certain area or era;

Witnesses on social or natural events, and conditions of socio-economic and cultural and historical development in certain eras;

Witnesses on significant events and prominent personalities from the natural history.

Article 6

Cultural property shall be entered into the Register of Cultural Property pursuant to their respective type.

The Registers of Cultural Property shall be public.

Article 7

Cultural property and property enjoying prior protection shall not be damaged, destroyed not shall its appearance, characteristics or use altered without approvals issued pursuant to this Law.

Article 8

Protection and use of cultural property shall be exercised by performing activities of protection of cultural property, administrative and legal acts and other measures provided for herein.

Protection of immobile cultural property and they protected environment and property enjoying prior protection shall be exercised also on the basis of regulations on planning and arrangement of space, construction of buildings and environmental protection.

Article 9

Funds to be used on protection and use of cultural property shall be earmarked in the budget pursuant to the Law.

Article 10

Protection and use of cultural property shall be executed by the specially established institutions (hereinafter: institutions for protection) pursuant to the provisions of this Law.

Article 11

Pursuant to the Law, the institutions for protection shall use the land, buildings, cultural property and other instruments used by the institutions for protection established by the Republic, autonomous province, city and municipality.

Article 12

Property enjoying prior protection and located on land or in water or excavated from land or water shall be considered state property.

Article 13

A state-owned cultural property may be given to another legal person for safekeeping and use.

Immobile cultural property may be nationalized or the title to it limited only with the aim of its more comprehensive or more efficient protection in general interest and pursuant to the Law.

Article 14

State-owned cultural property may be sold only under the conditions provided for by the Law.

Ownership of a state-owned cultural property cannot be acquired by positive prescription.

Article 15

If not otherwise provided herein, cultural property and property enjoying prior protection shall not be exported nor taken abroad.

Article 16

All applications, decisions, appeals and other legal acts related to the protection of cultural property shall be exempted of administrative and judicial tax imposed by republican regulations.

Article 17

Pursuant to this Law, archeological excavations and investigations shall be performed by institutions for protection.

Article 18

The provisions set out herein related to the rights and obligations of owners of cultural property shall be applicable to other persons in possession of cultural property on any other legal basis.

Chapter 2

TYPES OF CULTURAL PROPERTY AND PROPERTY ENJOYING PRIOR PROTECTION

Immobile cultural property

Cultural monument

Article 19

A cultural monument is an architectural structure of particular cultural or historical significance as are his structural entity, examples of vernacular building, other immobile structures, parts of structures or entities with characteristics related to the particular environment, works of monumental and decorative painting, sculpture, applied arts and technical culture as well as all mobile things in them of special cultural and historical significance.

Cultural-historical areas

Article 20

A cultural-historical areas is an urban or rural settlement or parts thereof or spaces with numerous items representing immobile cultural property of special cultural and historical significance.

Archeological site

Article 21

An archeological site is part of land or an area submerged containing the remains of structures and other immobile buildings, sepulchral and other findings as well as mobile objects from earlier historical epochs of special cultural and historical significance.

Historical site

Article 22

A historical site is an area related to an event of special importance for history, area with notable elements of natural or man made values as unique entity as well as monumental graves or graveyards and other structures with characteristics of monuments that were erected to preserve the memory of important events, personalities and places of national history (memorials) of special cultural and historical significance.

Property enjoying prior protection

Article 27

Pursuant to this Law, prior protection shall be awarded to:

Necropolis and sites with archeological, historical, ethnological or natural history contents; old city and settlement cores; structures, entities and parts of structures with historical and archeological values; monuments and monumental landmarks dedicated to important events and personalities; houses where prominent persons were born or worked in along with the pertaining belongings; buildings and places in nature related to important historical events;

Pieces of writing, computer, film or video recordings; motion pictures, texts and recordings of television programs, photographs and soundtracks or recordings and documents compiled in some other way; books and registries of such pieces of writing, recordings and documents; texts and recordings of radio programs as well as microfilms thereon, received or taken in the work of governmental bodies and agencies, bodies of territorial autonomy and local self-government, institutions, other organisations and religious communities while relevant to their current operation or while archive materials have not been selected therefrom pursuant to the provisions of this Law (hereinafter: registry materials);

Objects pertaining to visual and applied arts, archeological objects, ethnographic and natural sciences objects, coins, post stamps, decorations, unique, rare or historically relevant objects of technical culture, music instruments and other similar objects over 50 years old; objects, books, documents, letters, manuscripts and other written and reproduced, or filmed or magnetic recordings; motion pictures, photographs and phonographic material related to historical events as well as to the work of prominent personalities in all the fields of social life regardless of the time and venue of their creation.

The Government of the Republic of Serbia may proclaim other immobile and mobile objects as enjoying prior protection.

Article 28

The person who, outside of the organised exploration of excavations of land i.e. water, takes out an object enjoying prior protection shall immediately and within 24 hours at the latest, inform the competent institution for protection of cultural property and ministry of interior.

The person who finds objects set out in paragraph 1 hereof shall have the right to financial award if the funds from the budget were not used during the excavation. The amount of award as mentioned in paragraph 2 hereof shall be established by the institution for protection where the object shall be placed for safekeeping.

Article 29

The institution for protection shall record all the property enjoying prior protection. The institution for protection shall inform the owner of legal person using and managing the object as well as the municipality within 30 days from the date of registration of real estate enjoying prior protection.

Measures of protection as established herein shall be applied on the real estate registered as enjoying prior protection.

The institution for protection shall within two years establish whether the registered real estate bears the characteristics of a monument and propose proclamation of that real estate for cultural property within the same period of time. Should the registered real estate not be proclaimed for cultural property within three years from the date of its registration, it shall not be subject to measures of protection provided for herein.

Chapter 3

RIGHTS, OBLIGATIONS AND RESPONSIBILITIES OF OWNERS AND LEGAL PERSONS USING AND MANAGING CULTURAL PROPERTY AND PROPERTY ENJOYING PRIOR PROTECTION

1. Rights of owners

Article 30

An owner or legal person who uses and manages cultural property (hereinafter: owner) shall have the right to:

Use the cultural property in accordance with the provisions of this Law and with the measures established on the basis thereof;

Rightful compensation of damages incurred in case of ban or limitation on use of the cultural property and

Compensation of damages incurred due to giving the public access to the cultural property.

The amount of the damages mentioned in paragraph 1 item 3 hereof shall be subject to agreement pursuant to the provisions of property law. In case of dispute the amount of the damages shall be established by a competent court in extra-judicial proceedings.

The owner shall have the right to compensation of damages incurred during the period of execution of technical protection of cultural property.

Liabilities and responsibilities of the owner

Article 31

The owner shall:

Preserve and maintain cultural property and execute the established measures of protection;

Inform without delay the institution for protection of all legal and physical changes to or in relation to the cultural property;

Allow scientific and expert investigation, technical and other recordings as well as execution of measures of technical protection of cultural property pursuant to the provisions of this Law and

Allow access of cultural property to members of the public.

The owner shall bear the costs of execution of obligations set out in paragraph 1, item 1 hereof up to the amount of income generated from the cultural property.

Article 32

The owner shall not:

Use cultural property in a way contrary to its nature, use and significance or in a way that may lead to damaging the cultural property;

Dig, demolish, alter, reconstruct, rephrase or execute any other activities which may disrupt the characteristics of a cultural property without the established conditions and prior approvals of the competent agencies and

Fragment assortments, collections and funds of cultural property without the established conditions and prior approvals of the competent institution for protection.

Article 33

When the owner does not execute measures of protection or does not execute them with care of a good host or when the owner temporarily or permanently abandons cultural property which results in potential danger from it being damaged or destroyed, the ministry in charge of culture may order the cultural property be given to a natural or legal person as trustee for execution of measures of protection of cultural property, with his consent.

The rights and responsibilities of the trustee are set down in paragraph 1 hereof.

At his request the trustee shall have the right to compensation for his work and costs of execution of the established measures of protection of the cultural property.

Article 34

In case of sale of private cultural property the maintenance, repair and technical protection of which had been paid from the budget, the owner shall compensate the value reached as a result of investments made into that cultural property.

Until the execution of act mentioned in paragraph 1 hereof the cultural property shall be mortgaged.

Chapter 4

ESTABLISHMENT OF CULTURAL PROPERTY

Establishment of immobile cultural property

Article 47

If not otherwise provided by this Law, the Government of the Republic of Serbia shall establish immobile cultural property.

The decision on establishment of a cultural property shall contain: title and description of a cultural property, boundaries of protected zone, measures related to guarding,

maintaining and use of cultural property and its protected zone (data from the cadastre and land registries).

A list of mobile property of special cultural and historical importance located within the immobile cultural property shall be an integral part of the document mentioned in paragraph 2 hereof.

The document described in paragraph 2 hereof shall be published in the “Official Gazette of the Republic of Serbia”.

Article 48

In the process of establishment of cultural property the Republic Institute for Protection of Cultural Monuments shall explain the reasons indicating that the characteristics of a particular real estate are of special cultural and historical importance and submit the opinion of the owner of real estate i.e. the proof that public invitation to expressions of opinion had been issued and that 30 days had expired therefrom, as well as the opinion of the interested bodies and institutions.

In the process of establishment of cultural property the Republic Institute for Protection of Cultural Monuments shall submit: title, description of a cultural property, boundaries of protected zone (data from the cadastre and land registries), measures of guarding, maintenance and use of that cultural property and its surroundings.

Should the real estate proposed to be established as cultural property be located outside the inhabited areas, the Republic Institute for Protection of Cultural Monuments shall submit the opinion of the institution in charge of environmental protection on specific measures of protection and boundaries of protected zone pursuant to the regulations on environmental protection.

Definition of the measures of protection

Article 54

Measures of protection set out in the decision on establishment of a cultural property shall encompass:

Detailed conditions of guarding, maintenance and use of a cultural property;

Technical and protective measures aimed at keeping a cultural property free from damage, destruction or theft;

Methods of ensuring public use and accessibility of a cultural property;

Limitations and bans in respect of use of a cultural property and its use pursuant to the Law;

Limitations and bans of execution of certain building works, alteration of the shape of terrain and use of land within the protected zone of a cultural property as well as alteration of the use of certain cultural properties, and

Removal of a construction or another structure whose existence imperils the protection or use of a cultural property.

The measures of protection shall be defined for the protected zone of an immobile cultural property.

Article 55

Removal of a building structure or another structure whose existence imperils the protection or use of a cultural property shall be performed in accordance with the law on expropriation.

Establishment of cultural property of great and enormous significance

Article 56

The assembly of the Republic of Serbia shall establish cultural property of exceptional importance.

The Government of the Republic of Serbia shall establish cultural property of great significance.

Mobile cultural property of great significance shall be established by the National Museum in Belgrade, Archives of Serbia, national Library of Serbia and Yugoslav Film Archives.

Article 57

The institutions for protection shall forward their proposals for establishment of cultural property to the Republic Institute for Protection of Cultural Monuments, National Museum in Belgrade, Archives of Serbia, National Library of Serbia and Yugoslav Film Archives.

The proposal mentioned in paragraph 1 hereof shall be accompanied by the opinion of the owner as well as the interested bodies and institutions.

Thus compiled proposals for establishment of cultural property of exceptional significance shall be forwarded by the institution for protection mentioned in paragraph 1 hereof to the ministry in charge of culture which will then submit it to the Government of the Republic of Serbia.

The institution shall forward its proposals for establishment of the cultural property of great significance to the Republic Institute for Protection of Cultural Monuments. The Republic Institute for Protection of Cultural Monuments shall submit the compiled proposals for establishment of immobile cultural property of great significance to the ministry in charge of culture which will then submit it to the Government of the Republic of Serbia.

Alternatively from the opinion of the owner, a proof that public invitation to expressions of opinion had been issued and that 30 days had expired therefrom may be submitted.

Article 58

The decision on establishment of the cultural property of exceptional significance i.e. the decision on establishment of the cultural property of great significance shall be published in the “Official Gazette of the Republic of Serbia”.

Chapter 5

ENTRY INTO THE REGISTER OF CULTURAL PROPERTY

Article 59

The cultural property shall be entered into the register of cultural property on the basis of a decision on establishment of cultural property.

The decision by virtue of which the cultural property had been entered into the register and the related documents shall be kept on files.

Article 60

If not otherwise provided for by this Law, the register of cultural property shall be kept by the institutions for protection according to the type of cultural property.

Cultural property entered into the records of cultural property shall be marked as being under special protection.

The minister of culture shall define the appearance, content and the method of placing marks mentioned in paragraph 2 hereof on cultural property depending on their type.

Article 61

A central register shall be kept for each type of cultural property.

The central register of cultural property shall be kept by: the Republic Institute for Protection of Cultural Monuments, National Museum in Belgrade, Archives of Serbia, National Library of Serbia and Yugoslav Film Archives.

The institutions for protection shall present the data on cultural property entered into the registers kept to the institutions for protection keeping central registers of cultural property within 30 days from the date of entry of a cultural property into the register.

Article 62

The minister of culture shall specify data on cultural property to be entered into the register, the methodology of keeping registers of cultural property and central registers of cultural property, documents on cultural property to be provided and kept in the register as well as the method of entering the cultural property into the records.

The minister of culture shall stipulate the method of keeping records of cultural property enjoying prior protection, as per their type.

Article 63

Cultural property destroyed or missing or which has lost characteristics of special cultural and historical importance or has been permanently taken out or exported abroad shall be removed from the register of cultural property.

The decision on removal of a cultural property from the register shall be executed in the same way and in the same procedure as the decision on the establishment thereof.

Article 64

The public book on records of real estate and rights thereon shall contain the entry i.e. removal of the characteristics of a cultural property on the basis of data from the register of cultural property submitted by the institution for protection which made the entry into the register of cultural property and their protected zone.

Chapter 6

PROTECTION OF CULTURAL PROPERTY AND ACTIVITIES OF THE INSTITUTION FOR PROTECTION

Protection of cultural property

Article 65

Protection of cultural property is:

Investigation and registration of property enjoying prior protection;

Proposing and establishment of cultural property;

Keeping registers and documents on cultural property;

Rendering expert assistance in guarding and maintaining cultural property to owners and users thereof;

Ensuring the use of cultural property pursuant to the provisions of this Law;

Proposing and monitoring the execution of measures of protection of cultural property;

Collection, compilation, keeping, maintaining and use of mobile cultural property;

Execution of measures of technical and physical protection of cultural property;

Issuance of publications on cultural property and results achieved in the protection thereof;

Exhibiting cultural property, organising lectures and other appropriate educational events and

Other activities within the sphere of protection of cultural property established by virtue of this Law.

Article 66

The activities related to the protection of cultural property may be conducted by persons with adequate educational degree who have passed expert examination.

The activities set out in Article 54, paras 1 to 7 and 9 and 10 hereof may be performed by persons with a university degree and activities mentioned in paras 8 to 11 hereof the persons with a minimum high school diploma.

Article 67

The expert qualifications of an employee shall be established through expert examination. The curricula of expert examinations per specific fields and the method of examinations shall be stipulated by the minister of culture.

Article 68

Depending on the type of jobs they perform, the trainees shall take the expert examination at the Republic Institute for Protection of Cultural Monuments, National Museum in Belgrade, Archives of Serbia, and Yugoslav Film Archives. The trainees working on conservation of old and rare books shall take their expert examination at the National Library of Serbia.

The costs of the first taking of the expert examination shall be borne by the institution employing the trainee.

Article 69

The employee who has passed the expert examination while working at the institution for protection and has acquired a higher educational degree, may perform duties of protection of cultural property adequate to that educational level if he passes the part of the examination for that educational level.

The employee who has passed the expert examination for performing other jobs and activities may be employed at the institution for protection and perform measures of protection of cultural property for 12 months at the latest from the date of such employment provided he passes in the meantime the part of the expert examination for the adequate degree i.e. type of education.

Founding and operation of institutions for protection

Article 70

The institutions for protection are: the institute for protection of cultural monuments, archives and the film archives.

The library that takes care of old and rare books is an institution for protection appointed as such pursuant to this Law.

The activities aimed at protection of cultural property as set out in Article 65 paras. 5, 7 9 and 10 hereof may be executed by other legal entities fulfilling the conditions set out in the provisions hereof.

Article 71

The institution for protection may be founded and perform activities if all the special conditions related to premises, technical equipment and human resources have been fulfilled.

The minister of culture shall stipulate detailed conditions mentioned in paragraph 1 hereof.

The ministry in charge of culture shall establish compliance with the conditions for beginning of operations and performance of activities of the institutions for protection founded by virtue of this Law.

Article 72

The institutions for protection shall have the right of active legitimacy in respect to executing measures of protection and use of cultural property and instigation of criminal and penal proceedings.

Article 73

The title, name and image of a cultural property may be used for commercial purposes only upon approval of the institution for protection mandated with the protection of that cultural property.

Ministry in charge of culture shall issue and approval mentioned in paragraph 1 hereof for the cultural property of exceptional significance.

The institutions for protection as per types of cultural property

Article 74

The institute for protection of cultural monuments shall execute activities related to the protection of cultural monuments, spatial cultural and historic entities, archeological and historical sites.

The museum shall execute activities related to the protection of cultural and historical works.

The National Archive shall execute activities related to the protection of archives and related materials.

The Film Archives shall execute activities related to the protection of filmed materials.

The institution for environmental protection shall execute activities related to the protection of historical sites and environment in protected zones of immobile cultural property.

Protection of old and rare books shall be performed by libraries storing old and rare books and adequately educated employees trained for execution of activities related to the protection of cultural property.

Article 75

Further to the activities described in Article 65 hereof, the Institute for Protection of Cultural Monuments shall also :

Research immobile cultural property and compile studies, reports and projects with documents aimed at the most effective protection and use of the particular immobile cultural property;

Participate in preparation of spatial and urban designs through submission of available data and conditions for protection of immobile cultural property; participate in reviewing drafts of spatial and urban designs;

Publish materials on works undertaken on immobile cultural property;

Devise projects for execution of works on immobile cultural property and execute the said works in accordance with the law;

Gain insight into the execution of the measures of protection and use of immobile cultural property and

Perform other activities stipulated herein.

Article 78

Further to the activities described in Article 65 hereof, the Film Archives shall also:

Collect, organise and safeguard filmed materials and

Ensure use of filmed materials for cultural purposes through public viewing in its premises and in some other way.

Article 79

The central institutions for protection of cultural property are: the Republic Institute for Protection of Cultural Monuments, the National Archives of Serbia, the National Museum in Belgrade, the National Library of Serbia and the Yugoslav Film Archives.

The central institutions for protection of cultural property shall:

Gain insight into the status of cultural property and undertake measures aimed at their protection and use;

Offer expertise and promote the work on protection of cultural property, especially in view of the contemporary methods of expert work;

Take care about expert training of employees working on protection of cultural property;

Keep central registers of cultural property per type as well as documents thereon;

Form and keep an electronic database of cultural property per type.

Article 80

Further to the activities described in Articles 75 and 79 hereof, the Republic Institute for Protection of Cultural Monuments shall also:

Take care about the protection of immobile cultural property;

Take care about the consistent application of criteria related to proposals for establishment of items as cultural property and establishment of immobile cultural property of great and exceptional significance;

Keep records and documents on real estate of special significance for history and culture of the Republic which are located in the country and abroad and ensure their preservation;

Ensure consistent application of international conventions and other international documents on the territory of the Republic.

At the request of the interested institutions and citizens the Republic Institute for Protection of Cultural Monuments shall decide whether certain objects, except publications, enjoying prior protection i.e. that are supposed to have such characteristics, may be exported temporarily or permanently.

Article 85

The minister of culture shall appoint the institutions for protection of cultural monuments, archives, museums and libraries and define territories within which they shall execute the activities related to protection of immobile and mobile cultural property as well as the mandate of museums per type of art and historical works.

Chapter 7

MEASURES OF PROTECTION AND WORKS ON CULTURAL PROPERTY

1. Measures of technical protection on immobile cultural property

Article 99

Pursuant to this Law, the measures of technical protection shall be works on conservation, restoration, reconstruction, revitalisation and presentation of cultural property.

The measures of technical protection and other works that may result in alterations of the shape and appearance of the immobile cultural property or damage to its characteristics, shall be undertaken if:

The conditions are defined for undertaking measures of technical protection and other works;

Approval is given on a project and documentation for execution of these works, pursuant to this Law;

Necessary conditions and approvals are issued on the basis of regulations related to planning, arrangement of space and construction.

The provision set out in para 2 hereof shall be applicable in case of undertaking the measure of technical protection and other works in the protected zone of immobile cultural property i.e. on the property enjoying prior protection.

Article 100

Pursuant to the Articles 42, paras 2 and 3 and 54 hereof, the conditions for undertaking measures of technical protection and other works on immobile cultural property and cultural property of great significance shall be stipulated by the competent institute for protection of cultural monuments, and the Republic Institute for Protection of Cultural Monuments for the cultural property of exceptional significance.

The competent institute shall inform the Republic Institute for Protection of Cultural Monuments about the conditions set out in para 1 hereof within seven days.

When the projects and documentation are elaborated by the competent institute for protection of cultural monuments the conditions for undertaking measures of technical protection shall be defined by the Republic Institute for Protection of Cultural Monuments.

When the projects and documentation are elaborated by the Republic Institute for Protection of Cultural Monuments the conditions for undertaking measures of technical protection shall be defined by the ministry in charge of culture.

Article 101

The approval of designs and documentation for execution of works on immobile cultural property and cultural property of great significance shall be issued by the competent institute for protection of cultural property and the Republic Institute for Protection of Cultural Monuments for the cultural property of exceptional significance.

The competent institute shall inform the Republic Institute for Protection of Cultural Monuments about the issuance of approval set out in para 1 hereof within seven days.

When the designs and documentation are elaborated by the competent institute for protection of cultural monuments the approval shall be issued by the Republic Institute for Protection of Cultural Monuments.

When the designs and documentation are elaborated by the Republic Institute for Protection of Cultural Monuments the approval shall be issued by the ministry in charge of culture.

The designs and documents for execution of works shall be supplemented by the approvals provided for by the Law.

Article 102

The works on immobile cultural property provided by the design and documents approved shall be executed by institutions for protection and other institutions and

agencies, other legal entities and entrepreneurs who employ experts and have equipment provided for by this Law.

Article 103

The competent institute for protection of cultural monument, the Republican Institute for Protection of Cultural Monument for the cultural property of exceptional significance shall temporarily suspend the works and set a deadline for fulfillment of the works on the immobile cultural property which are conducted contrary to the design and documentation approved.

Should the employer fail to suspend the works the competent institute shall submit a request for demolition i.e. reverting of the property into the original state at the expense of the employer.

Article 104

The decisions stipulating conditions for undertaking measures of technical protection and other works, approvals of designs and documentation relevant to works on immobile cultural property, decisions on suspension of works and demolition, i.e. reverting of property into the original state shall be issued immediately pursuant to the provisions of the Law on Administrative Procedures.

An appeal on the decision mentioned in para 1 hereof passed by the competent institute for protection of cultural monuments shall be filed to the Republic Institute for Protection of Cultural Monuments. An appeal on the decision mentioned in para 1 hereof passed by the Republic Institute for Protection of Cultural Monuments shall be filed to the ministry in charge of culture.

An appeal on the decision mentioned in para 2 hereof does not prejudice execution.

Article 105

The employer shall notify the competent institute that issued an approval on the design and documentation of the completion of the works on immobile cultural property within 15 days from the date of such completion.

The competent institute shall inspect and verify the works and certify that the works have been completed in compliance with the project and documentation within five days from the date of receipt of such notification.

Should the competent institute find that the works were not executed in compliance with the design and documentation they shall instruct the employer to make adjustments thereof within the deadline set out.

Should the employer fail to comply with the instruction the competent institute mentioned in para 1 shall submit a request to the agency in charge of demolition to proceed i.e. revert the property into the original state. The costs thereof shall be borne by the employer.

Article 106

The employer shall keep records on measures of technical protection and other works executed pursuant to the specific regulations. Upon completion of the works the employer shall hand one copy of the mentioned records to the competent institute for protection of cultural monuments and to the Republic Institute for Protection of Cultural Monuments for property of exceptional significance.

Article 107

The conditions of protection, maintenance and use of cultural property as well as the property enjoying prior protection and the defined measures of protection shall be included into the physical and urban plans.

The competent institution for protection shall submit the conditions and measures mentioned in para 1 hereof to the agency in charge of preparing physical and urban plans within 30 days from the date of submission of such request.

The agency in charge of preparing physical and urban plans shall compensate the competent institution for protection for costs incurred for submission of conditions and measures mentioned in para 1 hereof.

The competent institute and the Republic Institute for Protection of Cultural Monuments shall state their opinion on drafts of physical and urban plans that shall be presented at the time of their review and endorsement.

Should the physical and urban plans not contain conditions and measures mentioned in para 1 hereof the agency in charge of protection shall inform thereof the ministry in charge of culture.

The Government of the Republic of Serbia may, at a proposal of the ministry in charge of culture, suspend the execution of physical and urban plans that do not provide for sufficient protection and use of cultural property as well as property enjoying prior protection.

Article 108

In exceptional cases, if justified reasons exist, the cultural property may be relocated. Permission for activities mentioned in para 1 in respect of cultural property shall be issued by a Republican Institute for Protection of Cultural Monuments. Permission for activities mentioned in para 1 in respect of cultural property of great and exceptional significance shall be issued by the ministry in charge of culture.

Article 109

If in the course of the execution of construction and other works the contractor discovers an archeological site or archeological objects he shall immediately suspend the works and inform the competent institution for protection of cultural monuments and undertake measures to prevent destruction and damage of the find and to preserve them on location and position they were discovered in.

If an imminent danger from damage to the archeological site or objects exists, the competent institute for protection of cultural monuments shall suspend the works temporarily until establishment of whether the real estate of the subject represents cultural property or not pursuant to this Law.

If the competent institute for protection of cultural monuments does not suspend the works, the works shall be suspended by the Republican Institute for Protection of Cultural Monuments.

Article 110

The employer shall ensure funds for research, protection, maintenance, publication and presentation of property enjoying prior protection discovered during the construction of the structure – until the hand over of the property to the authorised institute for protection for safekeeping.

Research of archeological sites

Article 112

Excavation and research of archeological site shall be performed by a scientific institution or the institute for protection, pursuant to this Law.

The ministry in charge of culture shall approve archeological excavation and research of archeological site.

The approval may be issued to the scientific institution or the institute for protection provided it has elaborated a research project, adequate human resources, equipment and the funds for research and protection of the site and archeological finds.

Article 113

The approval for excavation and research shall define the territory where works are to be executed, the type and scope of the works, timing of the works and the responsibilities of the contractor in respect to measures of protection of site and finds.

The institution performing archeological excavation and research shall be responsible for undertaking measures of protection and securing the archeological site and finds.

Article 114

If archeological excavations and research are not performed in accordance with the approval, the ministry in charge of culture shall order a temporary suspension of works and stipulate a deadline for fulfillment of conditions to continue the works, or issue a ban on execution of works if the conditions for continuation of works are not fulfilled within the stipulated deadline.

Article 115

The institution performing archeological excavations and research shall keep a log and other documents about the works.

The minister of culture shall define the forms, content and way of keeping documents mentioned in para 1 hereof that are kept on archeological excavations and research.

Article 116

The institution performing archeological excavations and research shall submit a report on the excavations or research completed within three months from the completion of the works.

The report on archeological excavations and research shall contain basic data on the works and notably the plan of the site with the necessary technical documents and photographs, inventory of the excavated objects, time when the works were completed, a list of experts engaged on the works, funds spent and technical measures undertaken to protect the site and the finds.

Article 117

The institution performing archeological excavations and research may, for the purposes of scientific processing, keep the mobile archeological finds for a maximum of one year if not otherwise agreed with the institution which received those finds for safekeeping. Upon completion of archeological excavations or research the institution that performed the works shall submit to the ministry in charge of culture the documents in the form of stipulated forms within one year.

The ministry in charge of culture shall submit the received documents as mentioned in para 2 hereof to the competent institute for protection of cultural monuments within 30 days from the date of receipt.

The documents mentioned in para 2 shall be kept permanently.

Chapter 10

MONITORING OF LAW IMPLEMENTATION

Article 126

The ministry in charge of culture shall monitor the implementation of the Law.

Article 127

The ministry in charge of culture shall be authorised to :
Control cultural property and works being executed thereon or on in the protected zone;

Verify compliance with regulations pertaining to preservation, maintenance and use of cultural property and execution of works thereon;
Suspend the works undertaken without defined conditions and approvals on project and documentation; suspend the measures of technical protection and other works which are not executed in compliance with the designs or document approved;
Order provisional measures in case of the threat of destruction, damage or export of the cultural property;
Inform the competent institutions for protection and agencies of the perceived irregularities in protection and use of cultural property and seek their intervention;
Undertake other measures and activities for which it is authorised by special provisions.

Article 128

If the authorised person establishes during monitoring that the regulation was not properly applied or not applied at all he shall pass a decision ordering removal of the established irregularities and set a deadline.

Article 129

The ministry of culture shall temporarily ban the institution of culture to execute activities on protection of cultural property due to the irregularities established and not removed within the set deadline until the time such irregularities are removed.

Chapter 11

PENAL PROVISIONS

Article 130

A fine of YD 1000 to 10,000 shall be imposed on an institution, company, organisation or other physical person:

For contributing to damage or destruction of a cultural property (Article 7 hereof) through inadequate protection or inadequate organisation of works;
For damages or destruction of property enjoying prior protection (Article 7 hereof);
For failure to inform the owner and the municipality on completed registration of real estate enjoying prior protection (Article 29 hereof);
For failure to take care and maintain cultural property and execute the stipulated measures of protection (Article 31, para 1, item 1 hereof);
For failure to inform immediately the institute for protection on all legal and physical changes arising in relation to cultural property (Article 31, para 1, item 2 hereof);
For failure to approve scientific and expert research, technical and other recordings, as well as execution of technical measures of protection on cultural property pursuant to the provisions of this Law ((Article 31, para 1, item 3 hereof);
For failure to allow public access to cultural property (Article 31, para 1, item 4 hereof);

For acting contrary to Article 32 hereof;

For failure to allow exhibition on occasional, significant events and exhibitions organised on the basis of agreements on international cooperation (Article 35, para 1 hereof);

For failure to return the lent cultural property within six months from the date of taking it over for purposes of exhibiting (Article 35, para 2 hereof);

For failure to register cultural property enjoying prior protection to the competent institution for protection or failure to forward data requested (Article 36, item 1 hereof);

For failure to allow the institution for protection to inspect the property or take necessary information for compiling documentation thereon (Article 36, item 3 hereof);

For failure to inform itself of the conditions for undertaking measures of technical protection and failure to request approval of the competent institution (Article 36, item 4 hereof);

For failure to submit a defined number of copies of each publication published (Article 42, para 1 hereof);

For failure to keep publications pursuant to Article 42, para 6 hereof;

For failure to submit a report on all the matter printed in the course of the month to the National Library of Serbia on the last day of the month (Article 44 hereof);

For failure to hand over one unused copy of each produced movie with pertaining documentation and the best copy of each imported movie for public viewing (Article 46, paras. 1, 2 and 3 hereof);

For executing works in the protected zone of an immobile cultural property without permission (Article 54, para 1, item 5 hereof);

For failure to submit data about cultural property within 30 days from the date of entry thereof into the Register of Cultural Property (Article 61, para 3 hereof);

For taking out or exporting property enjoying prior protection without the approval of the competent institution (Article 80, para 2 and Article 83, para 3 hereof);

For failure to provide permanent protection of mobile cultural property by the trained guards in the premises it is kept and exhibited or temporarily exhibited as well as if it fails to protect mobile cultural property from fire or chemical, physical and biological damage and unauthorised disposal (Article 87, paras 1 and 2 hereof);

For exhibiting mobile cultural property without prior classification, expert processing and entry into the Register of Cultural Property (Article 88 hereof);

For exhibiting cultural property that may not be exhibited outside the institute for protection (Article 89 hereof);

For acting contrary to the provisions of Article 92 hereof;

For undertaking measures of technical protection or executing other works on immobile cultural property contrary to the regulations set down in Articles 99 and 102 hereof;

For failure to inform the Republic Institute for Protection of Cultural Monuments about the conditions for undertaking measures of technical protection and other works on immobile cultural property and cultural property of great significance within seven days (Article 100, para 2 hereof);

For failure to inform the Republic Institute for Protection of Cultural Monuments about the approval issued on designs and documentation for execution of works on immobile cultural property and cultural property of great significance (Article 101, paras 1 and 2 hereof);

For failure to suspend permanently or temporarily execution of the works following the decision on ban on execution of works (Article 105, para 1 hereof);
For failure to inform the competent institution about the completion of the works within 15 days from the date of completion of thereof (Article 105, para 1 hereof);
For failure to keep documents on the measures of technical protection undertaken and other works on cultural property (Article 106 hereof);
For failure to suspend the execution of construction and other works and inform the competent institute for protection of cultural monuments on archeological site or archeological findings and for failure to protect the findings from damage or destruction and preserve on location and in position of discovery (Article 109, para 1 hereof);
For failure of the employer to secure funds for research, protection, keeping and exhibiting of property enjoying prior protection discovered in the course of the works on the investment project until its handing over to the competent institute of protection for safekeeping (Article 110 hereof);
For executing measures of technical protection contrary to the defined conditions and methods (Article 111 hereof).

A prison sentence of 60 days or the fine amounting from YD 100 to 1000 shall be imposed on the owner of cultural property, the person in charge of the competent institution or other physical entity for the violation mentioned in para 1 hereof.

Article 131

A fine amounting from YD 900 to 9000 shall be imposed on the institution, company or other physical person for a violation related to the archives:
For failure to keep basic records, to mark or date the archives (Article 37, para 1, item 1 hereof);
For failure to keep orderly archives in safe condition (Article 37, para 1, item 2 hereof);
For failure to classify and archive the materials (Article 37, para 1, item 3 hereof);
For failure to select archive materials and dispose of worthless documentation within the prescribed time frame (Article 37, para 1, item 4 hereof);
For destroying worthless documentation without prior written approval of the competent archives (Article 37, para hereof);
For failure to establish the method of recording, maintaining, classifying archives; for failure to compile lists of categories with time frames of keeping and for failure to establish the method of protection and use of data and documents resulting from automatic data processing (Article 38 hereof).

A fine amounting from YD 900 to 9000 shall be imposed on the person in charge of the institution or other physical entity for violation of provisions set out in para 1.

Article 132

A fine amounting from YD 800 to 8000 shall be imposed on an institution:
For failure to execute measures of protection and secure an archeological site or archeological findings (Article 113, pra 2 hereof);

For failure to keep a log of the works and other documents thereon (Article 115, para 1 hereof);

For failure to submit the report pursuant to Article 116, para 1 hereof;

For retaining mobile archeological findings excavated during the works for a period exceeding one year (Article 117, para 1 hereof);

For failure to hand over a copy of the documents to the agency issuing approval for archeological excavation within one year (Article 117, para 2 hereof).

A fine amounting from YD 800 to 8000 for a violation of para 1 shall be imposed on an expert performing archeological excavation and the person in charge of the institution performing archeological excavation.

Article 133

A fine amounting from YD 700 to 7000 shall be imposed on an institution or a company for unauthorised use the name, title and image of the cultural property for commercial purposes (Article 73 hereof).

A fine amounting from YD 700 to 7000 shall be imposed for violation of para 1 hereof on the person in charge of an institution or company.

Article 134

A prison sentence of 30 days or a fine amounting from YD 100 to 1000 shall be imposed on a person who, outside of the organised research, excavates or takes out of the earth the property enjoying prior protection if he fails to inform the institution for protection or the department of interior thereof within 24 hours (Article 28, para 1 hereof).

Chapter 12

TRANSITIONAL AND FINAL PROVISIONS

Article 135

Cultural property protected pursuant to the regulations effective until the date of entry into force of this Law shall remain protected by virtue of this Law.

The institutions for protection shall propose amendments to the decision on establishment of immobile cultural property delineating borders of the protected zone and the measures of protection of cultural property within three years from the date of entry into force of this law.

The registered real estate enjoying prior protection which, at the date of entry into force of this Law, have not been established as monuments shall be registered as such within three years from coming into effect of this Law. Within the same period they shall propose establishment of these real estate as cultural property.

Article 136

The institutions for protection shall change their structure and reconcile their decisions with the provisions of this Law within six months from the date of its entry into force.

Article 137

The bodies, agencies and institutions mentioned in Article 38 hereof shall compile a list of categories of archives and the timeframe for their keeping within one year from the date of entry into force of this Law.

Article 138

The employees working in the institutions for protection who passed the expert examination pursuant to the then effective regulations until the date of entry into force of this Law, shall be allowed to continue their work on protection and use of cultural property.

Article 139

An employee working in the institutions for protection who failed to pass the expert examination until the date of entry into force of this Law, shall be allowed to continue their work on protection of cultural property for a period not exceeding one year from the date of entry into force of the regulations on the curricula for taking the expert examination pursuant to this Law.

The institute for protection may, at the request of the employee, extend the time frame for taking the expert examination for justified reasons (illness, military service, etc) for a period not exceeding one year from the date of cessation of reasons for such an extension.

Article 140

The employee who works on protection of cultural property for a period exceeding 10 years and has acquired postgraduate degree in protection of cultural property or doctor of science degree or the employee who has worked for a period exceeding 20 years without having passed the expert examination until the date of entry into force of this Law may continue to perform his duties.

Article 141

Museums who have been keeping central registers for particular types of art and historic works shall submit the data to the Central Register of the National Museum in Belgrade within one year from the date of entry into force of this Law.

Attachments 5. Management Plan

REPUBLIC INSTITUTE FOR PROTECTION OF CULTURAL MONUMENTS
– BELGRADE

Belgrade, February 2002

THE MONASTERY OF DEČANI
Plan and Programme for the Management, Research, Protection, and Presentation of
Dečani Monastery

Sanja Kesić-Ristić, art historian
Bosiljka Tomasević, architect
Maja Djordjević, archeologist
Miroslav Stanojlović, painter conservationist
Radiša Žikić, painter conservationist

GEOGRAPHICAL POSITION

The monastery of Dečani is situated in the vicinity of the village Dečani, municipality of Dečani, Republic of Serbia, FR Yugoslavia at 42° 32' 48'' N of geographical latitude and 20° 16' 18'' E of geographical longitude; distance from the Equator (per arch of meridian) L_e 7,462.5 km; distance from the Greenwich meridian (per arch of parallel) L_g 4,816km.

HISTORY

The king Stefan Dečanski founded Dečani monastery as his endowment and mausoleum. Upon his death, his son Dušan proceeded with the works. A catholicon dedicated to Christ Pantocrator was built by father Vita from Kotor between 1327 and 1335. The father Vita shrouded the plan and the structure of an orthodox temple with a Romanic finishing of façades with a multitude of sculptures. More than 1000 frescoes of individual figures and scenes classified into over 20 cycles are almost entirely preserved. They represent the largest preserved source of data about Byzantine iconography. A sequence of historical portraits and compositions of the rulers are especially interesting. The iconostasis with despotic icons is original, as is the largest part of the church mobile property. The treasure of Dečani is the richest in Serbia with some 60 icons dating from 14th to 17th century, old manuscripts and other liturgical objects. As opposed to the church almost all other structures of the monastery have lost their original appearance.

LEGAL DOCUMENTATION

Legal status

The monastery of Dečani with its immediate surroundings has been put under the state protection by virtue of the decision no. 426 of 25 October 1947 of the Institute for Protection and Scientific Research of Cultural Monuments of the then Peoples Republic of Serbia. The monastery of Dečani was proclaimed for a cultural monument of exceptional significance by virtue of the Decision on Proclamation of Immobile Cultural Property of Exceptional Value published in the Official Gazette of the Socialist Republic of Serbia no. 25, of 4 June 1990, page 1010.

The monastery of Dečani was inscribed in the Central Register of Cultural Monuments kept at the Republic Institute for Protection of Cultural Monuments - Belgrade, entry no. 1368.

A Committee for Preservation of the Dečani Monastery was established by virtue of the decision no. 630-3876/94-02 of 2 November 1994 passed by the Ministry of Culture of the Republic of Serbia.

The monastery of Dečani was registered in the World Monuments Watch list of 100 most endangered monuments for 2002, entry no. 99 (with the Peć patriarchy).

Planned activities related to legislation

The Institute for Protection of Nature of Serbia made a study entitled “*The Protected Zone of the Dečani Monastery*” in 1993 which served as a basis for the Republic Institute for Protection of Cultural Monuments – Belgrade to draft a Decision on Proclamation of the Protected Zone of the Monastery of Dečani. The Assembly of the municipality of Dečani is expected to legally endorse this Decision.

In 1994 the monastery of Dečani was nominated for registration into the List of World Cultural and Natural Heritage on the basis of criteria (ii), (iii), (iv) and (vi).¹ The nomination dossier was registered at the World Heritage Centre as entry no. C 724. ICOMOS in charge of evaluating cultural property entered into the List of World Heritage, began a regular procedure in January 1995 by engaging the art historian professor Elka Bakalova. In April 1995 on the basis of the reports made by the Bulgarian expert ICOMOS proposed registration of the monastery of Dečani into the World Heritage List pursuant to the criteria (ii) and (iv). The Committee for World Heritage passed a decision in 1997 to suspend the review of the preliminary list and the nomination submitted by Yugoslavia. FR Yugoslavia became a member of UNESCO in December 2000 whereupon the Yugoslav Commission for UNESCO informed in February 2002 the Republic Institute for Protection of Cultural Monuments – Belgrade that the procedure of the nomination of Dečani monastery must be undertaken in full again.

PLANNING AND ARRANGEMENT OF AREA

The existing documentation

Area plan of the Republic of Serbia, Belgrade 1996

Made by: the Institute for Architecture and Urban Planning of Serbia, Belgrade
the monastery of Dečani belongs to the region of Metohija and as a monument of the I category along with the Peć Patriarchy represents a foundation of the Metohija zone of the cultural heritage of middle ages;

¹ Pursuant to the Terms of Reference for application of the Convention on World Heritage of January 1984 a cultural property: (ii) exerted great influence in a certain area or within a particular region in the world on the development of architecture, monumental art or on urban planning; (iii) uniquely or, at least, exceptionally speaks of a vanished civilisation; (iv) represents an excellent example or type of structure or architectural entity illustrating a significant historical phase; (vi) is directly or evidently linked to the events or ideas or beliefs of exceptional universal relevance (The Committee believes that this criteria should be used as justification for registration in the List only in exceptional circumstances or jointly with other criteria).

National Park Prokletije, Scientific and Expert bases for protection of the Mountain Range Prokletija on the territory of the Republic of Serbia as a National Park, Belgrade 1999

Made by: the Institute for Protection of Nature of Serbia, Belgrade
the monastery of Dečani is within the boundaries of the National Park and represents one of its greatest cultural values;

Protected zone of the monastery of Dečani, Belgrade 1993

Made by: the Institute for Protection of Nature of Serbia, Belgrade
- cadastre lots located in the immediate surroundings of the monastery and the natural estate “Visoki Dečani” were encompassed;
- the measures of protection and proposals for infrastructure regulation were stipulated.

Program of elaboration of documents

One of the methods of protection of the immediate surroundings of the monument and the wider natural and cultural environment they are located in is elaboration of plans to be used as a regulator of development of a particular town or region. The efficiency of this type of protection of building heritage directly depends on the degree and method of participation of the department in charge of protection of cultural monuments in the elaboration of plans. Our department’s most frequent request is that aims, strategy and methods of protection of immobile cultural property must be defined in the plans as well as delineation of protected zones and categorization of protective measures within the delineated boundaries. With the nomination of the monastery of Dečani for the List of World Cultural and Natural Heritage the requests of our department seem ever more important as they entail not only fulfillment of legal obligations but also respect of the Convention on the World Cultural and Natural Heritage which in its Operational Guidelines for the Implementation of the World Heritage Convention requires an exceptionally high degree of protection of the whole zone the boundaries of which were defined by cadastre municipalities.

The department for protection expects that in the process of elaboration of physical and urban plans the following be respected:

Recognition of the results of scientific and research results acquired to date from all the domains relevant to protection of immobile cultural property: archeology, historiography, architectural and urban planning studies of space, etc;

That the location where the cultural property is situated is not expressed only from the physical and economic aspect but to keep in mind that it is above all a spiritual space;

That the characteristic features of the immobile cultural property be preserved through environment protection – by an unified evaluation of the building through its relationship, impact and significance to the surrounding area;

That the boundaries on the plans not be delineated only administratively but taking into account technical criteria of use, infrastructure, natural elements, etc.

The physical plan of the Republic of Serbia provides for elaboration of a Regional Area Plan for Metohija where the cultural heritage would represent the development potential of the entire region (in view of the high concentration of monuments of exceptional cultural and historical value). The Regional Plan has not been made as yet.

The physical plan of the special purposes region must incorporate basic requirements of the department:

The boundary of the Plan must fully encompass the territory nominated for the List of World Cultural and Natural Heritage, buffer zone and the 3rd zone of protection.

All immobile cultural properties along with those registered during the reconnaissance of the region must be clearly indicated on the Plan.

The Plan must contain data on defined boundaries of certain zones of protection of immediate surroundings of the monument and measures for protection applied therein.

The Plan must contain general measures of protection for the entire territory which is subject to analysis, with special emphasis on limitations or directions of construction of urban areas.

The Plan must have a separate chapter dedicated to terms of reference for shaping of the area: cultural property – new architecture – environment (man built or natural).

The physical plan of the special purposes region must define parts of the territory where the General Plan of Area is needed. We propose that it be made for the surroundings of the most significant monuments:

1. General Plan of Dečani
2. General Plan of Dečani hermitages

General plans of areas shall represent a legal and expert basis for issuance of urban planning and technical conditions and the building permit as the Ministry of Construction is in charge of issuance thereof for the construction of new structures in the immediate surroundings of the above mentioned monuments.

The general plan of area must encompass traffic and communal infrastructure around the monument, direction, limitation or transformation of certain purposes, regulatory protection of visual corridors, landscapes, etc.

Measures of protection

In the course of program implementation but before (or during) the elaboration of plans a decision on proclamation of the protected immediate surroundings must be passed and the zones of protection categorized. We propose the following zones:

Zone 1 Dečani – the zone of monasterial complex (strict protection regime)

Zone 2 The immediate protected surroundings of the monastery i.e. the space encompassing natural environment around the immobile cultural property and the remains of the church of St. Nicholas to the south of the monastery and within the natural property “Visoki Dečani” (strict protection regime)

Zone 3 The ravine of Dečanska Bistrica river from the village Belaje to the settlement Dečane (medium regime of protection); with the establishment of the 3rd zone of protection of the monastery it has been planned to encompass those parts of the ravine of the Dečanska Bistrica river where Dečani hermitages from Middle Ages and the medieval quarry are located.

Reconnaissance and probing archeological excavations

The surroundings of the monastery of Dečani are considered completely unexplored from the archeological point of view. Therefore a multidisciplinary Program must be created to provide for systematic and sounding archeological excavations as well as reconnaissance of the entire area and especially the ravine of Dečanska Bistrica.

Arrangement of the area

This project means that in accordance with the conservationist evaluation certain purposes will be introduced into this space. Purposes to be implemented must be such as not to have an adverse effect on the structures themselves nor on the surroundings. Their aim would be to enable access and fulfill the requirements of tourists and other visitors to the monastery. Therefore this program would provide for the elaboration of the tourist and catering services, shops and sanitary block in the first place.

The project would also offer regulation of traffic (active and still), roads, pedestrian ways, including designing and execution of works on the access road to the monastery and hermitages.

The part of the project related to the communal infrastructure should also provide for public lighting and decorative lighting of the locality itself.

In the course of elaboration of the Program for the project of arrangement illegally build structures and other inadequate construction should be demolished. First of all it would be necessary to change the purpose of the illegally build pool to the northwest of the monastery, which is now filled in with barren.

The project should include regulation and arrangement of the banks of the river Dečanska Bistrica.

The project would also plan for the conservation of the remains of the church St Nicholas (south of the monastery) and the presentation of this locality.

ARCHITECTURE

Conservation works executed to date

Church of the Ascension of Christ

In the period 1935 – 1941 works on repair of the church were executed: foundations were strengthened, it was struttred with reinforced concrete trusses at the level of the lowest roof cornices in order to prevent spreading of numerous cracks on ceilings and arches. Also the stone lining of the northern façade of narthex was rebuilt. The portal was also worked on during that period – the terrain was leveled and a gutter made to drain atmospheric agents. The fountain in front of the church between refectory and the *Archimandritia* was relocated (Momir Korunovic, architect).

In 1952 concrete filling was applied to cracks on walls and arches of narthex (Dragomir Tadić, architect). That year the tower at the monastery entry was cleaned of mortar and pointed (Vera Tomašević, architect).

From 1956 to 1964 the church façade was repaired – façades were cleaned of dirt and microflora with soldering lamps and brushes and hydrophobic protection with adequate silicones was done. Also the gravely damaged blocks and elements of the south portal were replaced and the casting of sculptoral elements – consoles of the arcade frieze and capital of the *biforia* of drum of the dome were taken. Cement mortar was used for protection of capital friezes and some of the sculptures (Dobrosav Pavlović, architect).

In 1984 the church was lined with new lead slabs and new dripping edges were added to the rim roof cornices so as to prevent cracking of the socle of church. Façades were cleansed again from dirt and microflora and subsequently hydrophobed.

The monastery treasure was exhibited in the reconstructed refectory in 1987 (Milka Čanak, architect and Mirjana Šakota, art historian).

In 1994 façades of naos and altar zone were cleansed again. This time microflora and dirt were removed with brushes and the pentolate was used followed by locally manufactured

silicone for hydrophobic protection (Ivan Putić, technician and Jovica Vasić, physical chemist).

Also in 1994 external sewage with septic tank to collect all waste water from the Miloš's dormitory and *Archimandritia* was built. One sanitary block was built and the other reconstructed completely in the Miloš's dormitory. A new connection to the municipal water supply was made (B. Tomašević, architect).

From 1995 to 1997 all the church façades underwent conservation again – cement mortar fillings from the sculptures were removed as were the dirt and microflora by washing with high pressure water jet. All the façades were treated with pentolate and oxygen peroxide. A systematic dismantling of cement mortar joints and new pointing with a mixture of marble filler (40% flour and 40% groats), 30% laminated slag, 2g/kg of Thylose dry mix and 5% Polybet calculated on the quantity of slag. All façade walls were injected to the level of the arch rims with a mixture of 66% opal breccia and 22% of slack lime, 11% of marble filler with added polybet and water to reach the required consistency. All cracks on blocks of narthex façade and middle aisles of naos and the altar area were repaired by with Polycem filling (ratio of liquid and powder component 1:1.8) with addition of mineral non-organic components to acquire colouristic harmony. Larger cracks on blocks were filled with a mixture of marble filler (35% flour and 35% groats), 30% white Portland cement 10% Polybet, 10% of cement weight and water and mineral colours to reach the required consistency. After all the repair work, hydrophobic protection was applied to all façade walls (with the exception of those treated in 1994 – the side aisles of naos, altar and apses). Hydrophobisation did not encompass portals and windows, big individual sculptures and consoles of the blind arcade frieze beneath roof cornices. These elements were treated separately. First of all the sculptures were washed so that all the damage could be identified, treated with oxygen peroxide and then lining of undamaged parts of the surface and filling of cracks was undertaken, but only in the function of static repair. Static repair of big individual sculptures on the west façade and the console of lamb on the narthex west façade was done by the so called “extension” with chromium steel rods and polycem and fixing it to the wall mass. Portals, *triforia* and *biforias* of the narthex were cleansed and cracks on them filled in the same way as on the façade blocks. All the small sculptures of the arcade frieze were cleaned with ammonia carbonate and the cracks on them filled.

Further to these works, the work on making casting of consoles of arcade frieze proceeded – 39 pieces, the casting of capital of the north *biforia* of the narthex and two sculptures from the west portal – the lion and the griffone was done. Thereupon study reconstruction of capital and the most threatened consolas of the arcade freeze on the west façade were executed.

All the joints of lead slabs on the roof cover and the church walls were treated by flexible silicone.

In 1997 a mine of marble onyx was opened in Peć spa to dig blocks for the reconstruction of the most damaged sculptural and architectural elements. Regretfully, it turned out that

the stone from the part of the mine accessible for excavation was not of adequate quality so only a small quantity thereof could be used for carving out of the sculptural elements.

Entrance tower

Decomposed rafters and lath were replaced as well as the roof cover with a new hollow tiles and new galvanized gutters were mounted. A new brass cross was placed on the ridge of the tower.

Refectory

The medieval refectory was destroyed through extensions by one story and various modifications made over the centuries. In the fire of 1949 it was almost completely destroyed, and reconstructed in 1977 (S. Nenadović, architect, Milka Čanak, architect and M. Lukić). A very damaged roof cover made of hollow tiles was replaced by a new one in 1977.

Archimandritia

The second floor of the west tower was adapted into laundry, the east part of the roof was reconstructed (instead of the complex saddle roof and a wooden east gable a three slope roof was built). The damaged elements were replaced, wooden slab and hydroinsulation - condor were placed. Instead of the severely damaged plain roof tiles new hollow tiles were laid. The chimneys were rebuilt and whitewashed, new galvanized gutters installed (B. Tomašević, architect).

Present status of architectural structures

The monastery of Dečani suffered no damage in the course of the conflict in Kosovo and Metohija and immediately thereupon (1998-2001). All the existing damages on it are a consequence of a multitude of other factors.

The Church

From the aspect of architecture, it is in good condition, but the state of sculptures is critical. The damages of the stone façade of the church and especially the marble onyx used for all sculptural decorations were affected over the years by atmospheric agents and microflora. Most alarming of all are the damages on the individual sculptures, consoles of the arcade frieze on the narthex west façade, on all portals, *triforia* and *biforias* on the west façade and drum of the dome. Furthermore, a problem appeared on the big sculptures where two years after the static recovery cracks appeared spreading in the direction of dowel.

Dormitories

The dormitory of Miloš and *Archimandritia* are not endangered from the aspect of statics and do not leak. Electricity installations are in an alarming state – the cables in the attic have been laid directly on the stone elements of the attic structure. From the aspect of architecture and conservation, many areas have been ruined by inappropriate adaptations and use. Numerous architectural elements are in a bad shape and some wooden elements were damaged by dampness and insects. From the aspect of functionality these two dormitories neither fulfil the contemporary requirements of housing and nor do they satisfy the needs of most of the monks.

The dormitory of Leontije is in a very bad condition and it cannot be used for living. It mars the appearance of the entire monastery complex.

A large part of the dormitory of Prizren was pulled down after the 1948 fire in which it had been damaged. Following the demolition of the old dormitory a bordering wall was erected along the remains of the east wall.

Refectory

From the construction point of view, the building has been preserved but as it was used as treasury since reconstruction, it should be reverted to its original purpose (according to the plan the treasury is to be housed in the new dormitory to be erected instead of the dormitory of Prizren).

Entrance tower

The entrance tower was not reconstructed, but kept its original 19th century appearance when Danilo Kaženegra put a roof over it to protect it from further deterioration.

Buildings used for storage and sheds

In the eastern yard the buildings are ruined. Their roofs are inadequate and leak. They are operational but not fully exploited due to the poor state they are in.

The defensive walls surrounding church yard and the yard surrounding buildings used for storage and sheds are dilapidated with hollow tiles that are supposed to be protecting the crown of the wall damaged or missing.

Protective measures needed

Monastery complex

A design of arrangement of the entire complex with boundaries of protection should be drawn and implemented.

The Church

Conservation works on sculpture, especially those on narthex (consolidation and hydrophobisation) are the most urgent. It is also necessary to clean the sculptural decoration of *biforias* of the naos, altar as well as altar *triforia*. Filling of cracks on them, consolidation and hydrophobic protection should follow. As seven years have elapsed since the last application of silicone to side aisles of naos, altar and apses, tests of washing the façades and filling cracks in those parts of the church should be made. If the results are positive the entire surface of the church should be treated. Casting of sculptures should be pursued.

Dormitories

The dormitory of Leontije should be reconstructed and adapted as soon as possible, because of the threat of some walls in the cellar caving in and decomposition of the roof and attic structure. Also the needs of the fraternity for more space are a motive itself to make the dormitory functional soon (design is in the final phase).

The dormitory of Miloš and *Archimandria* also call for a thorough reconstruction and adaptation, but in view of the large number of monks this is impossible for the time being (design of reconstruction exists at the Republic Institute).

The dormitory of Prizren – the remains and the bordering wall should be pulled down. The space which is full of debris resulting from the demolition of the dormitory in 1940s should be cleaned in the presence of archeologists. Thereafter, systematic archeological investigations should be conducted in the zone of the planned new dormitory. The final design of a new dormitory that the fraternity of Dečani needs should be drawn. The project should be implemented in three phases: the first one would encompass building of a kitchen; the second – building of a residential part with a chapel and the third – construction of study with living room.

Refectory

Within the design of the dormitories of Prizren a kitchen has been planned that would be connected to this building. To that effect this building should be adapted: two door openings should be made in the west wall and central heating installations laid (design in progress).

Entrance tower

The wood should be protected with adequate antifungal agent and insecticide as it was not done during the roof reconstruction.

Buildings used for storage and sheds

The existing status of the south part should be ascertained and the design of reconstruction and adaptation drawn and implemented.

The monastery defense walls – archeological excavations to be conducted simultaneously. Also reconstruction to involve repair of wall crown, replacement of cover, cleaning of points and lesions should be executed.

ARCHEOLOGY

Overview of archeological works executed to date

The monastery of Dečani saw practically no systematic archeological excavations and research. One could say that this is one of the few monasteries where one could expect a future archeological excavation to render significant results for chronology and stratigraphy, which would contribute to a much better insight into the history of construction and continuity of life at the monastery.

S. Nenadović partially sounded the monastery refectory in 1959. Archeological and conservation works were executed on behalf of the Institute for Protection of Cultural Monuments from Priština and documents handed over to this Institute. In view of the fact that the documents from the regional institute in Priština have been relocated into the Republic Institute for Protection of Cultural Monuments, it has been ascertained that the register no. 163 contains a report and copies of drawings of archeological probes with a proposal of a future reconstruction (S. Nenadović, *Refectory of the main architect Djordje in Dečani*, Heritage of Kosovo and Metohija 1 (1961) 293-310).

Six sounding holes of different dimensions were opened. Sounding holes nos. 1 and 2 were opened in the centre of the refectory in order to establish whether there once existed pillars or not. Nothing was established. Sounding hole no. 3 was placed between the kitchen wall and the west wall of the refectory and two faces of construction of the foundations were ascertained. Sounding hole no. 4 was located along the north part of the refectory but only to a small extent. External wall and foundations were sounded. Sounding hole no 5 was located along the south wall of the dining room. Remains of old pilasters and socle which used to be uncovered and visible were found. A general conclusion was drawn that the remains of the original 14th century refectory are minimally preserved and that the refectory got its present appearance only through subsequent works.

In 1987 preliminary archeological sounding in the region of Dečani was undertaken (S. Mojsilović-Popović, architect and S. Vučinić, archeologist). All the respective documentation is kept at the Republic Institute for Protection of Cultural Monuments in Belgrade. However, it was never officially sent to the designs library of the Institute, but

is still among the working documents of S. Mojsilović-Popović (S. Mojsilović-Popović, *A Cross in a Circle*, Belgrade 1994, 199-203).

North of the refectory a sounding hole dim 12 x 3 m was opened. In view of the mobile findings and stratigraphy it is certain that this area had been used before 16th century that the plateau was filled time and again only to slide again since it is located at the river bank.

A sounding hole dim 4.5 x 3 m was opened next to the wall of the entry into tower. Layers of filling were ascertained into which water supply was laid. However, the period of filling was not established.

In 1994 the archeologists monitored installation of water supply and sewage for the monastery. The water supply network is located in the west yard on the north side of the walls. The channels are 0.60 m wide and 0.90 deep – the works were monitored by S. Hadzic, archeologist. The sewage is located along the external side of the north bulwark. The width of the channel is 0.80 and the length 70 m – the works were monitored by M. Djordjević, archeologist. The entire documentation is kept at the Republic Institute for Protection of Cultural Monuments in Belgrade, but has not been officially transferred to the Institute designs library.

No traces of 14th century structures, layers nor archeological materials were found at the time when the monastery was encircled with a defensive walls and reinforced with towers. If ever those layers existed they have disappeared due to the land-slides and decomposition towards the Bistrica river. A recent layer has formed over the past two centuries, which is a result of various construction and restoration interventions on the dormitory and church when the debris and superfluous materials were disposed of outside the northern wall. A large number of monks over the past 20 years has also contributed to the appearance of new layers as they formed a new debris and kitchen waste dump along the northern wall in the part where the kitchen is located.

Program of future archeological activities

We do not know what the defensive monastery walls looked like nor which structures were erected in the Middle Ages. None of the medieval structures in the monastery (refectory, entrance tower and *Archimandritia*) have been entirely preserved in their original form. Systematic archeological excavations were never performed in Dečani. Preliminary sounding and monitoring of water supply and sewage routes have only indicated the necessity of a comprehensive investigation.

The first phase of archeological works will be synchronised with the conservation and protection works on Leontije's dormitory, the construction of a new kitchen and dormitory in the west yard and the conservation and protection of the Miloš's dormitory and *Archimandritia*.

In the second phase systematic archeological investigation of monastery yard and other areas will be conducted.

Leontije's dormitory

Sounding archeological investigation on the outer side of dormitory in south yard aimed at establishing layers and remains of tower.

Sounding archeological investigation in the area of portico of the Leontije's dormitory aimed at establishing stone wall and the expected footings of portico pillars as well as stairs.

Sounding archeological investigation in the interior of Leontije's dormitory aimed at establishing the floors level and foundation depth.

Archeological works shall be executed prior to conservation and protection of Leontije's dormitory.

West yard

Systematic archeological investigation in the area planned for construction of a new dormitory, kitchen and study.

First phase: The design provides for the kitchen to be located along the west façade of the refectory, 27 m long and 12 m wide. Archeological excavations would encompass the entire area planned.

Second phase: The design provides for the Prizren dormitory to be located in the continuation of the kitchen along the east wall of the yard, 28 m long and 17 m wide. Archeological excavations would encompass the entire area planned.

Third phase: The design provides for the studies would be located along the north wall of the yard, 31 m long and 10 m wide. Archeological excavations would encompass the entire area planned.

Archeological works would be executed prior to construction of new buildings.

Miloš's dormitory and *Arhimandritia*

First phase: Sounding archeological investigation in the area in front of *Arhimandritia* with the aim of establishing the level of the floor. Also, on the external side of the north bulwark in the direction of the wall. Sounding archeological investigation in the area of former kings palace and *Arhimandritia*.

Second phase: Sounding archeological investigation of the floor level and foundations of medieval structures that are covered by Miloš's dormitory in part or on the whole.

Archeological works would be executed prior to conservation and protection of Miloš's dormitory and *Arhimandritia*.

Monastery yard and other areas

The results acquired through the above described systematic and sounding archeological works shall define the chronology and stratigraphy of the monastery of Dečani. These

results shall add to our knowledge of the past and the continuity of life in the monastery of Dečani and render the future conservation works adequate and in line with the history of the monastery construction. Consequently, we insist that investigation of other areas and the area of the monastery yard is necessary in order to obtain complete information defining the history and life of the monastery of Dečani from the scientific, conservation and protection aspects.

MURAL PAINTINGS

Conservation works executed to date

According to the old inscription extensive works were executed above the north portal of the narthex in 1883. Certain protective measures like patches and steel joints on capitols are the evidence thereof. This statement is also supported by traces of mortar containing lime, crushed bricks, oakum in cracks but also mortar surrounding the mentioned inscription in the narthex which is of the same composition.

In the period from 1935 to 1940 architectural conservation works were done due repair vertical cracks in window jambs and door frames where wall stone facing detached from the rest of the wall as a result of multi-layered masonry and relaxation of joints. It was then that some wall panels of the external facing were rebuild and cement milk injected. Judging by the description of damages and repairs, it is also assumed that the big damages on frescoes appeared before that time.

In 1948 the terrain was reconnoitered and the condition of frescoes in the church of the monastery of Dečani established. The team consisted of Svetislav Strala, university professor, Giovanni Rigobelo, conservationist in Vatican and Milan Ladjević, painter and conservationst.

Small scale conservation works were performed in 1952 (D. Tadić, conservationst).

All structural cracks along the walls and arches in Dečani were filled in with fresco mortar and toned by a local tone in harmony to the surroundings colours in 1953 during the preventive fixing of frescoes prone to falling in the narthex following their cleaning. Images and figures were not painted. Only small attempts at restoration of ornamental decorations were made (Svetislav Mandić, Miloš Jovanović and Milan Ladjević, painters and conservationists).

According to the report of Milan Ladjević, painter and conservationist 75% of frescoes in the narthex of Dečani temple were swollen, 25 % of them were endangered by efflorescence, 30 % were ruined and from some 20% removal of new mortar was needed and filling in of the wall surface. The surfaces where no mortar was laid were to be filled in as well.

Systematic painting and conservation was also done in the church dome, in the part of naos, parekklesion of St. Nicholas and the narthex. The works were managed by Milan Ladjević, painter and conservationist. According to the description of the schematically depicted works in the archives, complex painting and conservation works were performed on large areas of mural paintings that had different forms of damage: consolidation of fresco surface by injecting, fixing, lining of the rims of frescoes, filling in and retouching of parts. Parts of frescoes were cleaned of sediment and sludge. The documents describing the works undertaken identified certain parts of the whole church and some as iconographic entities (calotte, Divine liturgy, drum, cubic dome base, pendentives, east naos wall, west side of parekklesion of St. Nicholas, north side of parekklesion of St. Nicholas, south side of parekklesion of St. Nicholas, south side of the nave, east segment of ceiling in front of apse of parekklesion of St. Nicholas, west pillar in the naos, Annunciation, Baptism, north side of the north side aisle, east side of the north side aisle, west side of the north side aisle, apse of parekklesion of St. Nicholas, ribbed ceilings of south aisle of narthex, south side of the south aisle of narthex, north side of the south aisle of narthex).

According to the report of K. Češljarić, painter and conservationist the following entities were worked on in 1962: lower part of narthex – south wall, east side of the south part of narthex, west wall of the south aisle of narthex with western pilaster, east side of the middle nave of narthex with ornaments on the sides of doors, west wall of the middle nave of narthex, south side of the middle nave of narthex, north side of the middle nave of narthex, eastern and western segments of the middle nave of narthex. 481 m² of frescoes was cleaned and 6.34 m² filled in.

In the period 1963-1965 the replacement of the lead cover began. Re-covering of all surfaces was completed between 1984 and 1989. At the time water began pouring down the junction of the narthex and the naos of the church (vertical wall) thus soaking the frescoes.

In the period 1988-1991 Radoman Gašić, painter and conservationist performed painting and conservation works on the frescoes. Works were done on the northeastern wall of narthex, west wall of naos and parekklesion of St. Demetrius, the area under the dome and the southwestern bay of naos. The works consisted of lining the rims of the damaged parts of frescoes, fixing of detached fresco layers, consolidation, removal of sediment deposited by water and petrified salts on the painted fabric of frescoes.

In 1994 small scale painting and conservation works were done in the parekklesion of St. Demetrius beneath the window on the north wall in three bays.

The condition of mural paintings

Painting in fresco technique was completed in the period 1347-1348. According to the old documents one may draw a conclusion that the roof of the church was replaced five to six times. Following the 18th century writings the ceiling of narthex fell in. Damages to the texture and the interior of the church probably occurred when no repairs were made to

the roof cover for a long time. The damages are most frequently the result of a constant water penetration. In the period from 1935 – 1940 M. Korunović, architect, managed the extensive construction repairs of the damaged parts of the church when the new lead cover was placed. The roof was replaced again from 1963 to 1965 due to the damages of some of its parts. Re-covering of the church and all the repairs were completed in the period from 1984 to 1989. At the junction of the roof of narthex and the vertical wall of the main part of the church the water began dripping again soaking the frescoes. This was the consequence of the absence of roof cover for it is made to last some 50 years. A manually made lead for covering used to be thicker and consequently its life span had been longer.

Following the degree of spoiling, the damages can be categorised as :

- extensive damages – spots where the texture fell off and there are no frescoes
- spots where the texture has been damaged to a certain degree
- spots on frescoes where white stains appear (saltpeter and calcinates)
- sedimented dust, soot and other materials from the air
- unskilled conservation attempts

On the south and north wall, damages appear on painted layers that are drawings constituting joints which have fallen off partly or completely as a result of the obvious penetration of water through the joints of the stone formwork and the wall.

Big damages resulting from movement of structural parts – ceilings and walls take the form of giant structural cracks. Movement of structures resulting from actions of water and other agents physical and chemical powers end in smaller or larger crack nets on all the mural painting textures.

Water penetration long soakings of textures led to appearance of a layer of petrified salts and saltpeter on the surface of frescoes. The water penetrates into the wall and decomposes a part of in-built substances from mortar, stone and brick, transferring them to the surface of mural paintings where they pile in the form of petrified structures or white stains. Basically, these are physical and chemical processes which not only cover the painted content but also through their actions lead to discoloration, falling off of the parts of painted surface, support multi-layering and falling off of junctions of mortar layers. Depending on the intensity and time of the effect of these agents the process of decomposition may be permanent but also very rapid. Sometimes the adverse effect becomes evident in one to two years. Therefore, continuous monitoring and control are necessary in order to prevent and stop any adverse process. Many damages may be averted through a systematic and permanent supervision.

However, there are deep damages on the textures that may be registered only from near and in direct contact. Only then may the possible degradation or decay of multi-layered texture (as is the texture of a mural painting) be ascertained and observed. The pauses that lasted for decades are therefore, inadmissible. Regretfully, interventions take place only when visible damages appear, and by that time the damages are irreversible.

Big structural cracks appear due to the movement of parts of basic structural entities – walls and ceilings. That type of cracks is present at the monastery of Dečani. They have been registered in the narthex immediately following the World War II. They must be monitored to prevent any changes. Beside these big and deep cracks there are smaller ones on certain parts of frescoes. These are the consequence of either inadequate technology of mortar application or due to spots with extensive construction risks. These are spots near the windows, exposed to climatic changes, high and low temperatures, humidity penetration much more than other parts.

An extremely dilapidated texture in parts of mural paintings is manifested in appearance of nets of cracks and detachment of the multi-layered structure of mortar. Parts have fallen off in places where total debilitation occurred. Parts of frescoes remain with crater-like damages and the threat of new parts falling off.

Therefore, fixing of detached parts of layers, lining of the rims of frescoes and the filling in of the missing appears necessary.

The necessary measures of protection

A detailed inspection of all frescoes in the church should be undertaken before the thorough painting and conservation of them. Only thus could the high quality documentation be made and comprehensive insight gained. These would serve as a basis for elaboration of studies related to future activities. The works would be executed in phases depending on the degree of vulnerability of particular parts of frescoes.

The plan of urgent exploratory and investigative works on the mural paintings on the parikklesion of St. Nicholas.

During the inspection of the frescoes in June 2001 taking advantage of the mounted scaffolding it was found that parts of frescoes are detached and there is a tendency for them to separate completely and fall off. Although only a smaller part of frescoes was scrutinised in that part of the church, it is only logical that due to exactly the same conditions in which other parts of frescoes are – south wall – other mural paintings should undergo the same scrutiny. A detailed inspection of all parts would ensure registration of the degree and type of damages in other parts (current status – as encountered status), gainful insights which would serve as a basis for elaboration of a study of future activities. Exact data would be collected and estimations made both for methodological approach to painting and conservation treating of structures and the funds needed for execution of works.

MOBILE CULTURAL PROPERTY

Conservation works executed to date

Iconostasis of catholicon of the Ascension of Christ, parrekklesion of St. Nicholas and parekklesion of St. Demetrius

The painting and conservation works on the part of a central iconostasis, on the cross with Crucifixion were done in the 1990s. The cross with Crucifixion and the entire Great Deesis were dismantled and transferred to the National Museum in Belgrade where the painting and conservation works were done. The works were managed by Milorad Medić, a painter and conservationist at the National Museum.

No data are available about the painting and conservation works.

- Church mobile cultural property

The oldest pieces of the church mobile property were conserved at the time of conservation of the cross with Crucifixion in the workshop of the National Museum in Belgrade.

- Treasury

Parts of the rich treasury of the Dečani monastery was partially treated by different institutions for protection over the years.

Since 1987 the treasury was cataloged and exhibited in the formerly reconstructed monastery refectory (Milka Čanak, architect and Mirjana Šakota, art historian).

The dissolution of former Yugoslavia and conflict in the immediate surroundings of the republic of Serbia as well as the volatile situation in the province of Kosovo and Metohija in the 90s required relocation of the greater part of the Dečani treasury for safety reasons. The relocated part of the treasury is under special protection and under the auspices of the Serbian Orthodox Church and the Museum of the Serbian Patriarchy. The protection was entrusted to the experts of the Republic Institute for Protection of Cultural Monuments of Serbia.

The expert team of the Republic Institute for Protection of Cultural Monuments undertook a preventive protection of the relocated treasury pieces in 2000.

Status of treasury pieces

Iconostasis of catholicon of the Ascension of Christ, parrekklesion of St. Nicholas and parrekklesion of St. Demetrius

On the basis of the insight into the condition of the elements of all iconostasis to date it was established that the greatest problem is the presence of xylophagous insects living in the depth of wood mass of all three iconostasis. Their activity becomes evident occasionally. Iconostasis were not inspected from the aspect of conservation.

Church mobile cultural property

On the basis of the insight into the condition of all the elements of mobile cultural property the greatest problem is the presence of xylophagous insects living in the depth of wood mass of the mobile cultural property. Their activity becomes evident occasionally. Iconostasis were not inspected from the aspect of conservation.

Treasury

The relocated part of treasury is in good shape and under constant supervision and protection of the experts of the Republic Institute for Protection of Cultural Monuments of Serbia.

The necessary measures of protection

Iconostasis of catholicon of the Ascension of Christ, parrekklesion of St. Nicholas and parrekklesion of St. Demetrius

First phase

The painting and conservation inspection and physical and chemical analysis of the iconostasis need to be performed in order to draw up diagnostic cards and the study of a comprehensive painting and conservation protection.

Also the first degree of repressive chemical protection of wooden elements on iconostasis to prevent further destructive action of xylophagous insects needs to be applied.

Second phase

Painting and conservation works and restoration as per adopted study and the elaboration of the pertaining conservation and photo documentation.

The second (final) degree of repressive protection (by combined chemical methods) of wooden parts of all iconostasis from the destructive effect of xylophagous insects shall be applied following the painting and conservation works.

Church mobile property

The first degree of repressive chemical protection of wooden parts of the mobile cultural property from the destructive effect of xylophagous insects shall be applied at the same time when it is applied on all three iconostasis and all the wooden elements of the interior.

Treasury

All the necessary measures of protection have been described separately.

PHOTO DOCUMENTATION

The photo library of the Republic Institute for the Protection of Cultural Monuments owns app. 570 color slides (almost 350 are in Leica format, about 140 are in 6x6 format, and the rest of slides are in 6x7 format) and over 3800 black-and-white photographs (as many as 360 are from photo negatives on glass-plates 13 x 18 cm format, almost 1500 are from Leica negatives, app. 1800 from negatives 6 x 6 format, and about 200 from negatives 6 x 7 format).

The slides/photographs were taken during the following years:

general views, defensive walls and dormitories (1963, 1984, 1989)

archeological excavations in the church yard (1957, 1994)

church, architecture (1958, 1961-1963, 1965, 1984, 1990, 1992, 1994, 1995)

church, sculpture (1961-1963, 1994-1996)

church, façades (1988, 1995, 1996, 1997)

church, frescoes (1957-1959, 1961-1965, 1988)

church, iconostasis (1965)

grave plates in the narthex (1962)

refectory

treasury (1961-1963, 1966, 1982, 1997, 1999)

fragments of sculpture

The year of the photographing a certain number of slides/photographs is unknown.

Beside the fragments of sculpture and some parts of the mural paintings which were systematically photographed, it may be generally observed that the photo documentation on the Dečani monastery is quite unsatisfying both in number as well as in quality.

Systematic photographing (of the frescoes, first of all) in phases depending on other conservation works performed on the monastery complex, needs to be planned.

TECHNICAL DOCUMENTATION

| | |
|----------------|--|
| 1937/38 | Monastery repair |
| 1938. | Monastery repair |
| 1938/39. | Monastery repair |
| 1959. | Program for setting a protective forested zone |
| 1960. | Refectory x 2 |
| 1961. | Measurement of humidity in the monastery |
| 1962. | Repair of narthex structure |
| 1964. | Study for completion of conservation works on the façade |
| 1971. | Treasury |
| 1971. | Design of the treasury presentation |
| 1971. | Treasury – design of electrical installations |
| 1978. | Dormitory in Dečani |
| 1982 (48/2) | Treasury of Dečani |
| 1984. (178/13) | Treasury – final works, carving and mounting of furniture |
| 1985. (54/24) | Treasury |
| 1986. (18/12) | Repair of roofs and completion of works on treasury |
| 1987. (178/13) | Completion of works on treasury |
| 1987. | Re-covering of church |
| 1987. (60/23) | Repair of roofs and lightning rod |
| 1988. (3/40) | Continuation of works (electricity, covering) |
| 1988. (3/49) | Electricity – church |
| 1988. | Study about the results of investigation into the causes of damage and consideration of possibilities of protection of stone |
| 1989. (15/238) | Replacement of roofs over narthex, eaves, cleaning of façade |
| 1992. (18/54) | Design of repair and adaptation of the old Archimandritia and Miloš' dormitory – book 1 |
| 1992. (18/54) | Design of repair and adaptation of the old Archimandritia and Miloš' dormitory – book 2 |
| 1995. | Protection of wood built into the monastery complex |
| 1990. (55/10) | Conservation of frescoes |

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11.3 Planned activities related to publishing

Publications related to the monastery of Dečani should satisfy the needs for scientific and propaganda material. To that effect publishing of a scientific and popular monography in Serbian and English has been planned (authors B. Tomašević and S. Kesić-Ristić) for 2003.

If original documentation exists a reprint of the monography from 1941 (authors Dj. Bošković and V. R. Petković) should be planned. A CD ROM edition could be marketed.



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Republic of Serbia

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| WHC REGISTRATION | |
| Date | 20/4/2004 |
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April 7, 2004

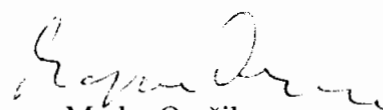
Mr Francesco Bandarin
Director
UNESCO World Heritage Centre
7, place de Fontenoy
75352 Paris 07 SP
FRANCE

Subject: Reconstruction of the dormitory in the Decani Monastery (Serbia and Montenegro), nominated for inscription in the World Heritage List

Dear Mr Bandarin,

According to the Operational Guidelines for the Implementation of the World Heritage Convention, we wish to inform you that the preparations are underway for resumption of conservation works in the monastery of Decani. Attached please find an explanation and technical documentation pertaining to the Project of Reconstruction and Adaptation of Leontije's dormitory at the monastery of Decani. Since this 19th century structure was built on old foundations the archeological exploration shall precede conservation activities. The possible traces of medieval dormitory structure shall be documented and presented within the existing building. Reconstruction and adaptation of Leontije's dormitory shall be undertaken in line with the contemporary conservation standards and shall contribute both to the needs of the fraternity as well as to the appearance of the monastery courtyard that has been substantially devastated due to the ruined state of the mentioned dormitory. Conservation works will be financed by Italian NGO INTERSOS.

Sincerely,

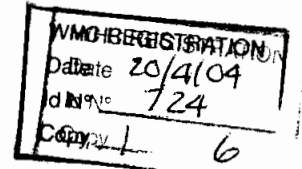

Marko Omčikus
Director

Cc: Serbie et Montenegro, Délégation permanente auprès de l'UNESCO

SERBIE ET MONTENEGRO

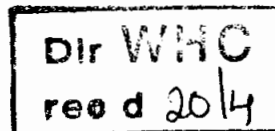
*Délégation permanente
auprès de l'UNESCO*

l'Ambassadeur, Délégué permanent



146-1/2004

Paris, 19 April 2004



MR →

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register
10/11/03

Dear Mr Bandarin,

I am pleased to send enclosed Dr Marko Omčikus's letter, Director of the Institute for the Protection of Cultural Monuments of the Republic of Serbia, dated 7 April, concerning the reconstruction and adaptation of the dormitory in the Dečani Monastery, which will be considered for inscription on the World Heritage List at the 28th session of the Committee.

Please accept, dear Mr Bandarin, the assurances of my high consideration.

Dragoljub Najman

Encl.

Mr Francesco Bandarin
Director,
World Heritage Centre
UNESCO
Room 2.17

LEONTIJE'S DORMITORY

CHRONOLOGY OF CONSTRUCTION AND INTERVENTIONS

About the construction and building of the *Leontije's dormitory*, we only know for a fact that *Gerasim the Little* built two single-story buildings, with ten rooms each, on the southern side of the monastery courtyard. It is certain that one of these two dormitories is now called *Leontije's*, while the other is probably the present storage building. The engraving from 1748 also depicts buildings with two levels and porches on this location, but the author did not make a note of them in the legend. *Gerasim the Little* probably erected two dormitories on the remains of medieval buildings. It is also possible that a greater part of this lodge (the stone walls) dates back to the period of the monastery's founding, which we will determine during the archaeological research activities that will precede work on their repair and adaptation. What is obvious is that the southern facade wall of the dormitory is also part of the monastery's surrounding wall, and that the two towers that belong to this defensive wall (about 150 cm thick) might be the towers that Camblak¹ writes about.

We assume that the *Leontije's* dormitory was renovated after the erection of *Miloš's* dormitory, under the leadership of monk *Gerasim the Little*, who was acting abbot of Dečani Monastery at the time, and who also erected "two single-storey lodges, with ten rooms each, on the southern side of the courtyard".² Today, *Leontije's* lodge does not have ten rooms, but knowing that some minor changes were made at the beginning of the twentieth century (between the two world wars – during the time of hegoumenos /monastery superior/ *Leontije*, after whom it received its present name), it quite possibly might have had ten smaller rooms during its the mid-nineteenth century renovation.

After analyzing the photograph taken by Russian monks at the beginning of the twentieth century,³ which shows the dormitory as viewed from the eastern side of the entry gate, we conclude that considerable changes were made to the lodge during the last building interventions, in the organizational and visual, as well as aesthetic sense.

At that time, the dormitory also had two levels, except on its eastern side, where it had three levels spanning about 1/3 of the whole building. The first two levels were fronted by spacious porches along the whole northern facade. The porch on the first level was enclosed (*ajat*) by thick stone walls during the time of hegoumenos *Leontije*. The appearance of the second level remained unchanged, except that the supporting columns were replaced with thinner ones, and the original wooden matched board fencing, missing from a larger part of the building, was surely replaced with modestly decorated small columns placed at quite a large distance from each other. The third level, which appears to have existed only above part of the porch, was probably built using a *bondruk* structure /wooden skeleton system/, and we assume that it was erected during the mid-nineteenth century renovation of the dormitory.

With the renovation of the building at the time of hegoumenos *Leontije* and the enclosing of the ground-level porch, four rooms were added to the dormitory. These rooms blocked access from to courtyard to three existing pantries, so two new doors were opened for them from the storage yard. During these interventions, the third level was most probably completely dismantled, thus restoring the original volume of the building. During these modifications, and possibly during the ensuing ones as well, some new windows were opened on the southern facade wall of the lodge, namely the southern monastery wall. The eastern tower was also pulled down, and a window opening was formed toward the former passage between the tower and dormitory. The geometry of the roof, including the roof supporting structure, was also modified during this period (today, the ridge is located above the central wall, while formerly it was positioned about 1 meter to the South). Later on, probably during the 1950's, when asbestos wavy covering was placed instead of the hollow tiles, the trusses were also replaced, probably because they were ruined by the effect of rain leaking through the roof. In their lower area, the original trusses probably leaned on the roof brim (supported by the ceiling beams and extruding about 40 cm to the outside) overhanging it, as in the case of *Miloš's* dormitory, for up to 80 cm. Their existing state is quite different - the trusses (thin cylindrical beams) are now supported by and end at the outer edges of the ceiling beams, thus only adding to the otherwise decrepit appearance of the dilapidated lodge.

PROJECT JUSTIFICATION

The monastery brotherhood's need for living quarters for both monks and guests gave rise to thought about revitalizing of *Leontije's* dormitory, thereby leading to the formulation of this project.

As far as the reconstruction of this building is concerned, the question was raised which appearance to reconstruct - the one dating from the restoration that took place during the mid-nineteenth century, which can be reconstructed according to photographs taken at the beginning of the twentieth century, or the somewhat older appearance, depicted on the etching from 1748.

In mind of the fact that architectural and archaeological research has not been carried out before the formulation of this project (but will take place before work on the building) and that, consequently, we did not have access to all the necessary data that might determine our course of action, this project itself represents the result of available knowledge and analyses of the current state of the building, including an analysis of the two graphic depictions mentioned above, as well as assumptions concerning certain elements which cannot be visualized.

Nevertheless, we must bear in mind that the photograph depicts the true state of the building at the beginning of the twentieth century, while the monastery etching, unfortunately, represents only a subjective rendering of the monastery complex, including this building.

During the reconstruction, we started out from the fact that both graphic supplements depict a building with two levels (for the greatest part) and deep porches on both levels of the northern facade. This is why we consider it necessary to reconstruct the building in the same volume, including the porches but without the third level. As far as the third level of the building on the photograph is concerned, we consider that it was added during the reconstruction that took place in the nineteenth century due to the fact that, in our opinion, it was built disregarding special architectural requirements of position and aesthetics, so that the whole composition of the building appears incomplete. This is exemplified by the columns, whose layout is different on the third level, and because of which this part of the building appears to be structurally unstable. Apart from this, only the facade walls of this part of the building were erected with a *bondruk* structure (only such a light structure can be carried by wooden columns). We assume that, during the reconstruction that preceded the last one (when the third level was added), two separating walls were also added to the second level in the same manner, by applying the *bondruk* system. This conclusion is a result of an analysis of the first two levels of the dormitory - on the first level, in the southern enclosed part of the building, which has three large chambers, both the facade and the dividing walls were built from massive stone blocks. In addition to the facade walls, two massive stone dividing walls span the second level as well, repeating the room layout (with three larger chambers) from the first level, so it appears that this would probably be the original layout. But during the reconstruction that took place in the mid-nineteenth century, when there was need for more rooms, some of the existing chambers were partitioned, while one of the towers, erected for defensive purposes, was turned into a water closet. The second, eastern, tower was pulled down, probably during the reconstruction that took place at the time of hegoumenos *Leontije*.

Bearing in mind that this dormitory should be adapted so as to satisfy, at least partly, the modern living requirements of both monks and guests, we cannot insist on the reconstruction of the original room layout of the residential first floor of the building. On the contrary, we consider it necessary to divide even the two large chambers, which now occasionally provide accommodation for guests, into two smaller rooms each, which could be organized as two single bedrooms for monks and two double bedrooms for guests. Since the normal functions of living quarters require planning for a sanitary block with all the necessary modern sanitary equipment, we considered the hall, which served for communicating to the tower - water closet, favorable for this purpose. This project does not plan for a change of location of the kitchen and pantry, but rather for their modernization in the organizational and technological sense.

There is no question about the reconstruction of the porch (*ajat*) on the ground level, mainly due to the fact that such porches characterize the architecture of monastery living quarters throughout the eighteenth and nineteenth century and also because it would revive the function of all the former pantries. A revitalization of the ground level rooms would require a reconstruction of all the window openings and the door on the northern ground level wall. Opening the space in front of the pantries will allow the insertion of a wooden stairway inside the covered porch area, where it was originally located in the nineteenth century.

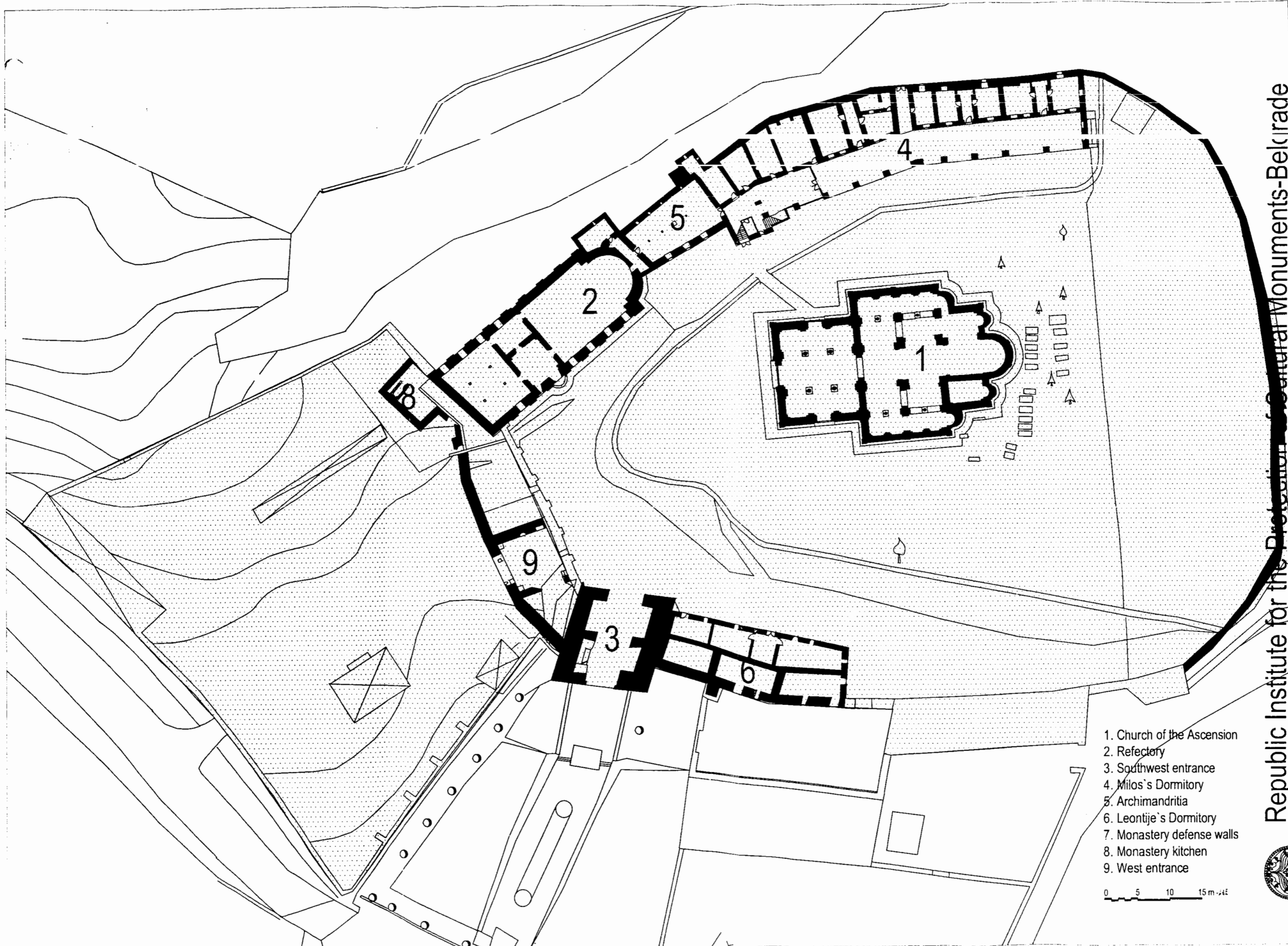
With the reconstruction and revitalization of this dormitory, Dečani Monastery will not acquire very much room for living quarters, but we could safely say that heretofore useless areas will regain their function and, as far as space requirements will allow, be adapted to modern living conditions. With this reconstructed building, the organization of monastic life would improve greatly, and some of the monks' tasks could be carried out more straightforwardly. In addition to this, the architecture of the reconstructed dormitory would certainly improve the appearance of the whole monastery complex, which it devastated, until now, with its rundown and neglected state.

¹ G. Camblak, *The Life of King Stefan Dečanski, Old Serb Biographies from the 15th and 17th centuries*, Beograd 1936, 3.

On the photograph now displayed in the Dečani *Archimandritia* - there are two towers next to the dormitory on the southern side, while today only one tower is left standing - the western tower, while the eastern one was probably torn down during construction work at the time of hegoumenos (monastery superior) Leontije.

² S. Ristić, *The Monuments of Dečani*, Beograd 1864.

³ Photographs from the Dečani Album, now kept at Hilandar Monastery, were provided by the Historical Museum of Serbia.

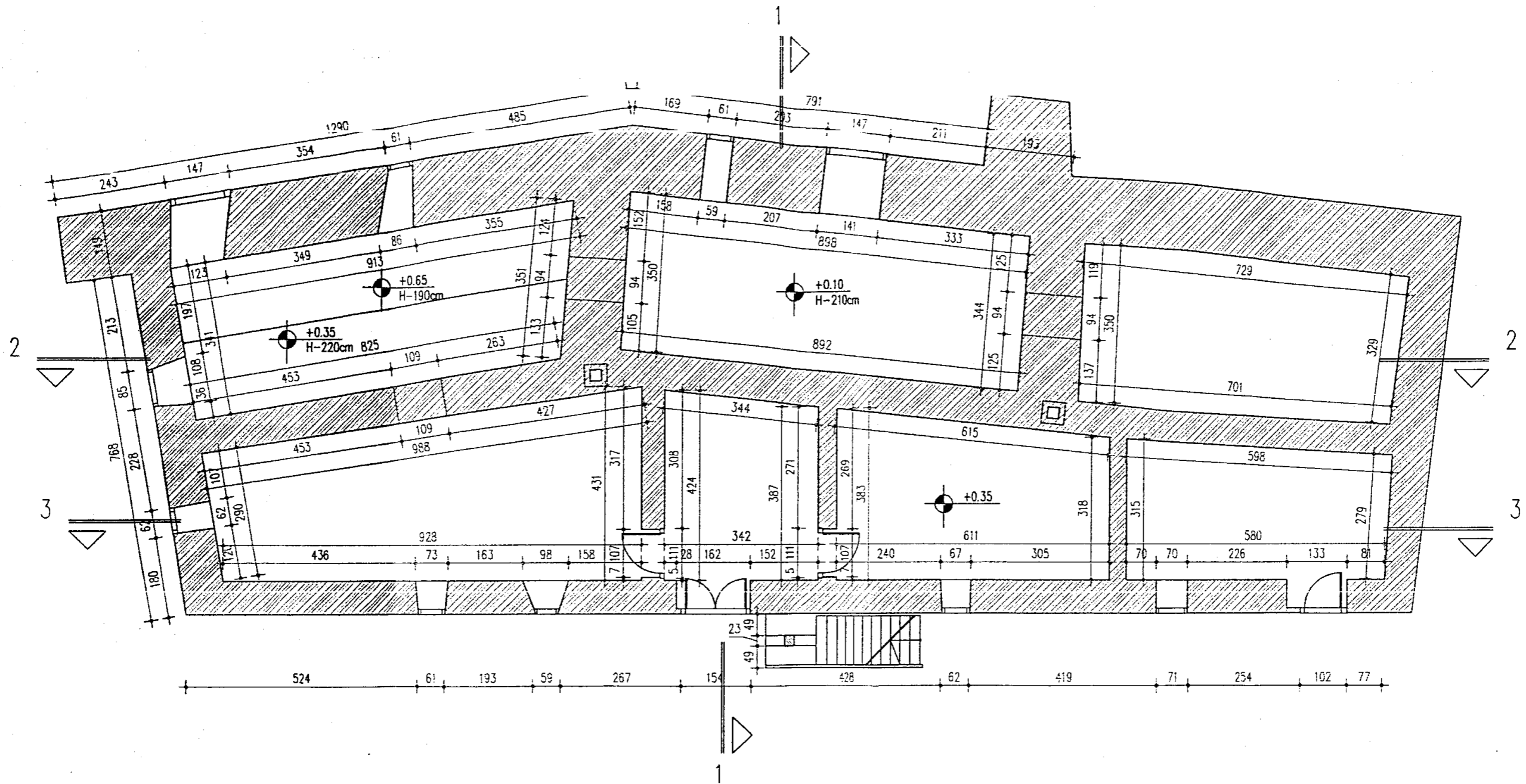


- 1. Church of the Ascension
- 2. Refectory
- 3. Southwest entrance
- 4. Milos's Dormitory
- 5. Archimandritia
- 6. Leontije's Dormitory
- 7. Monastery defense walls
- 8. Monastery kitchen
- 9. West entrance

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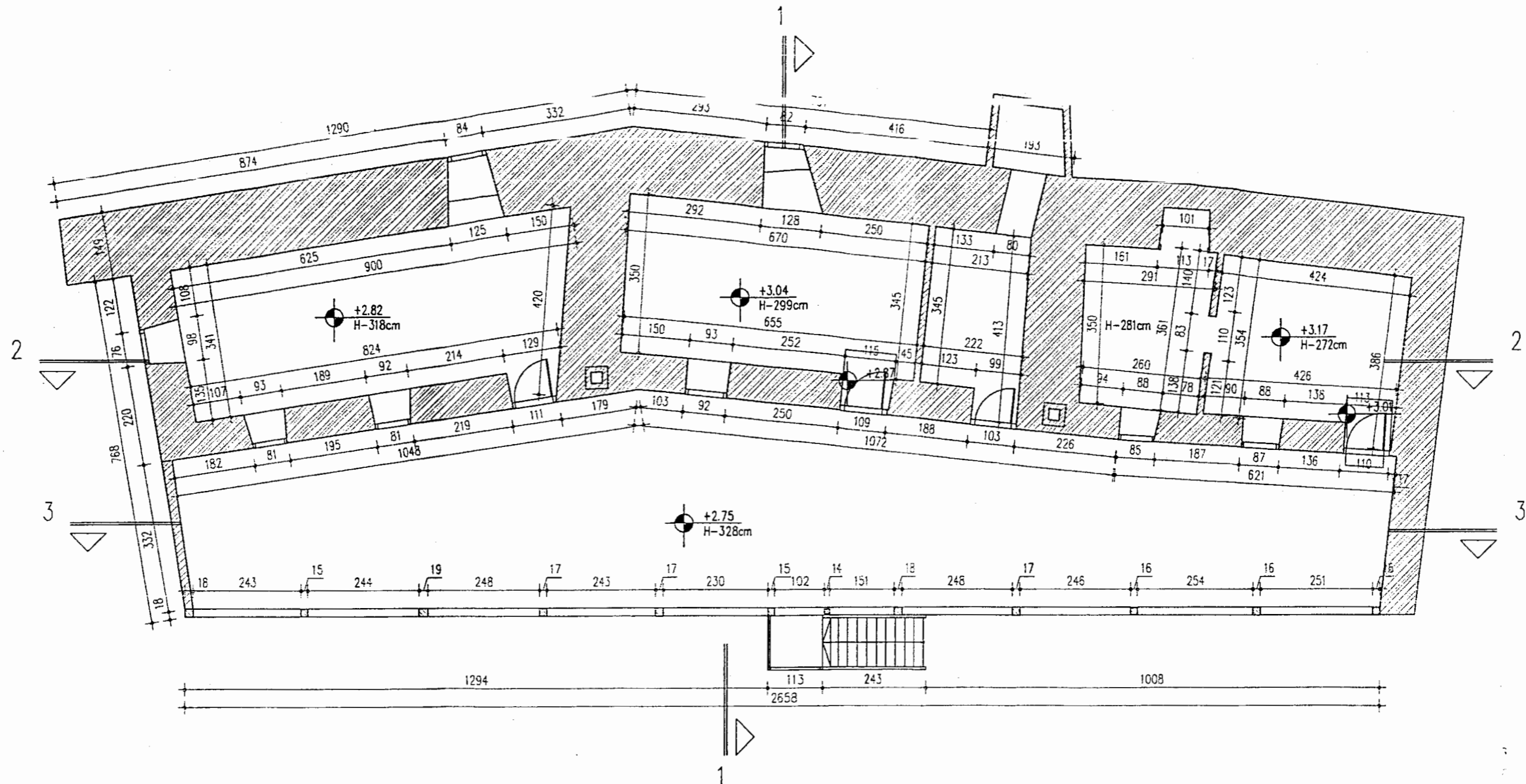
Republic Institute for the Protection of Cultural Monuments-Belgrade
 Site plan of the Decani monastery





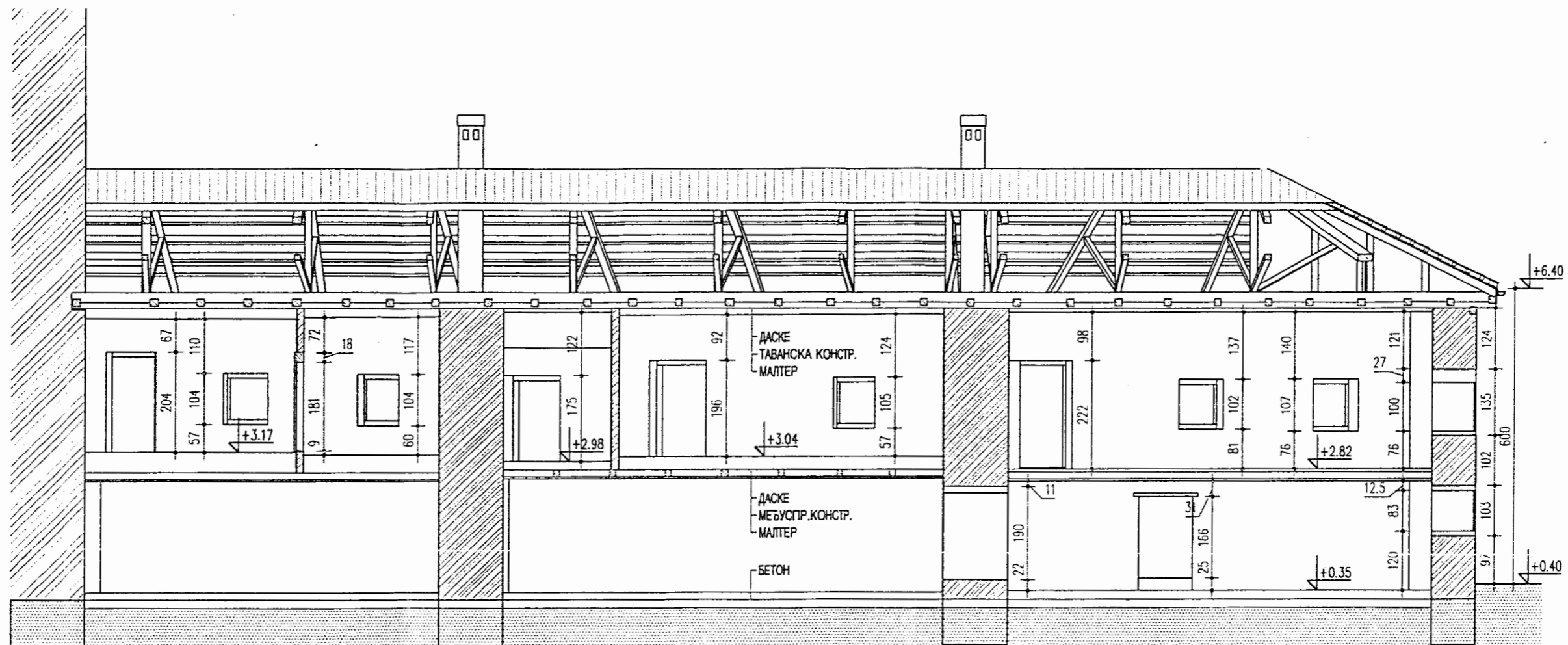
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РЕПУБЛИЧКИ ЗАВОД ЗА ЗАШТИТУ
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| ЦРТЕЖ ОСНОВА СПРАТА | | ЦРТЕЖ БРЕЛАБОРАТ 3 | |
| СНИМИЛА Б.ТОМАШЕВИЋ | ЦРТАЛА О.МИЛАШИНОВИЋ | ДАТУМ 1996/97 | РАЗМЕРА 1:100 |
| РУКОВОДИЛАЦ ПРОЈЕКТА Б.ТОМАШЕВИЋ | | ДАТУМ | ПОТПИС |



РЕПУБЛИЧКИ ЗАВОД ЗА ЗАШТИТУ
СПОМЕНИКА КУЛТУРЕ

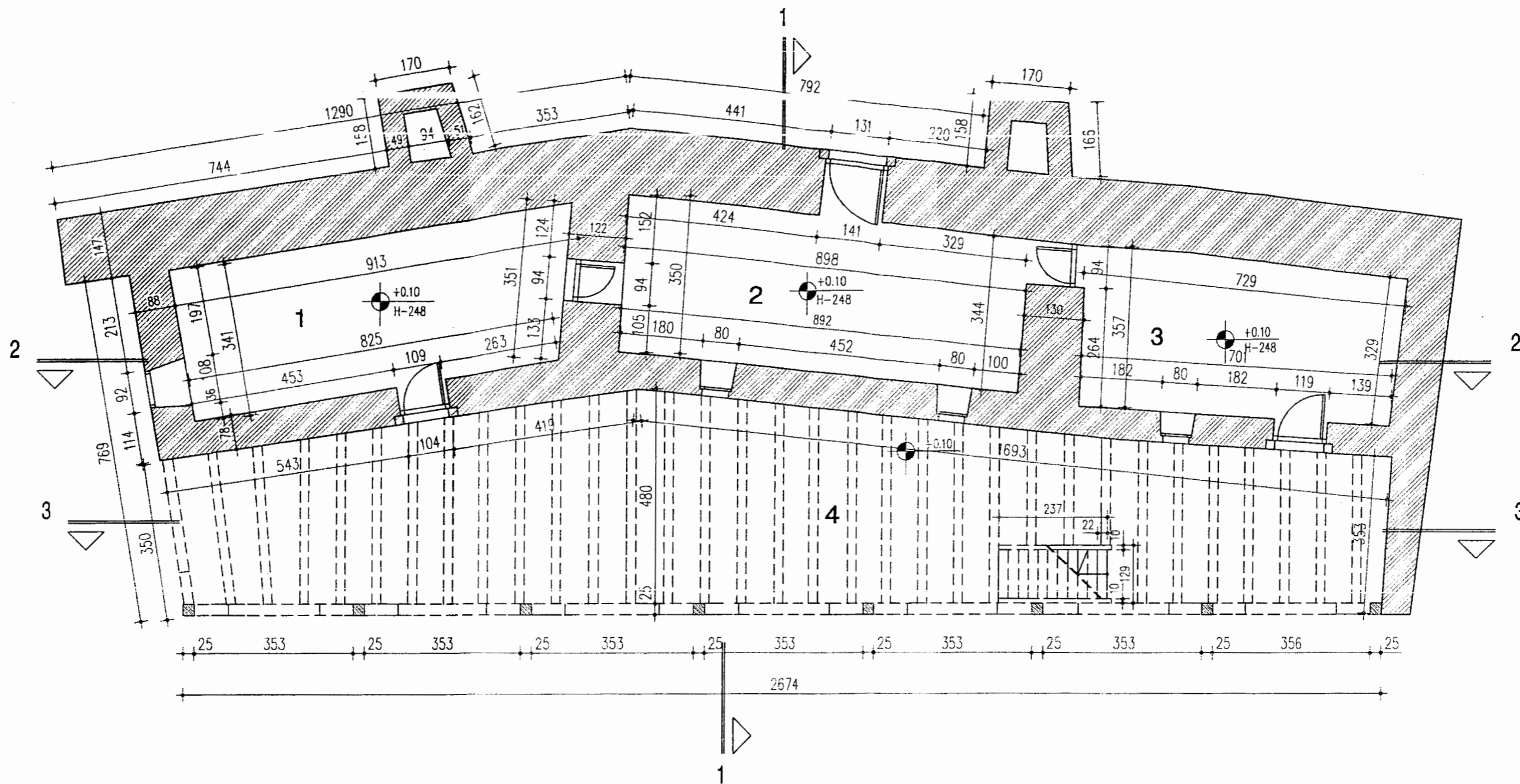
БОЖИДАРА АЦИЈЕ 11, БЕОГРАД
АРХИТЕКТОНСКИ АТЕЉЕ

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| НАЗИВ ОБЈЕКТА И МЕСТО ЛЕОНИЈЕВ КОНАК МАНАСТИР ДЕЧАНИ | | | |
| ЦРТЕЖ ПОДУЖНИ ПРЕСЕК 2-2 | ЦРТЕЖ БР. 7 | ЕЛАБОРАТ | |
| СНИМИЛА Б. ТОМАШЕВИЋ | ЦРТАЛА О. МИЛАШИНОВИЋ | ДАТУМ 1996/97 | РАЗМЕРА 1:100 |
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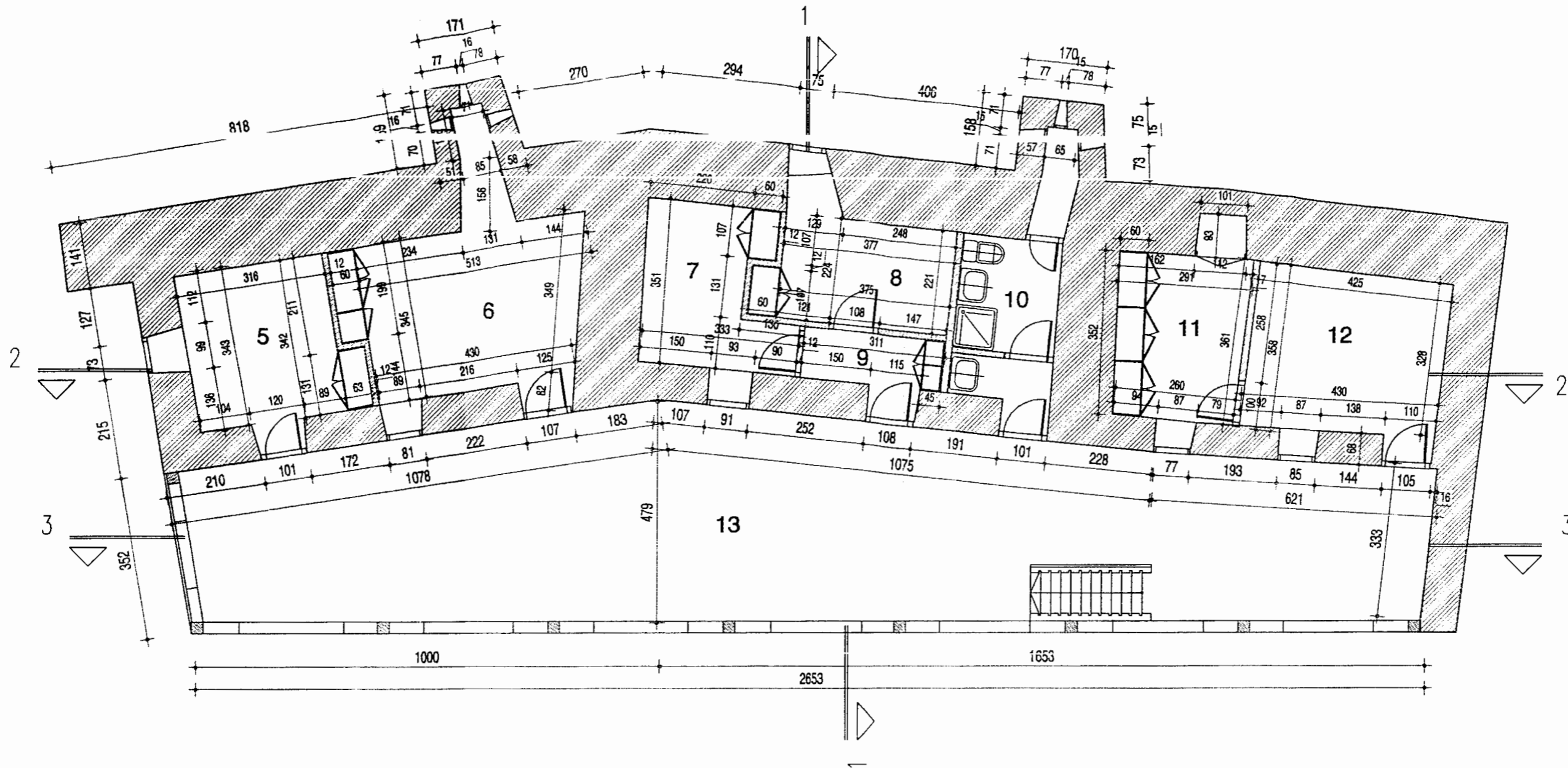
РЕПУБЛИЧКИ ЗАВОД ЗА ЗАШТИТУ
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БОЖИДАРА АЦИЈЕ 11, БЕОГРАД
АРХИТЕКТОНСКИ АТЕЉЕ

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| НАЗИВ ОБЈЕКТА И МЕСТО | | | |
| ЛЕОНТИЈЕВ КОНАК МАНАСТИР ДЕЧАНИ | | | |
| ЦРТЕЖ | | ЦРТЕЖ БР. | ЕЛАБОРАТ |
| ИЗГЛЕД 1 | | 9 | |
| СНОВАЛА | ЦРТАЛА | ДАТУМ | РАЗМЕРА |
| Б. ТОМАШЕВИЋ | О. МИЛАШИНОВИЋ | 1996/97 | 1:100 |
| РУКОВОДИЛАЦ ПРОЈЕКТА | | ДАТУМ | ПОТПИС |
| Б. ТОМАШЕВИЋ | | 1996 | |




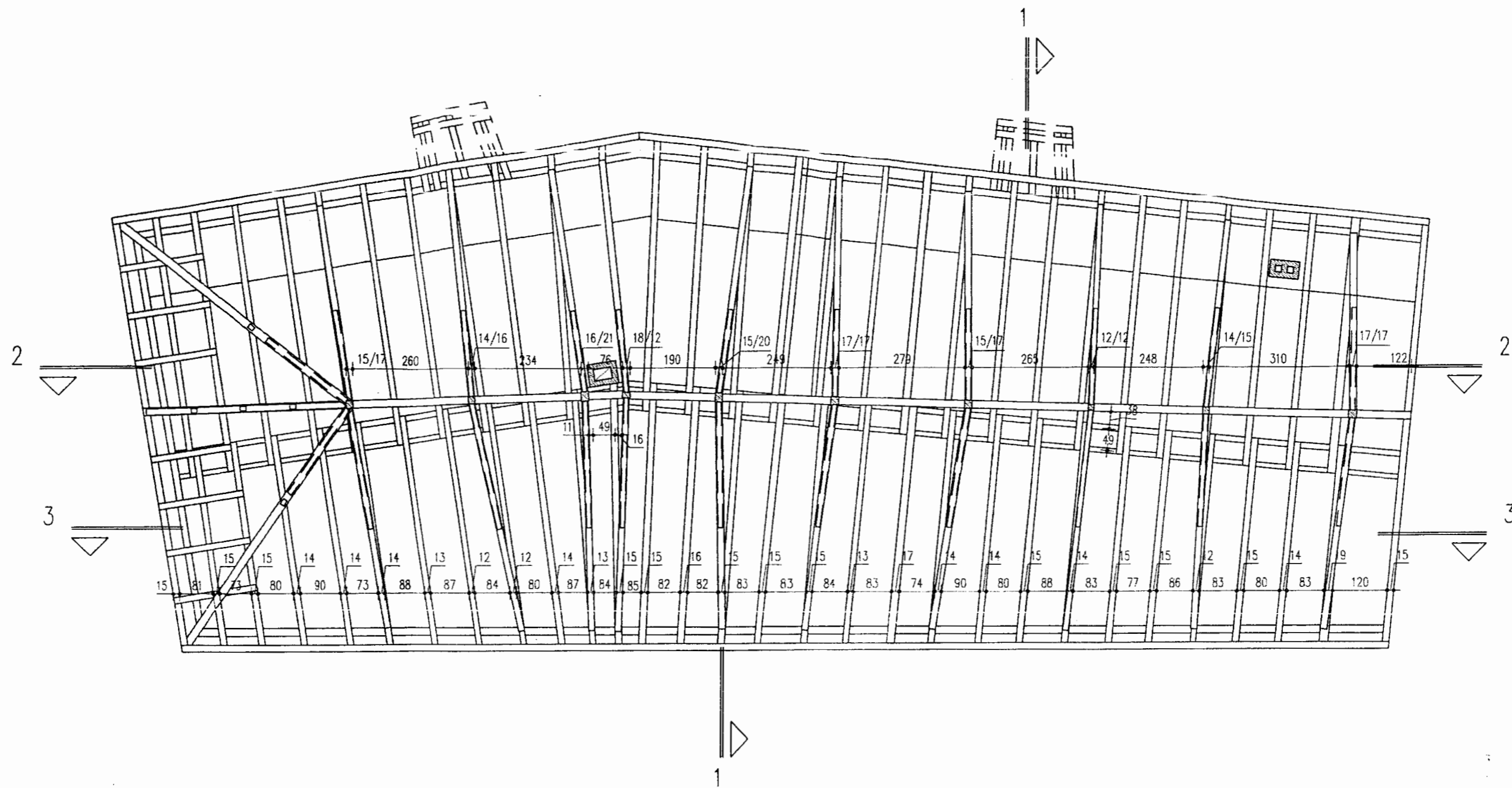
| | НАМЕНА | ОБИМ | ПОВРШИНА |
|---|--------|---------|-----------------------|
| 1 | ОСТАВА | 24.3 м | 29.83 м ² |
| 2 | ОСТАВА | 24.80 м | 31 м ² |
| 3 | ОСТАВА | 21.16 м | 24,52 м ² |
| 4 | АЈАТ | 61.4 м | 121.78 м ² |


| РЕПУБЛИЧКИ ЗАВОД ЗА ЗАШТИТУ СПОМЕНИКА КУЛТУРЕ БОЖИДАРА АЦИЈЕ 11, БЕОГРАД АРХИТЕКТОНСКИ АТЕЉЕ | | |
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| НАЗИВ ОБЈЕКТА И МЕСТО ЛЕОНИЈЕВ КОНАК МАНАСТИР ДЕЧАНИ | СИГНАТУРА | ИНВ. БР. |
| ЦРТЕЖ ОСНОВА ПРИЗЕМЉА | РАЗМЕРА 1 : 100 | ЦРТЕЖ БР. 2 |
| ПРОЈЕКТАНТ Б. ТОМАШЕВИЋ | ПОТПИС | ДАТУМ 1998. |
| ЦРТАЛА Б. ТОМАШЕВИЋ | ПОТПИС | |

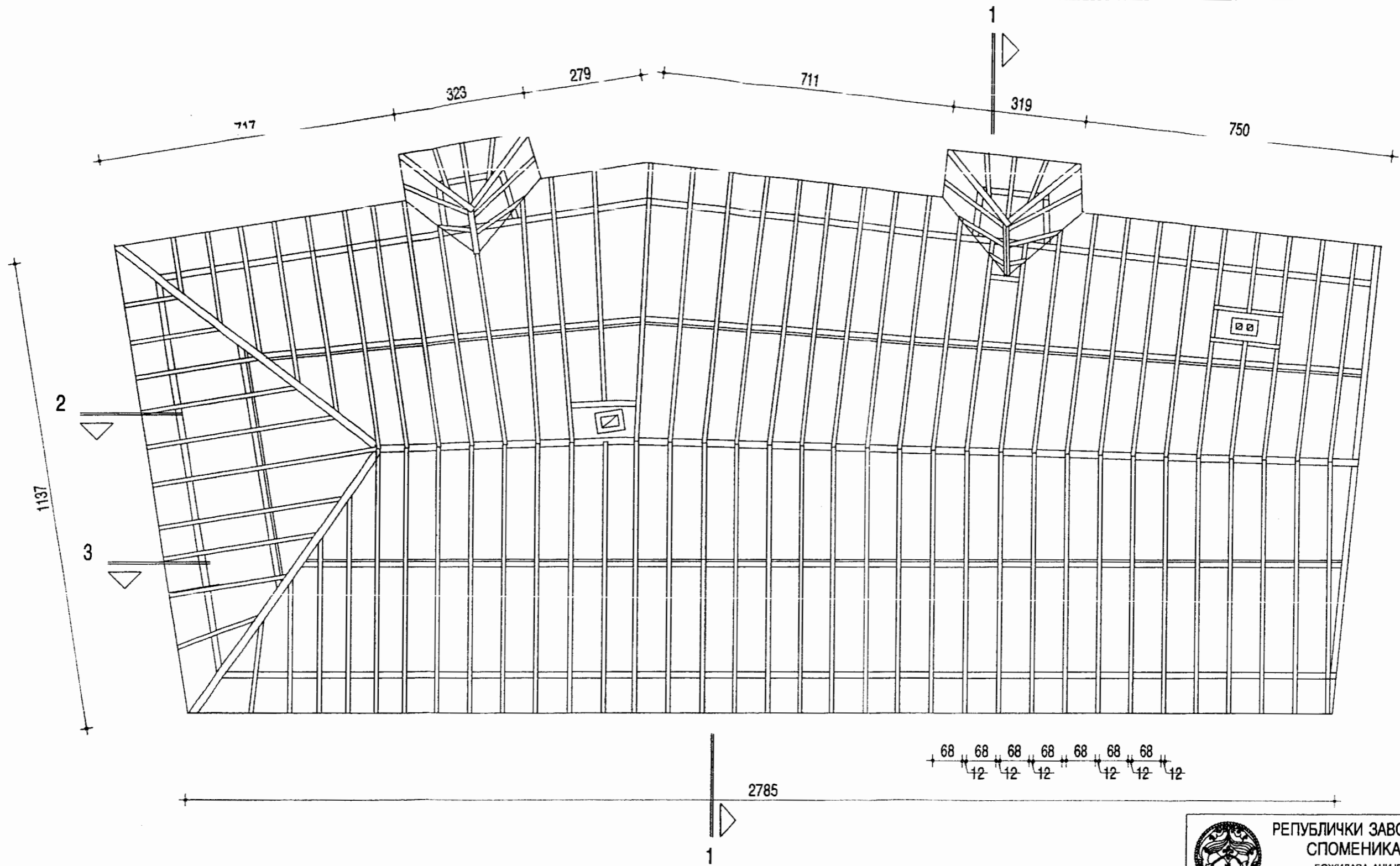


| | НАМЕНА | ОБИМ | ПОВРШИНА |
|----|----------|---------|-----------------------|
| 5 | КЕЛИЈА | 13.17 м | 10.82 м ² |
| 6 | КЕЛИЈА | 16.37 м | 18.48 м ² |
| 7 | КЕЛИЈА | 13.90 м | 9.15 м ² |
| 8 | КЕЛИЈА | 11.97 м | 5.9 м ² |
| 9 | ХОДНИК | 7.5 м | 2.9 м ² |
| 10 | КУПАТИЛО | | |
| 11 | ОСТАВА | 9.76 м | 9.15 м ² |
| 12 | КУХИЊА | 15.41 м | 14.66 м ² |
| 13 | ТРЕМ | 61.37 м | 111.00 м ² |

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|  РЕПУБЛИЧКИ ЗАВОД ЗА ЗАШТИТУ СПОМЕНИКА КУЛТУРЕ БОЖИДАРА АЦИЈЕ 11, БЕОГРАД АРХИТЕКТОНСКИ АТЕЉЕ | | |
| НАЗИВ ОБЈЕКТА И МЕСТО | СИГНАТУРА | ИНВ. БР. |
| ЛЕОНТИЈЕВ КОНАК МАНАСТИР ДЕЧАНИ | | |
| ЦРТЕЖ | РАЗМЕРА | ЦРТЕЖ БР. |
| ОСНОВА ПРИЗЕМЉА | 1:100 | 3 |
| ПРОЈЕКТАНТ | ПОТПИС | ДАТУМ |
| Б. ТОМАШЕВИЋ | | 1998. |
| ЦРТАЛА | | |
| Б. ТОМАШЕВИЋ | | |



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|  <p>РЕПУБЛИЧКИ ЗАВОД ЗА ЗАШТИТУ СПОМЕНИКА КУЛТУРЕ БОЖИДАРА АЦИЈЕ 11, БЕОГРАД АРХИТЕКТОНСКИ АТЕЉЕ</p> | | |
| НАЗИВ ОБЈЕКТА И МЕСТО ЛЕОНТИЈЕВ КОНАК МАНАСТИР ДЕЧАНИ | СИГНАТУРА | ИНВ. БР. |
| ЦРТЕЖ ТАВАНСКА КОНСТРУКЦИЈА СА ДЕЛОВИМА КРОВНЕ | РАЗМЕРА 1 : 100 | ЦРТЕЖ БР. 4 |
| ПРОЈЕКТАНТ Б. ТОМАШЕВИЋ | ПОТПИС | ДАТУМ 1998.год. |
| ЦРТАЛА Б. ТОМАШЕВИЋ | .11 | |



РЕПУБЛИЧКИ ЗАВОД ЗА ЗАШТИТУ
СПОМЕНИКА КУЛТУРЕ
БОЖИДАРА АЦИЈЕ 11, БЕОГРАД
АРХИТЕКТОНСКИ АТЕЉЕ

| НАЗИВ ОБЈЕКТА И МЕСТО | СИГНАТУРА | ИНВ. БР. |
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| ЛЕОНИЈЕВ КОНАК МАНАСТИР ДЕЧАНИ | | |
| ЦРТЕЖ ОСНОВА КРОВНЕ КОНСТРУКЦИЈЕ | РАЗМЕРА 1:100 | ЦРТЕЖ БР. 5 |
| ПРОЈЕКТАНТ Б. ТОМАШЕВИЋ | ПОТПИС | ДАТУМ 1998. |
| ЦРТАЛА Б.ТОМАШЕВИЋ | ЧЕ | |



Security Council

Distr.
GENERAL

S/RES/1244 (1999)
10 June 1999

RESOLUTION 1244 (1999)

Adopted by the Security Council at its 4011th meeting,
on 10 June 1999

The Security Council,

Bearing in mind the purposes and principles of the Charter of the United Nations, and the primary responsibility of the Security Council for the maintenance of international peace and security,

Recalling its resolutions 1160 (1998) of 31 March 1998, 1199 (1998) of 23 September 1998, 1203 (1998) of 24 October 1998 and 1239 (1999) of 14 May 1999,

Regretting that there has not been full compliance with the requirements of these resolutions,

Determined to resolve the grave humanitarian situation in Kosovo, Federal Republic of Yugoslavia, and to provide for the safe and free return of all refugees and displaced persons to their homes,

Condemning all acts of violence against the Kosovo population as well as all terrorist acts by any party,

Recalling the statement made by the Secretary-General on 9 April 1999, expressing concern at the humanitarian tragedy taking place in Kosovo,

Reaffirming the right of all refugees and displaced persons to return to their homes in safety,

Recalling the jurisdiction and the mandate of the International Tribunal for the Former Yugoslavia,

Welcoming the general principles on a political solution to the Kosovo crisis adopted on 6 May 1999 (S/1999/516, annex 1 to this resolution) and welcoming also the acceptance by the Federal Republic of Yugoslavia of the principles set forth in points 1 to 9 of the paper presented in Belgrade on

2 June 1999 (S/1999/649, annex 2 to this resolution), and the Federal Republic of Yugoslavia's agreement to that paper,

Reaffirming the commitment of all Member States to the sovereignty and territorial integrity of the Federal Republic of Yugoslavia and the other States of the region, as set out in the Helsinki Final Act and annex 2,

Reaffirming the call in previous resolutions for substantial autonomy and meaningful self-administration for Kosovo,

Determining that the situation in the region continues to constitute a threat to international peace and security,

Determined to ensure the safety and security of international personnel and the implementation by all concerned of their responsibilities under the present resolution, and acting for these purposes under Chapter VII of the Charter of the United Nations,

1. Decides that a political solution to the Kosovo crisis shall be based on the general principles in annex 1 and as further elaborated in the principles and other required elements in annex 2;

2. Welcomes the acceptance by the Federal Republic of Yugoslavia of the principles and other required elements referred to in paragraph 1 above, and demands the full cooperation of the Federal Republic of Yugoslavia in their rapid implementation;

3. Demands in particular that the Federal Republic of Yugoslavia put an immediate and verifiable end to violence and repression in Kosovo, and begin and complete verifiable phased withdrawal from Kosovo of all military, police and paramilitary forces according to a rapid timetable, with which the deployment of the international security presence in Kosovo will be synchronized;

4. Confirms that after the withdrawal an agreed number of Yugoslav and Serb military and police personnel will be permitted to return to Kosovo to perform the functions in accordance with annex 2;

5. Decides on the deployment in Kosovo, under United Nations auspices, of international civil and security presences, with appropriate equipment and personnel as required, and welcomes the agreement of the Federal Republic of Yugoslavia to such presences;

6. Requests the Secretary-General to appoint, in consultation with the Security Council, a Special Representative to control the implementation of the international civil presence, and further requests the Secretary-General to instruct his Special Representative to coordinate closely with the international security presence to ensure that both presences operate towards the same goals and in a mutually supportive manner;

7. Authorizes Member States and relevant international organizations to establish the international security presence in Kosovo as set out in point 4 of annex 2 with all necessary means to fulfil its responsibilities under paragraph 9 below;

8. Affirms the need for the rapid early deployment of effective international civil and security presences to Kosovo, and demands that the parties cooperate fully in their deployment;

9. Decides that the responsibilities of the international security presence to be deployed and acting in Kosovo will include:

(a) Deterring renewed hostilities, maintaining and where necessary enforcing a ceasefire, and ensuring the withdrawal and preventing the return into Kosovo of Federal and Republic military, police and paramilitary forces, except as provided in point 6 of annex 2;

(b) Demilitarizing the Kosovo Liberation Army (KLA) and other armed Kosovo Albanian groups as required in paragraph 15 below;

(c) Establishing a secure environment in which refugees and displaced persons can return home in safety, the international civil presence can operate, a transitional administration can be established, and humanitarian aid can be delivered;

(d) Ensuring public safety and order until the international civil presence can take responsibility for this task;

(e) Supervising demining until the international civil presence can, as appropriate, take over responsibility for this task;

(f) Supporting, as appropriate, and coordinating closely with the work of the international civil presence;

(g) Conducting border monitoring duties as required;

(h) Ensuring the protection and freedom of movement of itself, the international civil presence, and other international organizations;

10. Authorizes the Secretary-General, with the assistance of relevant international organizations, to establish an international civil presence in Kosovo in order to provide an interim administration for Kosovo under which the people of Kosovo can enjoy substantial autonomy within the Federal Republic of Yugoslavia, and which will provide transitional administration while establishing and overseeing the development of provisional democratic self-governing institutions to ensure conditions for a peaceful and normal life for all inhabitants of Kosovo;

11. Decides that the main responsibilities of the international civil presence will include:

(a) Promoting the establishment, pending a final settlement, of substantial autonomy and self-government in Kosovo, taking full account of annex 2 and of the Rambouillet accords (S/1999/648);

(b) Performing basic civilian administrative functions where and as long as required;

(c) Organizing and overseeing the development of provisional institutions for democratic and autonomous self-government pending a political settlement, including the holding of elections;

(d) Transferring, as these institutions are established, its administrative responsibilities while overseeing and supporting the consolidation of Kosovo's local provisional institutions and other peace-building activities;

(e) Facilitating a political process designed to determine Kosovo's future status, taking into account the Rambouillet accords (S/1999/648);

(f) In a final stage, overseeing the transfer of authority from Kosovo's provisional institutions to institutions established under a political settlement;

(g) Supporting the reconstruction of key infrastructure and other economic reconstruction;

(h) Supporting, in coordination with international humanitarian organizations, humanitarian and disaster relief aid;

(i) Maintaining civil law and order, including establishing local police forces and meanwhile through the deployment of international police personnel to serve in Kosovo;

(j) Protecting and promoting human rights;

(k) Assuring the safe and unimpeded return of all refugees and displaced persons to their homes in Kosovo;

12. Emphasizes the need for coordinated humanitarian relief operations, and for the Federal Republic of Yugoslavia to allow unimpeded access to Kosovo by humanitarian aid organizations and to cooperate with such organizations so as to ensure the fast and effective delivery of international aid;

13. Encourages all Member States and international organizations to contribute to economic and social reconstruction as well as to the safe return of refugees and displaced persons, and emphasizes in this context the importance of convening an international donors' conference, particularly for the purposes set out in paragraph 11 (g) above, at the earliest possible date;

14. Demands full cooperation by all concerned, including the international security presence, with the International Tribunal for the Former Yugoslavia;

15. Demands that the KLA and other armed Kosovo Albanian groups end immediately all offensive actions and comply with the requirements for demilitarization as laid down by the head of the international security presence in consultation with the Special Representative of the Secretary-General;

16. Decides that the prohibitions imposed by paragraph 8 of resolution 1160 (1998) shall not apply to arms and related matériel for the use of the international civil and security presences;

17. Welcomes the work in hand in the European Union and other international organizations to develop a comprehensive approach to the economic development and stabilization of the region affected by the Kosovo crisis, including the implementation of a Stability Pact for South Eastern Europe with broad international participation in order to further the promotion of democracy, economic prosperity, stability and regional cooperation;

18. Demands that all States in the region cooperate fully in the implementation of all aspects of this resolution;

19. Decides that the international civil and security presences are established for an initial period of 12 months, to continue thereafter unless the Security Council decides otherwise;

20. Requests the Secretary-General to report to the Council at regular intervals on the implementation of this resolution, including reports from the leaderships of the international civil and security presences, the first reports to be submitted within 30 days of the adoption of this resolution;

21. Decides to remain actively seized of the matter.

Annex 1

Statement by the Chairman on the conclusion of the meeting of the G-8 Foreign Ministers held at the Petersberg Centre on 6 May 1999

The G-8 Foreign Ministers adopted the following general principles on the political solution to the Kosovo crisis:

- Immediate and verifiable end of violence and repression in Kosovo;
- Withdrawal from Kosovo of military, police and paramilitary forces;
- Deployment in Kosovo of effective international civil and security presences, endorsed and adopted by the United Nations, capable of guaranteeing the achievement of the common objectives;
- Establishment of an interim administration for Kosovo to be decided by the Security Council of the United Nations to ensure conditions for a peaceful and normal life for all inhabitants in Kosovo;
- The safe and free return of all refugees and displaced persons and unimpeded access to Kosovo by humanitarian aid organizations;
- A political process towards the establishment of an interim political framework agreement providing for a substantial self-government for Kosovo, taking full account of the Rambouillet accords and the principles of sovereignty and territorial integrity of the Federal Republic of Yugoslavia and the other countries of the region, and the demilitarization of the KLA;

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- Comprehensive approach to the economic development and stabilization of the crisis region.

Annex 2

Agreement should be reached on the following principles to move towards a resolution of the Kosovo crisis:

1. An immediate and verifiable end of violence and repression in Kosovo.
2. Verifiable withdrawal from Kosovo of all military, police and paramilitary forces according to a rapid timetable.
3. Deployment in Kosovo under United Nations auspices of effective international civil and security presences, acting as may be decided under Chapter VII of the Charter, capable of guaranteeing the achievement of common objectives.
4. The international security presence with substantial North Atlantic Treaty Organization participation must be deployed under unified command and control and authorized to establish a safe environment for all people in Kosovo and to facilitate the safe return to their homes of all displaced persons and refugees.
5. Establishment of an interim administration for Kosovo as a part of the international civil presence under which the people of Kosovo can enjoy substantial autonomy within the Federal Republic of Yugoslavia, to be decided by the Security Council of the United Nations. The interim administration to provide transitional administration while establishing and overseeing the development of provisional democratic self-governing institutions to ensure conditions for a peaceful and normal life for all inhabitants in Kosovo.
6. After withdrawal, an agreed number of Yugoslav and Serbian personnel will be permitted to return to perform the following functions:
 - Liaison with the international civil mission and the international security presence;
 - Marking/clearing minefields;
 - Maintaining a presence at Serb patrimonial sites;
 - Maintaining a presence at key border crossings.
7. Safe and free return of all refugees and displaced persons under the supervision of the Office of the United Nations High Commissioner for Refugees and unimpeded access to Kosovo by humanitarian aid organizations.
8. A political process towards the establishment of an interim political framework agreement providing for substantial self-government for Kosovo, taking full account of the Rambouillet accords and the principles of sovereignty and territorial integrity of the Federal Republic of Yugoslavia and the other

/...

countries of the region, and the demilitarization of UCK. Negotiations between the parties for a settlement should not delay or disrupt the establishment of democratic self-governing institutions.

9. A comprehensive approach to the economic development and stabilization of the crisis region. This will include the implementation of a stability pact for South-Eastern Europe with broad international participation in order to further promotion of democracy, economic prosperity, stability and regional cooperation.

10. Suspension of military activity will require acceptance of the principles set forth above in addition to agreement to other, previously identified, required elements, which are specified in the footnote below.¹ A military-technical agreement will then be rapidly concluded that would, among other things, specify additional modalities, including the roles and functions of Yugoslav/Serb personnel in Kosovo:

Withdrawal

- Procedures for withdrawals, including the phased, detailed schedule and delineation of a buffer area in Serbia beyond which forces will be withdrawn;

Returning personnel

- Equipment associated with returning personnel;
- Terms of reference for their functional responsibilities;
- Timetable for their return;
- Delineation of their geographical areas of operation;
- Rules governing their relationship to the international security presence and the international civil mission.

Notes

¹ Other required elements:

- A rapid and precise timetable for withdrawals, meaning, e.g., seven days to complete withdrawal and air defence weapons withdrawn outside a 25 kilometre mutual safety zone within 48 hours;
- Return of personnel for the four functions specified above will be under the supervision of the international security presence and will be limited to a small agreed number (hundreds, not thousands);

- Suspension of military activity will occur after the beginning of verifiable withdrawals;
- The discussion and achievement of a military-technical agreement shall not extend the previously determined time for completion of withdrawals.

Dečani (Serbia-Montenegro)

No 724

1. BASIC DATA

| | |
|------------------------------|---|
| <i>State Party:</i> | Serbia-Montenegro |
| <i>Name of property:</i> | Dečani Monastery |
| <i>Location:</i> | Autonomous province of Kosovo and Metohija, Dečane municipality |
| <i>Date received:</i> | 30 January 2003 |
| <i>Category of property:</i> | |

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *monument*.

Brief description:

The Dečani Monastery was built in the mid 14th century for the Serbian King Stefan Dečanski, and it is also his mausoleum. The church represents the last important phase of Byzantine-Romanesque architecture in the Balkan region. Built in marble, it is the largest of all medieval Balkan churches, and is exceptionally rich in well-preserved Byzantine painting and Romanesque sculpture.

2. THE PROPERTY

Description

The 14th-century Dečani Monastery is situated on the Dečanska Bistrica river gorge, at the foot of the slopes of the Prokletije mountain range, in the western part of the province of Kosovo and Metohija. The monastery is surrounded by a chestnut forest. The layout of the Monastic court is based on the concept common in Serbian medieval architecture since the 12th century. Accordingly, the boundary walls of the Monastery form a circle which encloses all the buildings required for daily life. The principal church (*katholikon*) is in the centre, oriented west to east. The other monastic buildings are positioned along the circular boundary wall, on the west and north sides: Leontije's dormitory, south-west entrance, west entrance, kitchen, refectory, Archimandritia (head of the monastery), Milo's dormitory. Of these other buildings only the tower over the West entrance and the former refectory have partly preserved their original appearance; the others have been changed over time.

The Church is dedicated to the Ascension of Christ. Its plan consists of three sections. Entering from the west, these are:

- a triple-aisled narthex with three bays;
- a five-aisled *naos* combined with a Byzantine cross-in-square plan; the exterior aisles are separated from the central part by parapets, and have separate apses with altars forming chapels (*parekklesions*) dedicated to St. Demetrius and St. Nicholas; a cupola (29 m high) rises above the central bay;

- a three-aisled sanctuary with apses.

The church walls are built with carefully hewn blocks of red-purple and light-yellow marble; there is also some onyx marble. There is ornamental carving on the portals, on the mullioned windows of two or three lights, on the columns in the interior, as well as on the consoles of arcade frieze around the church roofs.

The nearly completely preserved wall paintings of the church have an almost encyclopaedic character. There is an abundance of scenes and figures following Christian history from the moment of Creation to the first centuries of our own era. Practically the entire interior is covered with paintings, programmed according to the functions of the different parts of the church. There are over 1,000 individual depictions of saints and compositions arranged in about twenty cycles. For example, there are liturgical scenes, portraits of bishops, prophets and archangels, and scenes related to Christ in the *bema* (area around the altar). In the *prothesis* (area for preparations for offering Eucharist) there are further liturgical compositions and portraits, as well as a cycle of the Life of the Virgin. The walls of the *diakonikon* (a sort of sacristy behind the *bema*) were never covered with paintings. In the dome, there are depictions of Christ the Pantocrator, Divine Liturgy and the prophets, and under the dome cycles related to Christ and the Virgin. In the *naos*, there are several extensive cycles, e.g. Acts of the Apostles and Last Judgment, as well as on the life of the saints. The original marble floor is preserved, as well as the interior furniture, including the wooden throne, the iconostasis, a sarcophagus and other pieces of church art; the main iconostasis originates from the 14th century. The Dečani treasury is the richest in Serbia, with about 60 exceptional icons from the 14th-17th centuries, as well as old manuscripts and other objects.

To the south, outside the monastery, there is a nature protection area, including an old black pine tree which has been protected as a memorial. There are also the remains of the Church of St. Nicholas, from the same period as Dečani. This church is smaller in size, and has traces of wall paintings. There are some villages around the monastery, which used to be the medieval property of the Dečani monastery. Over the left bank of the river, high up in the landscape, there are three medieval hermitages once used by the monks of the monastery. In the chapel of Belaje, dedicated to the Mother of God, there are still some remains of 14th century paintings.

History

The Dečani monastic church is the endowment and mausoleum of Serbian King Stefan Dečanski. The original founding charter from 1330 has been preserved. The construction lasted 8 years (1327-1335), and the master builder was Fra Vita, a Franciscan from Kotor. Stefan Dečanski died before the construction was completed, and was buried here. Supervision of the construction works was continued by his son Dušan. The church interior was decorated at the same time, including the icons for the main iconostasis and the church furniture. The wooden throne of Hegoumenos was made around 1335, and the carved wooden sarcophagus of King Stefan Dečanski around 1340.

The writer Grigorije Camblak, author of *The Life of Stefan Dečanski*, was the head (*hegoumenos*) of the Monastery at the beginning of the 15th century. Great artistic enthusiasm was brought to life in the monastery during the second half of the 16th century. This is when the painter monk Longin spent here two decades. He created some fifteen icons with depictions of the Great Feast and hermits, but his masterpiece is the icon of Stefan Dečanski with scenes from the life of this sainted king.

At the close of the 17th century, the Turks plundered the monastery, but made no serious damage. During the 19th century, the monastery was restored, and new iconostases were placed on the *parekklesions* (side chapels) of St. Demetrius and St. Nicholas. At present, the property is used for liturgical purposes, as an Orthodox monastery with all the corresponding functions, and as a cultural and historical monument.

Management regime

Legal provision:

The Monastery is owned by the Serbian Orthodox Church, Dečani Monastery Administration.

The property is legally protected from 1947, on the basis of the Protection of Cultural Monuments and Natural Rarities Law ('FPRY Official Acts' N° 81/46), decision on determining immobile cultural properties of exceptional significance ('SR Serbia Official Acts' N° 25/90), and the Cultural Properties Law, ('Official Acts of the Republic of Serbia' N° 71/94).

The natural environment, including the remains of the St. Nicholas church south of the monastery is protected, as well as the ravine of Decanska Bistrica river, including the area of the medieval hermitages and the medieval stone quarry.

Management structure:

This property is managed by the Serbian Orthodox Church, at the level of the Ras-Prizren Eparchy, through the Dečani Monastery Administration. The plans and interventions are supervised by the Republic Institute for the Protection of Cultural Monuments - Belgrade.

The *Area Plan of the Republic of Serbia*, Belgrade 1996, is a strategic development document to the year 2010, which determines the long-term base for organisation, utilisation and management of the area of the Republic of Serbia.

The *Regional Area Plan for Metohija*, *Special Purpose Districts Area Plan for the Prokletije Tourist District and the Dečani Cultural property District*, are currently in preparation.

On the basis of the above, two plans have been prepared for the monastery and its environment: *Prokletije National Park*, *Scientific and Expert Bases for Protecting the Prokletije Mountain Range on the Territory of the Republic of Serbia as a National Park* and *The Protected Environment of Dečani Monastery*. These plans have been suspended for the time being due to the political situation in Kosovo-Metohija.

The Republic Institute for the Protection of Cultural Monuments - Belgrade has made the *Plan and Programme*

for the Management, Research, Protection, and Presentation of Dečani Monastery (February 2002), which defines the necessary legal and technical measures for the monastery.

There exists also a strategy for tourism, prepared by the Ministry of Tourism in 1999. In the 1997, visits were organised for groups of people who arrived by bus, and there were about 200 visitors per week. The current political situation, however, does allow visits to be organised except under police escort mainly for representatives of the Serbian Orthodox Church.

Resources:

Finances for the conservation and management of the property are provided by the Serbian Government, by the Serbian Orthodox Church, as well as from sponsorships and donations.

At the legal and technical level expertise is provided by the Republic Institute for the Protection of Cultural Monuments, but in terms of cultural property management there are no trained experts. An expert team consisting of different professions has been formed to define the general guidelines for a future integrative approach to the protection of Dečani Monastery on the basis of the Plan and Programme for the Management, Research, Protection, and Presentation.

The Monastery is inhabited by the monastic brotherhood, whose number varies from 35 to 40 monks and novices.

Justification by the State Party (summary)

Dečani Monastery holds an exceptional place in the Serbian national consciousness as one of the most magnificent monuments of Serbian culture and history. Because of the dimensions of the church, which by far surpass the size of all the other medieval Balkan churches, the monastery has been popularly named High Dečani (*Visoki Dečani*). The Dečani church represents the largest preserved monument of Byzantine painting, the largest entirety of Romanic sculpture on the Balkans, one of the most complex architectural achievements of the 14th century, and one of the most authentically preserved sacral interiors on the territory under Byzantine cultural and artistic influence.

The inscription of Dečani Monastery in the World Heritage List is proposed on the basis of the criteria ii, iii, iv and vi:

Criterion iv: Dečani represents an exceptional example of medieval architecture and sculpture on the territory of the Byzantine spiritual sphere, i.e. an original combination of the traditional Byzantine church with contemporary Romanic-Gothic architecture of the West, the largest preserved Serbian and Southern Slav monument; the monastery of Dečani is unique among Orthodox monasteries in the Balkan peninsula, an East Christian temple built and decorated by the Catholic craftsmen from the Dalmatian coast region.

Criterion iii: the Dečani paintings are the largest preserved fresco entirety of the Byzantine world, the largest source of data concerning Byzantine iconography, and an exceptional witness to the diverse style trends in Byzantine art during the middle of the 14th century; remarkable series

of mural paintings are of outstanding artistic quality, done by numerous painters of different knowledge and origin (from Greece, Serbia, Adriatic coast), who worked for almost 15 years and covered the area of about 4,000 square meters.

Criterion ii: during four centuries following their creation, the Dečani wall paintings exerted an exceptionally great influence on painters who decorated the walls of numerous churches in medieval Serbia, especially after the restoration of the Peć Patriarchate in 1557 on the territory of the former state; the role of the Dečani frescoes in the development of the Orthodox art of the Balkan peninsula during the period of Ottoman domination was decisive and it is unavoidable in research of the post-Byzantine monuments.

Criterion vi: Dečani Monastery is closely connected to protagonists and events of the greatest importance for medieval history of the Balkan Peninsula, especially of the 14th century and the changes that took part with the organization and the borders of the countries whose territories occupied the Balkans, such as Byzantium, Serbia, Bulgaria etc.

3. ICOMOS EVALUATION

Actions by ICOMOS

The property was first presented in 1994, and was assessed favourably by ICOMOS, who recommended inscription on the basis of criteria ii and iv. An expert mission visited the site in February 1995. ICOMOS, however, raised two issues that needed to be taken care of: 1) the formulation of a viable management plan; 2) the definition of a realistic buffer zone. Now these conditions have been fulfilled. However, the 1995 Bureau decided not to examine the nomination, for reasons independent of the quality of the nomination or of the property.

Another ICOMOS expert mission visited the site in September 2003.

Conservation

Conservation history:

The monastery has not had any major damages in its history, but it has been subject to decay due to ageing processes. There have been repair and restoration works from 1935 to 1941, in 1952, from 1956 to 1964, and in 1984, which have included strengthening the foundations and putting concrete trusses at the roof level, filling out the cracks with cement, re-pointing the masonry, and cleaning and restoring the façade. There have also been works on the roofs. The medieval refectory was destroyed by fire in 1949; it was rebuilt and the monastic treasure was exhibited there in 1987. In 1994, the *naos* and the altar zone of the church were cleaned, and water management was improved. From 1995 to 1997, the church façades were subject to conservation treatment. Now earlier cement mortar fillings were removed and the surfaces were cleaned using modern methods. Some lost sculptural details were re-carved in marble taken from the old quarry.

The paintings have been made using a *fresco* technique. However there have been various types of damages, eg

caused by water penetration and structural movements, that restorers have tried to repair in the past. In fact, during the above mentioned structural works, there have also been conservation treatments to the wall paintings.

State of conservation:

The general structural condition of the church is satisfactory. However, the condition of the external sculptures is critical. There are damages particularly in the marble onyx caused by environmental agents and ageing processes. Some individual sculptures are in poor state, and there are new cracks in some large sculptures. Some of the side buildings are in poor condition, eg the dormitories.

In 2001, during a detailed inspection, the specialists of the Institute found out that parts of the mural paintings are detached and risk falling off.

It is noted that there has been hardly any archaeological work in the Monastery. The Serbian Institute is currently planning a programme of systematic soundings in the area.

Management:

The monastery is currently used by some 35-40 monks and novices, who also take care of the site on a daily basis. The Serbian Institute in Belgrade has prepared a management system with relevant plans. The current political situation in the area and lack of resources do not allow for a full implementation of the required conservation works, but works are programmed according to these plans. There is collaboration also with the Italian Central Restoration Institute regarding the conservation of the mural paintings.

The core zone covers the area of the monastery (ca 1.8 ha). The buffer zone covers a fairly large landscape area on both sides of the river, some 3 km long and 1.5 km wide (ca 111 ha), which is considered reasonable.

Risk analysis:

The current political situation can be seen as a risk factor. On the other hand, the region is not subject to any major development. In fact, the basic risks are related to ageing processes and decay caused by environmental agents. There is a possibility of earthquakes in this region, but the main risk is their potential impact on the mural paintings.

Authenticity and integrity

The church itself and the mural paintings are exceptionally well preserved in their integrity. The main church has been preserved even with the interior, the furniture and art works. Some of the side buildings have been damaged and rebuilt in the past. The setting of the monastery has been maintained in its original condition. The overall authenticity and integrity of the site are high.

Comparative evaluation

Dečani Monastery follows the prototype of the so-called Ras School, developed in Serbia in the 12th century. The architecture is distinguished by the particular mixture of Eastern Orthodox and Western Romanesque features. The principal church is exceptional in having preserved the integrity of its original architecture with the interiors, the impressive cycle of mural paintings, furniture and church

art. The church represents the final and most important development of this school, in the 14th century. The paintings are a particularly important feature, which contains some 1,000 portraits and a valuable record of the life in the 14th century. It therefore defers from the closest comparison, the Studenica Monastery (WH List 1986, criteria: i, ii, iv, vi), which represents an earlier, 12th-century example. Dečani also defers from the other Balkan monastic churches in terms of its architecture, the methods of construction, and particularly for its outstanding series of mural paintings and well-preserved interiors.

Outstanding universal value

General statement:

Dečani Monastery is considered one of the most important monuments of Serbian culture and history. The main characteristics of the ensemble relate to a prototype attributed to the so-called Ras School, a style formed in Serbia in the 12th century. It is also one of the most valued examples of the so-called 'Palaeologan renaissance' in Byzantine painting. The plan and spatial arrangement of the church are Orthodox, while the exterior appearance is based on Romanesque tradition. Dečani Monastery is referred to the example of Studenica Monastery (founded in the 12th century), and it represents the final and greatest achievement of this school. Dečani is also considered the largest of medieval Balkan churches, preserving its architecture in the original form. The church has the most impressive series of Byzantine mural paintings of the 14th century, which have been preserved in their integrity. In terms of Romanesque sculpture the church represents an outstanding achievement and also its sacral interior and the original church furniture and art are exceptional in terms of authenticity and integrity.

Evaluation of criteria:

Criterion ii is referred to the influences that the monastery had on the development of Orthodox art in the Balkan region in the post-Byzantine period, i.e. during the Ottoman rule, from the 15th to the 18th centuries. The church and its paintings are the result of influences from the Eastern Orthodox and Western Romanesque art and architecture. It is also an exceptional synthesis of the artistic trends of the 14th century due to the large number of painters who worked here for 15 years, coming from Greece, the Adriatic coast and Serbia.

Criterion iv is referred to Dečani as an exceptionally significant example of medieval Byzantine-Romanesque architecture, complete with its interiors, paintings and sculpture. It is the largest preserved Serbian-Southern Slav monument. It is exceptional, representing an Orthodox construction but being built by Catholic craftsmen from the Dalmatian coastal region. The 12th-century architecture and the 13th-century frescoes of Studenica represent the beginning of a new, monumental style in Byzantine painting, while the 14th-century Dečani represents one of the most exquisite examples of the so-called 'Palaeologan Renaissance' in the medieval Orthodox world. The value of Dečani is in that it offers the most complete panorama of the iconographic repertoire and of the stylistic movements of Byzantine painting the 14th century.

Criterion iii is referred to the mural paintings as a source of information re Byzantine iconography and as an exceptional witness to the diverse styles and trends in Byzantine art in the 14th century. While this is true, ICOMOS considers that these aspects are already covered in the criteria ii and iv.

Criterion vi is referred to the political context as it developed in the Balkans in the 14th century. ICOMOS does not consider this criterion to be relevant in this case.

4. ICOMOS RECOMMENDATIONS

Recommendation with respect to inscription

That the property be inscribed on the World Heritage List on the basis of ***criteria ii and iv***:

Criterion ii: Dečani Monastery represents an exceptional synthesis of Byzantine and Western medieval traditions. The monastery and particularly its paintings also exercised an important influence on the development of art and architecture during the Ottoman period.

Criterion iv: Dečani Monastery represents an outstanding example of the last phase of the development of the Serbian-Slav architecture. The construction has integrated Eastern Byzantine and Western medieval traditions.

ICOMOS, March 2004

Dečani (Serbie-Monténégro)

No 724

1. IDENTIFICATION

| | |
|----------------------------|--|
| <i>État partie :</i> | Serbie-Monténégro |
| <i>Bien proposé :</i> | Monastère de Dečani |
| <i>Lieu :</i> | Province autonome du Kosovo et de Metohija, municipalité de Dečane |
| <i>Date de réception :</i> | 30 janvier 2003 |
| <i>Catégorie de bien :</i> | |

En termes de catégories de biens culturels, telles qu'elles sont définies à l'article premier de la Convention du patrimoine mondial de 1972, il s'agit d'un *monument*.

Brève description :

Le monastère de Dečani fut construit au milieu du XIV^e siècle pour le roi serbe Stefan Dečanski, et c'est aussi son mausolée. L'église illustre la dernière phase importante de l'architecture byzantino-romane dans la région des Balkans. Construite en marbre, c'est la plus grande de toutes les églises médiévales des Balkans, et elle est exceptionnellement riche en peintures byzantines et en sculptures romanes en très bon état.

2. LE BIEN

Description

Le monastère de Dečani, du XIV^e siècle, se situe dans les gorges de la rivière Dečanska Bistrica, au pied de la chaîne montagneuse de Prokletije, à l'ouest de la province du Kosovo et de Metohija. Le monastère est entouré d'une forêt de châtaigniers. La cour du monastère est disposée selon le concept qui se répandit au XII^e siècle dans l'architecture médiévale serbe. Par conséquent, les murs d'enceinte du monastère forment un cercle autour de tous les bâtiments nécessaires à la vie quotidienne. L'église principale (*katholikon*), orientée d'ouest en est, se dresse au centre. Les autres édifices monastiques sont positionnés le long du mur d'enceinte circulaire, côté ouest et nord : le dortoir de Leontije, l'entrée sud-ouest, l'entrée ouest, la cuisine, le réfectoire, l'Archimandritia (le prieuré du monastère), le dortoir de Milo. De ces bâtiments, seule la tour surplombant l'entrée ouest et l'ancien réfectoire ont en partie conservé leur aspect d'origine ; les autres ont été modifiés au fil du temps.

L'église est dédiée à l'Ascension du Christ. Son plan se compose de trois sections, d'ouest en est :

- un narthex à trois vaisseaux et trois travées.
- un *naos* à cinq vaisseaux, associé à un plan en croix grecque byzantin ; les travées externes sont séparées de la section centrale par des parapets, avec des absides séparées où les autels forment des chapelles (*parecclesions*) consacrées à saint Démétrios et à saint Nicolas ; une coupole (de 29 m de haut) se dresse au-dessus de la travée centrale.
- un sanctuaire à trois vaisseaux dotés d'absides.

Les murs de l'église sont constitués de blocs soigneusement taillés de marbre grenat et jaune clair ; on y trouve également du marbre onyx. Des sculptures ornementales décorent les portails, les fenêtres à meneaux à deux ou trois baies, les colonnes à l'intérieur, ainsi que les consoles de la frise en arcade tout autour des toits de l'église.

Les peintures murales de l'église, presque entièrement préservées, possèdent un caractère quasi encyclopédique. En effet, elles abondent en scènes et en figures de l'histoire chrétienne, depuis la Création jusqu'aux premiers siècles de notre ère. Pratiquement tout l'intérieur est couvert de peintures, pensées d'après les fonctions des différentes parties de l'église. On y trouve plus de 1 000 représentations de saints et compositions, organisées en une vingtaine de cycles. On peut ainsi observer des scènes liturgiques, des portraits d'évêques, de prophètes et d'archanges, et des scènes relatives au Christ dans le *bêma* (zone autour de l'autel). Dans la *prothesis* (lieu de préparation de l'Eucharistie), on trouve d'autres compositions liturgiques et portraits, ainsi qu'un cycle de la vie de la Vierge Marie. Les murs du *diaconicon* (sorte de sacristie derrière le *bêma*) n'ont jamais été peints. Dans le dôme se trouvent des représentations du Christ Pantocrator, de la liturgie divine et des prophètes, et sous le dôme des cycles consacrés au Christ et à la Vierge. Le *naos* abrite plusieurs longs cycles, par exemple les Actes des Apôtres et le Jugement dernier, ainsi que la vie des saints. Le sol de marbre original est préservé, ainsi que le mobilier intérieur, notamment le trône en bois, l'iconostase, un sarcophage et d'autres objets d'art ecclésiastiques ; l'iconostase principale date du XIV^e siècle. Le trésor de Dečani est le plus riche de Serbie, avec une soixantaine d'icônes exceptionnelles datant du XIV^e au XVII^e siècle, ainsi que des manuscrits anciens et autres objets.

Au sud, hors du monastère, dans la zone de protection de la nature, s'élève un vieux pin noir protégé en qualité de mémorial. On trouve aussi les vestiges de l'église Saint-Nicolas, de la même période que Dečani. Plus petite, elle présente également des traces de peintures murales. Quelques villages entourent le monastère, auquel ils appartenaient jadis, au Moyen Âge. Sur la rive gauche de la rivière, plus en hauteur, se trouvent trois ermitages médiévaux qu'utilisaient autrefois les moines du monastère. Dans la chapelle de Belaje, dédiée à la Mère de Dieu, il subsiste encore quelques vestiges de peintures du XIV^e siècle.

Histoire

L'église monastique de Dečani est une commande et le mausolée du roi serbe Stefan Dečanski. La charte fondatrice originale de 1330 a été conservée. La construction dura huit ans (1327-1335), le maître d'œuvre étant Fra Vita, un franciscain de Kotor. Stefan Dečanski mourut avant l'achèvement de la construction, et y fut enterré. Son fils Dušan continua de superviser les travaux de construction ; l'intérieur de l'église fut décoré, y compris les icônes de l'iconostase principale et le mobilier de l'église. Le trône en bois de l'Higoumène a été fabriqué autour de 1335, et le sarcophage en bois sculpté du roi Stefan Dečanski, aux alentours de 1340.

L'écrivain Grigorije Camblak, auteur d'une *Vie de Stefan Dečanski*, était le prieur (*higoumène*) du monastère au début du XVe siècle. Le monastère vit fleurir un grand enthousiasme artistique durant la seconde moitié du XVIe siècle. C'est là que le moine peintre Longin passa deux décennies. Il créa une quinzaine d'icônes dépeignant les grandes fêtes et des ermites, mais son chef-d'œuvre est l'icône de Stefan Dečanski, avec des scènes de la vie de ce roi saint.

À la fin du XVIIe siècle, les Turcs pillèrent le monastère, mais n'y firent aucun dégât sérieux. Au XIXe siècle, le monastère fut restauré et de nouvelles iconostases furent installées dans les *parecclesions* (chapelles latérales) Saint-Démétrios et Saint-Nicolas. Actuellement, le bien est utilisé à des fins liturgiques en tant que monastère orthodoxe, avec toutes les fonctions correspondantes, et en tant que monument culturel et historique.

Politique de gestion

Dispositions légales :

Le monastère appartient à l'Église orthodoxe de Serbie, administration du monastère de Dečani.

Le bien est légalement protégé depuis 1947, en vertu de la loi sur la protection des monuments culturels et raretés naturelles (« acte officiel FPRY » n° 81/46), de la décision sur la définition des biens immobiliers culturels d'importance exceptionnelle (« acte officiel SR Serbie » n° 25/90) et de la loi sur les biens culturels (« acte officiel de la République de Serbie » n° 71/94).

L'environnement naturel, notamment les vestiges de l'église Saint-Nicolas au sud du monastère, est protégé, ainsi que les gorges de la Dečanska Bistrica, notamment la zone des ermitages médiévaux et la carrière de pierre médiévale.

Structure de la gestion :

Le bien est géré par l'Église orthodoxe de Serbie au niveau de l'éparchie de Ras-Prizren, par l'intermédiaire de l'administration du monastère de Dečani. Les plans et les interventions sont supervisés par l'Institut de la République pour la protection des monuments culturels - Belgrade.

Le *Plan de secteur de la République de Serbie*, Belgrade 1996, est un document de développement stratégique s'étendant jusqu'à l'an 2010, qui détermine la base pour l'organisation, l'utilisation et la gestion à long terme du secteur de la République de Serbie.

Le *Plan de secteur pour Metohija*, le *plan de secteur spécialisé pour le district touristique de Prokletije* et celui pour le *district culturel de Dečani* sont actuellement en cours de préparation.

Sur la base de ce qui précède, deux plans ont été élaborés pour le monastère et son environnement : le *parc national de Prokletije*, les *bases scientifiques et d'expertise pour la protection de la chaîne de montagnes de Prokletije sur le territoire de la République de Serbie en tant que parc national* et *L'environnement protégé du monastère de Dečani*. Ces plans ont été suspendus pour l'instant, du fait de la situation politique au Kosovo-Metohija.

L'Institut de la République pour la protection des monuments culturels - Belgrade a préparé un *Plan et programme de gestion, recherche, protection et présentation du monastère de Dečani* (février 2002), qui définit les mesures légales et techniques nécessaires pour le monastère.

Il existe également une stratégie pour le tourisme, préparée par le ministère du Tourisme en 1999. En 1997, des visites ont été organisées pour les groupes arrivant en bus, et il y avait environ 200 visiteurs par semaine. Cependant, la situation politique actuelle ne permet pas l'organisation de visites, sauf sous escorte policière, essentiellement pour les représentants de l'Église orthodoxe de Serbie.

Ressources :

Le gouvernement de Serbie, l'Église orthodoxe de Serbie ainsi que des parrainages et des donations financent la conservation et la gestion du bien.

Au niveau juridique et technique, l'Institut de la République pour la protection des monuments culturels apporte son expertise, mais, en termes de gestion de biens culturels, il n'y a aucun expert qualifié. Une équipe d'experts de différentes professions a été mise sur pied pour définir les directives générales en vue d'une future approche intégrée de la protection du monastère de Dečani sur la base du Plan et du programme de gestion, recherche, protection et présentation.

Le monastère abrite la fraternité monastique, qui compte entre 35 et 40 moines et novices.

Justification émanant de l'État partie (résumé)

Le monastère de Dečani jouit d'une place exceptionnelle dans la conscience nationale serbe, en tant que l'un des plus beaux monuments de la culture et de l'histoire serbe. De par les dimensions de l'église, qui surpasse de loin toutes les autres églises médiévales des Balkans, le monastère a été familièrement baptisé Dečani le Haut (*Visoki Dečani*). L'église de Dečani est le plus grand monument préservé de la peinture byzantine, le plus riche en sculptures romanes des Balkans, l'une des œuvres

architecturales les plus complexes du XIV^e siècle, et l'un des intérieurs sacrés les plus authentiques du territoire sous influence culturelle et artistique byzantine.

L'inscription du monastère de Dečani sur la Liste du patrimoine mondial est proposée sur la base des critères ii, iii, iv et vi :

Critère iv : Dečani représente un exemple exceptionnel d'architecture et de sculpture médiévale dans la sphère spirituelle byzantine, c'est-à-dire une combinaison originale de l'église byzantine traditionnelle avec l'architecture romane et gothique contemporaine de l'Occident, le plus grand monument conservé de Serbie et de la partie méridionale de la région slave ; le monastère de Dečani est unique parmi les monastères orthodoxes de la péninsule des Balkans, un temple chrétien oriental construit et décoré par les artisans catholiques de la côte de Dalmatie.

Critère iii : Les peintures de Dečani constituent la plus grande fresque intégrale conservée du monde byzantin, la plus vaste source d'informations concernant l'iconographie byzantine, et un témoignage exceptionnel des diverses tendances stylistiques de l'art byzantin au milieu du XIV^e siècle. Les remarquables séries de peintures murales sont d'une qualité artistique exceptionnelle, réalisées par divers peintres de différentes obédiences et origines (Grèce, Serbie, côte adriatique), qui ont travaillé pendant presque quinze ans et couvert environ 4 000 m².

Critère ii : Tout au long des quatre siècles qui ont suivi leur création, les peintures murales de Dečani ont exercé une influence extraordinaire sur les peintres qui décoraient les murs des nombreuses églises de la Serbie médiévale, spécialement après la restauration du Patriarcat de Pecs en 1557, sur le territoire de l'ancien État ; le rôle des fresques de Dečani dans le développement de l'art orthodoxe de la péninsule balkanique sous le joug ottoman fut décisif et il apparaît inévitablement dans toutes les recherches sur les monuments post-byzantins.

Critère vi : Le monastère de Dečani est étroitement associé à des personnalités et à des événements de la plus grande importance dans l'histoire médiévale de la péninsule balkanique, particulièrement du XIV^e siècle, et aux changements qui ont eu lieu en matière d'organisation et de frontières des pays dont les territoires se trouvaient dans les Balkans, comme Byzance, la Serbie, la Bulgarie, etc.

3. ÉVALUATION DE L'ICOMOS

Actions de l'ICOMOS

Le bien a été pour la première fois présenté en 1994 et a fait l'objet d'une évaluation favorable de l'ICOMOS, qui a recommandé l'inscription sur la base des critères ii et iv. Une mission d'expertise a visité le site en février 1995. L'ICOMOS a cependant soulevé deux problèmes nécessitant d'être traités : 1) l'élaboration d'un plan de gestion viable ; 2) la définition d'une zone tampon réaliste. Ces deux conditions ont à présent été remplies. Cependant, en 1995 le Bureau a décidé de ne pas examiner la proposition d'inscription pour des raisons indépendantes de la qualité de la proposition ou du bien lui-même.

Une nouvelle mission d'expertise de l'ICOMOS a visité le site en septembre 2003.

Conservation

Historique de la conservation :

Le monastère n'a subi aucun dégât majeur dans son histoire, mais il a cependant pâti des outrages du temps. Des travaux de réparation et de restauration ont eu lieu entre 1935 et 1941, en 1952, de 1956 à 1964, et en 1984, travaux qui ont inclus le renforcement des fondations et la mise en place de fermes en béton au niveau du toit, le remplissage des fissures au ciment, le rejointoiement de la maçonnerie et le nettoyage et la restauration de la façade. Il y a également eu des travaux sur les toits. Le réfectoire médiéval a été détruit par le feu en 1949 ; il fut reconstruit et le trésor monastique y fut exposé en 1987. En 1994, le *naos* et la zone de l'autel de l'église ont été nettoyés, et la gestion de l'eau améliorée. De 1995 à 1997, les façades de l'église ont fait l'objet d'un traitement de conservation. Aujourd'hui, les rebouchages au mortier de ciment ont été enlevés et les surfaces nettoyées selon des méthodes modernes. Certains détails sculpturaux perdus ont été retailés dans un marbre extrait de l'ancienne carrière.

Les peintures ont été faites suivant la technique *a fresco*. Cependant, il y a eu divers types de dégâts, causés par exemple par des infiltrations d'eau et des mouvements des structures, que les restaurateurs ont déjà tenté de réparer. En fait, pendant les travaux structurels déjà mentionnés, les peintures murales ont également été soumises à des traitements de conservation.

État de conservation :

L'état structurel général est satisfaisant. Toutefois, l'état des sculptures extérieures est critique. Des dommages, particulièrement au marbre onyx, sont causés par des agents environnementaux et par le vieillissement. Certaines sculptures individuelles sont dans un état médiocre, et il y a de nouvelles fissures dans certaines grandes sculptures. Certains des bâtiments annexes sont en mauvais état (c'est le cas des réfectoires par exemple).

En 2001, durant une inspection détaillée, les spécialistes de l'Institut ont découvert que certaines parties des peintures murales s'étaient détachées et risquaient de tomber.

On note qu'il n'y a quasiment eu aucun travail archéologique dans le monastère. L'Institut de la République prévoit actuellement un programme de sondages systématiques dans la zone.

Gestion :

Le monastère est actuellement utilisé par quelque 35-40 moines et novices, qui s'occupent également du site quotidiennement. L'Institut de la République de Belgrade a élaboré un système de gestion avec des plans adéquats. La situation politique actuelle dans la région et le manque de ressources ne permettent pas de mettre pleinement en œuvre les travaux de conservation requis, mais des travaux sont programmés selon ces plans. La conservation des

peintures murales fait également l'objet d'une collaboration avec l'Institut central italien de restauration.

Le cœur de la zone couvre le monastère (environ 1,8 ha). La zone tampon couvre un assez vaste territoire des deux côtés de la rivière, de 3 km de long et de 1,5 km de large (environ 111 ha), ce qui est jugé raisonnable.

Analyse des risques :

La situation politique actuelle peut être considérée comme un facteur de risque. Par ailleurs, la région ne fait l'objet d'aucun développement majeur. En fait, les risques essentiels sont liés au vieillissement et à la dégradation causée par les agents environnementaux. Il existe un risque de tremblement de terre dans la région, mais le risque principal porte sur leur impact potentiel sur les peintures murales.

Authenticité et intégrité

L'église elle-même et les peintures murales sont exceptionnellement bien préservées, dans leur intégralité ; l'église principale a été préservée même en ce qui concerne les intérieurs, le mobilier et les œuvres d'art. Certains des bâtiments annexes ont été endommagés et reconstruits par le passé. Le cadre du monastère a été conservé dans son état d'origine. Globalement, le degré d'authenticité et d'intégrité du site est élevé.

Évaluation comparative

Le monastère de Dečani est conforme au modèle de l'école dite de Raska, qui s'est développé en Serbie au XIIe siècle. L'architecture se distingue par un mélange particulier des caractéristiques orthodoxes orientales et romanes occidentales. L'église principale est exceptionnelle en ce qu'elle a préservé l'intégrité de son architecture d'origine, avec ses intérieurs, son cycle impressionnant de peintures murales, son mobilier et son art religieux. L'église représente le dernier développement, et le plus important, de cette école, au XIVe siècle. Les peintures sont un élément particulièrement important, contenant quelque 1 000 portraits et témoignage précieux de la vie au XIVe siècle. En cela, l'édifice diffère de l'élément de comparaison le plus proche, le monastère de Studenica (inscrit sur la Liste du patrimoine mondial en 1986, critères i, ii, iv, vi), qui représente un exemple antérieur, puisqu'il date du XIIe siècle. Dečani diffère aussi des autres églises monastiques des Balkans en termes d'architecture, de méthodes de construction, et particulièrement pour son exceptionnelle série de peintures murales et d'intérieurs bien préservés.

Valeur universelle exceptionnelle

Déclaration générale :

Le monastère de Dečani est considéré comme l'un des plus importants monuments de la culture et de l'histoire serbe. Les principales caractéristiques de l'ensemble font référence à un prototype attribué à l'école dite de Raska, un style né en Serbie au XIIe siècle. C'est aussi l'un des

exemples les plus précieux de la « renaissance du style des Paléologues » dans la peinture byzantine. Le plan et l'organisation spatiale de l'église sont orthodoxes, tandis que l'aspect extérieur est issu de la tradition romane. Le monastère de Dečani renvoie à l'exemple du monastère de Studenica (fondé au XIIe siècle) et il représente la dernière et la plus belle œuvre de cette école. Dečani est aussi considéré comme la plus grande des églises médiévales des Balkans, conservant son architecture sous sa forme originale. L'église possède la plus impressionnante série de peintures murales byzantines du XIVe siècle, conservées dans leur intégralité. En termes de sculpture romane, l'église représente une réussite exceptionnelle, son intérieur sacré, le mobilier et les objets d'art originaux sont exceptionnels, en termes d'authenticité et d'intégrité.

Évaluation des critères :

Le critère ii fait référence aux influences que le monastère a eues sur le développement de l'art orthodoxe dans la région des Balkans dans la période post-byzantine, c'est-à-dire sous le joug ottoman, du XVe au XVIIIe siècle. L'église et ses peintures sont le fruit d'influences de l'art et de l'architecture orthodoxes orientaux et romans occidentaux. C'est aussi une synthèse exceptionnelle des tendances artistiques du XIVe siècle, du fait du grand nombre de peintres qui y ont travaillé pendant quinze ans, venus de Grèce, de la côte adriatique et de Serbie.

Le critère iv fait référence à Dečani en tant qu'exemple exceptionnel d'architecture byzantino-romane médiévale, exemple complet jusque dans ses intérieurs, ses peintures et sa sculpture. C'est le plus grand monument de la partie méridionale de la région slave conservé. Il est exceptionnel en ce qu'il représente une construction orthodoxe, construite par des artisans catholiques de la région côtière de Dalmatie. L'architecture du XIIe siècle et les fresques du XIIIe siècle de Studenica représentent le début d'un nouveau style monumental dans la peinture byzantine, alors que Dečani, du XIVe siècle, est l'une des plus exquises illustrations de la « renaissance du style des Paléologues » dans le monde médiéval orthodoxe. La valeur de Dečani réside dans le fait qu'il offre le panorama le plus complet qui soit du répertoire iconographique et des mouvements stylistiques de la peinture byzantine du XIVe siècle.

Le critère iii fait référence aux peintures murales comme source d'informations sur l'iconographie byzantine et témoignage exceptionnel des divers styles et tendances de l'art byzantin au XIVe siècle. Bien que cela soit vrai, l'ICOMOS considère cependant que ces aspects sont déjà couverts par les critères ii et iv.

Le critère vi fait référence au contexte politique des Balkans au XIVe siècle. L'ICOMOS ne considère pas que ce critère soit pertinent dans ce cas.

4. RECOMMANDATIONS DE L'ICOMOS

Recommandation concernant l'inscription

Que le bien soit inscrit sur la Liste du patrimoine mondial sur la base des *critères ii et iv* :

Critère ii : Le monastère de Dečani représente une synthèse exceptionnelle des traditions byzantines et médiévales occidentales. Le monastère et particulièrement ses peintures murales ont également exercé une influence importante sur le développement de l'art et de l'architecture pendant la période ottomane.

Critère iv : Le monastère de Dečani représente un exemple exceptionnel de la dernière phase du développement de l'architecture serbo-slave. La construction a intégré les traditions byzantines de l'Orient et les traditions médiévales de l'Occident.

ICOMOS, mars 2004

World Heritage Scanned Nomination

File Name: 724bis.pdf

UNESCO Region: EUROPE AND NORTH AMERICA

SITE NAME: Medieval Monuments in Kosovo

DATE OF EXTENSION: 16 July 2006

STATE PARTY: SERBIA

CRITERIA: C (ii)(iii)(iv)

DECISION OF THE WORLD HERITAGE COMMITTEE:

Excerpt from the Decisions of the 30th Session of the World Heritage Committee

Criterion (ii): The Patriarchate of Peć Monastery, the Gračanica Monastery and the Church of the Virgin of Ljeviša played a decisive role in the development of ecclesiastical building and mural painting in the Balkans between the 14th to the 16th centuries, in the discrete Balkan Palaiologian Renaissance architectural style, which reflects a fusion of eastern Orthodox Byzantine with western Romanesque styles.

Criterion (iii): The wall paintings in the three churches are an exceptional testimony to the manifestations of the cultural tradition of the Palaiologian Renaissance of Byzantium in the Balkans. They show the height of the development of Balkan art from the first half of the 14th century in Gračanica and Ljeviša, similar only to the church of the Holy Apostles in Thessaloniki and the Monastery of Protaton at Mount Athos, while the paintings at the churches at Peć, dating from around 1300 until 1673-74, are a powerful demonstration of the emergence of this style and its aftermath.

Criterion (iv): The Patriarchate of Peć Monastery, the Gračanica Monastery and the Church of the Virgin of Ljeviša reflect the development of a discrete Palaiologian Renaissance style of architecture and mural decoration in the Balkans in the 14th century, when the combined forces of Church and State were harnessed to create a strong identity for Serbia, in line with its political orientations.

BRIEF DESCRIPTIONS

The four edifices of the site reflect the high points of the Byzantine-Romanesque ecclesiastical culture that developed in the Balkans between the 13th and 17th centuries with its distinct style of wall painting. The Patriarchate of Peć Monastery is a group of four domed churches, on the outskirts of Peć featuring series of wall paintings. The 13th-century frescoes of the Church of Holy Apostles are painted in a unique, monumental style. Early 14th-century frescoes in the church of the Holy Virgin represent the appearance of the new so called Palaiologian Renaissance style, combining the influences of the eastern Orthodox Byzantine and the western Romanesque traditions. The style played a decisive role in subsequent Balkan art.

Les quatre éléments du site reflètent l'apogée de la culture ecclésiastique byzantine et romane qui s'est développée dans les Balkans entre les XIII^e et XVII^e siècles avec un style particulier de peintures murales. Situé à la périphérie de Peć, le Patriarcat du Monastère de Peć se compose d'un groupe de quatre églises avec dômes et comportant des peintures murales. Les fresques du XIII^e siècle de l'Eglise des Saints-Apôtres reflètent la phase mature d'un style de peinture monumental sans équivalent. Les fresques du début du XIV^e siècle de l'Eglise de la Sainte Vierge marquent l'apparition d'un nouveau style, le style de la Renaissance des Paléologues de Byzance, qui combine des éléments orthodoxes orientaux et romans occidentaux. Le style a joué un rôle décisif dans le développement de l'art dans les Balkans.

1.b State, Province or Region: Serbia and Montenegro

| Serial ID Number | Name of the area | Province | Coordinates | Date inscribed |
|------------------|--------------------------------|------------------|-----------------------|----------------|
| 724-001 | Dečani Monastery | Kosovo | N 42 32 48 E 20 16 18 | 2004 |
| 724-002 | Patriarchate of Peć Monastery | Peć, Kosovo | N 42 39 40 E 20 15 56 | 2006 |
| 724-003 | Church of the Virgin of Leviša | Priština, Kosovo | N 42 12 41 E 20 44 09 | 2006 |
| 724-004 | Gračanica Monastery | Prizren, Kosovo | N 42 35 54 E 21 11 36 | 2006 |

SERBIA AND MONTENEGRO

**SERBIAN MEDIEVAL MONUMENTS
ON KOSOVO AND METOHIJA**

**SERIAL NOMINATION OF CULTURAL MONUMENTS
FOR INCLUSION ON THE WORLD HERITAGE LIST
(Proposal for Extension of the Dečani Monastery,
World Heritage Site Inscribed in 2004)**

**NOMINATION DOSSIER COMPILED BY
THE INSTITUTE FOR THE PROTECTION OF
CULTURAL MONUMENTS OF SERBIA**

2004

1. Identification of the Property

a. Country (and State Party if different)

Serbia and Montenegro

b. State, Province or Region

Republic of Serbia, Autonomous Province of Kosovo and Metohija

c. Name of Property

SERBIAN MEDIEVAL MONUMENTS ON KOSOVO AND METOHIJA
(Serial nomination):

1. Patriarchate of Peć Monastery
2. Church of the Virgin of Ljeviša
3. Gračanica Monastery
- (4. Dečani Monastery, inscribed on the World Heritage List in 2004)

d. Exact location on map and indication of geographical coordinates to the nearest second

Monastery of the Patriarchate of Peć, monastery of Gračanica and Cathedral church of the Virgin of Ljeviša are located in southern Serbia, in Kosovo and Metohija. Patriarchate of Peć is next to the city of Peć (Peć municipality); Gračanica Monastery is 9 km away from Priština, in the village with the same name (village of Gračanica, Priština municipality); Church of the Virgin of Ljeviša is in the old center of the city of Prizren (Prizren municipality).

Patriarchate of Peć Monastery:

Geographic latitude: 42° 39' 40" N
Geographic longitude: 20° 15' 56" E
Arc distance on the ellipsoid WGS84:
Equatorial distance 4725.1 km
Distance from Greenwich 1661.5 km

Church of the Virgin of Ljeviša:

Geographic latitude: 42° 12' 41" N
Geographic longitude: 20° 44' 09" E
Arc distance on the ellipsoid WGS84:
Equatorial distance 4675.1 km
Distance from Greenwich 1712.2 km

Gračanica Monastery:

Geographic latitude: 42° 35' 54" N

Geographic longitude: 21° 11' 36" E

Arc distance on the ellipsoid WGS84:

Equatorial distance 4718.1 km

Distance from Greenwich 1739.3 km

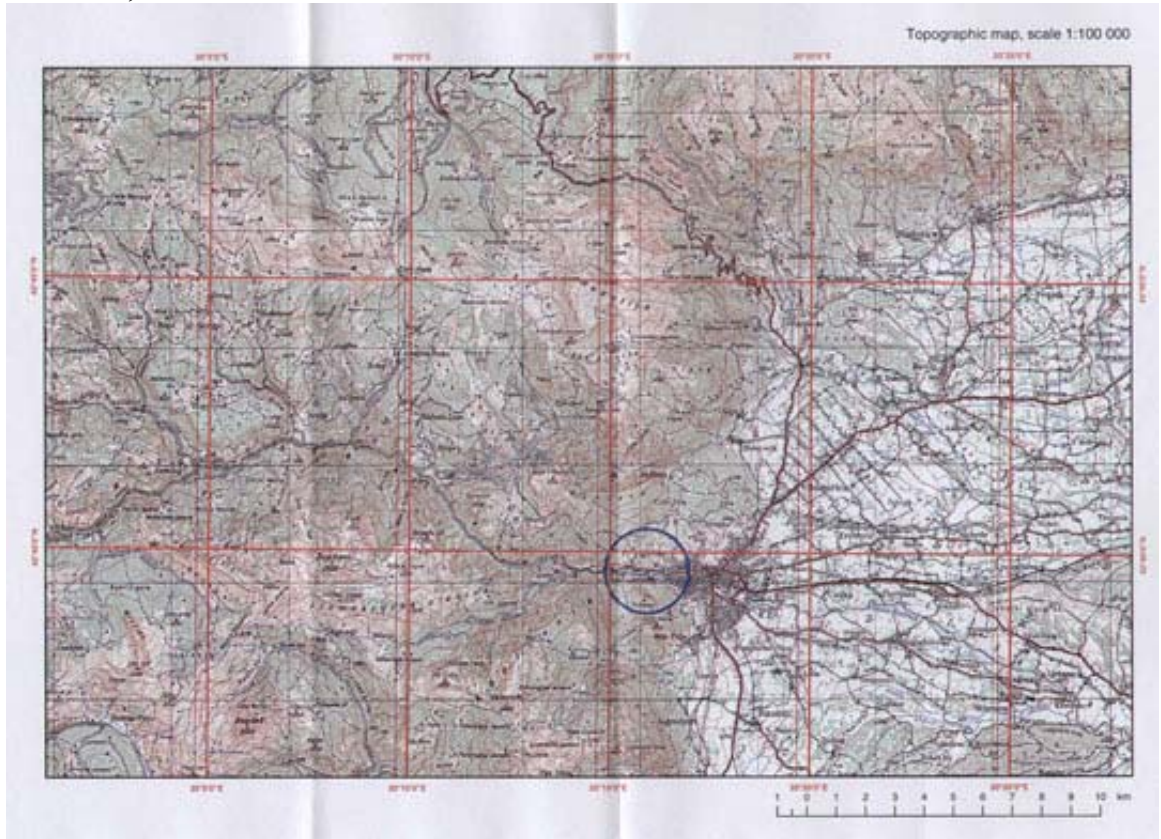
Attachment 1

- Map of Serbia and Montenegro with marked locations of the monuments

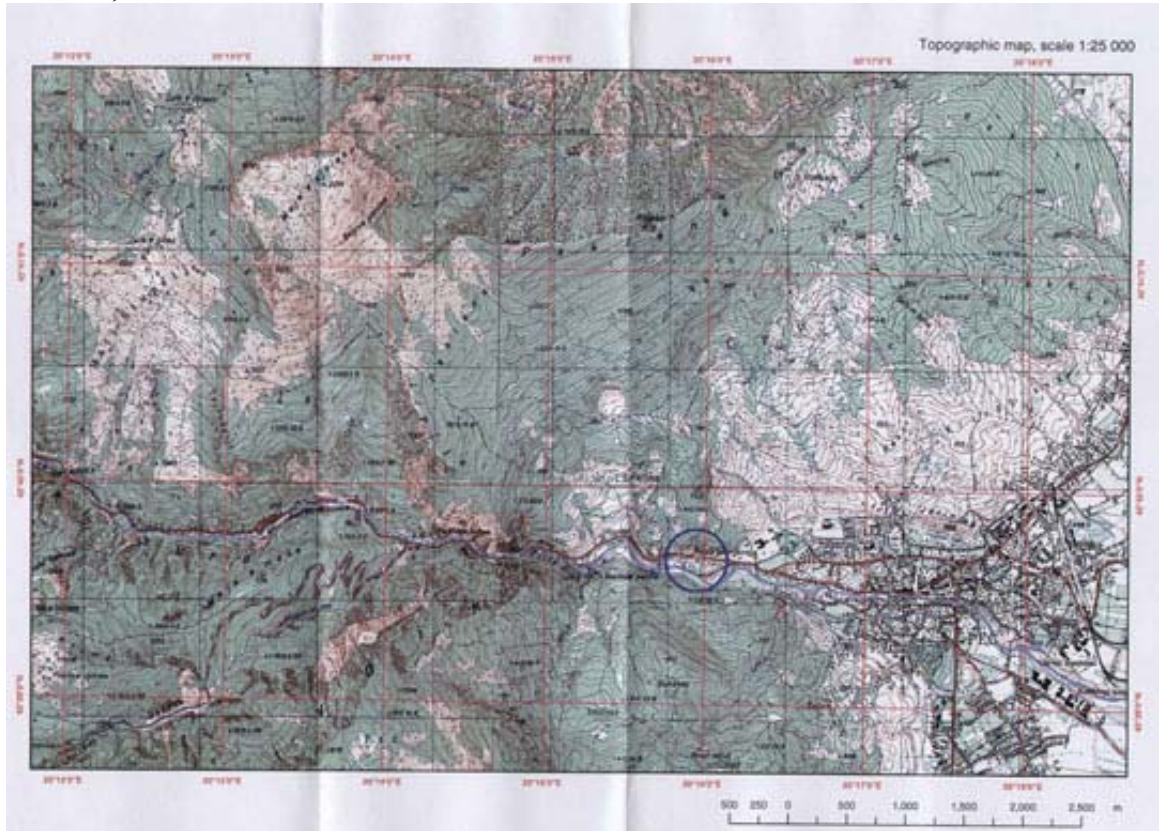


Attachment 2

- Topographic map with marked location of the Patriarchate of Peć. Scale 1:100,000



- Topographic map with marked location of the Patriarchate of Peć. Scale 1:25,000

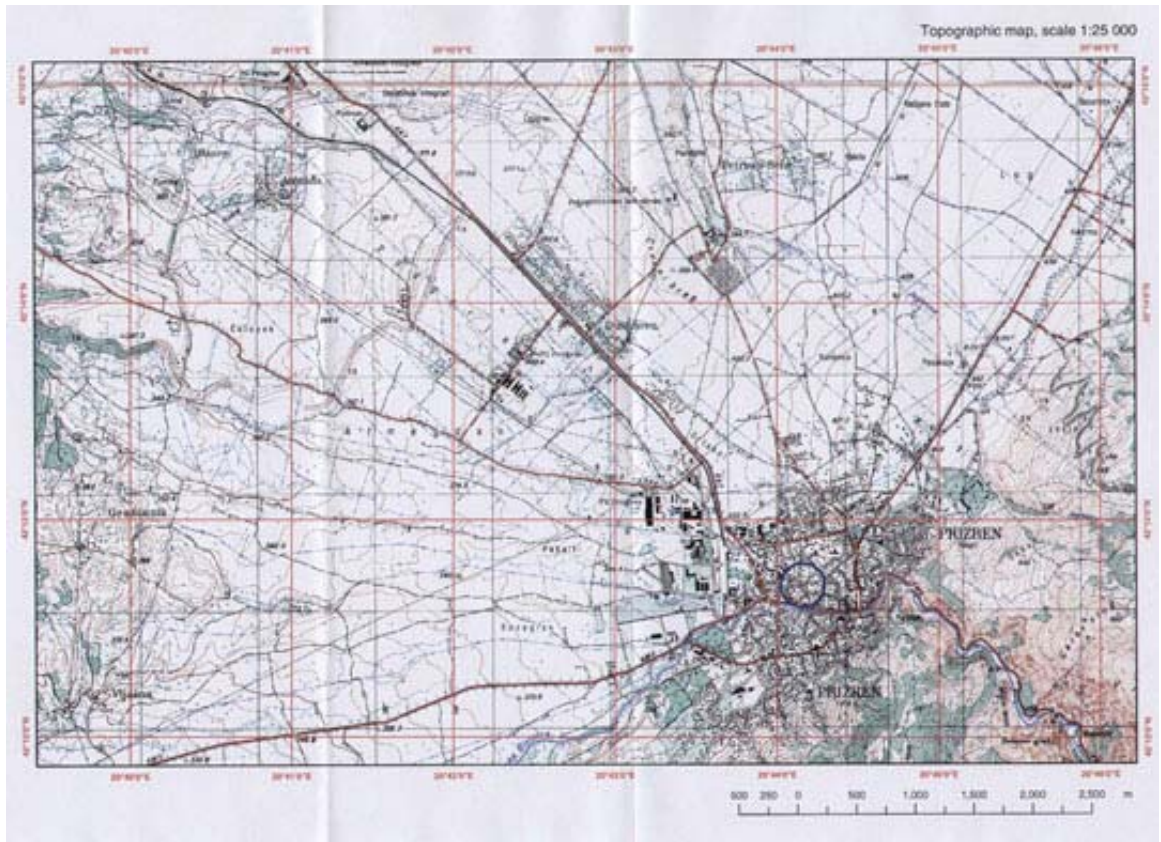


Attachment 3

- Topographic map with marked location of the Church of the Virgin of Ljeviša.
Scale 1:100,000

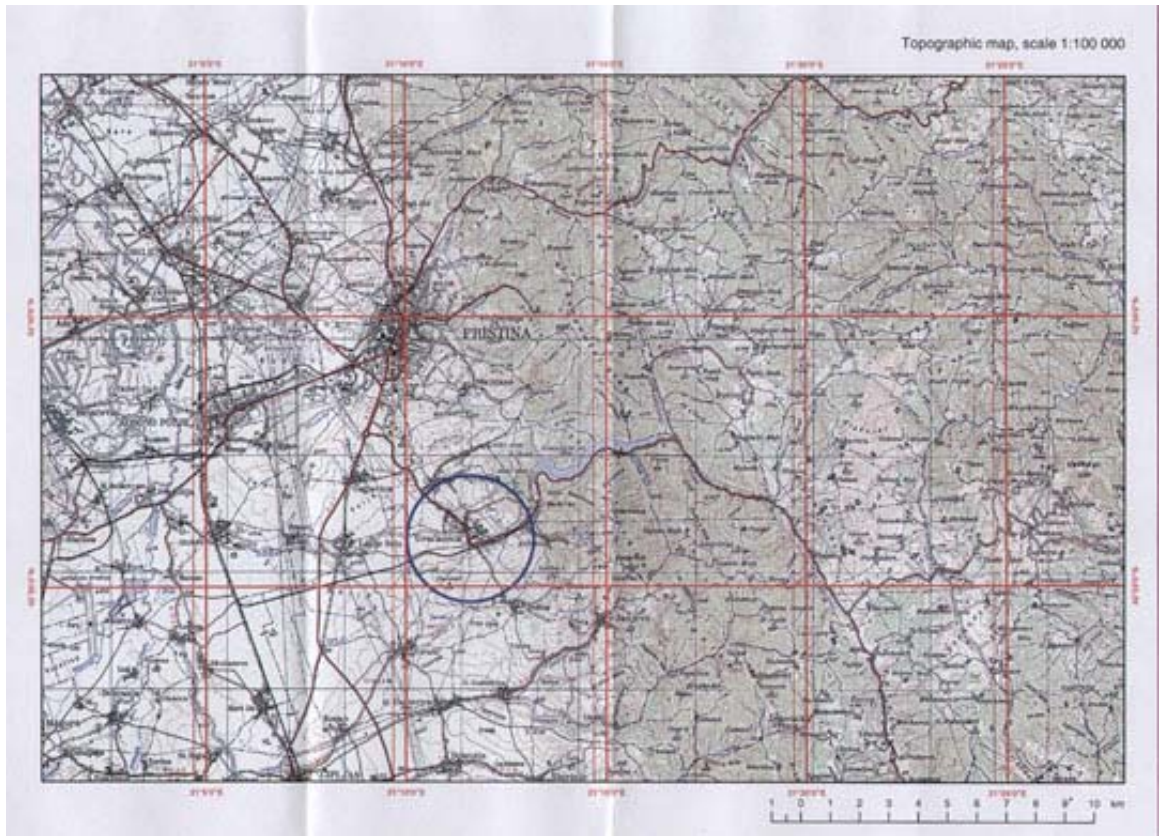


- Topographic map with marked location of the Church of the Virgin of Ljeviša.
Scale 1:25,000

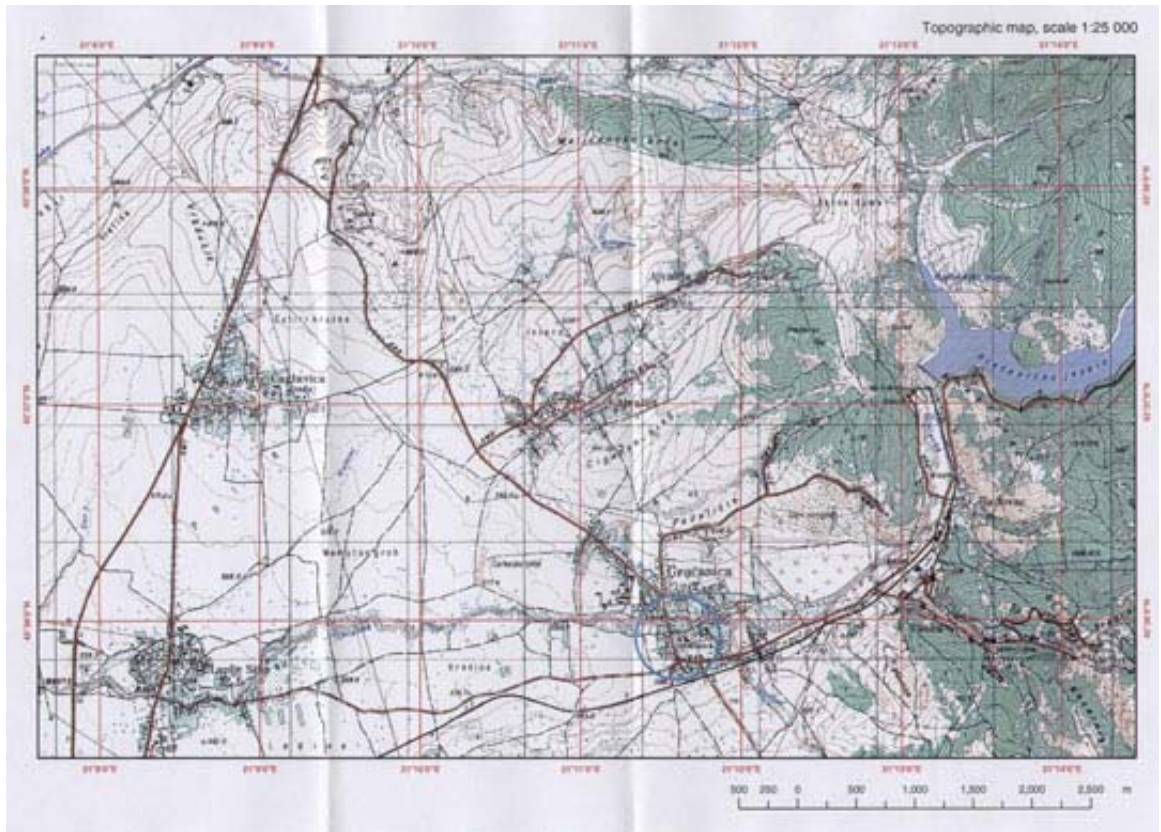


Attachment 4

- Topographic map with marked location of the Gračanica Monastery. Scale 1:100,000



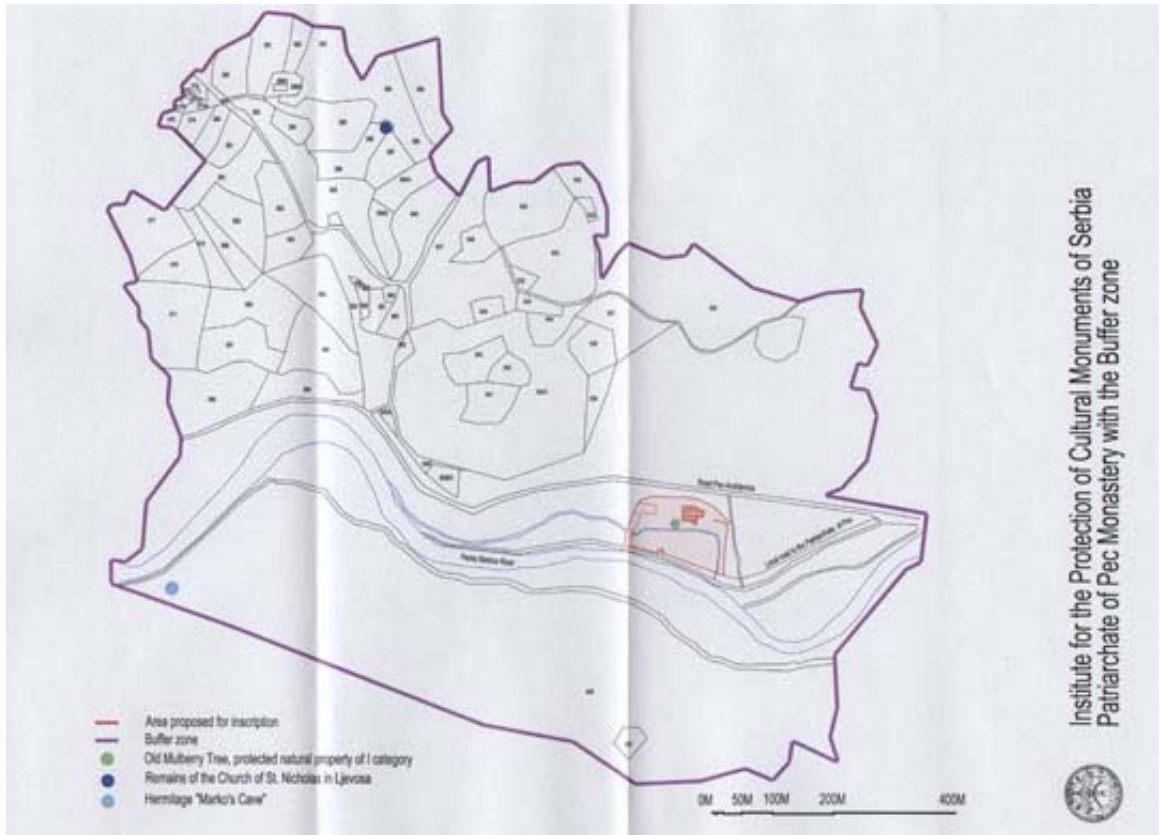
- Topographic map with marked location of the Gračanica Monastery. Scale 1:25,000



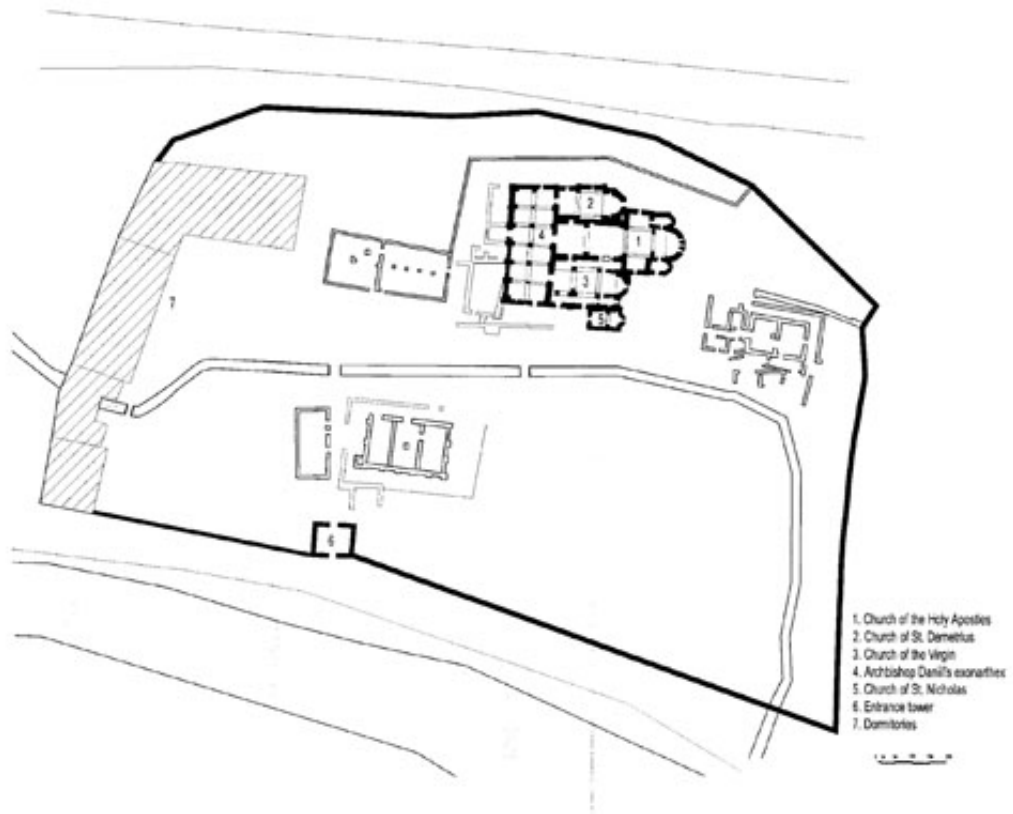
e. Maps and/or plans showing boundary of area proposed for inscription and of any buffer zone

Attachment 5

- Patriarchate of Peć Monastery with the buffer zone



- Site plan of the Patriarchate of Peć Monastery

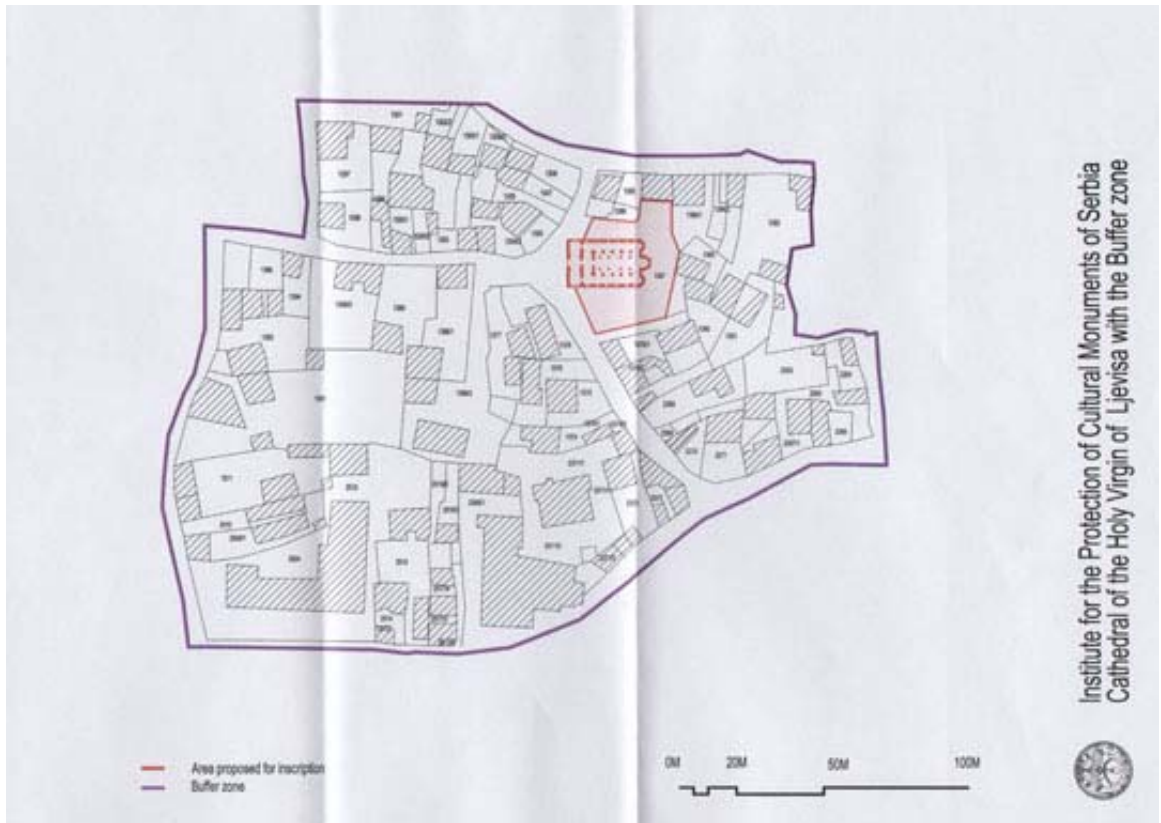


Institute for the Protection of Cultural Monuments of Serbia
Patriarchate of Peć Monastery, Site plan

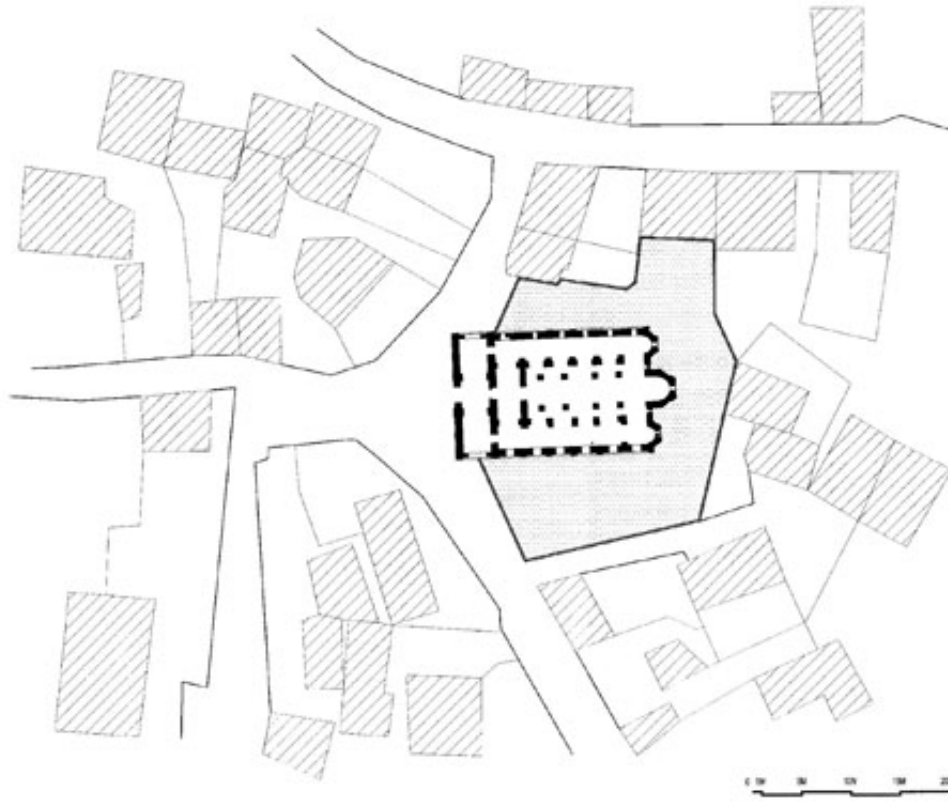


Attachment 6

- Church of the Virgin of Ljeviša with the buffer zone

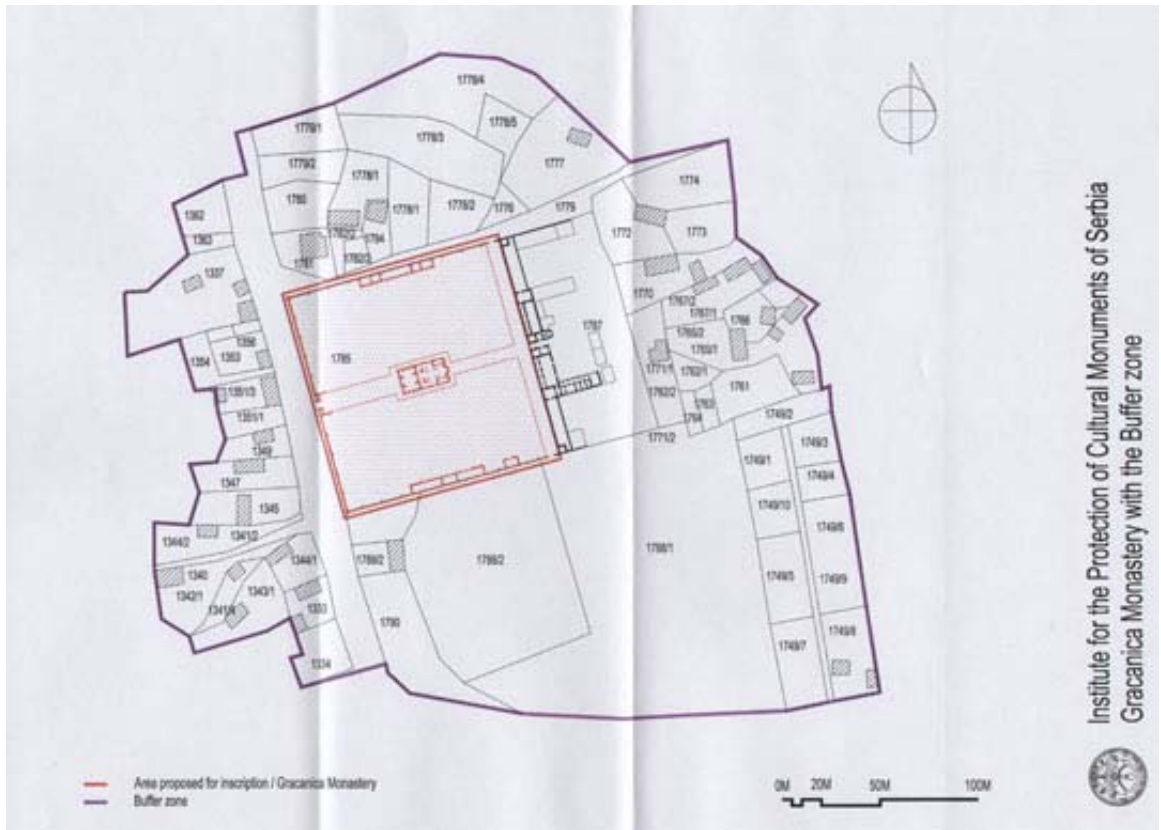


- Site plan of the Church of the Virgin of Ljeviša

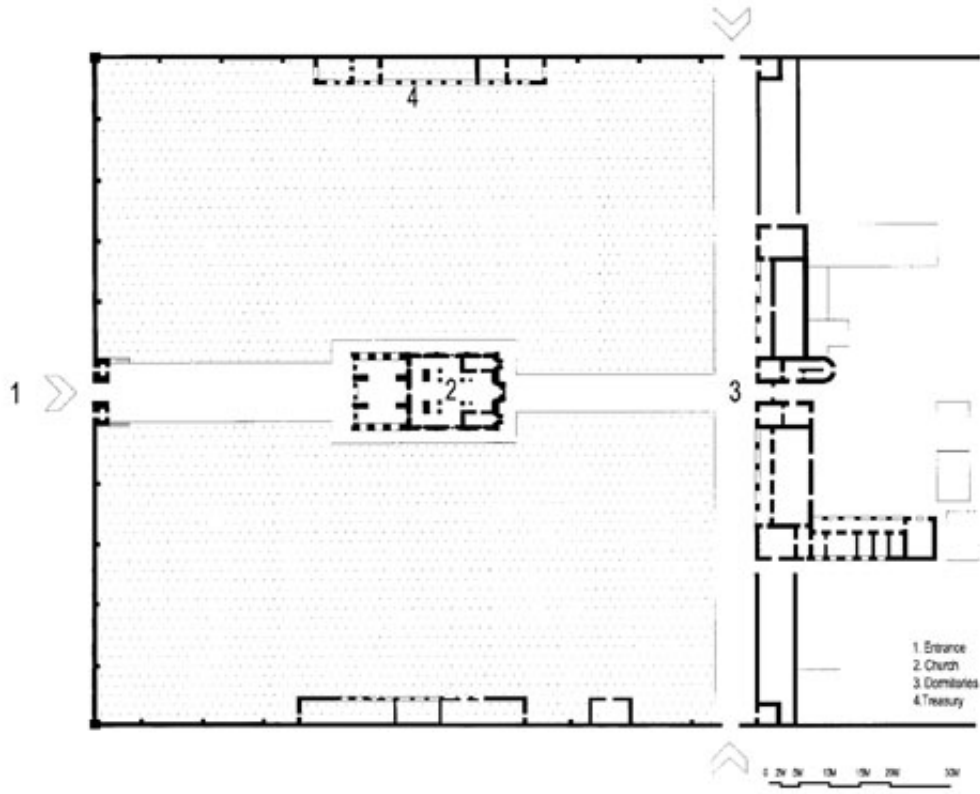


Attachment 7

- Gračanica Monastery with the buffer zone



- Site plan of the Gračanica Monastery



Institute for the Protection of Cultural Monuments of Serbia
Gračanica Monastery, Site plan



f. Area of property proposed for inscription (ha.) and proposed buffer zone (ha.) if any.

Patriarchate of Peć Monastery

The area of the property proposed for inscription is 1 ha 53 ares 35 m².

The total area of the buffer zone is 99 ha 80 ares 54 m².

Church of the Virgin of Ljeviša

The area of the property proposed for inscription is 12 ares 39 m².

The total area of the buffer zone is 3 ha 47 ares 29 m².

Gračanica Monastery

The area of the property proposed for inscription is 1 ha 22 ares 28 m².

The total area of the buffer zone is 12 ha 10 ares 96 m².

(The proposed protection area does not include the areas of rivers, streams and roads.)

2. Justification for Inscription

a. Statement of significance

Although surrounded and protected from all sides by high and seemingly impassable mountain ranges of Prokletije, Šar planina and Kopaonik, the region of Kosovo and Metohija is accessible through natural passes through which influences of various civilizations reached it over the centuries. More than eight travel directions meet at this point, some of which were the main medieval communications between Europe, the Adriatic Sea, the Middle and the Far East. Kosovo lies in the eastern part of a fertile valley. In the Middle Ages the western part of the territory was covered by „metochions“ (the monastic establishments, properties) and thus its name “Metohija“.

The territory of Kosovo and Metohija was the central part of the Serbian medieval state. Developing under the strong influence of Byzantium, but always with specific and distinguishing characteristics, the identity of medieval Serbia was created by the dynasty of Nemanjić, who pursued the political, economic and cultural life adapting to the geographic position of the country – between the Catholic West and Orthodox East. The first Serbian archbishop and some of his successors belonged to the ruling family, and thus contributed to an exceptionally strong link between the secular and spiritual authority. However, in the course of the two centuries of its existence the strong Nemanjić state did not have a permanent political and administrative centre - the capital. Following the historical records, the rulers of the greatest Serbian dynasty moved their palaces as well as the centres of artistic activity. Namely, the large monasteries frequently served not only as church seats, but as residences of the most learned personalities of their time – historians, translators, men of literature, architects, painters.

Ever since the Middle Ages, Kosovo and Metohija has boasted the highest concentration of endowments of rulers and prelates, but also of numerous court dignitaries and nobility. Peć, Prizren and Priština represented significant political, clerical and economic centres in and around which the majority of churches and monasteries were founded. Just as many of the cities developed on the ruins of antique settlements, so were the churches built on the old cult sites.

The four most significant monuments of medieval Serbia in Kosovo and Metohija are the monasteries of the Patriarchate of Peć, Gračanica and Dečani and the Cathedral dedicated to the Holy Virgin of Ljeviša in Prizren. Their histories intertwine and are closely connected owing to their founders, and also largely to the painters and builders who demonstrated their recognizable artistic style and sometimes left their signatures on these monuments. All the four monuments were commissioned by Serbian secular and church rulers. The Patriarchate of Peć was a seat of archbishops and the patriarchate. The Holy Virgin of Ljeviša and Gračanica were the seats of bishoprics. The Church of the Holy Virgin of Ljeviša,

the monastery of Gračanica and the paintings of Dečani represent endowments of the two most ambitious of Serbian rulers – King Milutin and King Dušan who later became an Emperor. Chronologically, the second church of the Peć monastery was painted during those years, presumably by the same masters who decorated the monumental interior of Dečani. In the Holy Virgin of Ljeviša and Gračanica, beginning and summit of development of a particular architectural style are noted, as well as development of a painting style – the renaissance of Palaiologos – that was introduced in Serbia through the frescoes in one of the churches in the Patriarchate of Peć. Michael and Eutybios, the court painters of King Milutin, who are unique in the history of Byzantine art in that their works can be followed during the period of 25 years, also worked in the Church of the Virgin of Ljeviša and Gračanica. These two churches represent the beginning and the end of the row of endowments commissioned by one of the greatest patrons of Byzantine world – King Milutin – whose inclination to building and renovation of churches was unique. The written records mention a somewhat exaggerated information that he built 40 churches on the territory from Serbia, Thessaloniki, Mont Athos and Constantinople, to Palestine and Jerusalem in the 40 years of his rule.

The Patriarchate of Peć, the Holy Virgin of Ljeviša, Gračanica and Dečani provide an exceptionally rich image of the leading artistic trends in the medieval Serbia by their architecture and frescoes, icons and church mobilia/furniture, literary works that were created and kept in them for centuries. Serbia followed the most avant-garde trends of Byzantine art, combining them with the influences of Western art of the time. Owing to their wealthy patrons of progressive views, these monuments – located in a small area of the Kosovo–Metohija valley – reflect the most representative building and painting undertakings of both medieval Serbian and the Byzantine era, far surpassing the limitations of the local surroundings far behind them.

Patriarchate of Peć

The Patriarchate of Peć – a unique architectural and painting complex of medieval Serbia – represents a spiritual centre of Serbian people and a mausoleum of Serbian archbishops and patriarchs where liturgies and cheirotonia took place, where coronations of Serbian kings as well as church and state councils were organized. In the immediate surroundings of the Patriarchate of Peć, the hermit, monastic life developed in smaller churches and hermitages/caves of the ravine of Rugovo for centuries. The name of the site - Peć, that the nearby city adopted later, originates from the Old Slavic word «*pešt*» meaning a cave.

The attacks of Cumans in the late 13th century caused transfer of the seat of the Serbian Archbishopric from the damaged monastery of Žiča to its metochion, the church of the Holy Apostles in Peć, built several decades earlier. The architectural works on it lasted throughout the first half of the 14th century promoting it, finally, into the centre of the new complex. The Church of St. Demetrius was built on the

north side of the Holy Apostles and the Church of the Holy Virgin Hodegetria and chapel of St. Nicholas on its south side. A shared narthex on the west connects the three large churches. The architectural entity has retained its original appearance. The whole of the Peć catholicon represents a symbiosis of churches of the Ras school and Byzantine plan and program of space. The building method applied and the finalization of the stone architectural sculptures, with dominant utilization of Byzantine style, exhibits also forms of Roman and Gothic style of the contemporary Western European style. Further to the recognized, heterogeneous influences, the actual value of the complex lies in its intricacy, known in the Byzantine but not in Serbian architecture of the Middle Ages.

An exceptional value of the Patriarchate of Peć are the fresco paintings in its churches and narthex, created over more than four centuries: from the mid-13th century through to the last quarter of the 17th century. This gives evidence about some of the leading stylistic trends fostered in the Serbian and Byzantine and the Post-Byzantine cultural area in the course of the centuries.

The oldest wall paintings in the church of the Holy Apostles were preserved in the altar and area under the dome. „Arsenije the Sinful“, the second Serbian Archbishop who overlooked the painting of frescoes and was the first to be buried there, is mentioned in the altar. The function of the church as mausoleum of archbishops determined the exceptional program of wall paintings, reflecting the choice and distribution of themes from Žiĉa that preceded it. The ideology and creation of them is ascribed to Sava Nemanjić, the first Serbian archbishop and the most important personality of the Serbian Middle Ages. The faith in resurrection and the crucial role of Christ's disciples in creation of the Church are two main topics that mark the oldest wall paintings in the Holy Apostles dating back to around 1260. The area under the dome is painted by scenes the exceptional joint appearance of which can only be explained by the place in which they took place traditionally – in the home of the Apostle Jacob on Mount Sion (Last Supper, Incredulity of Thomas, Pentecost). The last one in that group, the Raising of Lazarus, in tight conceptual connection with Deesis from semi-calottes of the apse, indicates the funeral use of the church. The dimmed hues add to the credibility of this painting chosen to express the aesthetic views of the high ranks of the Serbian Orthodox Church in the mid-13th century. The image of Christ, the Holy Virgin and Angels from Ascension, as well as Deesis, represent the summit of the Serbian and Byzantine painting of the times, the so called «13th century monumental style». In prothesis, painted around 1270, the first two Serbian archbishops and saints have been represented: St. Sava of Serbia and St. Arsenije of Serbia serving liturgy in the niche (painted on that location only in Deĉani). The west bay of the same church was painted around 1300 and bears the characteristics of the early phase of renaissance of Palaiologos. It may be linked to the characteristic “handwriting”, style of King Milutin's court painters – Michael and Eutyhios. Two large fresco icons of the Holy Virgin and St. Nicholas and the scenes from the Passion cycle in the vault are especially prominent.

The most significant part of the Peć complex, judging by its characteristics – the narthex of Archbishop Daniil II – was originally built with a belfry as an open structure with spacious arched passages that were walled in later on. Its concept of space, its shapes and size make it a unique monument in the Serbian medieval architecture. Forming of the multipurpose large external narthex of Peć was influenced by the experience its patron Daniil II acquired in Mont Athos where some of the monasteries had double porches. One of its key uses was holding of church councils as evidenced by a stone bench along the interior eastern part of narthex where the participants seated themselves and the stone throne for the patriarch. Its original painting, preserved at the entrance of the Church of the Holy Virgin, ushers in new and infrequent themes (The Nemanjić Family Tree, the Holy Virgin Galaktotrophousa, The Holy Virgin “Source of Life” being bowed in front of by the patron, Archbishop Daniil II and St. Nicholas). It was devised to celebrate, in a learned and original manner, the Holy Virgin to whom the church was dedicated as well as the patron and the ruling line. A gigantic half-portrait of Christ as the Ancient of Days in the lunette at the entrance into the Holy Apostles church, over the throne of the patriarch and the portrait of St. Sava of Serbia have been depicted.

The church of the Holy Virgin Hodegetria in Peć (around 1335), with the tomb of Archbishop Daniil II, reflects, to a large extent, the ideas of its patron. The Holy Virgin was repeatedly presented as the patron of the church, sometimes in extraordinary scenes (the Holy Virgin with Christ Feeds the Poor and the Insignificant). Wishing to emphasize the merit of the first *ktetor* of the complex, the prothesis was dedicated to St. Arsenije of Serbia and the scenes from his life. The specificity here are numerous heavenly beings (cherubims, seraphims and angels) recalling the connection of all the events and rituals taking place on Earth with Heavenly Kingdom which the faithful aspire to. In style, this learned painting abandons the high requirements of classicism of Palaiologos. It captivates by a new, experimental spirit more focused on the painting content than on its form.

The Church of St. Demetrius was painted around 1345 by a group of painters that worked in the nearby monastery of Dečani at the same time. The best among them signed himself in Greek in the apse: „The gift of God from the hand of Jovan“. This was a rare case of individual putting oneself forward, especially since the signature adorns the most sacred part of the church. An intentional archaism is noted in certain program solutions that were to link the new era with earlier traditions, particularly those from the Church of the Holy Apostles. The portraits of rulers - King Dušan with his son Uroš, St. Sava and Archbishop Joanikije in peculiar and the most uncommon costumes were painted on red background, just like in the Holy Virgin of Ljeviša which is extremely rare. It is the art of academic, descending phase of the renaissance of Palaiologos, indicating an end of the creative phase of this style as verified by the subsequent developments in the art of Byzantium and Serbia. The church was damaged in the 17th century

earthquake, when one third of wall paintings perished. These would be repainted in the 17th century by careful copying of the damaged compositions and preservation of those which were still in a good condition.

The style of renaissance of Palaiologos can be seen in the Patriarchate of Peć on the wall paintings in its initial (the Holy Apostles) and in its final phase (narthex, the Holy Virgin Hodegetria and St. Demetrius). This style is mostly represented in the painting of the second quarter of the 14th century, recognized in the Byzantine art as the period of decline in comparison to the classicism of Palaiologos of the beginning of the century. Nevertheless, the painting preserved in the Patriarchate of Peć demonstrates the great achievement of the period when little was built and painted in Constantinople and Thessaloniki, the largest centres of the Empire.

Apart from the rich and learned theological subjects, the wall paintings in Peć represent significant historical compositions of the portraits of Serbian rulers (in horizontal sequence or in the form of genealogical line), the Serbian church and state councils and the burials of the two Serbian archbishops. A precise illustration of the church and state ideology strongly interconnected in the medieval Serbia are ingrained in the painting program of the Peć church seat of that time.

The uniqueness of the Peć complex is also expressed in its painted facades: with figural compositions on the narthex and ornamentation on churches, all from the time of restoration undertaken by Archbishop Daniil II in the second quarter of the 14th century.

Three archbishops - Arsenije (the Holy Apostles' *ktetor*), Nikodim (founder of St. Demetrius) and Daniil II (founder of the Church of the Holy Virgin, the chapel of St. Nicholas and the shared external narthex) – managed the works and put requirements to builders and painters. A special place among them is that of Archbishop Daniil II, an exceptionally versatile person (monk, high church dignitary, theologian, man of letters, politician), who marked the entire era from the time of the rule of King Milutin to King Dušan. His restoration of the Patriarchate of Peć in the first three decades of the 14th century contributed the most to the shaping of architecture and paintings of the complex.

At the time of Ottoman rule – after the restoration of the Patriarchate of Peć in 1557 – a local variation of Post-Byzantine style was developed and widely accepted in the Serbian art. This painting was created by modeling on works from the early 14th century that were believed to have achieved the highest standards. At the same time, by turning back to the art from the past, the memory of the time of state independence was renewed, which was characteristic for the art of the Orthodox world under the Turkish rule. The paintings lost in time, were replaced by new ones in the 16th and the 17th centuries. The narthex was painted by Longin, the best known Serbian painter of the 16th century. The Church of St. Demetrius was restored by one of the best masters of the 17th century - Georgije

Mitrofanović, and the chapel of St. Nicholas was decorated with frescoes by Radul, a very reputable Serbian 17th century painter.

Following their original purpose, twelve Serbian Archbishops and patriarchs were buried in the churches and the narthex of Peć. Some of the tombs are marked with representative sarcophagi decorated by carved symbolic scenes. In the Middle Ages the Patriarchate of Peć was an exceptionally strong literary centre and the centre of icon painting and applied arts. Of the art mobilia only several superb icons from the time of restoration in the 16th, 17th and the 18th centuries remain.

Church of the Virgin of Ljeviša

At the end of the 13th century when King Stefan Uroš II Milutin became son-in-law of the Byzantine Emperor Andronikos II Palaiologos, an intensive and swift process of byzantinization of Serbia began which permeated all the segments of statehood. The official art did not pursue the existing line of development, but turned to contemporary Byzantine ideals, both in architecture and in painting. The Holy Virgin of Ljeviša is the oldest from the group of endowments of King Milutin that were built virtually year after year in the first two decades of the 14th century.

The Holy Virgin of Ljeviša is the only Episcopalian urban church preserved in the medieval, predominantly rural Serbia. It was built on the foundations of an Early-Christian and Byzantine 10th century basilica, and restored in the 13th century. It is one from the long line of medieval sacral buildings lying on multi-layered, older foundations.

Although conditioned by foundations of an earlier basilica, master Nicholas, most probably from Epirus, managed to construct an original structure with an cross-in-square plan and five domes. This is a complex Byzantine architectural structure, characteristic for the style of Palaiologos, the first representative of which in Serbia was the Church of the Holy Virgin of Ljeviša. The requirement to adjust to an older structure must have been partly limiting, thus adding value to the final appearance of the restored church. Special attention is drawn by founder's inscriptions in brick on the eastern façade, ornaments achieved by arrangement of bricks and ceramic-plastic decorations.

In spite of the high architectural qualities of the Holy Virgin of Ljeviša, its greatest value are the wall paintings of Michael Astrapas and, probably, his associate Eutykhios. Both of them shall remain in Serbia until the end of the second decade of the 14th century as the court painters of King Milutin. Their work may be followed on the signed fresco compositions over the period of some 25 years, which is a unique case in the Byzantine art throughout its 1000 year long duration.

The painting of the Holy Virgin of Ljeviša brought many novelties into the program, iconography and style. The influence of liturgical poetry on choice of subjects, strong narrative character, expansion of the program by introduction of new themes resulting in the reduction of size of figures and increase in the number of characters painted, the higher significance paid to painted architecture – all characterize a new style observed in Serbia for the first time in the Holy Virgin of Ljeviša, after having emerged in an initial phase in the Holy Apostles in Peć. Never before in the Serbian medieval art had so many metaphors, allegories and personifications been recorded in one monument. It proves that Michael and Eutyrios searched for inspiration in the Hellenistic or Byzantine art strongly influenced by the Hellenistic art. Also in the Holy Virgin of Ljeviša there appeared, for that time, entirely new illustrations of liturgical poetry (the poem "Prophets from above have predicted you" and "Kanon on the Dormition of the Holy Virgin" of St. John of Damascus), new program and iconographical solutions (cycle of Baptism and sermons of St. John Prodromos, based on liturgical lessons), some extremely rare topics (illustrations of the text on transience of life from the novel on Barlaam and Ioasaph), or the elements of compositions (philosophers and Sybils in the composition of the Tree of Jesse), as well a series of personifications some of which are rare (winged prefigurations of Wisdom with Evangelists) or unique (personifications of Day and Night i.e. the New and the Old Testament).

The colossal figures of the most prominent members of the Nemanjić dynasty from the inner narthex, painted against a red background, the symbol of imperial dignity, among which the portrait of King Milutin dominates, define precisely the high position Serbia held at that moment in the Byzantine commonwealth. Although with extensive damages, the wall frescoes of the Prizren cathedral illustrate like no other, the predominant state and church ideology.

The master Astrapas came close to the highest achievements of his time in the free composition of complex entities, perfectly adapting himself to unsuitable surfaces like cross vaults, spherical and broken wall surfaces, particularly manifest in the chapel of St. Nicholas in the south, external aisle and in the program of exonarthex. Modeling of figures in an opulent painting method, their unique fresh and lively colors represent two very important features of the painting of the Holy Virgin of Ljeviša. On the whole, the frescoes of the Holy Virgin of Ljeviša painted by master Michael Astrapas possess characteristics of transitional monumental 13th century style (naos) and introduce into the Serbian art the classical style of Palaiologos (south aisle of naos, narthex and exonarthex). Some of the paintings in the Prizren church are masterpieces and range among the top works of Serbian and Byzantine art of the early 14th century.

Perhaps the best proof of the beauty of frescoes in the Holy Virgin of Ljeviša is the inscription in Arabic on the western wall of exonarthex: "*The pupil of my eye is your nest*", a line of the Persian poet Hafiz (14th century), engraved before the church was converted into a mosque. The inspired poetic inscription of the

follower of another religion sends us the message that art is capable of transcending cultural differences.

Gračanica Monastery

The monastery of Gračanica that emerged after the restoration of the old Lipljan bishopric takes its place in a series of newly constructed old Episcopalian seats, founded by King Milutin. The church of the monastery of Gračanica was built in the second decade of the 14th century at the time of intensive political and military rise of the medieval Serbia. By its artistic significance, it surpasses the national borders to become one of the ultimate works of Late Byzantine art on the whole.

By its fundamental concept, it fits into the already existing type of five-dome churches with a cross-in-square plan, characteristic for the renaissance of Palaiologos. However, in its final result the architecture of Gračanica represents the summit of stylistic development of the renaissance of Palaiologos. An ideal relationship of proportion and volume has been achieved in the outer appearance of Gračanica. The particular value of its architecture are the gradual ascent of vaults and domes in upper zones as well as three-part division of facades with arcades and lesenes, thus giving the church an air of exceptional harmony.

Also original is the cubic base of the main dome in Gračanica which rises above the point of cross-section of vaults as well as reflecting the cross-in-square base in the arrangement of vaults in the uppermost zones. Four corner domes rise on highly elevated cubic bases, emphasizing their significance, which had no precedent in the Byzantine sacral architecture. The internal system of vaults and arches is discernible on the external facades.

Gračanica resembles the Gothic churches of that era by its expressed tendency to verticals which was atypical of Byzantine architecture.

Among the churches of King Milutin, Gračanica is distinguished by abundance of themes skillfully distributed in a complex structure. Ignjatije, the Lipljan bishop took part in creation of a learned program of wall paintings. In the naos, except the cycle of Great Feasts, there are scenes from the cycle of Passion, the Miracles and Acts of Christ. A strong influence of liturgy – choice of compositions in cycles and their arrangement following the liturgical lessons as well as transposition of poetry into painting, is strongly expressed and uniquely resolved in Gračanica. This demonstrated that liturgy on Earth is only a reflection of the perfect liturgy taking place in Heavens. The painted decoration of a church of central type like Gračanica, served to persuasively illustrate this belief of Byzantine theologians and believers. The specificity of the altar space represents exclusion of Evangelist scenes – save for Ascension – that were replaced by the compositions of the cycle of Holy Virgin and a large number of its prefigurations. Although the church was dedicated to the Holy Virgin, the entire era focused on celebrating the Mother of God. For instance in Constantinople, the month of

August in which the greatest holiday of the Holy Virgin is celebrated, was dedicated to the Holy Virgin. Gračanica was distinct from other monuments of its time by its altar themes dedicated to the Holy Virgin.

Another very significant topic of wall paintings in Gračanica are the subjects related to death and resurrection as well as Christ's judgement of humanity and the scenes from Menologion (with scenes of passion and celebration of saints) in the narthex. The founder's composition of King Milutin who holds a model of the church, with his wife Simonis, and the Nemanjić Family Tree, are significant for iconography and particularly for study of ideology of Serbian rulers. The second one, created after the model of composition of the Tree of Jesse depicting Christ's genealogy, appeared in Gračanica for the first time. It is a unique composition existing solely in Serbian iconographic repertoire (Gračanica, Patriarchate of Peć, Dečani). Also exceptional is inscription of the charter to the monastery on the west wall of diakonikon.

In Gračanica, more than in any other monument of King Milutin, complexity of iconographic meanings of scenes and theological erudition are present, perceived as a consequence of a cathedral purpose of the church and particularly large surfaces that needed to be painted.

Although not signed, as in for instance the Church of the Holy Virgin of Ljeviša, Michael and Eutychios are thought to have worked in Gračanica. Talented and well informed of artistic trends in Constantinople and Thessaloniki they secured Serbia the place of one of the three most important artistic centres (along with Constantinople and Thessaloniki) for the duration of the last great style of Byzantine painting – renaissance of Palaiologos. Gračanica represents their last and most comprehensive work. Some of the compositions (Descent into Hades, Dormition of the Holy Virgin, Lamentation, Heaven and the portraits of founders) represent the master pieces of the painters' and the Byzantine art.

Further to the exceptional painting of the second decade of the 14th century, the exonarthex of Gračanica contains very valuable Post-Byzantine 16th century frescoes, as well as a treasury of icons from later times of which the most significant are two icons of Christ and the Holy Virgin from the second decade of the 16th century.

b. Possible comparative analysis (including state of conservation of similar properties)

Patriarchate of Peć

The churches of the Peć monastery represent an original structural solution and an outstanding creative endeavor of the epoch. An extremely complex program of the main seat of the Church has been enclosed by an architectural composition of several buildings in a harmonious and functional entity.

The physical structure of the churches of the Holy Apostles, St. Demetrius and the Holy Virgin sharing the same narthex and the small church of St. Nicholas indicate existence of a single concept. There are no analogies to be found for the architectural composition of the whole. However, similarities to contemporary and older monuments of Byzantine cultural realm and West Europe may be observed through comparative analysis of individual structures, their architectural ornamentation and building methods.

The sculptural ornamentation on the churches of the Patriarchate of Peć exhibit a creative exchange of art styles between the Orthodox East and Catholic West, and work of masters of different religious confessions. The shapes of Roman-Gothic windows on the church of the Holy Virgin Hodegetria were copied in the 13th century from the older Apulia churches in Barletta and Bari. The analogy for biforia with torsional ribbon on the upper zone of the transept of the church of the Holy Virgin may be found in the church of St. George in Bari, and its placement here is attributed to the masters from Kotor who also worked in Dečani. Byzantine style sculptures dominate the church of St. Demetrius, further to Roman and Gothic elements in the lower row of windows. The construction method applied in St. Demetrius, the Holy Virgin Hodegetria and the narthex in the Patriarchate of Peć resembles so much to the method of construction applied on tower and the refectory in the monastery of Dečani – built by master Đorđe and his brothers Nikola and Dobrosav – that they are thought to have been the masters of the Peć churches and the narthex also.

The narthex is especially prominent in the architecture of the sacral buildings of Peć. It is shared by all the three churches. Its main characteristics are its monumentality, harmony, elegance and the exceptionally bold structure. It is rectangular, open from three sides like a porch, with the arcades leaning on the pillars and elongated columns. Although the upper structure with a bell tower was not preserved, the original appearance of the narthex was saved on the founder's composition of Archbishop Daniil in the church of the Holy Virgin. The nearest parallels to it were found in the external, open narthex with a bell tower at the Holy Virgin of Ljeviša in Prizren, and the external narthex in Gračanica.

The design of space might have been created after the double (inner and external) narthexes in catholicons of Mont Athos – Great Lavra, and possibly Vatopedi and Iveron, that united into a monumental hall in Peć. The reconstruction of Peć narthex from 1557-1561, when the openings on porches were walled in for structural reasons, did not disrupt the integrity of its brilliant interior.

The oldest and best paintings in the dome and area under the dome of the Holy Apostles represent a mature phase of the plastic 13th century monumental style. No analogies to it have been discovered; only relatively distant similarities to some monuments of the same era from Epirus Despotate (the Holy Virgin of Blachernitissa near Arta and Porta Panagia near Trikkala).

The frescoes dating back to around 1300 in the west part of the Holy Apostles resemble in style to those of the Virgin Peribleptos in Ohrid, to the works of Thessaloniki masters Michael and Eutykhios. They belong to the early phase of the style known in the history of arts as the renaissance of Palaiologos.

After the additions of new churches and the narthex, a monumental corps comprised of several compositions of frescoes was painted in the catholicon of Peć. The paintings preserved in the south-east part of narthex are somewhat younger than the most successful works from the first two decades of the 14th century – the era of renaissance of Palaiologos, and indicate the beginning of the process of degradation of the highest artistic values. No direct analogies have been found to these paintings, nor have they been found in paintings of a different style – those in the Holy Virgin Hodegetria. In both cases these are paintings of superior quality in their time - the second quarter of the 14th century.

The painting of St. Demetrius with examples of classicist vision of antique art, reaches its final, academic phase of style. Analogies may be observed in the painting of the naos in the monastery of Dečani. Close, both from the aspect of distance and of style, painted at the same time – in the fifth decade of the 14th century – the churches of St. Demetrius and Dečani share the same views of their patrons to art, and possibly of members of a same group of artists. The signature of painter Jovan has been preserved in St. Demetrius. The masters who painted the narthex at Dečani also painted the frescoes on the arch and the pilasters in the naos of the Holy Apostles.

The painting on facades of the narthex of Peć, the church of the Holy Virgin and the Holy Apostles is unique. It is the largest preserved composition of this type. It is believed that it influenced the creation of façade decorations on subsequent monuments of school of Morava in Serbia.

The development of medieval art was interrupted after the fall of the Serbian state to the Ottomans in 1459. In the ensuing centuries during the Ottoman rule, the so called post-Byzantine art is known in Serbia as the art of restored Patriarchate of Peć. In creating the painting style of the restored Patriarchate of 1557-1561, a

special place belongs to the painter Longin, who is believed to have been young when painting the narthex. Inspired by the 14th century painting of the monastery of the Patriarchate of Peć and Dečani, the restoration style was adopted and maintained in the painting of frescoes and icons in Serbian churches. Consequently, it influenced and was copied on numerous other monuments (Studenica, Gračanica, Mileševa, Banja Pribojska, etc).

There are two other painters, famous in their time, who restored frescoes in the catholicon of Peć. Georije Mitrofanović, a monk from Hilandar Monastery and a painter, added in the period 1619 – 1620 in St. Demetrius beside the damaged 14th century frescoes new compositions copying the old paintings he found in the church. He painted frescoes in many Serbian churches (Morača, Krupa, Dobrićevo) as well as numerous icons. The painter Radul, the best in his time, painted the entire church of St. Nicholas in 1673/1674. He also painted the icons for iconostasis. There are numerous analogies to works of Mitrofanović and Radul, because they were prolific painters of recognizable painting script. Their corps is of enormous significance in local milieu, but in the wider area of the eastern Orthodox world as well.

Church of the Virgin of Ljeviša

The architecture of the Holy Virgin of Ljeviša is the first of the buildings with cross-in-square plan and five domes, the style that culminated during the first two decades of the 14th century in the architecture of Gračanica, the masterpiece of Late Byzantine architecture. These were five-dome churches, built during the first half of the 14th century, endowments of King Milutin, Emperor Dušan and Empress Jelena: the Holy Virgin of Ljeviša, Staro Nagoričino, Gračanica, the Holy Archangels near Prizren (in ruins) and Mateič.

The architecture of the Holy Virgin of Ljeviša represents an original solution of master Nicholas unlike any other, possibly due to a given base of an older building. By its foundation, structural forms, construction method and overall appearance, the building shows similarity to the buildings from Thessaloniki and Arta from the same epoch. It differs from the mentioned churches by an elongated plan, small domes at the very end of eastern and western points of the central part of naos and absence of internal galleries like for instance those in the Holy Virgin Paregoretissa in Arta and the churches of the Holy Apostles and St. Catherine in Thessaloniki.

The frescoes of the Holy Virgin of Ljeviša are painted by the court painters of King Milutin who marked the painting of the first two decades of the 14th century Serbia - Michael Astrapas, with his associate Eutybios most probably. The two artists signed their names in the Byzantine church of the Holy Virgin Peribleptos in Ohrid (1295) for the first time, and later on in Serbia in the Holy Virgin of Ljeviša (only Michael), Staro Nagoričino (1316-18) and St. Niketas near Skopje (around 1320). Several entities of wall paintings from that time are, with great

probability, ascribed to them too (King's Church in Studenica from 1315 and Gračanica from approx. 1321).

The master Astrapas had already in Prizren reached the values similar to slightly younger Holy Apostles in Thessaloniki (1312-1315) and Kariye Camii (1315-1321) from Constantinople, the monuments whose painting is thought to be a paradigm of the highest aesthetic level of "classicism" of Palaiologos.

Of the frescoes in later endowments of King Milutin, those in the Holy Virgin of Ljeviša differ by a particular freshness of colors which characterizes incarnate, and which was lost in their later works as they were more near classicist taste with less contrast and more harmonious modeling. These frescoes represent a phase in development of Michael and Eutychios, i.e. the style of Palaiologos, evident only in the Holy Virgin of Ljeviša, the painting of which is particularly attractive to the eye of a modern observer.

The Byzantine churches in Thessaloniki and Constantinople, as well as other significant art centres from almost the same period (Mont Athos, Verria), do not exhibit specific characteristics of architecture and painting evident on the Holy Virgin of Ljeviša. Since these are monuments geographically quite distant, created in different historical and political circumstances, the Church of the Holy Virgin of Ljeviša possesses its own, distinct identity.

Gračanica Monastery

The last of the three five-dome churches founded by King Milutin was Gračanica, preceded by the Holy Virgin of Ljeviša and Staro Nagoričino. By their style these three churches form a relatively compact group to which only slightly younger foundations of Emperor Dušan and his wife Jelena may be added – the church of the Holy Archangels near Prizren and Mateič in northern Macedonia.

The Byzantine monuments nearest to the architecture of Gračanica are the churches of St. Catherine and the Holy Apostles in Thessaloniki, and the Holy Virgin Paregoretissa in Arta. The Serbian churches (the Holy Virgin of Ljeviša, Staro Nagoričino, Gračanica) differ from the above mentioned churches in Thessaloniki and Arta, probably because all the three were build on old foundations which, to a certain extent, determined the design of their foundations. Like the other two Serbian churches, Gračanica's small domes tower above the central part of the structure, while in the churches of Thessaloniki they rise above the ambulatory aisles. The Serbian churches do not boast internal galleries. Gračanica differs from them all by an expressed gradual elevation of masses and the overall effect it leaves – it is one of the most accomplished architectural works of the renaissance of Palaiologos in the entire Byzantium and the countries under its cultural influence.

In Gračanica, the enormous wall paintings have been preserved, with no damage almost. The murals of Gračanica belong to the international painting style of the renaissance of Palaiologos. The analogies in the Byzantine world may be found with the most significant churches of that time: The Holy Apostles in Thessaloniki (1312-1315) and Kariye Camii in Constantinople (1318-1321).

Gračanica is most probably the joint work of Michael and Eutychios, painters from Thessaloniki who spent over a decade painting the foundations of King Milutin in Serbia. The wall paintings of Gračanica, the largest fresco ensemble in Serbia up to that time, have nearest parallels in the King's Church in Studenica, in Staro Nagoričino and the St. Niketas near Skopje, the chronologically nearest works of Michael and Eutychios. In view of the church dimensions, the number of painters assistants here was probably higher than in the other churches (for instance in the small King's Church in Studenica regarded as their greatest masterpiece). In the paintings of Gračanica one recognizes the classicist phase in the development of a style in which high level of skills was achieved in composing and distributing wall paintings, the security of drawings, mostly modeling of hues. In comparison to other works of the same masters, the specificity of Gračanica paintings is reflected in the profusion of multi-layer iconography, founded in seminarian learnedness appropriate to the Episcopalian Church, original compositions related to the ruling ideology of Nemanjić, as well as successful program solutions.

The painting of Gračanica, within the Byzantine art, reaches the values of the highest achievements of that time.

c. Authenticity/Integrity

The churches in the Patriarchate of Peć and Gračanica monasteries and the Church of the Virgin of Ljeviša fulfill the criteria of authenticity 24 (b) (i).

Patriarchate of Peć

The monastery of the Patriarchate of Peć is a complex entity that underwent numerous changes in its long history since new additions and structures were results of raising the monastery to the level of the seat of archbishopric and later the patriarchate. Therefore, all the stages in forming the sacral entity of the Peć monastery, all the artistic layers from different periods and of different styles stand as an expression of its authenticity. The interiors of churches with frescoes, stone iconostases, stone thrones, sarcophagi of archbishops and patriarchs buried there, with stone benches along the internal border of the narthex and a large stone vessel for baptizing water – all of that reflect several centuries of shaping this complex of religious structures.

The continuity of the Patriarchate of Peć as a sacral place since Early Byzantium to present date has been one and a half millennium long, while the monastic life has been going on for seven and a half centuries.

Unlike the complex of churches, the monastery retained only its organizational pattern to date. The medieval monastery buildings (dormitories, refectory, palace) had fallen to ruins and have been replaced.

The area where the Patriarchate of Peć is located – the landscape with a river on the one side of the monastery and a hill on the other – is authentic to a large extent. From the monastery one can see the ravine of Rugova, protected as a Natural Reserve and inscribed on the List of Geomorphologic Structures of geo heritage of Serbia among the structures of international significance with a value level of the Balkans.

Church of the Virgin of Ljeviša

The church of the Holy Virgin of Ljeviša fulfills the authenticity criteria despite the enormous damages and changes that occurred during its long existence. In the first half of the 18th century this Orthodox church had been converted into a mosque and adjusted to the needs of services characteristic of Islam. Its original appearance was restored to the greatest possible extent in the course of the 20th century. Following mortar removal, the painting and conservation works lasted several decades. The works on architecture and wall paintings were executed in the same materials used on the original parts. In that sense, the integrity of architecture of the church and its wall paintings has been preserved.

During some 15 centuries, several Christian churches replaced one another on the spot where the 14th century Church of the Holy Virgin of Ljeviša stands today. The continuity of Christian use was interrupted only from the first half of the 18th century to early 20th century when the church served as a mosque.

The churchyard and the immediate surroundings of the church are not authentic. The church is located in the urban core of the medieval city of Prizren, but the urban pattern of the city itself was established only after the period of construction of the Holy Virgin of Ljeviša, enclosed the church and its yard in its spontaneous and long development changing the original surroundings of the monument.

The wider surroundings of the Holy Virgin of Ljeviša represent the historical centre of Prizren with the Bistrica river dividing the city in two; with numerous, significant medieval (Serbian) and Turkish (of a later date) monuments, as well as a medieval fortress overlooking the city. It retained its key characteristics and is regarded as one of the most authentic ancient cities on the territory of Kosovo and Metohija.

Gračanica Monastery

The church of the monastery of Gračanica ranges among the best preserved appearance of both interior and exterior of the entire medieval cultural heritage. The external narthex added is part of one stage of its medieval corp.

Unlike the church, the monastery complex has not retained the basic characteristics of its authentic shape. The monastery complex with monastic buildings is of a later date.

The environment of Gračanica is authentic in as much as it stands in the village - its natural surroundings - just like in the Middle Ages.

d. Criteria under which inscription is proposed (and justification for inscription under these criteria)

The inscription of the Patriarchate of Peć, Church the Holy Virgin of Ljeviša and Gračanica Monastery on the World Heritage List, in the form of a serial nomination and the extension of the monastery of Dečani (inscribed in 2004), is herewith proposed on the basis of the following criteria:

Criterion ii:

The above named monuments represent works of architecture and wall paintings in which different influences overlapped and merged in a unique way, during the two and a half centuries of the existence of Serbian medieval state, on the territory of Kosovo and Metohija. The specific development path of the Serbian medieval art, truly reflected in Kosovo-Metohija representative foundations, is marked by joint work of masters of Orthodox and Catholic religion, of Byzantine and Roman-Gothic style, with local, Serbian builders, representatives of the style of the Ras school. The Serbian monumental art of the Middle Ages partly adopted the contemporary structural forms of the Catholic West, while its painting belonged to Byzantine sphere as did its state and spiritual organization. These original works that have no direct analogies, form a distinct artistic category that cannot be comprehended outside of the historical context of space and time they belong to.

Just as the establishment of an independent Serbian state was characterized by keeping balance between the West and the East, so did art – especially the art created in representative endowments of Serbian rulers and church dignitaries – apart from the Orthodox orientation of its patrons, always remain open for influences of the most advanced trends of contemporary fine arts of the 13th and 14th century West. The novelties arrived in Serbia from southern Italy, via Serbian cities on the Adriatic coast, or from Byzantium, through voyages of learned Serbian rulers and church heads and not least through a large number of craftsmen who, in search of work, arrived in the country that was the leading economic and political power in the Balkans over a long period of time.

More than anywhere else, the rulers' and prelates' endowments in Kosovo and Metohija substantiate the equal recognition and acceptance of artistic work of foreign or old civilizations, of their own tradition or avant-garde trends. This is evidenced by authentic architectural creations, impressive programs of fresco paintings and the stratification of these monuments erected on old cult sites. Namely, the Patriarchate of Peć, the Church of the Holy Virgin of Ljeviša and the Church of the Gračanica Monastery were built on the ruins of Early Christian / mid-Byzantine churches, achieving an exceptionally long continuity of sacredness.

As of the second half of the 16th century, 1557 to be precise, when the Serbian church reacquired the right to independence – a local variation of Post-Byzantine painting style expanded and lasted for two more centuries on the territories under the jurisdiction of the Patriarchate of Peć, from the restored Peć catholicon. This variation was largely based on the 14th century paintings from the monastery of Peć but also on the other three monuments pertaining to this group, and thus its name „the art of restored Patriarchate of Peć”.

The paintings of the Holy Virgin of Ljeviša and Gračanica belong to the mature/classicist phase of the Palaiologos style, the characteristics of which were an ideal the artists of Post-Byzantine era aspired to. The traditional trend of Post-Byzantine art, characteristic for Balkan inland, based its knowledge on the art of which the frescoes of the Holy Virgin of Ljeviša and Gračanica are remarkable examples. They have certainly influenced formation of numerous unknown artists from the period during Turkish rule, just like the encyclopedic character of the frescoes in Dečani – where all painting skills of earlier monuments synthesized – influenced undeniably the iconographic repertoire of churches from later centuries.

Criterion iv:

The churches of the Patriarchate of Peć, the Holy Virgin of Ljeviša, Gračanica and Dečani are exceptional examples of medieval building skill and painting.

In reference to their architectural value, although linked to both the already established national school of architecture - the so called „school of Ras“ - and the influences of Western European and Byzantine art by certain elements, the local and foreign builders assembled on the territory of Kosovo and Metohija by affluent Serbian patrons, created outstanding works inspired by local tradition and acquired experiences. Working for the most powerful social strata, they often traveled from one site to another. Thus, we can trace them just as we can identify the models they emulated in their artwork.

The concept of the catholicon of Peć – as the most complex cult space of an Orthodox sacral architecture of the Middle Ages, where by an original solution, three large churches with a chapel were joined by one monumental narthex - represent an extremely bold structural solution realized by talented masters that surpasses the architectural models of the contemporary Byzantine capital architecture of Constantinople and the Mont Athos. The unique gallery of fresco paintings in the Patriarchate of Peć, created over the span of five centuries (from the 13th to late 17th century), is a treasury of the most important styles of monumental art of the Middle Ages and an extraordinary testimony of duration and development of art of sacral Orthodox Christian civilization on the Byzantine spiritual territory. The paintings on facades of the Peć churches are unique in Byzantine art of the first half of the 14th century, and especially relevant as predecessors of original and autochthonous architectural decoration on churches

of the so called “Style of Morava” in Serbia of the late 14th and the first half of the 15th century.

The Holy Virgin of Ljeviša and Gračanica represent an exceptional testimony of the mature phase of architecture and painting style of Palaiologos. They belong to the group of five-domed churches with cross-in-square plans, a complex architectural type typical for the final phase of Byzantine architecture. Both structures are good examples of development of that architectural type – since the first time it appeared in Serbia (the Holy Virgin of Ljeviša) to its summit in the Balkans – represented by the architecture of Gračanica.

The five-domed church in Gračanica is a masterpiece of Serbian medieval architecture and Late Byzantine architecture in general. It is characterized by an exceptional structural complex with bold system of proportions and the original finishing of facades. Gračanica is the masterpiece of the most creative Byzantine builders of the time guided by ideals of harmony and beauty.

Both churches were painted by groups of fresco painters headed by the “court” painters of King Milutin: Michael Astrapas and Eutybios from Thessaloniki, the quality of whose works corresponds to the highest achievements of the renaissance of Palaiologos in Constantinople. Michael and Eutybios painted in endowments of King Milutin during the first two decades of the 14th century. The frescoes in the Holy Virgin of Ljeviša (transitional phase) and Gračanica (mature style) range among the most significant works in their opus. Their work is particularly significant, as throughout the 1000 years long duration of Byzantine art, and in the circles under Byzantine cultural influence, this is the only time that the stylistic development of two painters may be followed over the period of 25 years as is the case with opus of Michael and Eutybios.

Criterion iii:

The works of Michael and Eutybios promoted Serbia of the first quarter of the 14th century into the third, most significant center of Byzantine renaissance of Palaiologos, immediately behind Constantinople and Thessaloniki.

The renaissance of Palaiologos, being the last great artistic rebirth, was accepted in Serbia not only as a painting style but as an expression of political orientation, even aspirations to a role of Byzantium in the East-Christian world of the Middle Ages. The penetration of this artistic style into Serbia is almost simultaneous with its first appearance in capitals of the Empire (Constantinople, Thessaloniki). In the Church of the Holy Apostles of Peć, the early style of renaissance of Palaiologos is at its best with all its characteristics. Astrapas, the painter in the Holy Virgin of Ljeviša, showed in the most representative way the rich repertoire of iconographic and stylistic language of the renaissance of Palaiologos, while the court painters of King Milutin in Gračanica – working already two decades on decorating his endowments – synthesized all experiences and achievements of this individual

style based on respect of the antique language of symbols and painting expression. Finally, in Dečani and in the Church of St. Demetrius in the Patriarchate of Peć, the renaissance of Palaiologos reaches its final, decadent phase, turning into academism and slowly giving in to new stylistic trends which shall – instead of respecting antique aesthetic canons – give preference to exploration of the new ways of expression.

Criterion vi:

The chronological and stylistic complexity of monumental artistic achievements of the Patriarchate of Peć, the Holy Virgin of Ljeviša, Gračanica and Dečani intertwined with the supreme achievements of Serbian medieval literature and iconography that together speak of an affluent and highly advanced artistic climate of the 13th and 14th century Serbia. Such an atmosphere, conducive to creativity, emerged primarily owing to a capable and powerful Nemanjić dynasty that established an economically powerful and progressive state within the given historical circumstances.

The Patriarchate of Peć, seat of Serbian Archbishopric, and of patriarchate as of 1346, the Holy Virgin of Ljeviša and Gračanica, as old Episcopalian seats and endowments of the versatile King Milutin and Dečani as royal and first Emperor's endowment, were at the heart of the Serbian medieval state – both territorially and spiritually. They were tightly connected with the most important figures and events of that time, which influenced not only the situation in Serbia on the rise at the time, but in Byzantium on the decline and Bulgaria – therefore, on the entire territory of the Balkans of the 13th and 14th centuries.

3. Description

a. Description of Property

Patriarchate of Peć

The monastery Patriarchate of Peć is located in the vicinity of the city of Peć, on a plateau on the left bank of the river Bistrica, where the rocky ravine of Rugovo ends and the tame plains of Metohija begin under the slopes of the mountain range Prokletije.

In the Middle Ages the monastery was protected by a wall with five towers that run up to donjon on the hill Idvorac. Profane structures – monks' cells, guest dormitories, a refectory, a granary, bakery, mill and stables as depicted on the 1745 copperplate engraving have not been preserved. During archeological explorations remnants of the representative palace and monastery residential buildings were discovered. A series of medieval hermitages are located in the gorge of Rugovo, in the proximity of the monastery.

The monastery is now belted by a high wall with an entrance tower on the south side. A stream – backwater of the river Bistrica runs in the middle of the monastery yard. The monks' quarters built at a later date, are located in the north-west part of the churchyard. Two 19th century dormitories in the west part of the churchyard and the mill were reconstructed after the fire in 1982.

The most valuable structural and artistic entity in the monastery is a cluster of Peć churches. Built gradually, the three churches with a shared narthex and a chapel stand as a unique architectural symbiosis. Religious services have been held here for ages; the throne of the head of the Serbian church, the tombs of Serbian Archbishops and Patriarchs are all here.

The oldest church – of the Holy Apostles – is in the middle, while the churches of St. Demetrius and The Holy Virgin at its sides. On the west side all the three churches were linked by a joint, monumental narthex. By the south side of the church of the Holy Virgin the chapel of St. Nicholas was built.

The Church of the Holy Apostles was built in the third decade of the 13th century on the oldest cult place. The founders of the Holy Apostles – the first Serbian Archbishop Sava and his successor Archbishop Arsenije – kept the longitudinal nave of the existing church but extended it to the east by a three-part altar space, a transept and a dome, after the 13th century Serbian churches of Ras school.

Thanks to the Archbishop Arsenije, the church of the Holy Apostles was adorned with frescoes by 1260, belonging to a mature phase of monumental plastic style of the 13th century, preserved in the dome, area under the dome and the altar space.

The ideas of the founders about the sepulchral use of the church of the Holy Apostles were presented by an iconographic program of frescoes. Ascension of Christ was painted in the dome; the Evangelists are in pendentives, the walls beneath the dome show scenes from Christ's life on Earth. In the altar area there are monumental compositions: Deesis, Officiating Church Fathers, and the Communion of Apostles. Themes from the Old Testament are painted in prothesis.

Half a century later, around 1300, the west side of the church of the Holy Apostles was adorned by new-style frescoes of the early phase of renaissance of Palaiologos. The compositions of the cycle of the Passion of Christ are on the ceiling, portraits of the members of the ruling Nemanjić dynasty are on the south wall and two grandiose half-length portraits – fresco icons of St. Nicholas and Virgin the Eleousa (Merciful) with Christ – were painted on the west wall of the Holy Apostles.

Archbishop Nikodim built the church of St. Demetrius along the north side of the Holy Apostles between 1316 and 1324. This is a single nave structure with a dome, whose dimensions and position are inferior to the church of the Holy Apostles. It differs from a typical church of Ras style in that the altar space is not three-part and there are no choirs. Byzantine concept of architecture was demonstrated in the building style: in alternating lines of stone and brick, external shapes of polygonal apse and octagonal tambour of dome as well as on relief decoration of the stone altar partition and the portal.

In 1328 Archbishop Daniil II built the church of the Holy Virgin Hodegetria on the south side of the Holy Apostles. He connected all the three churches – the Holy Apostles, St. Demetrius and the Holy Virgin – with a unique porch, a monumental shared narthex. By building of the chapel of St. Nicholas on the south of the church of the Holy Virgin, Daniil II completed the sacral entity of the monastery of Peć that, almost unaltered, stands to date.

The church of the Holy Virgin Hodegetria has a cross-in-square plan with four pillars bearing a dome and a three-part altar space. Prothesis and diakonikon are separated from the middle part of the altar area by arches and, have been dedicated to St. John Prodromos and St. Arsenije, the Serbian Archbishop and Founder of the Peć Holy Apostles respectively, as detached chapels. Simultaneously with building of the church a stone altar partition was placed and the sepulchral sarcophagus of the founder - Archbishop Daniil II was positioned in the southwest corner of the church.

The monumental narthex, shared by all the three large churches has a rectangular base with two aisles, is separated by columns and pillars and covered by barrel vaults. The east side of the narthex leans on the west walls of churches and the three remaining sides were open as a porch with a series of elegant arcades and

pillars. Originally, there was one floor with katechoumena and a bell tower over the narthex, but they have not been preserved.

The chapel of St. Nicholas is a single-nave structure, with a longitudinal barrel vault.

The wall paintings in Daniil's buildings date around 1330. In the southeast part of the narthex original wall paintings have been preserved, work of the masters who fostered style characteristics of renaissance of Palaiologos at its best – in the second decade of the 14th century. Frescoes on the east wall are particularly prominent – the representation of the Holy Virgin "the Source of Life" (above the entrance into the church of the Holy Virgin Hodegetria) and the dynasty of Serbian rulers, the Nemanjić Family Tree.

The narthex facades were decorated by figurative compositions. The facades and domes of the churches of the Holy Virgin and the Holy Apostles were adorned with decorative ornaments of a symbolic, prophylactic significance.

Daniil II commissioned the painters – expressionists to decorate the Church of the Holy Virgin. Their style differed from the Palaiologos classicism of the narthex. In the dome there are pictures of Christ, the Divine Liturgy, prophets and Evangelists. On vaults and in upper zones of walls are the cycles of Great Feasts, Events after the Resurrection and the Life of the Virgin. The usual images of Eucharist content are painted in the altar. The walls of diakonikon and prothesis, as separate chapels, present the cycles of compositions from the life of St. John Prodromos and the Serbian saint, St. Arsenije. For the first time in choirs the holy warriors and the holy monks were painted against each other, which was generally accepted as an iconographic pattern in Serbian wall painting of a later date. Daniil's foundation portrait was also presented in the first zone, on the south end of the west wall of the church. The murals of the Holy Virgin of Hodegetria represent a transitional phase in the gallery of frescoes of Peć monastery towards creation of a new artistic style from mid and second half of the 14th century.

In the period before and after establishment of the seat of the Serbian Patriarchate in Peć in 1346, the monastery was prepared for new functions and the highest dignitaries. Decoration of the church of St. Demetrius around 1345, and damaged choirs in the Holy Apostles in mid-14th century was taken over by Joanikije – an Archbishop at first, and the first Serbian Patriarch later. The wall paintings of St. Demetrius, with a scene of Resurrection in the dome, stand as a symbol to the mausoleum use of the church. Archbishop Nikodim, the founder, was buried here. The scenes depicting the Life of Christ and scenes from the life and miracles of St. Demetrius are painted on the walls of the naos. In the cross vault over the west bay of the church two Ecumenical and two Serbian Councils symbolize continuation of the Church of Christ, since the time of apostles to the time of Serbian rulers and archpriests. On the south wall of the church, on red background solemn portraits of four Serbian rulers and Archbishops were presented.

Simultaneously with laying the stone throne for the Patriarch in the south choir of the Holy Apostles, new wall paintings were created in both choirs – standing figures of holy warriors and holy monks and, over them, compositions from the cycle of Great Feasts. It was painted in the tradition of classicism of the first half of the 14th century, but indicates new tendencies to ornamentation characteristic of art of the second half of the 14th century.

Two centuries after the demise of the Serbian state in 1459 Ottoman Empire allowed restoration of the Serbian Patriarchate with a seat in the Peć monastery. Patriarch Makarije undertook a great reconstruction after 1557. He covered the dilapidated narthex with new barrel vaults and closed the openings between the pillars with arches, converting it into an enclosed structure. However, he did keep its appearance of a representative hall, a cult meeting place. Makarije kept the 14th century frescoes remaining in the narthex and in 1565 the painter Longin painted new frescoes on the reconstructed vaults and the new walls: cycles of Menologion, Miracles of Christ and Teachings, Ecumenical Councils, and the Council of Simeon Nemanja. The series of busts of saints were arranged on intrados of arches and above the first zone with standing figures. In the first zone there are the paintings of apostles on pillars, and the portraits of Serbian archbishops and the rulers from the Nemanjić dynasty on the walls.

The reconstruction and design of churches and the monastery complex were continued by the Patriarchs Jovan and Pajsije. The renowned Serbian painter Georgije Mitrofanović added new frescoes in the church of St. Demetrius in the period 1619 – 1620, carefully adjusting the new layer to the old wall paintings. This talented painter copied the characteristics of the 14th century classicism with ease. The influence of Italo-Crete painting that Mitrofanović must have seen in frescoes of the Mont Athos monasteries is also evident.

The compositions of Acatistos Hymn of the Virgin, portraits of Nemanjić rulers and the Ascension of Archbishop Sava II in the church of the Holy Apostles from 1633 and 1634 also belong to the series of painting renovations.

The last large renovation activities in the 17th century were undertaken by Patriarch Makarije who had the bulwark around the monastery complex and the chapel of St. Nicholas repaired. The painter Radul was the author of new frescoes in the chapel (1673/74) with the cycle of St. Nicholas, church patron, and historical compositions. This painter of characteristic style also signed the Despotic icon of the iconostasis in the church of St. Nicholas. He also painted his masterpiece for the monastery – the icon of the Holy Anargyroi Kosmas and Damianos with scenes of their miracles and lives.

After Patriarch Maksim, who was buried beneath the sarcophagus in front of the entrance to St. Nicholas, the period of wars began. The iconostasis of the church of the Holy Apostles from 1724 is the only significant work painted after the prolific medieval period.

Church of the Virgin of Ljeviša

The Church of the Holy Virgin of Ljeviša was built in early 14th century in the centre of Prizren, a city partly laying beneath the slopes of the steep mountain Cvilena, of the mountain range of Šar-planina, and partly leading to the flatlands in the direction of Prizren's field. The river Bistrica runs through the town. The Church of the Holy Virgin of Ljeviša is located on its right, flat bank.

The church was dedicated to the Dormition of the Holy Virgin. It is a building of a complex architectural structure, the core of which is formed by a central part with cross-in-square plan and five domes over it: the main on the cross section of the vaults forming legs of the cross and four at the corners. In continuation of the east bay vaulted by a blind calotte, is the altar apse. On the north, south and west sides ambulatory aisles were added, of which the north and the south also end with apses (prothesis and diakonikon) on the east. The lateral, external aisles are unevenly vaulted: the south has cross-vaults and the north quarter-circular vaults. The narthex is vaulted with three barrel vaults, with the middle one being the highest. The four rows of pillars divide the space of the naos into five aisles. On the west the building is completed with exonarthex, vaulted by cross-vaults and with a floor structure divided into two chapels and a central part. In the center of exonarthex a belfry raises that dominated the entire structure.

The church was made of a combination of calc tufa, brick and mortar in a manner characteristic for Byzantine sacral architecture of the early era of Palaiologos dynasty. Part of it was built by lining the rectangle pieces of calc tufa by brick resulting in the so called "cloisoné" way of construction with wide connections of whitish mortar. On some of the structural elements, like the cornice and arches, only bricks were used. The lively colorist effects were achieved by alternation of materials and are especially contributed to by the ornaments formed by the bricks laid in the shape of meanders, toothed cornices and various terracotta decorations. On the east façade of the church there are two founder's inscriptions in brick. The older and longer one mentions the participation of King Milutin and the Prizren Bishop Damian, while only the Prizren Bishop Sava is mentioned in the later and shorter one.

The Church of the Holy Virgin of Ljeviša, in medieval Serbia, is the first representative of the style known as "renaissance of Palaiologos" after the last Byzantine dynasty.

All walls, arches, vaults and domes (approx. 2000 m²) in the Holy Virgin of Ljeviša were covered by paintings. However, only some 30% of the total fresco fund has been preserved to date. In the main dome the image of Christ Pantokrator is painted, and in small domes four different images of Christ are presented. Prophets were painted in drums of the domes, and Evangelists in pendentives of the main dome. The altar apse is adorned by the Officiating Church Fathers,

Communion of Apostles, the Holy Virgin, the Ascension of Christ and figures of deacons. In the naos, apart from Great Feasts, compositions from the cycles of events after the Resurrection and of Christ's Public Ministry and Miracles, there are numerous scenes from the Passion of Christ. Archpriests, martyrs, holy warriors, holy anargyroi and an unusually high number of female saints are among the standing figures in the first zone. The east part of the south lateral aisle was used as a chapel dedicated to St. Nicholas with scenes from his life, while fragments of compositions from the cycle of the Ecumenical Councils and three 13th century frescoes pertaining to an older church have been preserved in the rest of that space. Only several individual figures on pillars and the connecting arches have been preserved in the north lateral aisle. Gigantic figures (2,55m) of the Serbian rulers from the Nemanjić dynasty, predecessors of King Milutin, and his portrait with his father – king Uroš whose figure has been destroyed, dominate the narthex. Serbian Archpriests and Prizren Bishops were presented in the first zone of exonarthex, and the Last Judgement, cycle of Baptism and Sermons Gospels of St. John the Baptist, the Tree of Jesse, with illustration of the hymn of St. John of Damascus at the Dormition of the Holy Virgin to whom the church was dedicated and the Struggle of Jacob with an angel were depicted in the vaults. In arches are the illustrations of the poem "The Prophets above have predicted you" and personifications of Day and Nights i.e. the New and the Old Testaments. The chapels on the first floor were dedicated to St. George and St. Demetrius; in the central part one of the illustrations that has been preserved is that of an instructive story on the transience of life, with an image of a Capricorn according to the text from a novel on Barlaam and Ioasaph.

Three compositions were discovered in the south external aisle dating back to Serbian reconstruction of the Prizren Eparchy in the first half of the 13th century. Only one of them is in the church: the Holy Virgin with Christ "The One Who Feeds". The other two, partly preserved (Christ Healing the Blind and Marriage at Cana), have been removed and are kept at the National Museum in Belgrade. In style they correspond to the late Komnenos painting and pertain to the traditional movement of their times.

In exonarthex a unique historical inscription has been preserved that defines measures used in measuring goods (flour, salt, wine) that were distributed to the poor at the church entrance. It is a text, characteristic of monastery typikon, charters or codes, the special significance of which lies in the fact that names of two masters are mentioned: Nicholas, the leader of builders, and Astrapas, the leader of painters.

On the internal side of the west wall of exonarthex stands an inscription in Arabic meaning: "The pupil of my eye is your nest", a line of the famous Persian poet Hafiz (+1389), inscribed by an unknown visitor. An assumption has been made it could have been inscribed by a learned Mehmed II the Conqueror who conquered Prizren in 1455 and whose foster mother was Serbian, sultana Mara Branković.

In the course of the first half of the 14th century in the vicinity of the Holy Virgin of Ljeviša aristocratic endowments were built: the Church of St. Nicholas and the Church of Christ the Savior, as well as the Church of the Holy Kyriake, endowment of King Marko Mrnjavčević from the second half of the 14th century. In the gorge of Bistrica, 3 km to the southeast of Prizren there stand remnants of a former magnificent monastery from around the mid-14th century with a church dedicated to the Holy Archangels, the mausoleum of Emperor Stefan Dušan, which was defended by an older fortress Višegrad.

Gračanica Monastery

The seat of Lipljan eparchy was established in Gračanica, in the region with Christian tradition of an Early Byzantine period, in the vicinity of Priština – one of the largest centers of Kosovo since the Middle Ages. The place was accessible thanks to its location beside an important road that connected Priština - an important trading centre – with the largest Serbian mining centre in Novo Brdo in the Middle Ages.

King Milutin built a church of the Annunciation of the Holy Virgin intended for a seat of Lipljan bishops on the remnants of an old cathedral in Gračanica in the second half of the 14th century. Today, just like at the time of its construction, the church was surrounded by a village of the same name, beside the roads connecting it to Priština.

The plan of Gračanica church consists of two parts. One is the main church and the other – exonarthex that was added subsequently to the original west facade. The naos in the shape of cross-in-square takes the central part of the church and on the east it connects to a large altar area of the same width. On the west, an arch opening as wide as the central bay of naos connects it with the inner narthex. Ambulatory aisles were built around the naos and connect to the inner narthex by way of its north and south bay of square foundation.

The pronounced verticals of the church in Gračanica were achieved by leveling masses, i.e. by their gradual narrowing from the compact base of the building to an indented superstructure with four domes at corners and, above them, a protruding main dome, being a dominant part of the entire building. The domes rest on high square foundations and elegant tambours; blind calotte rises above the altar space, and the central bay of the narthex is covered by a cross-vault. All other vaults are semi-circular. Katechoumena is located on the first floor of the narthex.

Gračanica was built perfectly. Following the pattern of Byzantine «cloisoné» system, lines of symmetrically chiseled stones alternate with two-three lines of brick, with prominent mortar connections between them. This renders decorativeness. Polychromatism of facades was achieved by ochre hues of stone, reddish hues of brick, bright mortar connections and the gray lead roof covers.

To the west façade of Gračanica an external narthex was added at a later date. This is a three-aisled structure divided into aisles by two lines of pillars. Lateral aisles are separated into bays covered by barrel vaults while the central bay of the central nave is vaulted by blind calotte. The external narthex has been devised as a porch – open on three sides. Four pillars on lateral sides and two on the west side of the porch carry arcades. Two-part openings each with one octagonal column in the middle stand under arcades.

Painting of Gračanica was completed in 1321 by painters from the King Milutin's court workshop headed by masters Michael and Eutychos, who were representatives of the last great style in the art of Byzantium – the renaissance of Palaiologos. Enormous in scope and content, exceptional in its significance, this painting was entirely preserved.

In the altar space of the Gračanica church Eucharistic and Old Testament themes were painted: the Holy Virgin with angels, Communion of Apostles, Officiating Church Fathers, standing figures and half-portraits of archpriests, Old Testament prefigurations of Church and the Virgin and part of the cycle of the Life of the Holy Virgin. Beneath the painting of Christ Pantokrator in the dome, are the frescoes Divine Liturgy, prophets and Evangelists; in smaller domes are four Evangelists with holy archpriests, the Old Testament righteous and kings beneath them. Numerous cycles are depicted on walls under the domes – Great Feasts, Christ's Public Ministry, Miracles and Parables, the Passion of Christ and the events after the Resurrection, and the cycle of Menologion. The entire church is enclosed in a line of semi-portraits of saints, with figures of the holy warriors and holy anargyroi in the first zone. The narthex is decorated with scenes from the Menologion also, the Last Judgement, representation of the founder – King Milutin with wife Simonis and his ancestors, and the compositions from the Old Testament. On the lateral passages are the paintings of holy martyrs and holy women. In the north parekklesion, by the altar, the Holy Liturgy with images of the St. John Prodromos and the cycle of patron – St. Nicholas stand. In the south parekklesion, by the Officiating Church Fathers are the scenes from the Old and the New Testaments and the Vision of St. Peter of Alexandria. The most renowned holy monks are presented in lateral chapels by the altar. The wall painting in katechoumena has not been preserved completely, and compositions of Presentation of Christ in the Temple, Presentation of the Virgin in the Temple, the Old Testament priests, stylites and holy monks remain.

The founder's composition depicts King Milutin with his wife Simonis in the passage from the narthex into the naos, while at the eastern wall of the narthex is Nemanjić Family Tree, with the founder of the dynasty Stefan Nemanja at the bottom of the line and King Milutin blessed by Christ and the angels bringing him the insignia of authority at its top. On the west wall of the diakonikon is the 53-line long transcript of the rulers charter to the monastery of Gračanica.

In the first half of the 15th century a posthumous portrait of young Todor, the son of the last Serbian ruler – despot Đurađ Branković is painted in the passage from naos to south parekklesion.

Paintings in the external narthex are damaged to a large extent. They were created in two periods in the 16th century. The older layer depicts the Baptism of Christ, the Second Ecumenical Council, Christ as Angel of a Great Council, Presentation in the Temple – the sixth *kontakion* of the Acatistos Hymn of the Virgin, Keramion and the Holy Trinity. The younger layer depicts the Holy Virgin's Acatistos, the Holy Virgin with Angels, medallions with prophets and Death of Gračanica Mitropolite Dionisije. The last is an exceptional historical composition with a gallery of approximately thirty portraits of Serbian archbishops and patriarchs – from St. Sava to Patriarch Makarije.

In the course restoration and conservation works from 1957 to 1964, during opening the walled in apertures, part of frescoes was removed and placed in the treasury of the monastery.

By their artistic characteristics, steady drawing, skillful composition and coloring, the frescoes of the external narthex in Gračanica range among the best creations of the Serbian 16th century painting. By features of their style they are linked to the great local painting workshops established at the time of renovation of the Patriarchate of Peć, under the Patriarch Makarije Sokolović.

The original icon painting from the church of Gračanica has not been preserved, while the manuscripts perished in a fire in the 14th century. The most significant icons kept at the Gračanica treasury originate from the first and the second half of the 16th century: the icon of Christ on the throne with the Apostles and the portrait of the founder, and the icon of the Holy Virgin on the throne with the prophets.

b. History and Development

The territory of Kosovo and Metohija is situated in the centre of the Balkan peninsula and has been a part of the Serbian state since the late 12th century. Of ten bishoprics that Archbishop Sava organized after the establishment of autocephaly of the Serbian church in 1219, three were on Kosovo and Metohija. At the time of great rise of the Serbian state in the early 14th century, this was the richest and most densely populated region, with political, ecclesiastical and cultural centers.

Patriarchate of Peć

The monastery of the Patriarchate of Peć was built on the remnants of old cult structures dating back to the Early Byzantine time and the revival of Byzantine rule in the 11th century. The historical sources mention Peć in 1220 for the first time and as a *metochion* of Archbishopric in Žiča Monastery. With the development and economic strengthening of the Serbian medieval state, the city of Peć became not only one of the largest spiritual and cultural capitals, but also a significant trading centre with a colony of traders from Dubrovnik.

Saint Sava, the first Archbishop of the Serbian autocephalous church, restored parts of the existing temple and extended it to the east by adding a transept with a dome and altar. Archbishop Arsenije, Sava's successor, completed construction and painting of the church of the Holy Apostles by 1260. The church gained high reputation worthy of honor to proclaim it future mausoleum of the heads of the Serbian church. Archbishop Arsenije was buried in the church of the Holy Apostles.

The seat of Archbishopric was transferred from Žiča to the Holy Apostles near Peć in the late 13th century. Archbishops Nikodim and Daniil II took the responsibility to prepare the monastery of Peć for a large clergy and more complex services. Archbishop Nikodim built the church of St. Demetrius along the north side of the church of the Holy Apostles in the period between 1321 and 1324. By 1330 Archbishop Daniil II completed the sacral complex in Peć by extensive additions: on the south side of the church of the Holy Apostles he built the church of the Holy Virgin Hodegetria, a large narthex for all the three churches and a chapel of St. Nicholas. Daniil shaped the sacral entity having in mind celebration of the most complicated cult ceremonies, *cheirotonia* of ecclesiastical prelates, holding of ecclesiastical and state councils and crowning of Serbian rulers.

The most significant event in the history of the monastery is establishing the Patriarchate on 9 April 1346. From that time on the catholicon of Peć is called "Home of the Savior" and "The Big Church" and it is where the Serbian church is ruled from.

The defeat from the Turks in the battle on Kosovo polje (The Field of Kosovo) in 1389 and the fall of the Serbian Despotate under Turkish rule in 1459 meant loss of independence of the Serbian state and abolition of Patriarchate. With permission of the Turks, the Patriarchate of Peć was restored as an independent Serbian church in 1557. The re-instated canonical organization gave the monastery in Peć the role of the spiritual centre of the Church. Makarije Sokolović was elected the first bishop of the restored Patriarchate of Peć.

Over the following two centuries of the Turkish rule the Patriarchate of Peć, being a sole independent organization of Serbian people, took over the role of former rulers. The restored Patriarchate also had a mission to foster the cults of Serb saints, to raise the historical consciousness of the Serbian people on the heritage of the independent state and the Nemanjić dynasty, as well as to reconstruct old, build new churches and adorn them in the local post-Byzantine style of painting.

The Patriarchate of Peć lived through a dramatic period during the Austro-Turkish war. Due to the open support rendered to Austria, the Patriarch Arsenije III had to leave the throne of the Patriarchate and take the Serbian people from Kosovo and Metohija into the Great move to Hungary on the North. The second movement of the Serbs was led by Patriarch Arsenije IV Šakabenta in 1739. The active participation of prelatry in contemporary historical events was mirrored in the history of the monastery of Peć.

The Patriarchate in Peć was abolished once again in 1766 and the monastery of Peć, with a monastic community, was subjugated to the metropolitan in Prizren. The Patriarchate of Peć became part of the Kingdom of Montenegro and was annexed to the Cetinje metropolity in 1912. In 1918 with the foundation of a new state – the Kingdom of Serbs, Croats and Slovenians – the Serbian church was restored. The Patriarchate of Peć was given the status of Patriarchate *stauropegion* years later, in the Kingdom of Yugoslavia.

Church of the Virgin of Ljeviša

In Middle Ages the Balkans was the territory where Serbian and Byzantine rule alternated. Since the late 12th century the Serbs continuously expanded their state to the south, conquering Byzantine territories. Prizren fell under the Serbian rule in the second decade of the 13th century.

In the course of the exploration works undertaken in mid-20th century in the Church of the Holy Virgin of Ljeviša, foundations of a three-aisled basilica from the era of rule of the Byzantine Emperor Romanos I Lekapenos (921-931) were discovered on the remnants of Early Christian basilica (5th – 6th century). After the change of rule in the 13th century Prizren, the church remained an episcopate. In the first half of the 13th century the church was partly restored and frescoes were painted. The Slavic adjective *Ljeviša* originated from the corrupted Greek epithet

that accompanied the inscription of the Mid-Byzantine basilica to the Holy Virgin *Eleousa* (“Merciful”).

Prizren became an important economic centre during the rule of the Nemanjić dynasty. It achieved the culmination of economic development in the 14th century during the rule of Emperors Dušan and Uroš when it became one of the capitals of a short-lived Serbian Empire and a strong trading centre with its own mint. Connected to the Adriatic coast by roads running through the valley of the river Drim, Prizren was a trading, multicultural centre famous for its quarterly fairs. It was frequented by merchants from Italy, Greece, Bulgaria, and the Adriatic coast. It had particularly solid connection with Dubrovnik and Kotor. A strong and influential colony of merchants from Dubrovnik lived in Prizren, which in itself is a powerful testimony about its economic potential.

The Church of the Holy Virgin of Ljeviša acquired its present appearance during the reconstruction undertaken by King Stefan Uroš II Milutin Nemanjić (1282-1321). Architectural works were completed in 1306/7, and the walls were painted by 1313, under the guidance of the Prizren bishops Damian and Sava. The name of the architect was Nicholas, who was most probably from Epirus, and the main painter was Astrapas, who was a member of a renowned family of artist from Thessaloniki. A historical inscription in which their names are mentioned has been preserved in the exonarthex.

During the wars between Austria and Turkey, the Austrian General Piccolomini conquered Prizren in 1689. He died soon after that and was buried in the Church of the Holy Virgin of Ljeviša. After Turkish re-conquest and retreat of the Austrian army, the church was turned into a mosque (before 1756).

In order to adjust it to the requirements of their rituals, the Turks made substantial readjustments: many apertures were closed, the walls were lined with mortar on the inside and on the outside, and minaret was added over the bell tower. To make the mortar stick better to the wall, the remaining frescoes were first beaten by a sharp knife before plastering.

The Turks called the mosque *Atik* (Old) or *Cuma* (or *Djuma*, Moslem Friday prayer) mosque. Christians started calling it St. Paraskeve, forgetting its original patron.

Following the liberation of Prizren from the Turks in 1912 in the First Balkan War, the city became part of the Kingdom of Serbia and the Church of the Holy Virgin of Ljeviša became a Christian place of worship once again. In 1923 minaret was removed from the bell tower. Apart from these, no significant alterations were made to the church until 1950 to 1953 when the former architectural appearance was restored to it in extensive restoration and conservation works. The remains of wall paintings were revealed under the removed mortar.

Gračanica Monastery

The church of the Gračanica Monastery was built on the remains of a small single-nave church from the first half of the 13th century, the seat of the Lipljan bishopric that was founded after the Serbian church gained autocephaly in 1219. The fragments of frescoes of this church have been approximated to the period between 1220 and 1260. The archeological explorations showed that the Church of the Holy Virgin from the first half of the 13th century was built on the old foundations of an Early Byzantium three-nave basilica from the 6th century. The remnants of this Early Byzantium church are linked to the antique Ulpiana, the remains of which are located near Gračanica, and with the still ill defined, Byzantine bishopric of Ulpiana.

The church got its present appearance during the restoration works King Milutin undertook in late second decade of the 14th century. Fresco painting was completed by 1321, as witnessed by a transcript of an endowment charter on the west wall of diakonikon. The new church built by King Milutin remained the seat of Lipljan bishopric.

Building of Gračanica represents the peak of a period of an intensive endowment activity of King Milutin (+1321), who ordered and financed more churches than all of his predecessors of the Nemanjić dynasty together. By restoring and building bishopric churches he held on to the support of the Serbian church which proved of crucial significance to him at the time of his fighting for the throne with his first-born brother Dragutin. Thanks to the wealth of gold and silver mines, King Milutin could imitate the rulers in Constantinople to which he acquired the right by marrying Simonis (1299), the Byzantine princess and the daughter of Emperor Andronikos II Palaiologos. Thenceforward, starts the period of strong Byzantine influence on state arts.

Several decades after the completion of the church of Gračanica, an external narthex with a bell tower was added. However, as soon as the Turks launched their first attacks between 1379 and 1383, this building was demolished and the library with manuscripts perished in fire.

Gračanica is located in the heart of Kosovo Polje, in the vicinity of the field where the famous Battle of Kosovo took place in 1389. This was one of the most significant events in the Serbian history which ushered in several centuries of Turkish rule over Serbia. After the Battle of Kosovo and the fall of the largest Serbian urban and mining centre - Novo Brdo to the Turks (1455), the nearby monastery of Gračanica suffered.

The first printing press was founded at the monastery in 1539, which was an event of particular significance of the cultural history of the Serbs under Turkish rule. In one of the first ecclesiastical books printed – the *Oktoechos* of Gračanica – a

carving of the monastery in wood was printed on which monastery church appears with an exonarthex and a belfry that was pulled down later on. At the time of Metropolitan Nikanor, in early fourth decade of the 16th century, new icons for the iconostasis of Gračanica were painted. The older layer of wall paintings in the exonarthex dates back from the first half of the 16th century. In the second half of the 16th century Metropolitan Dionisije executed extensive restoration works on exonarthex closing all the apertures on facades. Frescoes were once again painted on the walls in the interior in 1570. In early 17th century the church was covered by a lead roof, and a large cross with a painted Crucifixion was made for the iconostasis.

After the Austro-Turkish wars and the Great migration of Serbs led by Arsenije III Čarnojević to Hungary in 1690 a dark period in the history of the monastery of Gračanica started again. Only one monk lived at the monastery at the beginning of the third decade of the 18th century. In the 18th century the Turks removed the lead roof and the marble floors from Gračanica thus accelerating the ruination of the church under the influence of the atmospheric precipitation.

During the Serbian-Turkish wars (1876-1878), the Balkan wars (1912-1913) and the World War I (1914-1918), Gračanica was exposed to attacks and looting. After the long period of wars, in 1918 the monastery became part of the new state – the Kingdom of Serbs, Croats and Slovenians – and restoration thereof began.

In the fourth decade of the 20th century a spacious dormitory was built on the east side and two buildings on the north and the south sides of the churchyard. The churchyard was fenced in and the main entrance of the monastery was made to the west of the complex.

The original appearance of exonarthex without the belfry, and opening of arch-shaped apertures on facades, was restored in the course of the works undertaken between 1957 and 1964.

c. Form and date of most recent records of property

Attachment 8

Extracts from the Mission Reports of UNESCO, Council of Europe and Cultural Heritage without Borders

Patriarchate of Peć

A detailed insight into the condition of structures within the monastery complex (churches and narthex of the Patriarchate of Peć, the entrance tower, archeological remnants of medieval buildings, modern monastery dormitories, storage and sheds buildings and the encompassing wall) was performed by Emilija Pejović, archeologist and Svetlana Vukadinović, architect - the experts of the Institute for the Protection of Cultural Monuments of Serbia. The insight was performed in the period July - September 2004, in line with the 2004 Schedule of Works and within the framework of *The works on protection of cultural heritage on the territory of Kosovo and Metohija* (submitted to "Istituto Centrale per il Restauro" from Rome). They made revision and probing archeological explorations in order to establish the condition of the existing drainage channels, the depth and condition of the foundations of churches, soil composition and level of humidity in the terrain. The aim of these explorations was to collect data for drawing a project of protection of the Patriarchate of Peć from capillary humidity. At the same time works on repair of the damages in the interior of the encompassing wall in sector east were executed. Minor interventions were undertaken on roofs of the Church of the Holy Apostles, as well as in collection channels along the church walls.

In summer 2002, thanks to the cooperation between the line departments for the protection of cultural monuments of the Republic of Serbia and the Republic of Italy, the Coordination Centre for Kosovo and Metohija and the Italian humanitarian agency INTERSOS, the experts of the Institute for the Protection of Cultural Monuments of Serbia and the Italian experts undertook a joint inspection of the condition of wall paintings and pilot restoration of one composition in the Church of the Holy Virgin. Opinions and experiences were exchanged and exploration works initiated as well as elaboration of a comprehensive project of conservation, restoration and presentation (Archives of the Institute for the Protection of Cultural Monuments of Serbia).

Church of the Virgin of Ljeviša

Due to the armed conflict on the territory of Kosovo and Metohija, in the period 1999 to 2004, the Church of the Holy Virgin of Ljeviša was inaccessible to the department in charge of protection of cultural monuments of the Republic of Serbia. The experts of the Institute for the Protection of Cultural Monuments of Serbia made a first detailed inspection of the condition of the Church in 2004. Information on the condition of the Church of the Holy Virgin of Ljeviša were

collected by Dragoljub Todorović, architect of the Institute for the Protection of Cultural Monuments who visited the site several times over the period May – August together with the EU Commission for Evaluation of Damages suffered in March this year. The inspection of the church was performed by visual appraisal from the level of surrounding terrain and from the inside in as much as the structure damaged by fire allowed. Roof covers that were accessible by ladders were also partially inspected.

The expert team within the Mission of the Council of Europe consisting of the CoE experts, the provisional institutions in Kosovo and Serbian experts visited the Church of the Holy Virgin of Ljeviša on 24 June 2004. It was established that various types of damages were inflicted to the wall paintings in the Church resulting in chemical and mechanical disturbances in all the layers of wall paintings. The conservation and restoration works executed thirty years ago never encompassed the entire surface of the wall paintings. The problems identified at that time, although resolved, reappeared in a more complex way and seem acute now. Namely, due to years of adverse influences, the frescoes are continuously exposed to direct and indirect effect of atmospheric and capillary humidity. The wall paintings in such sensitive condition are additionally threatened by newly emerged, destructive changes of the March 2004 arson. It is recommended that the expert team be urgently convened with the aim of performing a detailed inspection of the condition of the entire building. This entails concrete steps in several stages in order to collect data needed for elaboration of the project of conservation and restoration works on the frescoes.

Gračanica Monastery

During the period from 1998 until 2003, due to the conflicts on the territory of Kosovo and Metohija, Gračanica Monastery (as well as Patriarchate of Peć and the Church of the Virgin of Ljeviša) was practically out of reach of the service responsible for the protection of cultural properties in the Republic of Serbia. The last inspection of structures – monastery church, dormitories and encompassing walls was performed by the experts of the Institute for the Protection of Cultural Monuments of Serbia in the period June - September 2003. At the time of this inspection the experts had neither equipment nor instruments with them. Consequently, the reports were made on the basis of a visual inspection from the level of surrounding terrain.

Subsequently, the first detailed insight into the state of the Gračanica Monastery Church was gained in 2003, during the photographing of the frescoes organized in cooperation with the SERBIAN UNITY CONGRESS, non-governmental organization. On this occasion, painter-conservator Miroslav Stanojlović, M.A., examined most of the frescoes from the scaffolding that was set up in different parts of the church and determined the existence of visible changes, as well as possible permanent damages, of the frescoes. They appeared as a result of destructive processes, most of all moisture, taking effect over a protracted period

of time. In a study of the most urgent interventions necessary, it was pointed out that until now many areas of the wall paintings have not been conserved systematically, so as to eliminate the effects of these processes. During the last decade, protection of the Gračanica frescoes was performed mostly in the lower zones. Thanks to the grant of the World Monuments Fund, Kress Foundation European Preservation Program, *Project of Technological researches – protection of wall paintings in the Gračanica monastery church* was prepared. It is a preliminary action plan that has been suggested, incorporating several phases - from urgent preventive activities, through a complete examination of the condition of the wall paintings with chemical and technological analyses and document preparation, to systematic protection work on the Gračanica wall paintings. Study: M. Stanojlović, *Gračanica Monastery, Protection Of Wall Paintings* (Examination Activities), Beograd 2004, registered under 0509 No. 99/58 of 19.07.2004 (Archives of the Institute for the Protection of Cultural Monuments of Serbia).

d. Present state of conservation

Patriarchate of Peć

ARCHEOLOGY

In times of the Roman Empire, the region of Peć was positioned behind the public road running through the plains of Metohija from Ulpiana to the south. At the site Gradina on the left bank of the river Pećka Bistrica, remnants of granary – *horrea* dating back from the 3rd or the 4th century were discovered. A *memoria* with crypt and two Early Christian tombs were partially explored in the village of Banjica. Ruins of settlements with objects from Late Antique and Early Byzantine period were found in the villages of Kruševac and Dobri Do.

Systematic and probing archeological explorations were done in the monastery yard of the Patriarchate of Peć. The objects discovered in the south and the east part thereof were conserved and preserved. The immediate surroundings were explored and leveled. The objects and structural parts, preserved under the present level of the terrain in front of the narthex, were reconstructed on the surface. The walls of the earlier church were not conserved. This important structure over which a unique sacral building was erected needs to be explored. The conserved objects are in a good condition. Smaller repairs on the walls crown have been undertaken.

Idvorac or Idolac is a medieval fortress that served to protect the Patriarchate of Peć Monastery. Its big, main tower was erected on an elevation specifically made for this purpose. According to tradition this was where the monastery belfry was. The access roads to Peć and the monastery were watched and defended from the location where the remnants of the city of Ždrelnik stood, at the very entrance to

the Rugova gorge, at the left bank of the river Bistrica, as well as from the hill in the village of Ljutoglava where the remnants of the medieval city (also mentioned in the Charter of Stefan the First Crowned around 1220) were discovered.

In the vicinity of Peć and the monastery of the Patriarchate of Peć itself several archeological sites with remnants of prehistoric cultures were discovered: Radavačka cave that was inhabited in Paleolithic and the Stone Age necropolis under *tumuli* in the village of Dobri Do.

ARCHITECTURE

The structures pertaining to the monastery of the Patriarchate of Peć were not damaged during and after the armed conflict in Kosovo and Metohija from 1998 to 2004. All the existing damages on them are results of other, numerous factors.

The complex of churches – Bearing in mind the fact that comprehensive repair, conservation and restoration works were performed in 1931-1932 and that the entire lead roof cover was replaced in 1981, the present condition of the complex of the Peć churches being a sophisticated architectural compound is relatively satisfactory. However, the presence of humidity in the walls of the western part of the Church of the Holy Virgin and the southern part of the narthex is a reason for great concern. The damaged wooden beams in the wall structures, and underneath the layer of wall paintings, represent an additional problem, most pronounced in the south part of the altar space in the Church of the Holy Virgin.

The mortar on wall surfaces without paintings on them are soiled and visibly damaged. On certain parts of facades minor damages of building material and binders are evident. Minor damages were also noted on the remnants of the original façade mortar with painted decoration.

Entrance tower – The hollow tile roof cover on the entrance tower is in a deplorable condition and it leaks. The latter resulted in damages of the wooden roof structure. The beam over the doors, into which girders of the iron-bound wings of the gate are fitted, is also damaged.

Archeological remnants of medieval buildings, conserved from 1967 to 1968, are currently in good condition.

Modern dormitories of the monastery located in the western part of the churchyard, in good condition; fulfilling the needs of the sorority.

Enclosing wall surrounding the churchyard and administration building is in a poor state. The hollow tile cover protecting top of the walls has decayed for the most part. Damages of building material and binders are evident in some places.

WALL PAINTINGS

Over the years the wall paintings at the Patriarchate of Peć were subject of interventions varying in type and scope. They ranged from applications of new mortars, additional paintings to repainting of parts of frescoes.

The first conservation works on all the painted wall surfaces of the Patriarchate of Peć, in the interior and on facades alike, were executed in the course of 1931 and 1932. Detailed works on protection of wall paintings were performed in 1955 – 1966 and 1981 – 1997.

The experts of the Institute for Protection of Cultural Monuments of the Republic of Serbia and the Italian experts undertook a joint appraisal of the status of frescoes and pilot restoration in summer 2002. Within the framework of this cooperation a system for monitoring microclimatic changes in the interior and a small exterior weather station to monitor the climatic conditions were mounted.

The interior and the facades of the Patriarchate of Peć boast some 2800 m² of preserved wall paintings and historical mortars on the total 4100 m² of wall surfaces. Generally speaking, the least attention in the past had been paid to the preserved wall paintings and facade mortars although being exposed to the continuous effect of atmospheric conditions, large temperature changes, IC and UV radiation and other harmful influences, they are the most vulnerable. Today one can ascertain that these paintings are in the worst condition and that urgent preventive measures need to be undertaken in order to avoid further destruction and degradation of structures. Degradation of painted layer structure and mortar base are the most pronounced on all the surfaces and they are accompanied by detachment of mortar from walls and forming of swellings, even falling off of the parts of facade or mortar in some places, forming of cracks and small fissures. Moisture and efflorescence are evident in the lower parts.

The Church of the Holy Apostles – In spite of the past restoration works these frescoes exhibit numerous changes: new swelling and cracks appeared, the painted layer is covered by dust and candle soot, efflorescence is visible on some surfaces and the retouched seals have grown dark. The west bay was subject of preventive protection only. Exploration, analysis and documenting of the condition are needed as is the elaboration of the project of restoration and presentation.

The Church of St. Demetrius – The wall paintings in the Church of St. Demetrius are heavily damaged by moisture and salt action. Thus far only preventive measures had been undertaken here, despite the many restoration problems: the painted layer is pulverized and unstable in places, all surfaces are covered in a layer of dust and soot, there are large patches where the painted layer disappeared (due to moisture and salt action), numerous cracks (some of which up to several centimeters wide), swellings and other types of damages are visible.

The Church of the Virgin Hodegetria – The wall paintings here are gravely endangered as well. Further to the usual restoration problems, all of which are present, the following should be stressed:

- The problem of humidity in lower zones (up to the height of approx. 2 m), especially in the south part of the church which resulted in strong efflorescence and petrification of salts on fresco surfaces, degradation of mortar and painted layer structure in certain places, weakening of the adhesive binder with the bearer on large surfaces;
- The problem of large swellings, particularly evident in the altar area;
- The problem of redressing the application of unsuitable methods and use of inadequate materials (cleaners, materials and methods of repairs of swellings, materials used for fixing unstable painted layers and their protection, etc).

Furthermore, other restoration problems appear such as numerous cracks, impurities and soot sediments, unstable painted layer in places, degradation of base structure, large surfaces of frescoes detached from bearing walls, presentation of surfaces where the frescoes have disappeared, etc.

Archbishop Daniil's narthex – The great narthex contains almost 1/3 of all the wall paintings in the Patriarchate of Peć. Large quantities of water penetrated the ceilings of the narthex, especially in the eastern nave, due to the specific roof configuration and years of its continuous decay. The painted layer and the mortar structure were heavily damaged in the course of drying and the action of efflorescence. The consequences of moisture and salts action are particularly grave here as the 16th century wall paintings were done in fresco-secco technique.

In the period 1983 to 1997 most of the works focused on eliminating these consequences and halting the process of further degradation. Today it is safe to say that the wall paintings in the eastern aisle are conserved. Restoration of damages and presentation remain to be done here. The works have just begun in the western aisle.

The Church of St. Nicholas – The conservation works were executed in 1980. However, these frescoes are in an extremely poor condition because the causes of damage have not been removed. The walls are wet up to over 2,5 m height; efflorescence and base and painted layer degradation are visible.

The current condition of wall paintings needs to be documented as a precondition of a comprehensive Project of conservation and restoration works that would comprise the analysis of the situation, the list of necessary works, the priced bill of quantities, schedule of priority actions and stages of work.

Church of the Virgin of Ljeviša

ARCHEOLOGY

No distinct prehistoric layers were found in the immediate vicinity of the Church of the Holy Virgin of Ljeviša and in the city of Prizren. The oldest necropolis is located under the graves dating from the Iron Age in the village of Romaja, with exquisite findings in the so called “warriors’ tomb”. The medieval trading city of Prizren was established and developed on the remnants of the antique road stop Theranda, situated on the public road Naissus-Lissus, part of the Roman province Dardania. In the course of archeological excavations in the village of Bela Crkva Early Christian tombs and a small three-nave church were discovered.

During the archeological explorations of the Church of the Holy Virgin of Ljeviša, the Episcopalian church of King Milutin, several construction and reconstruction stages were ascertained. On the foundations of an Early Christian structure from the 4th and the 5th century a Byzantine basilica was built that dates back between 921 and 931 A.C. The new temple was built in the 13th century, while the comprehensive reconstruction was executed during King Milutin’s reign.

In the Middle Ages Prizren was a town with a large number of churches protected by a fortification located on the Kaljaja hill that boasts an outstanding strategic position. In wider surroundings, the roads that led to medieval Prizren were controlled from several fortified strongholds: Višegrad, dominating the hill over the monastery of Holy Archangels, a tower known as Belfry on the hill of Sukalje (Čukalje) near the village of Kabaš and Gradište near the village of Koriša.

ARCHITECTURE

The architecture of the Church of the Holy Virgin of Ljeviša was restored and reverted to its original condition during the repair and restoration works 1950-1952. On that occasion all the architectural elements added in Turkish times – when the church was transformed into a mosque – were pulled down.

All the restoration works on the church were based on revealed and scientifically verified data. In some places, the damaged architectural elements were conserved and not fully restored, e.g. on blind-arcades on the narthex. In this way traces of earlier, Turkish, interventions were preserved witnessing on multifaceted past of this monument.

The state of conservation of the Church of the Holy Virgin of Ljeviša was good until March 2004. The only damages encountered that needed repair were those on the roof cover. The roof surfaces bore different types of covers: galvanized tin sheet and lead sheet, laid at different times. The problem of roof cover was not resolved completely, because of the shortage of funds over the past decade.

In fire set to the church in March 2004, the wooden elements of structure perished: structure for exit into the first floor of external narthex, wooden tie beams on floors of the belfry, structure that bore protective roofs on belfry storeys and the beam that carried the bell. Doors and windows on the church also burned down. The columns of biforia on the west side of the church and the external narthex were damaged. Cracks in lunettes on biforia of external narthex and west biforia of the first floor of the belfry are visible. The lead roof of the west bay of central nave has been partly removed and the middle and the east bay of central nave are covered with galvanized tin sheet which is an extremely poor condition.

The church façade is very soiled by soot due to the fire and smoke that gushed through the windows and doors.

Although appearing dramatic, the damages on the architecture of the Church of the Holy Virgin of Ljeviša resulting from recent devastation may be repaired without endangering its authenticity.

WALL PAINTINGS

In the course of the 1950 restoration of architecture wall paintings were discovered underneath the wall surfaces covered with mortar. Namely, the walls were whitewashed in several layers during the 15th century and redone in the 17th century when it underwent architectural alterations – it was converted into a mosque. Conservation and restoration works on the newly discovered 13th and 14th wall paintings lasted, with almost no interruptions, from 1950 to 1971. Approximately 330 m² of wall paintings were conserved and restored. Smaller-scale works were performed in 1994.

Conservation of one portion of wall paintings (some 310 m²) and architecture was never fully executed. Furthermore, the wall paintings were worked on for the last time over thirty years ago. The problems noted at that time, although repaired, have re-emerged, although in a more complicated form. Namely, due to the years of adverse effects, the wall paintings in the church have been directly and indirectly exposed to the influences of atmospheric and capillary humidity. This resulted in a decay of binder in the structure of bearers of painted layers and within the painted layers themselves. Series of cracks appeared in all directions, permeating all the layers of wall paintings and continuing to expand. These are evident both on the surfaces which were not conserved and those on which damages had been sealed.

It is a well known fact that places in such an affected condition tend to be extremely susceptible to sharp temperature changes. Consequently, after the 2004 arson new damages have been observed, and it is to be assumed that swellings in the disintegrated mortar would have expanded over time.

The wall paintings are completely covered in soot, the thickness of which varies depending on the position and influence of open flames. Depending on the thickness of soot layers, its transparency also varies. The surfaces need to be inspected carefully in order to ascertain how fast the soot layers hold onto the painted layer.

Prior to the intervention related to repair of architecture or mortar bearing the painted layer, damages and swellings of mortar need to be secured by placement of adequate protective bandaging. The particularly endangered zones need to be fixed and injected.

The painted layer changed under the influence of high temperatures. Therefore, the original colors altered drastically, to the point that they are unrecognizable in certain places. The binder in the structure of the painted layer also changed – in many places in surface layers and in depth the connections made during the painting have given in. Therefore, pulverization and swelling of the painted layer on some surfaces are evident. This problem should be urgently addressed due to the fear of further destruction and disintegration under the influence of atmospheric and capillary humidity – there are no windows on the church, the roof is in a terrible condition, and the wall paintings are endangered by drastic temperature/ humidity changes. Also, the stability of the painted layer needs to be inspected and if necessary, it should be fixed with adequate binders before placement of protective bandages.

Gračanica Monastery

ARCHEOLOGY

The monastery of Gračanica was built on a cult site consisting of archeological layers from prehistoric times to middle ages. On the locality of Gladnice in the immediate vicinity of the monastery, remnants of a settlement dating back to early Neolithic times were uncovered. On the locality of Badovačko polje, 2 km to the east of the monastery, a multi-layer site with the remnants of settlements from bronze and iron age were discovered, as were also the items from Roman times and early middle ages. A part of Roman viaduct that was used to supply water to Roman and Early Byzantine city of Ulpiana, the remnants of which are located to the west of the monastery, were also discovered. In this area on the location of a smaller mining settlement a city developed with the status of municipium and seat of the province of Dardania. The city of Ulpiana was founded during the reign of Emperor Trajan (98-118 A.C).

In the course of archeological explorations of the church in the monastery of Gračanica, it was established that the middle part of the oldest structure – the early Byzantium basilica with three apses - had been used to construct the church in the first half of the 13th century and that the next reconstruction took place in the first half of the 14th century at the time of King Milutin. Antique Ulpiana and

the medieval monastery were protected by a fortification on the Veletin hill. During the middle ages the original, smaller, fortification grew into a city that became a center of a prosperous mining region.

The monasteries of Peć Patriarchate and Gračanica, as well as the church of Cathedral of the Virgin of Ljeviša in Prizren were subject of intensive archeological explorations in the sixth decade of the 20th century. All these explorations had the character of architectural explorations of foundations aimed at establishing the stage of construction. Still, certain documents, illustrations and reports are available on the basis of which conclusions about the past of these three medieval structures may be drawn. Should a need arise to undertake new conservation activities systematic archeological explorations would be needed to bring up to date the existing information and render a clearer picture of the cultural layers in respect to architectural construction.

ARCHITECTURE

From the aspect of architecture, the church is in good condition. However, the deformities on the roof dripping edges lead to suffusion, splashing and emergence of microflora on facades, striking on the west wall. The stone window frames on the west and east bay are significantly damaged by atmospheric agents. The connections on the church skirting and in lower wall zones are partially damaged, which most probably resulted in humidity appearing on the interior face of the wall of the north chapel. The pavement around the church is in a poor condition, connections are damaged and it has partially detached from the walls.

From the aspect of architecture, dormitories are in a good condition but minor damages of the roof cover are evident. The wooden elements on the first floor of the dormitory, particularly in the northern wing, have dried out under the influence of atmospheric agents.

The condition of the entrance gate and enclosing walls is good, although connections are damaged in some places. The roof cover of the entrance gate and the protective roof of the top of enclosing walls are in a poor condition.

WALL PAINTINGS

Based on old records and documents it may be assumed that the church was repaired several times. The greatest damages occurred at times when it was abandoned and parts of roof removed, during the armed conflict. Long years of penetration of water into the exposed ceilings and walls left visible traces and damages varying in gravity.

In the period 1971 – 1975 comprehensive works were undertaken and the majority of structures were conserved. The occasional weakening of connections of tin sheet and lining led to re-penetration of water in the area under the dome of

the church. Many places on wall paintings exhibit traces of strong water penetration and its long presence. Other factors leading to damages may be ascertained as well and divided on the basis of their negative effect to:

- Major damages (where wall paintings fell off completely);
- Places where the structure of fresco mortar has been damaged to a certain extent;
- Places on wall paintings with whitish stains (saltpetre, calclimates and deposits);
- Deposits of hardened dust, soot, and other materials on the wall paintings;
- Amateurish and obsolete techniques of conservation and presentation.

The occasional emergence of capillary humidity represents a large problem for the lower parts of wall paintings. The consequences taking form of salting, grouping and hardening of dissoluble substances are evident on the faces of figures painted in ambulatory aisles, side chapels and altar space.

The movements of structures due to structural and thermo-dynamic influences are evident in numerous small and large networks of cracks permeating all the structural layers of wall paintings. With water penetration and long wetting of these structures, different degrees of changes appear on surfaces of wall paintings. Furthermore, physical and chemical processes not only dissolve, transpose and cover parts of wall paintings but weaken the in-built binder as well. Strong and long detrimental influences described lead to detachment of parts of the painted layer from walls, and support detachment and falling off of the interconnected portions of mortar. The disintegration of parts of structures may last for a long time, but sometimes it takes only a year or two. Therefore, constant, systematic monitoring is pertinent in order to anticipate and prevent all the adverse processes. The current political situation does not allow for regular work on protection of frescoes.

Large structural cracks have appeared due to the movement of parts of main structural entities – walls and ceilings. The cracks exist in the altar apse, side chapels, vaults of the area under the dome, above the portal between the interior and outer narthex. The inspection of possible changes on them should be mandatory. Further to these, deep and long cracks, there is a network of small ones that are a result of inadequately applied mortar at the time of painting. These are, primarily, parts of frescoes in small domes and by the windows. The obvious changes and damages of certain parts of wall paintings are also a consequence of effect of condensation humidity – particularly on ceilings of interior narthex. Cyclic changes of climate also left damages on surfaces of parts of wall paintings, but in their depth as well (in the form of detachment). For all the above reasons their fixing is urgently needed. Where possible, in places lacking structural material and paintings, restoration and final presentation are needed.

e. Policies and programmes related to the presentation and promotion of the property

The monasteries of the Patriarchate of Peć and Gračanica and the Church of the Holy Virgin of Ljeviša in Prizren enjoy special attention of the institutions in charge of protection of cultural monuments of the Republic of Serbia, the Ministry of Culture and the Government of the Republic of Serbia. The principles of overall protection of the above mentioned cultural monuments have been defined by the Law on Cultural Heritage of the Republic of Serbia, the Law on Planning and Construction and the Law on Environmental Protection, as well as by international conventions, charters, recommendations and other international instruments laying down the principles of protection and use of the monumental heritage, the aim of which is preservation of heritage with all the characteristic details rendering integrity and authenticity, in order to pass it on to the future generations.

One of the main documents stipulating protection, use, presentation and promotion of the Patriarchate of Peć, the monastery of Gračanica and the Church of the Holy Virgin of Ljeviša – the categorized cultural monuments of exceptional value for the Republic of Serbia – are the Plans and Programs of Management, Research, Protection and Presentation drawn at the Institute for the Protection of Cultural Monuments of Serbia.

Patriarchate of Peć

The Patriarchate of Peć is located in the natural ambience of exceptional beauty, beneath the slopes of the mountain range Prokletije, on the banks of the river Bistrica as it exits the attractive Rugova ravine. The Management Plan and Program provide for future activities on protection of the Patriarchate of Peć (being a cultural monument), and the legal protection of natural environment of the Peć monastery – as an integral part of Prokletije (natural heritage of exceptional value for the Republic of Serbia). The Plan provides continuation of all activities related to legal protection that were interrupted due to political situation (defined by the Law on Cultural Heritage of the Republic of Serbia, the Law on Environmental Protection and the Law on National Parks), through definition of the legal status of the protected immediate surroundings and the wider zone of protection of the monastery of the Patriarchate of Peć (including the village or Ljevoša with the remnants of churches, remnants of fortresses on the hill of Idvorac, and the hermitages in the part of the gorge of Rugova); through regulation of the legal status of the future National Park “Prokletije”, in the protected zone of which the Patriarchate of Peć and its immediate surroundings are located, all with the aim of preservation of the natural heritage, its geo diversity, biodiversity, entirety, originality and the stability of the ecosystems in the area. Prokletije are the most colossal mountain range on the Balkan peninsula and stretch on the territory of the states Serbia and Montenegro and Albania. In Serbia, the eastern part of this mountain range carries on into the fertile plains of

Metohija. The Management Plan and Program provide for the overall protection of cultural and natural heritage as well as for the protection of the area of the Patriarchate of Peć as cultural landscape.

The Plan sets out future research and conservation works on the protection of wall paintings in the complex of Peć churches, and icons at the monastery. The Plan requires elaboration of the complete set of documents concerning the monument and presentation of artistic value of the monastery.

The Plan provides for protection of natural values and preservation of authenticity of features of the medieval monastery core and its immediate surroundings, as a precondition for continuing the monastery life and fulfilling the needs of the sorority in the extreme isolation of the monastery from its surroundings - a consequence of the political climate prevailing after the armed conflict in the Province of Kosovo and Metohija, over the past years.

The experts of the Institute for the Protection of Cultural Monuments of Serbia are investing efforts to inform the international public about the artistic value of the Patriarchate of Peć and the prevailing political conditions the monastery is in: *Cultural Heritage of Kosovo and Metohija*, Belgrade 2002 (repeat publication); by inscription of the Patriarchate of Peć in the *World Monuments Watch List of 100 most endangered monuments in the world for 2002*, entry no. 99 (with Dečani Monastery).

The overall presentation and promotion of the monastery of the Patriarchate of Peć has been made difficult by the current political situation in Kosovo and Metohija. Therefore, it is very important that plans of legal protection be implemented – to adopt of the planning documents on protection of the monastery and its immediate surroundings as well as its natural environment in the zone of a future National Park «Prokletije».

With the assistance of the Italian non-governmental organization INTERSOS, the Institute for the Protection of Cultural Monuments of Serbia and their Italian colleagues – conservators are implementing a joint, multidisciplinary project of protection of the Patriarchate of Peć with a view to protecting and promoting it fully throughout the world.

Church of the Virgin of Ljeviša

The specific position of the Church of the Holy Virgin of Ljeviša is its location – in the historical center of the city of Prizren, one of the most important cities in Kosovo and Metohija, since the Middle Ages. The Plan and Program of Management, Research, Protection and Presentation of the Church of the Holy Virgin of Ljeviša drawn at the Institute for the Protection of Cultural Monuments of Serbia, represents one of the key documents defining protection, use, presentation and public promotion of this cultural monument. The Plan provides

for the review of the Decision on Establishment of Immobile Cultural Property – monument of culture, with a view to defining the boundaries of protected zone of the Church of the Holy Virgin of Ljeviša. It proposes that the first protected zone encompass the area of the church, the churchyard, the lots in Partizanska Street, west and south of the church as well as the lots immediately behind the church. The second protected zone would comprise the housing area where the church stands and two blocks to the west bound by streets Đevđet Dode and 1st May. The third zone would encompass the entire historical city of Prizren. The Program of Planning and Design of the area stipulates general and special measures of protection and proposes reconnaissance and probing investigations, as well as drawing a area design project. The Program insists on preservation of authentic values of the church and arrangement of its immediate surroundings.

The report of the first UNESCO Mission from 2003 proposes organizing various cultural activities in the immediate surroundings of the Church. These would be aimed at changing the attitude of the Albanian citizens to the Serbian religious monument. After the conservation and restoration works executed it became clear that regular visits to the church must be enabled because it would be used as a museum most of the time. This would lead to gradual integration of the Serbian cultural monument into the life of the city where the majority of citizens are Albanian.

In view of the recent enormous damage (March 2004) to the Church of the Holy Virgin of Ljeviša and its physical vulnerability, it seems to be very difficult to speak of the presentation and public promotion of the value of its architecture and painting in the local milieu. Still, one should hope for a change of political circumstances in Kosovo and Metohija and creation of possibilities for implementation of Action Plans and Programs by the service for the protection of Serbian cultural heritage. Publication of a small scientific/popular monograph and propaganda materials are the priorities of the Institute for the Protection of Cultural Monuments of Serbia.

The historical core of Prizren, nominated by the Albanian representatives, has been included in the *World Monuments Watch List of 100 most endangered monuments* for 2002 (entry no. 98). In the Catalogue of the same name, on page 87, a misinformation has been given that the historical core of the city came into being at the time of conquests of the Sultan Murad I in 1360. During the 14th century Prizren was one of the seats of the Serbian state and Mehmed II the Conqueror conquered it in 1455. There is no mention of the church of The Holy Virgin of Ljeviša in the brief description of the sights of the city.

Gračanica Monastery

The Plan and Program of Management, Research, Protection and Presentation of the monastery of Gračanica also proposes legal protection, definition of legal status of the protected environment and passing of the Regional Area Plan for a

wider area around Priština, containing the protective measures and wherein the monumental heritage would be presented as the potential for development of the entire region. The Plan provides for the schedule of elaboration of planning documents of special utilization. The Program also stipulates definition and legal regulation in three protected zones: the monastery complex; the immediate protected environment of the monastery – area around the cultural heritage; wider area of the village around the cultural heritage with the archeological site Ulpiana. The Plan requires elaboration of the Project of Design within the monastery complex; regulation of communication lines running along the monastery complex and the construction regime in the surroundings of the monastery of Gračanica.

The Institute for the Protection of Cultural Monuments of Serbia is investing efforts to inform the international public about the artistic value of the monastery of Gračanica by its placement on the national tentative list for inclusion on the World Heritage List.

The current political situation in Kosovo and Metohija renders presentation and public promotion of the monastery of Gračanica very difficult. Therefore, all the activities related to adoption of planning documents, spatial plans of special use on the protection of the monastery and natural ambience, have been interrupted temporarily. Final definition of the legal framework would contribute significantly to the comprehensive presentation and public promotion of the monastery of Gračanica and its immediate surroundings.

4. Management

a. Ownership

The Serbian Orthodox Church is the owner of the Patriarchate of Peć Monastery, Church of the Virgin of Ljeviša and Gračanica Monastery.

b. Legal status

The Patriarchate of Peć, Church of the Virgin of Ljeviša and Gračanica Monastery represent private properties. The owner of the properties is the Serbian Orthodox Church, as a civil-legal entity. Purchase or expropriation of these properties and parts of their protected surrounding are not planned.

The Patriarchate of Peć and Gračanica are being used for liturgical purposes, as the Orthodox monasteries with all the corresponding functions, and as cultural and historical monuments.

Until 1999, the orthodox services in the Cathedral church of the Holy Virgin of Ljeviša in Prizren were held only occasionally, on Great Feasts. At the moment it is completely closed, for visitors and believers alike.

c. Protective measures and means of implementing them

The properties are protected by separate Decisions as follows:

- Patriarchate of Peć Monastery: Decision number 428, dated Oct.25, 1947, of the Institute for the Protection and Scientific Research of Cultural Monuments of PR Serbia, on the basis of the Protection of Cultural Monuments and Natural Rarities Law ("FPRY Official Acts" no. 81/46)
- Cathedral of the Virgin of Ljeviša: Decision number 352, dated March 11, 1948, of the Institute for the Protection and Scientific Research of Cultural Monuments of PR Serbia, on the basis of the Protection of Cultural Monuments and Natural Rarities Law ("FPRY Official Acts" no. 81/46)
- Gračanica Monastery: Decision number 427, dated Oct.25, 1947, of the Institute for the Protection and Scientific Research of Cultural Monuments of PR Serbia, on the basis of the Protection of Cultural Monuments and Natural Rarities Law ("FPRY Official Acts" no. 81/46) (Attachment 9)

The properties are also protected by:

- Decision on determining immobile cultural properties of exceptional significance ("SR Serbia Official Acts" no. 25/90) (Attachment 10)

- Cultural Properties Law, "Official Acts of the Republic of Serbia" no. 71/94 (the current code concerning the protection of cultural properties) (Attachment 11, with translated extracts)

Legal codes oblige the authorized institution to plan, design, and carry out technical protective measures on a monument, to approve such measures, to collect, produce and keep the prescribed documentation about the monument, to monitor the state of its protection and use, and to prevent uncontrolled demolition, reconstruction, construction, exploitation of the under-ground, raising the building's height, etc., inside a protected surrounding. Sanctions in case of disregard of these codes are regulated by:

- Cultural Properties Law;
- Building Construction Law;
- Criminal Code of the Republic of Serbia.

d. Agency/agencies with management authority

Institute for the Protection of Cultural Monuments of Serbia
(Republički zavod za zaštitu spomenika kulture – Beograd)
Božidara Adžije 11, 11 000 Beograd, Serbia and Montenegro

Ministry of Culture of the Republic of Serbia
(Ministarstvo kulture Republike Srbije)
Nemanjina 11, 11 000 Beograd, Serbia and Montenegro

e. Level at which management is exercised (e.g., on property, regionally) and name and address of responsible person for contact purposes

The church of the Holy Virgin of Ljeviša in Prizren and the monastery of Gračanica are managed by the Serbian Orthodox Church, at the level of the Ras-Prizren Eparchy. The Patriarchate of Peć Monastery is under the direct jurisdiction of Serbian Patriarch.

The monasteries Patriarchate of Peć and Gračanica and the Church of the Virgin of Ljeviša having been categorized as the immobile cultural properties of exceptional significance, in accordance with the Cultural Properties Law, the management is exercised at the level of the Republic of Serbia, while the authorized institution is the Institute for the Protection of Cultural Monuments of Serbia.

Contact person:

Director of the Institute for the Protection of Cultural Monuments of Serbia
Božidara Adžije 11, 11 000 Beograd, Serbia and Montenegro

f. Agreed plans related to property (e.g., regional, local plan, conservation plan, tourism development plan)

Area Plan of the Republic of Serbia, Belgrade 1996 - A strategic development document for the period up to the year 2010, which establishes the long-term bases for organizing, utilizing and managing the area of the Republic of Serbia; the direction of urban development and basic criteria for organizing settlements; principles of planning and criteria for implementing natural resources and protecting the environment; conditions for protecting and using regions of outstanding importance; corridors for basic infrastructure systems. The Area Plan determines a planned concept of monumental heritage protection, by which an immobile cultural property is protected as an integral part of the area on which it is located; besides the directly protected surroundings, it also defines wider zones of protection, which are determined as part of the regional or urban development planning. According to the Area Plan, Patriarchate of Peć Monastery is located within the boundaries of the Metohija region, and as the I category monument, together with the monastery of Dečani, forms the basic framework of the Metohija zone of medieval cultural heritage and represents a development potential for this region. Gračanica Monastery belongs to the Kosovo region and also represents a priority in the process of regional development planning, since it is a cultural monument the I category, inscribed on the Tentative List for inscription on the World Heritage List. Prizren with the church of the Holy Virgin of Ljeviša is also prioritized in preparation and adoption of town-planning designs, being a region with valuable urban heritage and also as a part of a wider zone abounding in medieval monuments. This region – The Šara-Drim River Valley 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, the areal plan of special purpose is also to be drawn.

Regional Area Plan for Metohija, Regional Area Plan for Kosovo, Special Purpose Districts Area Plan for the Prokletije Tourist District, the Gračanica Cultural property District and the Patriarchate of Peć Cultural property District, are provided for by the Area Plan of the Republic of Serbia, but have still not been realized.

The National Park Šara Mountain was recognized in 1986 (reviewed in 1993), and belongs to natural heritage of the I category following national categorization, and the II category following IUCN criteria. On the basis of previous research and valorization, the Institute for Nature Conservation of Serbia has made three proposals entitled *The Prokletije National Park, Scientific and Expert Bases for Protecting the Prokletije Mountain Range on the Territory of the Republic of Serbia as a National Park, The Protected Environment of Patriarchate of Peć Monastery* and *The Protected Environment of Gračanica Monastery*. These planning documents are fully completed; they remain to be processed through the

defined legal process (temporarily suspended because of the current political situation on the territory of Kosovo and Metohija).

The Institute for Architecture and Town-Planning of Serbia, Belgrade made *The General Plan of the Municipality of Prizren*, which was adopted in 1988 and confirmed in almost the same form in 2004. It delineates only the main directions of city setting. A Detailed Regulation Plan for the Church of the Holy Virgin of Ljeviša needs to be drawn because this document would define and identify all protected zones.

The Institute for the Protection of Cultural Monuments of has made the *Plan and Programme for the Management, Research, Protection, and Presentation* for all the three nominated properties – Patriarchate of Peć, Church of the Virgin of Ljeviša and Gračanica Monastery – which define the necessary legal and technical protective measures and specifies activities for presenting and popularizing this monastery complex.

At the proposal of the Ministry of Tourism, the Government of the Republic of Serbia adopted in 1999 the *Strategy for the Development of Tourism in the Republic of Serbia* – a general document on the importance of tourism to the economic and social development of Serbia, with estimates of future maintainable development of tourism, but without separate reviews for individual regions in the Republic. It is connected to the 1996 Area Plan of the Republic of Serbia, and states the following main objectives: to intensify total development through more complete implementation of existing natural and cultural capacities, a faster and a more significant entry of Serbia as a tourist destination on the international market, and others.

g. Sources and levels of finance

According to the Law on Activities of General Interest in the Area of Culture and the Cultural Properties Law, financing for the realization of protection is provided from the budget of the Republic of Serbia.

The Serbian Orthodox Church, as the legal owner of the nominated cultural properties, also provides funding for protection and maintenance of this cultural property.

A third source of financing is represented by sponsorships and donations.

h. Sources of expertise and training in conservation and management techniques

In accordance with the organization of the cultural property protection service in the Republic of Serbia, Patriarchate of Peć Monastery, Cathedral church of the Virgin of Ljeviša and Gračanica Monastery are under the direct jurisdiction of the Institute for the Protection of Cultural Monuments of the Republic of Serbia, since these are immobile cultural properties categorized as cultural monuments of outstanding importance for the Republic of Serbia.

Experts of the Institute for the Protection of Cultural Monuments in Belgrade (graduate lawyers, art historians, architects, archaeologists, painters-conservators, technologists) care for the protection of these monuments, in cooperation with the highly educated experts of other fields, who are engaged as needed, depending on the specific conservation problems. New employees of the Institute have to pass a specialist exam after a year of work in the cultural properties protection service, and they specialize for specific fields of protection through practical experience, on the basis of which they gain their expert titles. Experts of the Institute also specialize by participating in international conferences, courses, and workshops, as well as by regular insight into contemporary foreign specialized literature.

As opposed to the tasks of legal and technical protection in which a high level of expertise is displayed, management of cultural properties continues to represent an area lacking in experienced or trained employees. In order to overcome this lack of experts in the field of modern management technologies, an expert team consisting of different professions was formed to define general guidelines for a future integrative approach to the protection of cultural monuments under the jurisdiction of the Institute, on the basis of the Plan and Programme of the Management, Research, Protection, and Presentation.

i. Visitor facilities and statistics

Due to the specific political situation in Kosovo and Metohija, access to Patriarchate of Peć, the village of Gračanica with the monastery of the same name and the Church of the Holy Virgin of Ljeviša in Prizren is difficult. The only possibility to reach them is with KFOR (Kosovo International Forces) escort. The Patriarchate of Peć and the village of Gračanica are surrounded by KFOR, and are in the zone of responsibility of Italy and Great Britain respectively. German KFOR is stationed in Prizren.

Patriarchate of Peć

The Patriarchate of Peć is most frequently visited by the representatives of the Serbian Orthodox Church and members of Serb families that lived in the area up to 1999 when they had to leave their homes fleeing war. The Italian experts for protection of cultural heritage and students, as well as members of international army forces in Kosovo and Metohija also visited the Patriarchate in the course of 2003 and 2004.

Up to 1997 the Patriarchate of Peć was much frequented monastery and a regular tourist destination, especially of students' excursions, and a preferred place of pilgrimage of Orthodox worshippers. In times of peace, the Patriarchate of Peć was easy to reach as it is only 0.5 km away from Peć, one of the largest cities on the territory of Kosovo and Metohija. There was a railroad to Peć and the city was connected to the Adriatic coast by excellent roads. The communications with Priština, the capital of the province and Macedonia and Greece on the south were also very good. Before 1997 the Patriarchate of Peć used to have some 200 visitors/week.

The monastery of the Patriarchate of Peć does not have an expert guide. As a customary hospitality of all Serbian monasteries, there is at the Patriarchate of Peć one nun in charge of welcoming guests (both national and international), and enlightening them about the spiritual and artistic values of the monastery.

In order to promote the historical and artistic values of the Patriarchate of Peć, several scientific publications have been issued (S. Petković, *The Patriarchate of Peć*, Belgrade 1982; G. Subotić, *Church of St. Demetrius in Peć*, Belgrade 1964; R. Ljubinković, *Church of the Holy Apostles in the Patriarchate of Peć*, Belgrade 1964).

Tourists can buy postcards and souvenirs in the form of small icons, crosses – carved in wood or braided, ornate icon lights, incense boxes, characteristic of the majority of Serbian monasteries. A small shop for souvenirs and publications has been built in the portal of the monastery by the bell tower.

The building of the monastery treasury built in 1982 in the reconstructed dormitory on the west side of the churchyard, and converted into a museum in 1989, is now closed and not accessible to visitors due to the armed conflict and the overall political situation.

The Serb visitors can get accommodation at the monastery itself, inasmuch as it can take them. The others can stay at one of the hotels in the city of Peć.

Parking place is located in front of the entrance to the monastery, as a side extension to the road. All the other needs (refreshment, lavatories) of visitors may be catered for at the monastery, in the specially provided area.

Church of the Virgin of Ljeviša

Since 1999 almost all the Serb inhabitants left Prizren. During the organized attacks of 17 to 19 March 2004 the cultural monuments in this city suffered the worst damages. The Church of the Holy Virgin of Ljeviša is the most significant monument ruined in the March events, but the fact that numerous endowments of medieval aristocracy in Prizren had been burned to the ground and demolished should also be borne in mind.

The statistics of visits to the church up to 1997 matched those of the tourists' visits to Prizren, since the Holy Virgin of Ljeviša lies in its historical core. The church held services on Great Feasts and on Sundays. There were no organized tours of the church, but daily visits were possible because a family that took care of the church lived by the churchyard. The nearest hotel is *Theranda*, in the centre of the city of Prizren.

The program of involving the church into the life of the citizens of Prizren and overcoming the open hostility towards the Serbian monuments is one of the most complex tasks awaiting the Serbian and Albanian authorities and expert departments.

Further to scientific and exploratory studies, there have been no monographs about the Church of the Holy Virgin of Ljeviša lately. Much has been written about it in synthetic and scientific publications issued during the past decade, all of it aimed at informing the international public with the cultural, historical and artistic value of the Serbian monumental heritage in Kosovo and Metohija (G. Subotić, *Terra Sacra, L'arte del Cossovo*, Milano 1997; *Cultural Heritage of Kosovo and Metohija*, Belgrade 2002; etc.).

Gračanica Monastery

The monastery of Gračanica can be visited only with UNMIK escort. The representatives of the Serbian Orthodox Church are the most frequent visitors. The monastery temporarily houses the representatives of the Diocese of Raška and Prizren, as the seat of Diocese in Prizren was completely destroyed. In these circumstances the monastery is regularly visited only by the inhabitants of the village of Gračanica where the monastery is located.

Up to 1997 Gračanica was a well visited monastery as it is situated next to an important road connecting Belgrade, Priština and Skoplje, and in the vicinity of the airport in Priština. Being one of the most popular destinations, Gračanica used to have some 400 visitors a week in summer and during the season of students' excursions.

Up to 1997 there was an expert guide, an art historian from the City Institute for Protection of Cultural Monuments from Priština. At present there is no expert guide at the monastery. Some of the nuns speak foreign languages, thus fulfilling the needs of presenting the cultural and historical value of the monument to foreign and national visitors alike. Numerous publications have been issued about the monastery which could be bought there (one of them, a scientific/popular publication *The Monastery of Gračanica*, Belgrade 1989, author D. Milošević, is a multilingual publication). Further to the books, the visitors could also buy postcards and souvenirs, made by the nuns at the monastery for the most part.

The treasury of the monastery of Gračanica was located in the ground floor building to the west side of the churchyard. However, it has been relocated into the dormitory for security reasons and is currently inaccessible to visitors.

The hotels nearest to Gračanica used to be those in Priština. Currently, the nearest motel is located in the village of Čaglavica.

There are no large parking places in the vicinity of the monastery. The Plan and Program of Management, Research, Protection and Presentation of the Monastery of Gračanica provides that a spacious parking lot be provided for and defined by an adequate planning document. All the other needs (refreshment, lavatories) of visitors may be catered for at the monastery, or in the surrounding restaurants.

j. Property management plan and statement of objectives (copy to be annexed)

Patriarchate of Peć

In line with the provisions of the Law on Cultural Monuments, the Institute for the Protection of Cultural Monuments of Serbia manages protection of Patriarchate of Peć on the basis of the Plan and Program of Management, Exploration, Protection and Presentation of the monastery of Patriarchate of Peć.

The main objectives of the Patriarchate of Peć Program are: ensuring of maximum technical protection of architecture of the churches of Peć; structural repair of complex as well as moisture protection; execution of archeological explorations, all of which will render valuable contribution to the history of this monastery, and works on protection of architecture (foundations of churches); exploration needed for continuous protection of fresco wall paintings in the four churches and the narthex as well as on their facades; protection of mobile cultural properties of the monument, icons in particular, some of which were transferred from other churches in Metohija during the 1999 war; work on presentation of architecture and fresco paintings in catalogues and multi-medial presentations. The Program provides for preservation of authentic values of the monument and its natural

environment and promotion with the competent institutions to undertake legal procedures and protection of the National Park Prokletije.

The Institute for Protection of Cultural Monuments of Serbia regularly informs the public on the activities planned for the overall protection of the monastery of Patriarchate of Peć through the media and in press conferences. The Institute and the institutions competent for protection of cultural heritage – the Ministry of Culture and the Committee for Care on Kosovo and Metohija at the Government of the Republic of Serbia – also implement other activities related to informing the international political and cultural public on the condition of Patriarchate of Peć finding itself in exceptional conditions of total isolation, in the zone of responsibility of the Italian KFOR.

Church of the Virgin of Ljeviša

The Institute for the Protection of Cultural Monuments of Serbia managed the cultural monument until 1999. The main aims of management are set out in the Plan and Program of Management, Exploration, Protection and Presentation of the Church of the Holy Virgin of Ljeviša in Prizren: execution of the planned and adopted technical protection of architecture and frescoes in the church and the complete preservation of the monument authenticity; execution of archeological exploration works aimed at learning about the history of the church and the changes that had been happening in and outside of the church; promotion of the monument in various publications. No conservation works have been undertaken on the Church of the Holy Virgin of Ljeviša since 1989. As the 1998 General Plan of the municipality of Prizren defines the main parameters of city design only, work on the detailed regulation plan for the Church of the Holy Virgin of Ljeviša should be prompted. This would result in graded protection zones and prevention of chaotic construction of buildings in wide and narrow surroundings of the monument alike.

The architecture of the Church of Holy Virgin was in good condition up to March 2004 save for the need to repair certain roof covers dating from different periods. After the events of March 2004 and following the insight into present state of the Church of the Holy Virgin of Ljeviša, the Plan and Program need to be fully adjusted to the new damages. Therefore, repair of heavy damages, caused by the fire, needs to be done on the wooden, structural elements on the first floor of the external narthex and the bell tower, the doors and windows, all of which burnt; the biforia piers on the west side of the church and exonarthex; the facade soiled by soot and the heavily damaged wall paintings (partly covered with a thick layer of soot and a small number of them even completely destroyed).

Since 1999, and particularly since March 2004, the priority of all competent institutions dealing with protection and the competent state agencies is information of the international public about the cultural, historical and artistic value of the Church of the Holy Virgin of Ljeviša the access to which still remains

impossible to the experts of the Institute for the Protection of Cultural Monuments of Serbia.

Gračanica Monastery

The Institute for the Protection of Cultural Monuments of Serbia manages the cultural monument on the basis of the Plan and Program of Management, Exploration, Protection and Presentation of the monastery of Gračanica. The main aims of the Plan are: ensuring utmost technical protection of architecture, façade decorations and frescoes of the church in Gračanica, along with full preservation of authenticity of the monument; execution of the legal procedure of adoption of planning documents, being a precondition for protection of the monastery in its immediate surroundings, undertaking archeological works in order to gain full knowledge about its history and the original appearance of the monastery complex; regular information of public about the activities undertaken by the Institute aimed at overall protection of the monastery.

Since 1999 the priority of the cultural heritage protection service and the competent institutions have been the activities related to informing the international public about the cultural and historical values of the Gračanica Monastery, located in an isolated enclave in the zone of responsibility of the British KFOR.

k. Staffing levels (professional, technical, maintenance)

The expert team of the Institute for Protection of Cultural Monuments of Serbia in charge of the monastery Patriarchate of Peć, employs experts of various profiles: two architects (responsible for protection of architectural complex of churches as well as for protection and design of the immediate, protected surroundings of the monastery), an art historian, an archeologist, two painters-conservators (experts for protection of fresco paintings and for icons) and an engineer technologist.

The expert team of the Institute for Protection of Cultural Monuments of Serbia, responsible for the monastery of Gračanica, consists of five experts of different profiles: an art historian, an architect, an archeologist and two painters-conservators (specialists for protection of frescoes and icons, respectively), with the involvement of an engineer technologist as needed.

The expert team of the Institute for Protection of Cultural Monuments of Serbia, responsible for the Church the Holy Virgin of Ljeviša, is comprised of four experts of different profiles: an art historian, an architect, an archeologist and a painter-conservator (specialist for protection of frescoes), with the involvement of an engineer technologist as needed.

The Institute engages adequate experts for legal issues, specific conservation programs and problems and for elaboration of documents (lawyers, structural engineers, technologists, architectural technicians, photographers). The Institute already employs some of these experts, while the others are contacted through appropriate institutions.

The decisions of expert teams, laid out in the mentioned Plans and Programs, are verified and approved by The Council of Experts of the Institute for Protection of Cultural Monuments of Serbia, the Managing Board of the Institute for Protection of Cultural Monuments of Serbia and the Ministry of Culture of the Republic of Serbia through its specialized boards and committees.

For seven and a half centuries and almost 700 years now, the monastery Patriarchate of Peć and the monastery of Gračanica respectively, persist in their original functions of Orthodox monastic communities. The monasteries are ownership of the Serbian Orthodox Church. The monastic communities fully manage properties, take part in their protection, preservation and promotion. The Church of the Holy Virgin of Ljeviša has lost its function of an Episcopalian seat but has, until the break out of open political conflicts in Prizren, retained its function of parochial church owned by the Serbian Orthodox Church.

5. Factors Affecting the Property

a. Development Pressures (e.g., encroachment, adaptation, agriculture, mining)

Patriarchate of Peć

The Patriarchate of Peć monastery lies in the contact zone of the mountain range Proklektije, on the west and the fertile plains of Metohija, on the east. The mountain range has always been disadvantageous to establishment of a larger number of permanent settlements. On the other side, the fertile region of Metohija and the river Bistrica, flowing along the southern side of the monastery complex offered natural resources for growth of a monastic community at the Patriarchate of Peć. To date the natural environment of the monastery of Peć has remained unaltered.

However, the urban development of Peć is potentially dangerous for the authenticity of the monastery surroundings. To the east of the monastery, the city has expanded to the buffer zone border i.e. up to the crossroads of the local road to the Patriarchate of Peć and that to Andrijevića running to the north of the monastery. Continuous construction in this area would certainly affect the natural environment of the monastery.

The problem of utilization of land owned by the monastery and located within the borders of its protected environment appeared only after 1999. A legal framework of the utilization of arable land in this region is required.

Church of the Virgin of Ljeviša

The Church of the Holy Virgin of Ljeviša is situated in the flat part of Prizren, on the right bank of the river Bistrica. Being a city church, it faces all the problems intrinsic to modern development of a city. Squeezed between the surrounding roads, the church is under a daily pressure of traffic. Only recently traffic of heavy vehicles which used to pass by the church has been prohibited. The immediate surroundings of the church are endangered by new construction. Thus, the pressures of urban development represent the greatest and the most pressing problems for the church: new construction or extension of the existing buildings surpassing the allowed level of lot utilization, and leading to over-construction in the immediate surroundings, the second and the third zones of protection. These also result in increase in the number of inhabitants and vehicles, traffic and parking space problems in the immediate surroundings of the church. For all the above reasons, ban on traffic in the second protection zone is recommended.

Gračanica Monastery

The monastery is surrounded by the east border of Kosovo polje (The Field of Kosovo), a typical flatlands of the Kosovo valley which is one of the most prominent morphological entities in our country, surrounded by the mountain ranges of Kopaonik, to the north and Šar Planina, to the south. A small-scale, spontaneous rural construction within the immediate monastery surroundings and the agricultural land in the wider surroundings were the main characteristics of the environment here.

Significant changes occurred after the 1999 armed conflict. In the wider region, the area along the road leading from Priština to the village of Gračanica is almost entirely blocked by uncontrollable construction of residential and commercial buildings. The similar situation threatens the immediate surroundings of the monastery; a small rural settlement received numerous refugees in 1999. Basic living conditions need to be provided for them which could have a negative effect on the environmental values of the immediate surroundings.

The highway running along the west wall of the monastery yard represents a specific problem. The heavy truck and buses use this road which must have negative consequences on the architecture and wall paintings of Gračanica, as well as on the entire setting of the monastery.

b. Environmental Pressures (e.g., pollution, climate change)

Patriarchate of Peć

The Patriarchate of Peć is located in the region of mild climate, fertile land, abundant hydrological resources, and specific features of natural life – which remain almost unchanged from the times of foundation of the monastery.

The climate of the mountain range Prokletije is particularly mild with Mediterranean and Sub-Mediterranean influences. In comparison to the other mountains in Serbia, Prokletije get more rain and higher temperatures. Researches performed thus far indicate that the increased humidity has an adverse effect on the wall paintings in the Patriarchate of Peć.

Chestnut groves (*Castanea sativa*), an autochthonous relict species, add to the beauty and the significance of the natural setting of the Patriarchate of Peć. These groves are very infrequent and can be found in few places in Serbia only. The richest and most beautiful chestnut groves grow in the surroundings of the monastery of Dečani. In the yard of the Peć monastery an old mulberry tree (*Morus* sp.) grows. It has been put under state protection in 1957 by virtue to the Law on Protection of Cultural Monuments and Natural Rarities. An old legend

has it that this mulberry tree, still flowering and bearing fruit, was brought here by the Archbishop Sava II from his travels to Jerusalem between 1264 and 1271.

The natural surroundings of the Patriarchate of Peć have been preserved for the most part. However, forests are endangered by illegal felling and uncontrolled exploitation, resulting in reduction of areas under forests and alteration of the natural habitat.

No commercial or industrial buildings exist in the buffer zone. A hospital is located on the east side of the monastery.

Church of the Virgin of Ljeviša

No climatic changes have been recorded in Prizren and its surroundings that would bear negatively on the Church of the Holy Virgin of Ljeviša, and its paintings in particular.

Ever since its foundation, the Church of the Holy Virgin of Ljeviša has always been in the heart of the city with all the negative aspects of this location. In the urban zone, at a distance of 3 km from the very centre, the textile plants are located. Still, they have no adverse effect on the church itself. Pollution, being a consequence of individual solid fuel heating systems and traffic in the immediate vicinity of the Church of the Holy Virgin of Ljeviša, represent a constant threat.

The urban pressures are by far the greatest and most dangerous. Special attention will need to be paid to decrease it in order to preserve this, extremely significant cultural monument that has already suffered enormous damages, most notably from the acts of vandalism in March 2004.

Gračanica Monastery

The monastery of Gračanica is situated some 10 km away from the city of Priština, in the steppe type of region with all the characteristics of natural life adjusted to hot and dry summers, and cold and humid winters. Sharp temperature changes endanger the wall paintings of the Gračanica Monastery church.

Arable land, a typical cultivated agricultural landscape prevails in the village of Gračanica itself and its surroundings of the village. There are no commercial, industrial and special buildings – large pollutants – exist in the immediate surroundings of the monument. One kilometer to the east from Gračanica, there are ore deposits the waste waters of which are discharged directly into the river Gračanka, an integral part of the monument setting.

The 175 hectares wide artificial accumulation lake in the Gračanka valley, which was formed after the construction of a 52 meters high earth dam, some 2,5 km away from the village may constitute a potential danger.

c. Natural disasters and preparedness (earthquakes, floods, fires, etc.)

Patriarchate of Peć

The monastery is located in the area where danger from potential seismic activity cannot be ruled out. Therefore, structural repair of the existing cracks as a way of avoiding potential danger to the cultural monument has been planned.

The monastery of the Patriarchate of Peć was gravely damaged in 1981 arson when the dormitories in the western part of the complex burned to the ground. After reconstruction of the buildings adequate firefighting measures were undertaken. Systematic protection of the complex from fire has been provided by the Plan of the Institute for the Protection of Cultural Monuments of Serbia, within the framework of the firefighting measures undertaken in each building of the monastery complex.

Church of the Virgin of Ljeviša

The possibility of seismic activities ranging from 7° to 8° MCS must be taken into account in the course of structural repairs of the church of the Holy Virgin of Ljeviša. There have been some indications that the church was damaged in the 1667 earthquake.

The system of firefighting measures entails preventive technical protection of the building, installing the extinguishers and hydrants. It also entails proper installation and maintenance of electrical lines and lightning rods. Up to now this type of protection was nonexistent in the church of the Holy Virgin of Ljeviša.

One of the potential dangers is the river Bistrica. It flooded for the last time in 1979 but the water did not reach the church.

Gračanica Monastery

No damages resulting from past seismic activity can be traced on the monastery church. Since the monumental complex is located in the area where one cannot rule out the possibility of seismic activities, regular monitoring and identification of changes on the structure of the church must be ensured.

The system of firefighting measures of the monastery of Gračanica comprises preventive technical protection of buildings from fire (i.e. proper installation and maintenance of electrical lines, controlled access to the monastery yard, adequate lightning installations) as well as placement of extinguishers and, where possible, hydrants.

The installation of firefighting equipment has been provided for by the projects of reconstruction, conservation and adaptation of each of the buildings.

d. Visitor/tourism pressures

In view of the current political conditions in Kosovo and Metohija, usual tourist visits to the monasteries of the Patriarchate of Peć and Gračanica are almost nonexistent. Up to 1998 the visits of tourists had never had any negative effect on the monument as their numbers was never larger than what the monasteries could host. The access to the monasteries was regulated properly.

The only potential risk that the large number of visitors can bring to the interior of the monument, fresco paintings primarily, is burning of a large number of candles. This potential problem is resolved by relocation of the candle burner outside of the church.

In the course of the 70s and 80s of the last century the church of the Holy Virgin of Ljeviša was well visited, always within tourist visits to the city of Prizren. The numbers were not too high – some 100 visitors a week. The worshippers visited the Holy Virgin of Ljeviša to a lesser extent, even more so because regular religious services were not held in it.

Due to the political and security situation prevailing on the territory of Kosovo and Metohija, there have been no visits of tourists to the church over the past several years. Entry to the church has been impossible since 1999. Even news spread that one part of the churchyard was mined.

e. Number of inhabitants within property, buffer zone

Patriarchate of Peć

A sorority of 30 to 40 nuns lives within the monastery of the Patriarchate of Peć. The number of inhabitants of the community of the monastery is hard to ascertain with accuracy as there are always a couple of persons there preparing to take the vows. The monastery also hosts guests. In line with its monastery organization, the number of guests in the Patriarchate of Peć is currently much higher than before 1997. All the displaced Serbs who come to visit their homes are put up at the monastery.

The buffer zone around the monastery of the Patriarchate of Peć does not provide for residential buildings. To the east lies the city of Peć where, according to the data acquired at the 1991 census, 127,796 inhabitants lived. Population density was 184 inhabitants per square meter. The armed conflict has certainly changed these data acquired before the war in Kosovo and Metohija in 1999.

Church of the Virgin of Ljeviša

The number of inhabitants is on the constant increase. Therefore, a maximum number of inhabitants needs to be defined within the proposed buffer zones in order to prevent further endangering of the church of the Holy Virgin of Ljeviša. The General Town-Planning Design of the city of Prizren, made by the Institute for Architecture and Town-Planning of Serbia and adopted in 1998, anticipates that the number of inhabitants would reach between 150,000 and 200,000 and that the population density in the historic center would exceed 260-290 per one hectare by 2011. It should be noted that a number of 160,000 inhabitants represents a critical mass from the aspect of living conditions and public services functioning. Such an estimate indicates successive rise of the level of threat to the church in the historical core of the city. The current situation is unknown.

Gračanica Monastery

The sorority varying between 25 and 35 nuns lives currently within the monastery of Gračanica. Like in the case of the Patriarchate of Peć, the exact number is impossible to ascertain as the organization of life in the monastery presupposes a certain number of novices who become nuns after a period of time. At present the representatives of Eparchy of Ras and Prizren are also accommodated in the monastery.

According to the 1981 census there were some 4,500 inhabitants in the village. The average population density was 81 inhabitants per hectare. However, the 1999 armed conflict and the continuing political tensions changed the structure and density of population in the buffer zone surrounding the monastery.

f. Other

Ever since the 1999 conflict the monasteries of the Patriarchate of Peć and Gračanica and the Church of the Holy Virgin of Ljeviša enjoy a uniquely defined legal status, primarily due to the fact that the territory of Kosovo and Metohija is under a temporary international administration. According to the UN Security Council Resolution no. 1244 “an agreed number of Yugoslav and Serbian personnel” is permitted to maintain a presence at Serb patrimonial sites, but the measures of protection and management thereof are difficult due to the continuing, unsatisfactory level of general security, difficult communications and inadequately defined level of ensuring the implementation of the Law on Cultural Monuments in the given situation. Therefore, all the activities related to a longer term planning of protection, design, and management of the cultural monument, its involvement in the life of the region as a developmental potential and in the tourist offer of the country, are difficult to achieve and remain utterly uncertain.

The security of the monastery of the Patriarchate of Peć is within the mandate of the Italian KFOR; the security of Gračanica was entrusted to the British KFOR. It is thanks to that, that the Institute for the Protection of Cultural Monuments of Serbia began works related to long-term management, research, technical protection and area planning of the monasteries of the Patriarchate of Peć and Gračanica in 2002. However, the results of long-term planning and management of these cultural monuments, as well as their involvement into the life of the region remain vague. Consequently, the monasteries of the Patriarchate of Peć and Gračanica may be regarded as cultural monuments endangered by the risk of highly limited implementation of protective measures.

After the expulsion of the Serb population from Prizren in 1999, it was said that the area surrounding the Church of the Holy Virgin of Ljeviša had been mined. Explosive had been placed in the interior of the church. It was removed without consequences at a later date. In March 2004 the local population damaged the church on the outside and set fire in several places inside it, causing enormous damage to the architecture and wall paintings in this cultural property.

The Church of the Holy Virgin of Ljeviša is the most valuable monument heavily damaged in organized attacks on the monuments of Serbian history and art in Kosovo and Metohija in March 2004. The church had been targeted from the outside and set fire to on the inside. The most heavily damaged was the narthex where the wooden ceiling and bell tower were set fire to, and where the wall paintings are severely damaged too. The structure of the narthex is now in danger so there is fear from its collapse. Fires were set in several places in the interior of the church, the naos and the lateral aisles, so damage to the frescoes is uneven. It was then that the only fresco dating from the first half of the 13th century – The Holy Virgin with Christ “The One Who Feeds” – was severely damaged.

In Prizren, in the course of the 14th century in the vicinity of the Church of the Holy Virgin of Ljeviša, aristocratic endowments were built: the churches of St. Nicholas, St. Savior and the Holy Kyriake. All of them were set fire to and destroyed in March 2004. In the Bistrica gorge, 3 km Southeast of Prizren there are remnants of a mid-14th century monastery, the mausoleum of Emperor Dušan. Life in the monastery was restored after the construction of a dormitory in late 20th century. This dormitory was pulled down in March 2004. In the village of Mušutište near Prizren a church of the Holy Virgin Hodegetria from the second decade of the 14th century stood which was demolished in 1999. Also, in the village of Rečani there was a small church of St. George dating back to the second half of the 14th century. It was mined and pulled down in 1999. Near Prizren, in the vicinity of the village of Koriša, there stand ruins of a monastery from late 13th or early 14th century with a hermitage of St. Peter of Koriša and wall paintings from the first half of the 13th century, damaged during NATO bombing.

In the period from expulsion of Serbs from Prizren in 1999, after the arrival of KFOR and during the March 2004 organized attacks on Serbian cultural heritage throughout the province, the monuments in Prizren and its surroundings suffered the gravest destruction.

6. Monitoring

a. Key indicators for measuring state of conservation

Patriarchate of Peć

The catholicon of Peć differs from other medieval monuments in that its facades are partly painted in fresco technique which is one of the indicators of the level of preservation of this cultural monument. The facades with frescoes and polychrome stone decorative plastic are the most endangered by atmospheric changes and other detrimental effects resulting in degradation of the structure of painted layer and mortar base. The preventive activities undertaken to protect façade wall paintings and polychrome decorative plastic were interrupted in 1998. Following long years of damages, regular monitoring of this layer of painting and exploration are now required. Its conservation and presentation will be based on the information acquired in this way.

The strategy of the program of protection of architecture and wall paintings in the Patriarchate of Peć entails complex resolution of the problem of humidity the destructive effect of which is visible both on the architecture and on the wall paintings. The identification of the degree and character of humidity-induced damages, the regular measurements undertaken and elaboration of documents shall represent the most significant indicators of the level of preservation and changes on frescoes and architecture.

Church of the Virgin of Ljeviša

The architecture and wall paintings in the Church of the Holy Virgin of Ljeviša were heavily damaged in the political unrests of March 2004. The present condition of the church calls for urgent intervention aimed at restoring it, to the extent possible, into the pre-March 2004 condition. Until such time that the Conservation Project is finalized and the works begin, monitoring of cracks, roof covers, expansion of humidity in walls and appearance of soot being a consequence of fire, is needed.

Gračanica Monastery

The church of the monastery of Gračanica represents the main building within the monastery complex. The status of facades and wall paintings is the best indicator, the regular monitoring of which defines the degree of preservation of this cultural monument.

Damages on facades resulting from atmospheric changes and microflora activity require regular monitoring of both the repaired parts as well as those that were noted or are expected to show in stone and mortar. Detailed technical and photo

documentation need to be prepared. The modern techniques of stone conservation and continuous systematic work on identification of possible causes of degradation would certainly further the work on protection of church facades.

The strategy provided for by the Program of Conservation works on the wall paintings in Gračanica entails inspection of wall paintings, identification of the level and character of damages and their regular monitoring, the elaboration of photo and video documentation. In view of the high level of preservation of walls covered with frescoes and in proportion to the dimensions of the church, several most threatened parts have been selected as indicators of types and character of degradation processes.

b. Administrative arrangements for monitoring property

The Law on Cultural Heritage stipulates that the Institute for the Protection of Cultural Monuments of Serbia - an agency in charge of categorized immobile cultural monuments of exceptional significance for the Republic of Serbia – is to undertake regular visits to these sites with a view to monitoring their condition. In order to establish the condition of these monuments annual visits were paid to the monasteries of the Patriarchate of Peć and Gračanica up to 1998, and even more frequent in cases of performing the systematic conservation works. Since the experts of the Institute continued their regular activities related to protection of the Patriarchate of Peć and Gračanica in 2003, following several years of interruption, it may be assumed that monitoring will continue at the established pace with periodic photographing of the elements where the changes are most evident.

The Plan and Program of Management, Research, Protection and Presentation of the monasteries of the Patriarchate of Peć and Gračanica provides for continuous, systematic monitoring in order to predict and prevent the possible destructive processes.

Further to the experts of the Institute for the Protection of Cultural Monuments of Serbia, the Church of the Holy Virgin of Ljeviša was also regularly visited by the experts of the Municipal Institute for Protection of Cultural Monuments in Prizren with the aim of verifying the level of its protection. In view of the fact that the exterior of the church, and particularly the interior, were heavily damaged by fire in March 2004, and that the wooden elements of the between the narthex and bell tower have burned down, urgent intervention is required to bring it to a relatively stable condition. Judging by the current political conditions the Institute for the Protection of Cultural Monuments of Serbia is at the moment unable to undertake these works.

c. Results of previous reporting exercises

The extensive conservation and restoration works to repair the sacral complex of the Patriarchate of Peć began in 1931/32. The works on the monastery of Gračanica also began in the first half of the 20th century and intensified on both monuments after the World War II when they were put under state protection with the establishment of the expert department for protection of cultural monuments. The conservation and restoration works on the Church of the Holy Virgin of Ljeviša began in 1950 and lasted, with shorter or longer interruptions, until late 80s.

The documentation on the works executed is kept at the Institute for the Protection of Cultural Monuments of Serbia, while a certain number of reports were printed in periodic expert publications, most notably those issued by the Institute and other institutions dealing with protection of cultural monuments.

The majority of reports refer to research and conservation works on architecture and wall paintings, while a smaller number deals with works on the monastery complexes and conservation of icons and object of applied arts.

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9. B. Vulović, *Manastir Gračanica – konzervatorsko restauratorski radovi i neka nova otkrića*, Arhitektura i urbanizam 31 (Beograd 1965) 19-21.
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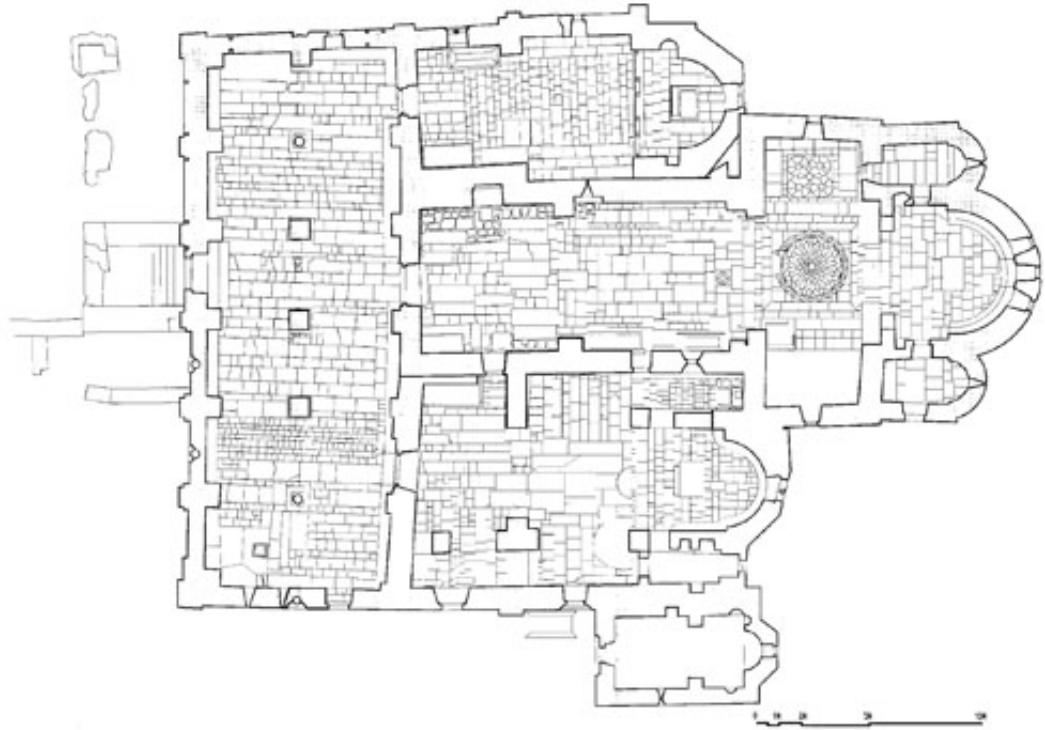
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15. S. Temerinski, *Rekonstrukcija konaka u manastiru Gračanici*, *Glasnik DKS* 14 (Beograd 1990) 148-153.
16. Z. Garić, *Kulturno nasleđe Prizrena i prodor savremenih urbanističkih tendencija*, *Glasnik DKS* 21 (Beograd 1996) 112-115.
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7. Documentation

a. Photographs, slides and film/video

Drawings:

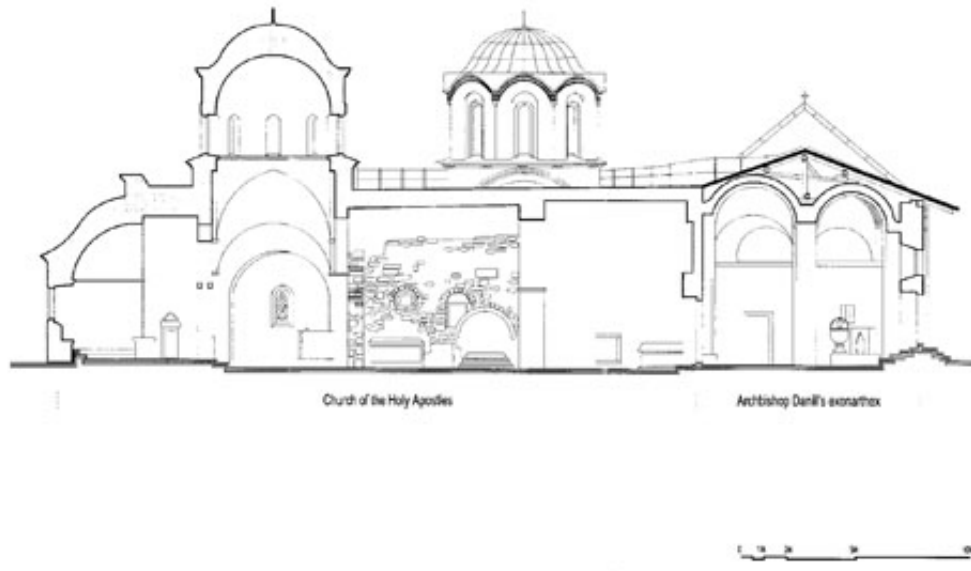
1. Patriarchate of Peć, Ground plan of the churches with the original floor



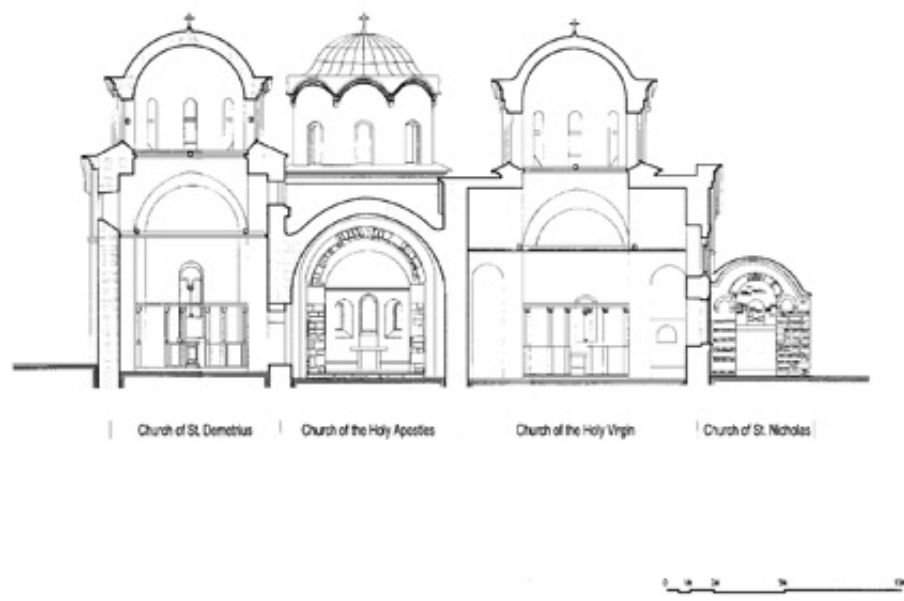
Institute for the Protection of Cultural Monuments of Serbia
Patriarchate of Pec Monastery, Ground plan



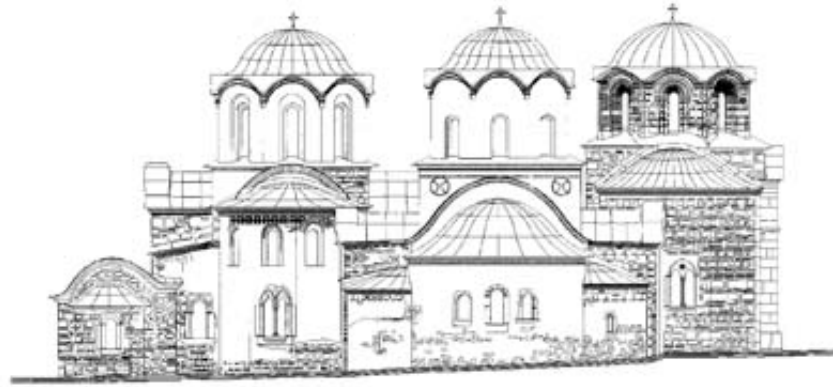
2. Patriarchate of Peć, Longitudinal section through the church of the Holy Apostles



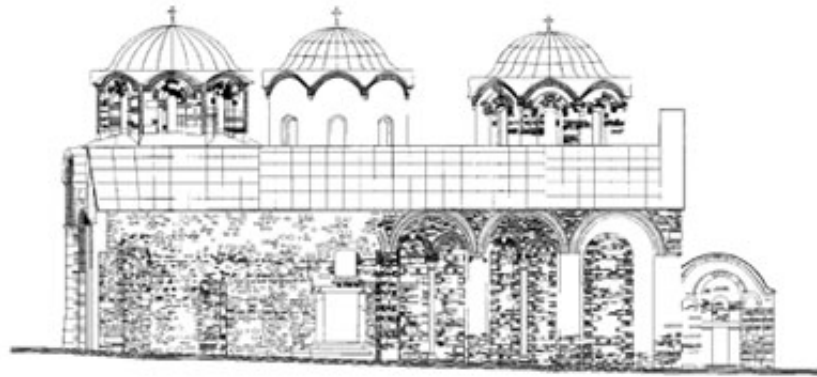
3. Patriarchate of Peć, Cross section through the churches



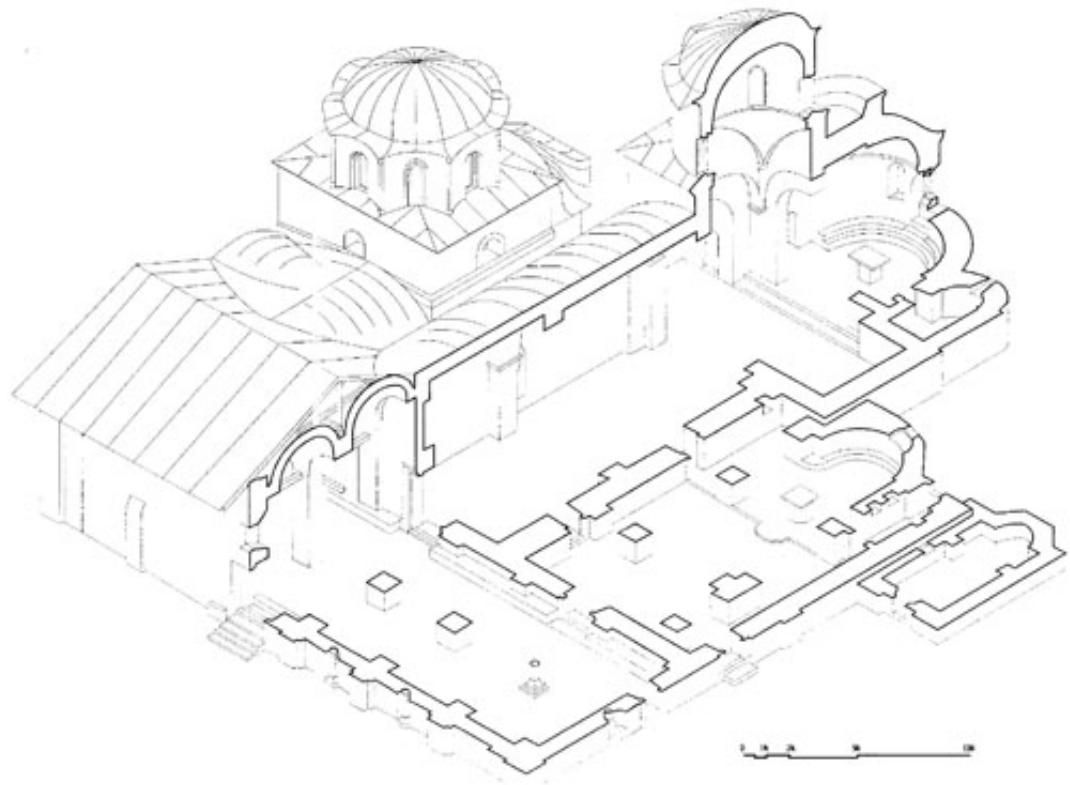
4. Patriarchate of Peć, East façade of the church



5. Patriarchate of Peć, West façade of the church



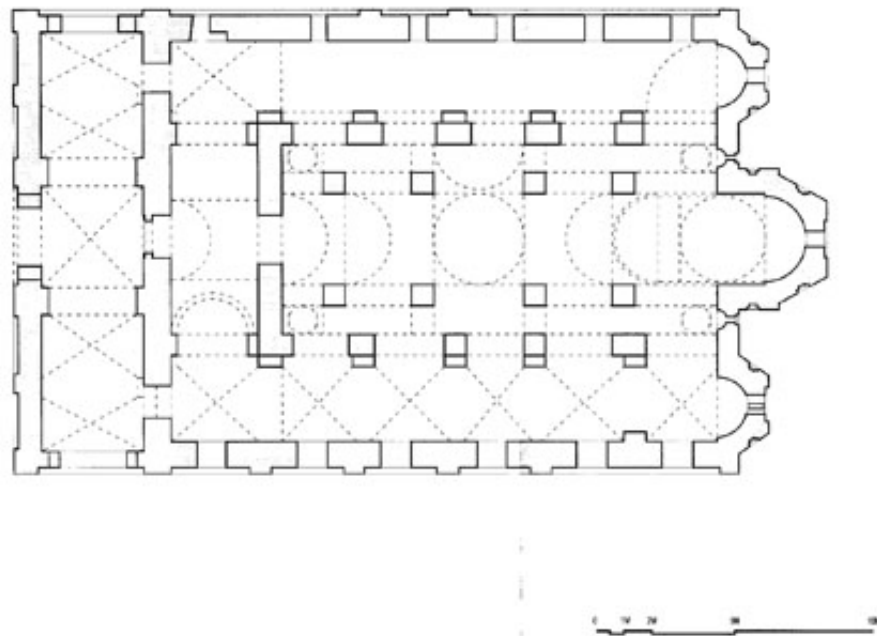
6. Patriarchate of Peć, Isometric view of the churches



Institute for the Protection of Cultural Monuments of Serbia
Patriarchate of Pec Monastery, Isometric view



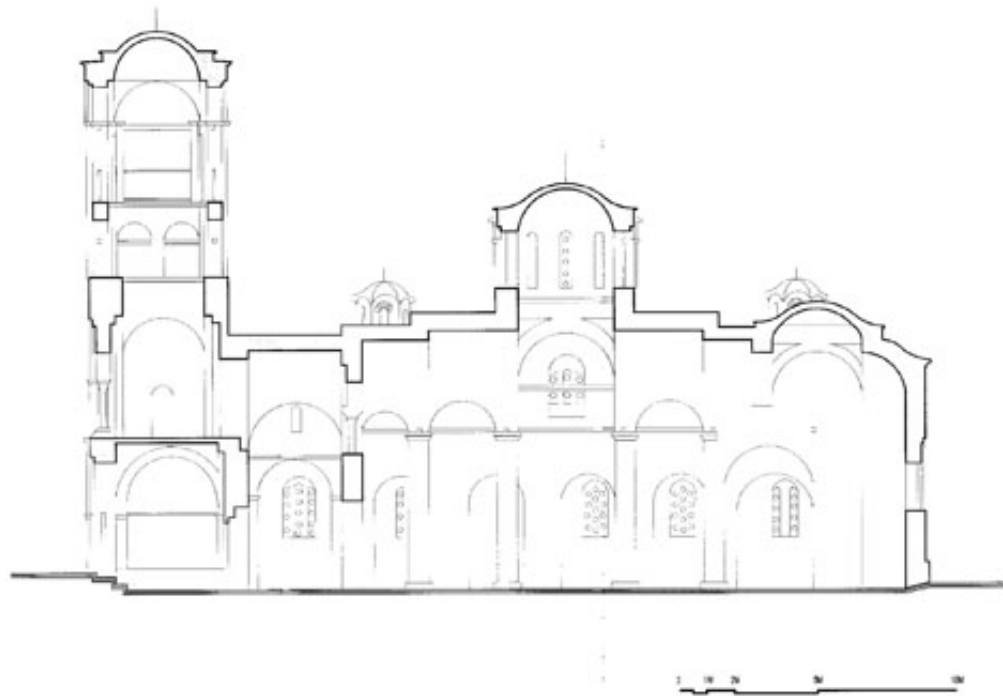
7. Church of the Virgin of Ljeviša, Ground plan of the church



Institute for the Protection of Cultural Monuments of Serbia
Cathedral of the Holy Virgin of Ljevisa, Ground plan of the church



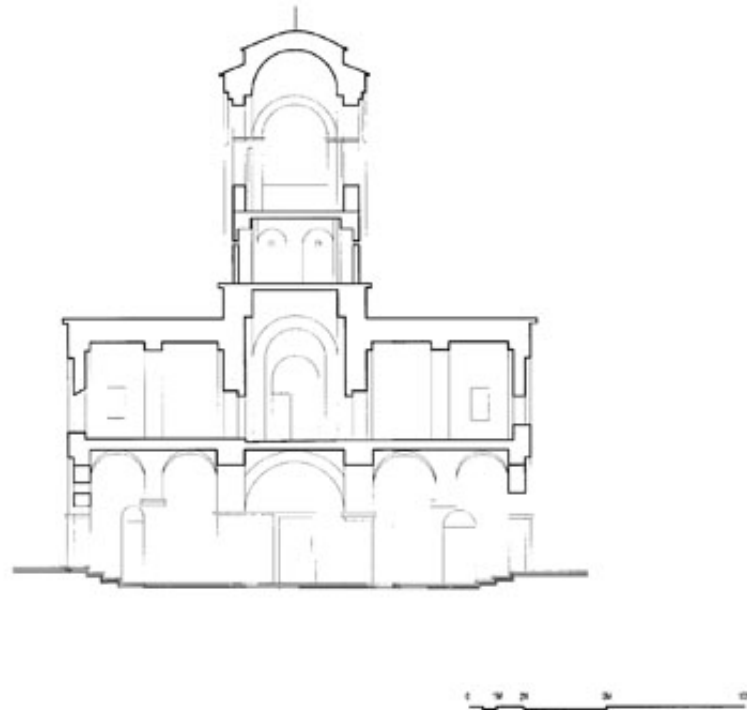
8. Church of the Virgin of Ljeviša, Longitudinal section of the church



Institute for the Protection of Cultural Monuments of Serbia
Cathedral of the Holy Virgin of Ljevisa, Longitudinal section the church



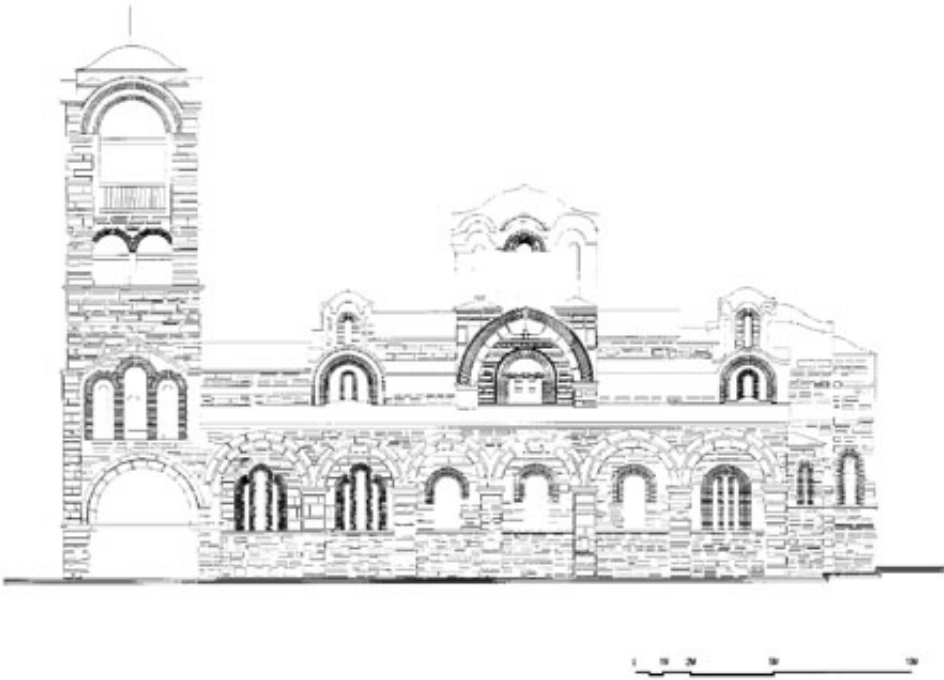
9. Church of the Virgin of Ljeviša, Cross section of the church



Institute for the Protection of Cultural Monuments of Serbia
Cathedral of the Holy Virgin of Ljevisa, Cross section of the church



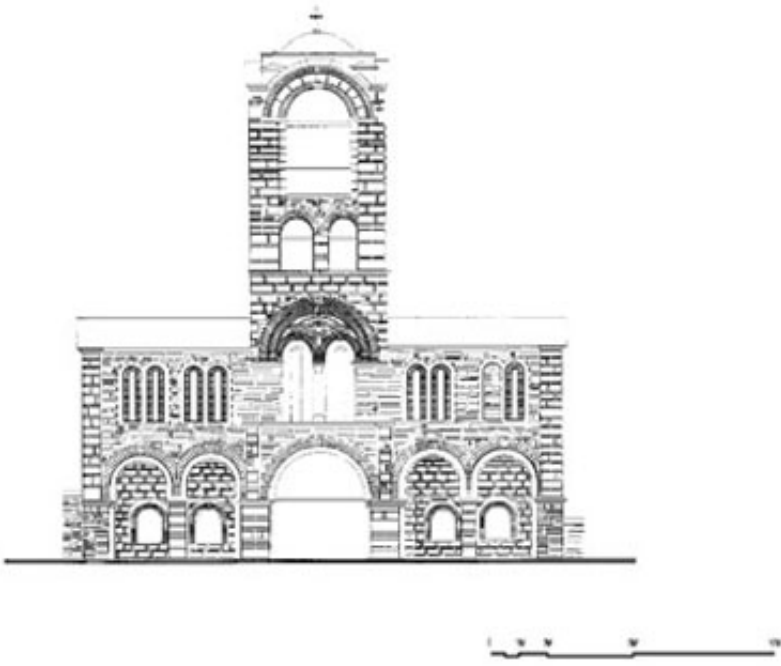
10. Church of the Virgin of Ljeviša, South façade of the church



Institute for the Protection of Cultural Monuments of Serbia
Cathedral of the Holy Virgin of Ljevisa, South facade of the church



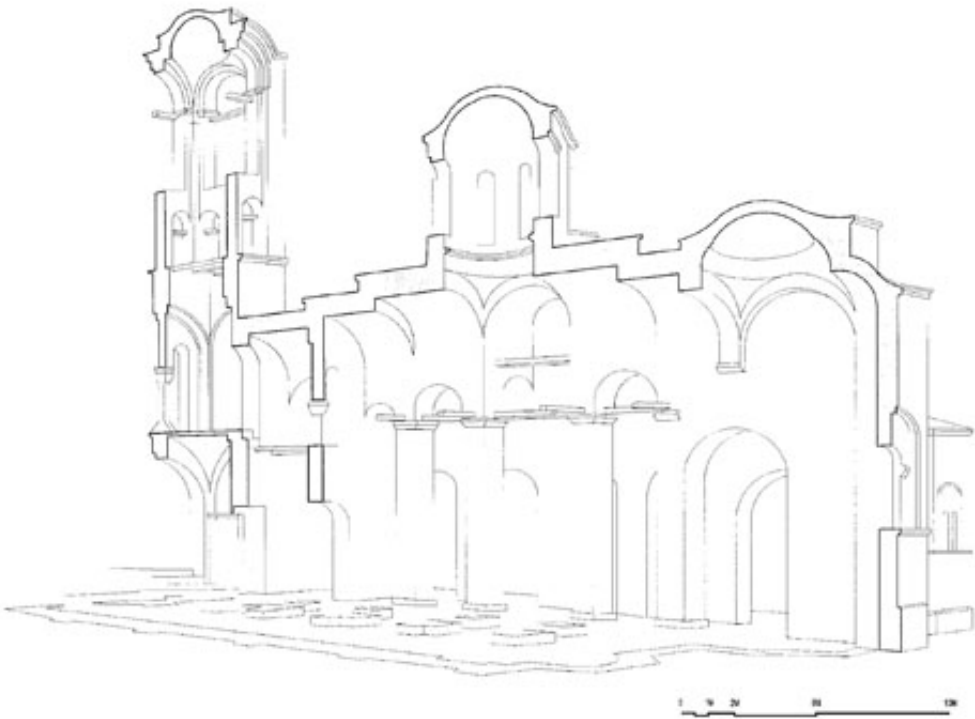
11. Church of the Virgin of Ljeviša, West façade of the church



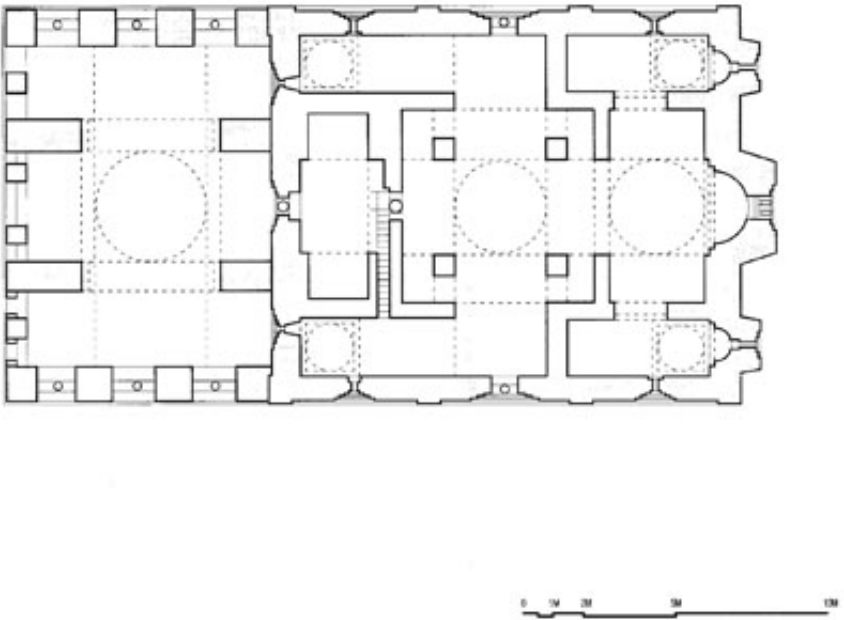
Institute for the Protection of Cultural Monuments of Serbia
Cathedral of the Holy Virgin of Ljevisa, West facade of the church



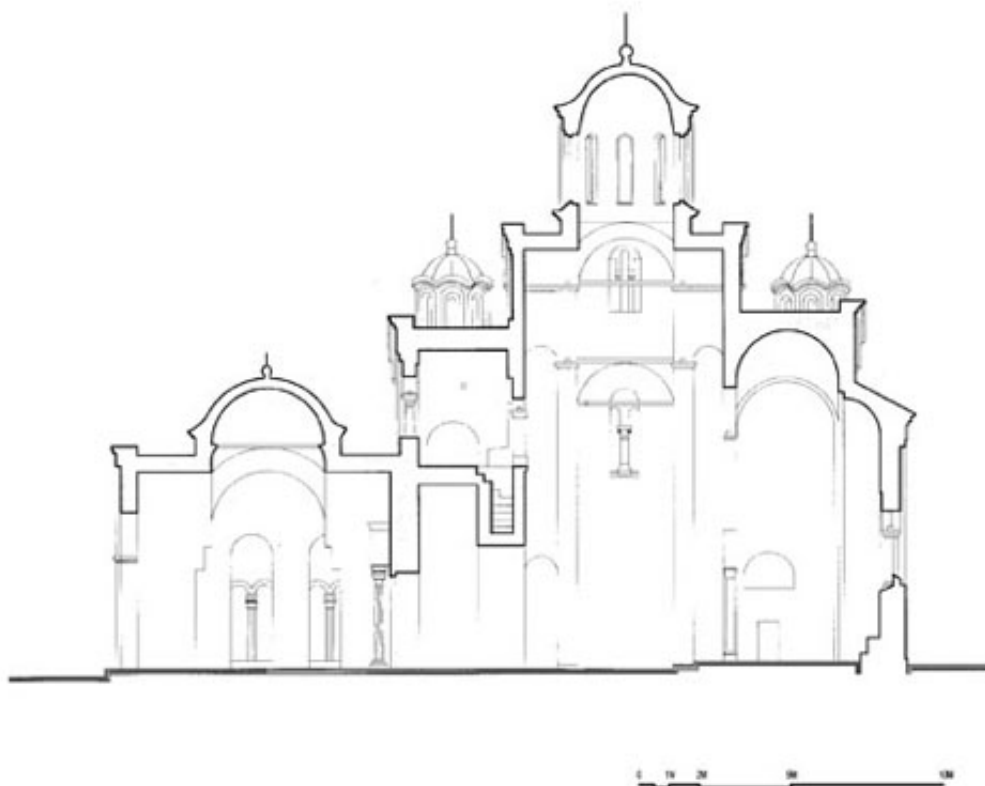
12. Church of the Virgin of Ljeviša, Isometric view of the church



13. Gračanica Monastery, Ground plan of the church with katechoumena



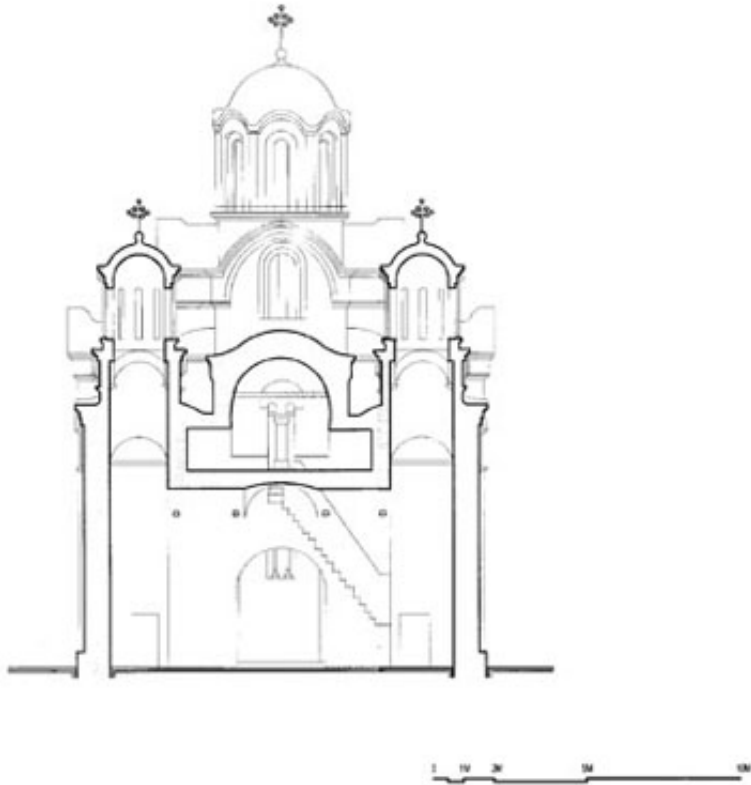
14. Gračanica Monastery, Longitudinal section of the church



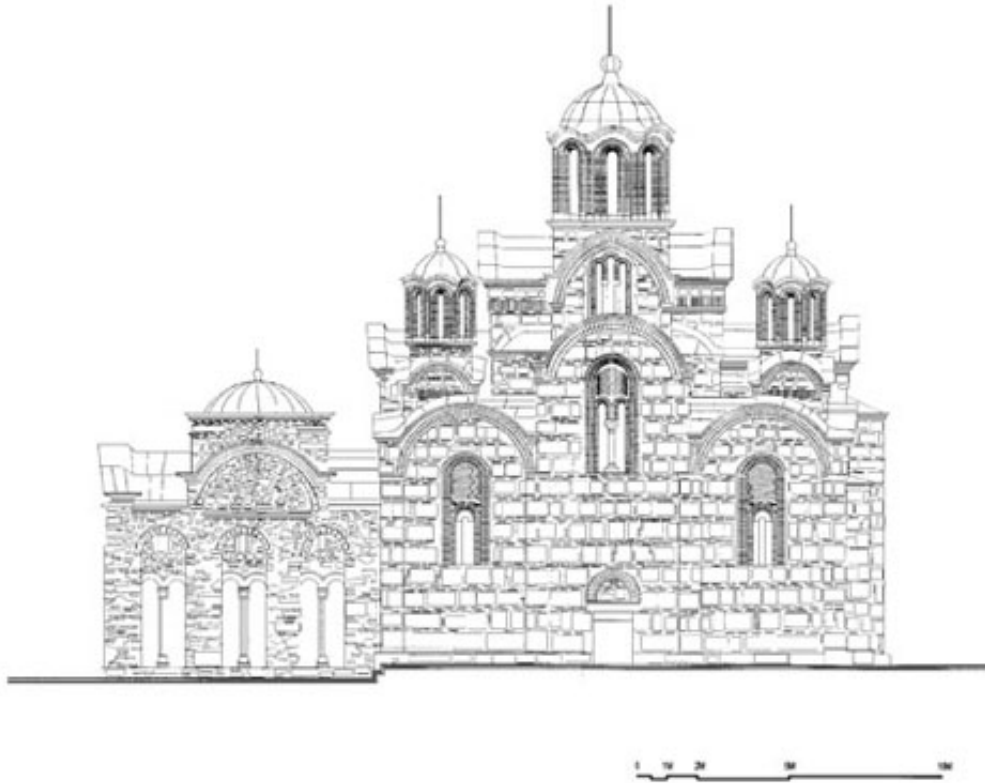
Institute for the Protection of Cultural Monuments of Serbia
Gračanica Monastery, Longitudinal section of the church



15. Gračanica Monastery, Cross section of the church



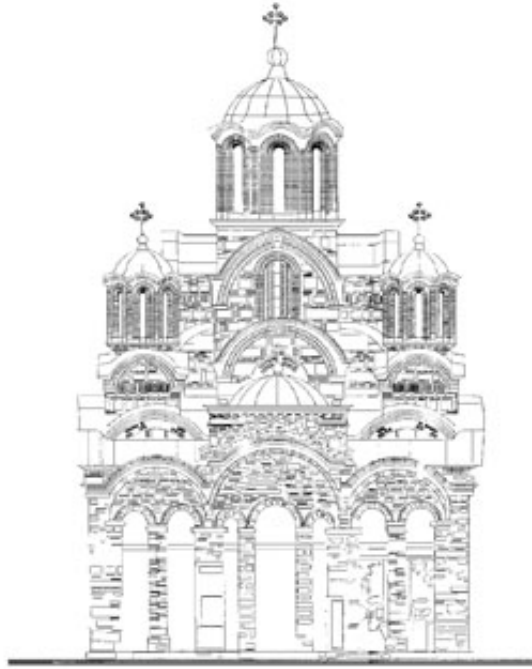
16. Gračanica Monastery, South façade of the church



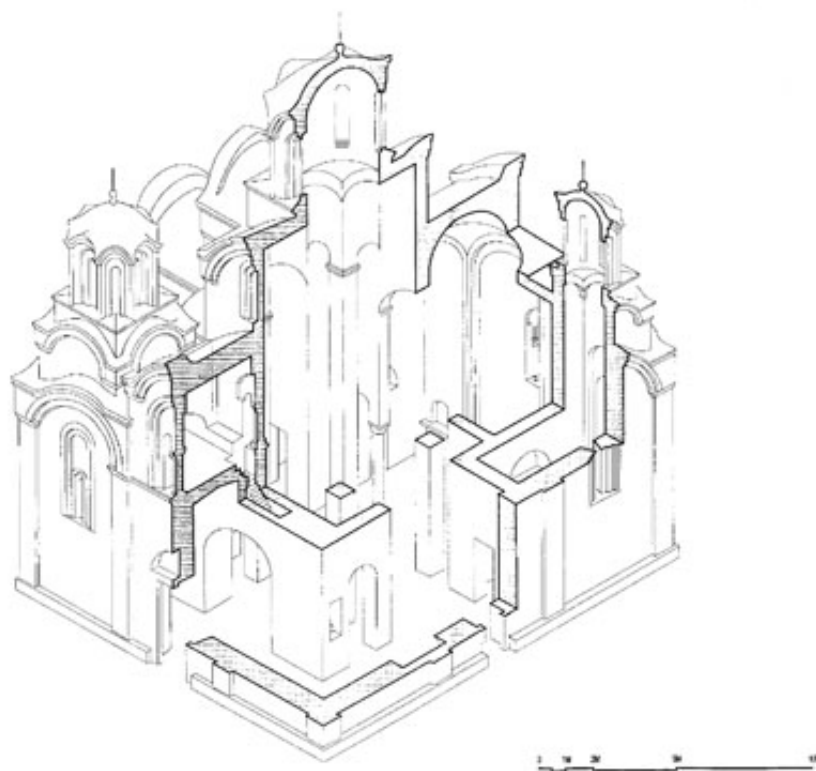
17. Gračanica Monastery, East façade of the church



18. Gračanica Monastery, West façade of the church



19. Gračanica Monastery, Isometric view of the church



Slides:

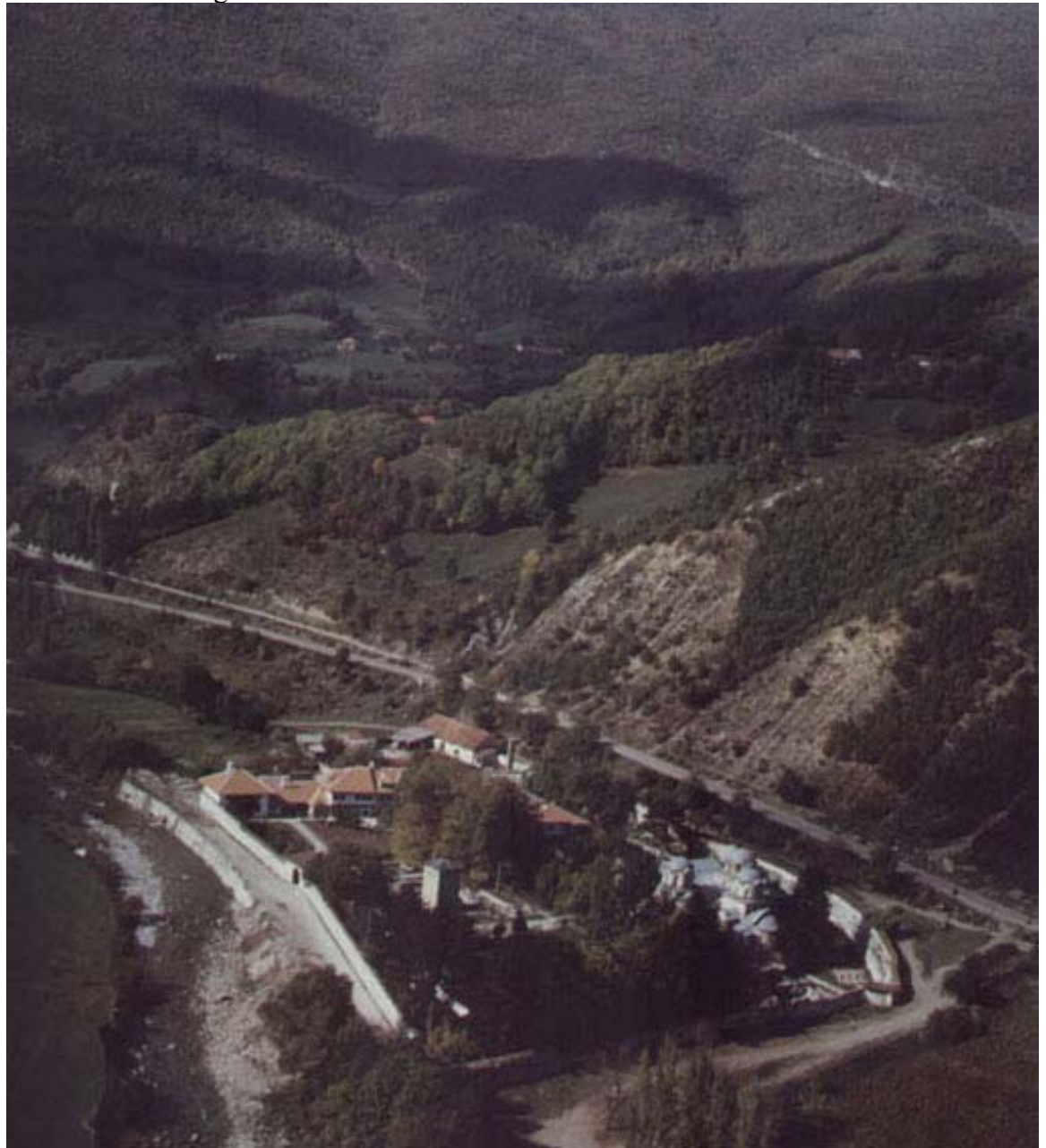
1. Patriarchate of Peć, Aerial southwest view of the monastery /photo by Branislav Strugar/
2. Patriarchate of Peć, Aerial northeast view of the monastery /photo by Branislav Strugar/
3. Patriarchate of Peć, Church of the Holy Apostles, Altar apse, Christ from the Deesis /photo by Institute for the Protection of Cultural Monuments of Serbia/
4. Patriarchate of Peć, Church of the Holy Apostles, Holy Virgin /photo by Institute for the Protection of Cultural Monuments of Serbia/
5. Patriarchate of Peć, Church of the Holy Apostles, Funeral of Archbishop Sava II /photo by Institute for the Protection of Cultural Monuments of Serbia/
6. Patriarchate of Peć, Archbishop Daniil's narthex, The Nemanjić Family Tree /photo by Institute for the Protection of Cultural Monuments of Serbia/
7. Patriarchate of Peć, Church of the Virgin, Nativity of Christ /photo by photo by Branislav Strugar/
8. Patriarchate of Peć, Church of St. Demetrius, West wall of the church /photo by Institute for the Protection of Cultural Monuments of Serbia/
9. Church of the Virgin of Ljeviša, East façade of the church /photo by Branislav Strugar/
10. Church of the Virgin of Ljeviša, Virgin with Christ «The One Who Feeds», 13th century /photo by Branislav Strugar/
11. Church of the Virgin of Ljeviša, Sava I, Symeon Nemanja and Stefan the First-Crowned /photo by Institute for the Protection of Cultural Monuments of Serbia /
12. Church of the Virgin of Ljeviša, Frescoes in the Dome, Angel /photo by Institute for the Protection of Cultural Monuments of Serbia/
13. Church of the Virgin of Ljeviša, Naos, St. Peter /photo by Institute for the Protection of Cultural Monuments of Serbia/
14. Gračanica Monastery, Aerial northeast view of the monastery /photo by Branislav Strugar/
15. Gračanica Monastery, Northwest view of the church /photo by Branislav Strugar/
16. Gračanica Monastery, Naos, Queen Simonis /photo by Branislav Strugar/
17. Gračanica Monastery, Naos, Moses the Prophet /photo by Institute for the Protection of Cultural Monuments of Serbia/
18. Gračanica Monastery, Naos, St. Merkourios /photo by Institute for the Protection of Cultural Monuments of Serbia/
19. Gračanica Monastery, Naos, Dormition of the Virgin /photo by Institute for the Protection of Cultural Monuments of Serbia/
20. Gračanica Monastery, Naos, *Menologion*, detail /photo by Institute for the Protection of Cultural Monuments of Serbia/

Films:

1. *Patriarchate of Peć Monastery, Part 1, 2 and 3*, documentaries (DVD)
2. *Church of the Virgin of Ljeviša, Part 1 and 2*, documentaries (DVD)
Gračanica Monastery, documentary (DVD)

Photographs:

1. Patriarchate of Peć, Aerial southeast view of the monastery /photo by Branislav Strugar/



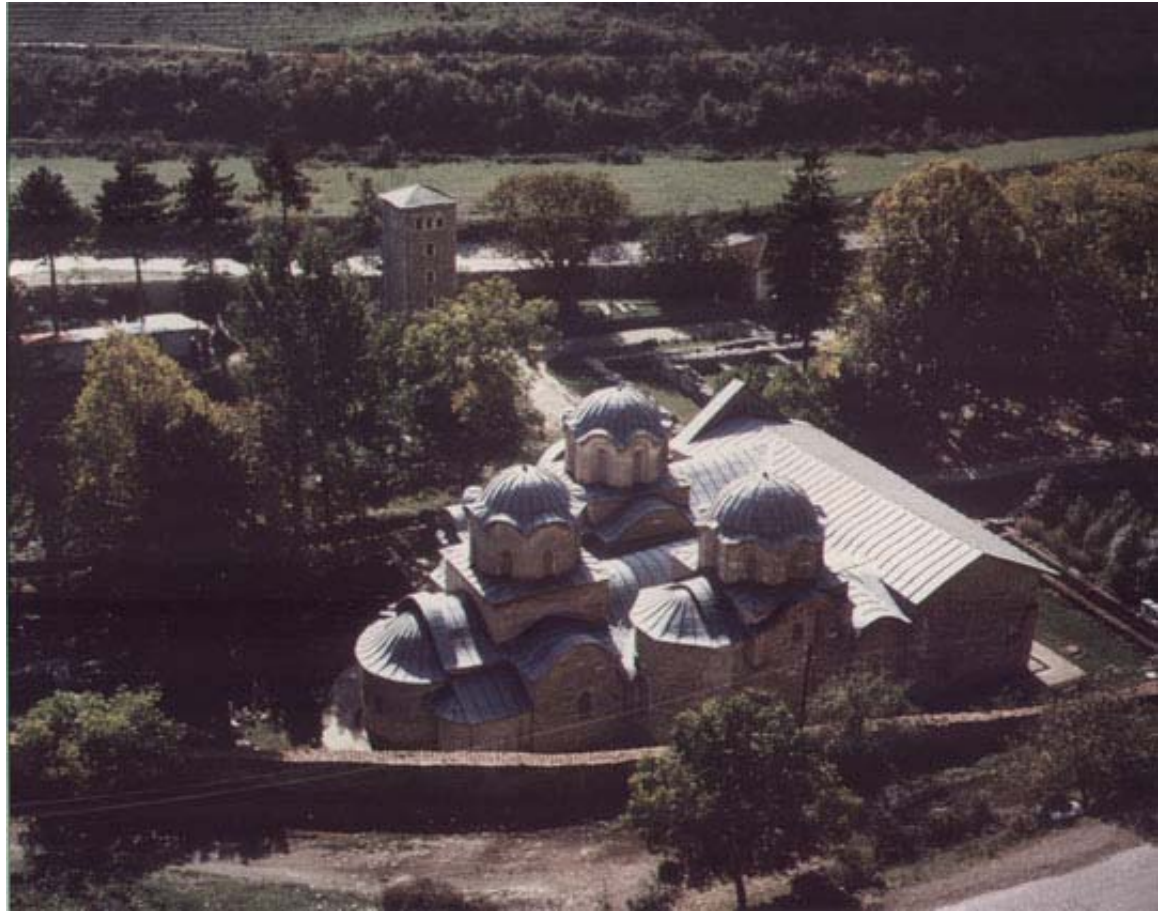
2. Patriarchate of Peć, Aerial east view of the monastery /photo by Branislav Strugar/



3. Patriarchate of Peć, Aerial southwest view of the monastery /photo by Milan Knežević/



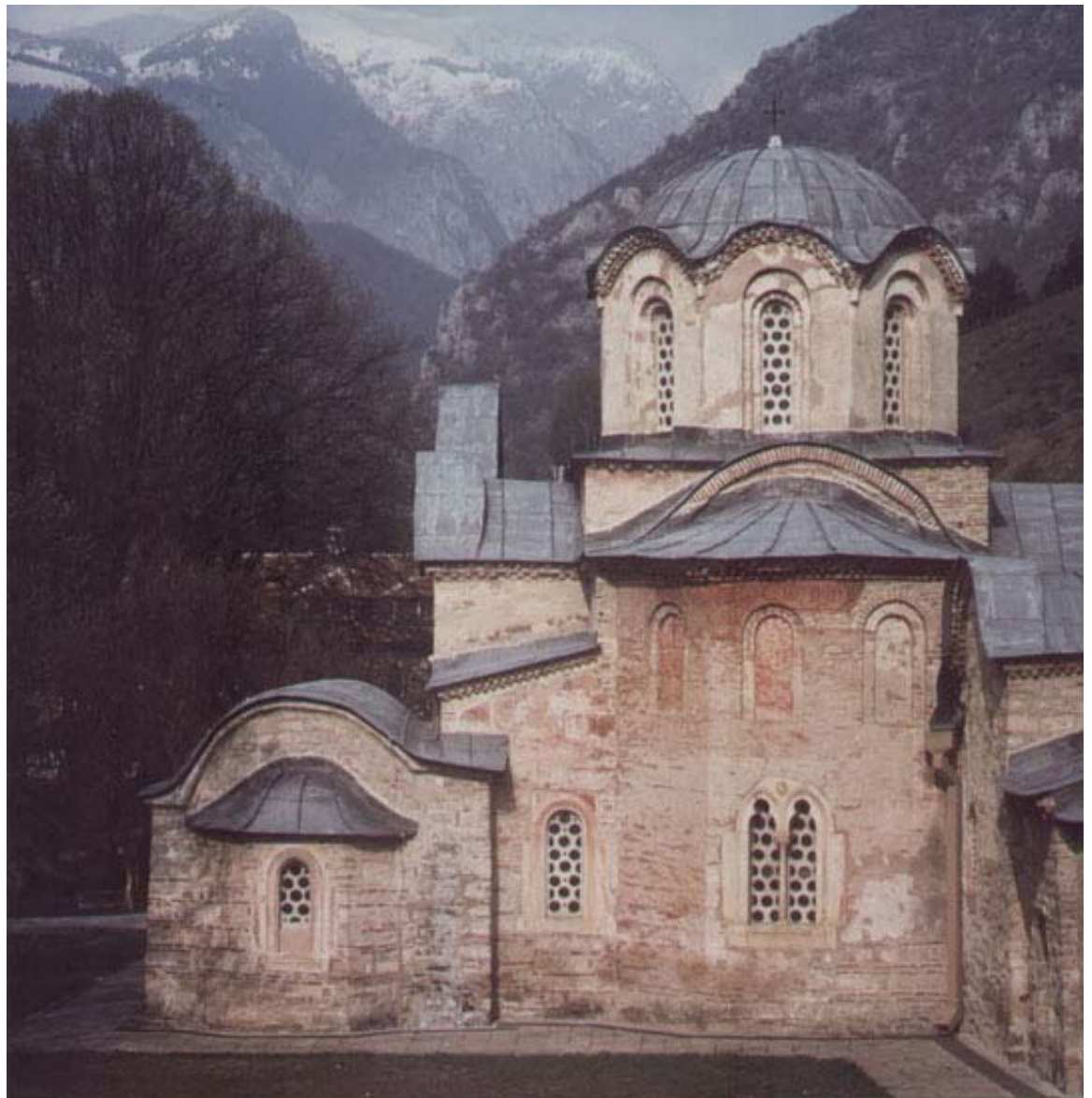
4. Patriarchate of Peć, Northeast view of the churches and Archbishop Daniil's narthex /photo by Branislav Strugar/



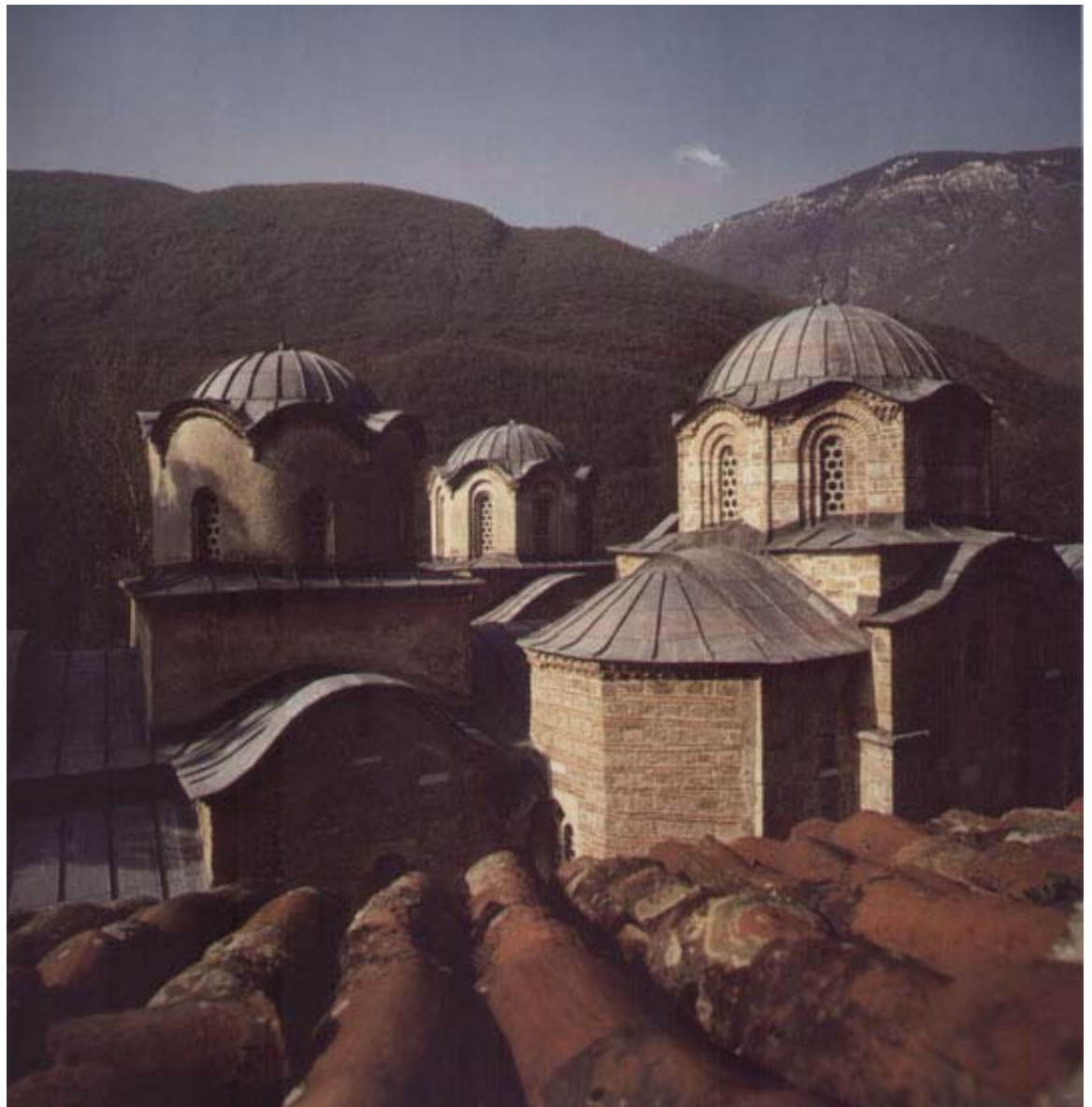
5. Patriarchate of Peć, South view of the churches with Archbishop Daniil's narthex /photo by Institute for the Protection of Cultural Monuments of Serbia/



6. Patriarchate of Peć, East view of the church of St. Nicholas and church of the Virgin with the ravine of Rugovo /photo by Branislav Strugar/



7. Patriarchate of Peć, North view of the cupolas /photo by Branislav Strugar/



8. Patriarchate of Peć, Remains of frescoes on the church of the Virgin
/photo by Branislav Strugar/



9. Patriarchate of Peć, Altar *biforia* on the church of the Virgin /photo by Branislav Strugar/



10. Patriarchate of Peć, Church of the Holy Apostles, Ascension of Christ
/photo by Branislav Strugar/



11. Patriarchate of Peć, Church of the Holy Apostles, Altar apse, Deesis
/photo by Institute for the Protection of Cultural Monuments of Serbia/



12. Patriarchate of Peć, Church of the Holy Apostles, Altar apse, Deesis, detail: St. John the Baptist /photo by Institute for the Protection of Cultural Monuments of Serbia/



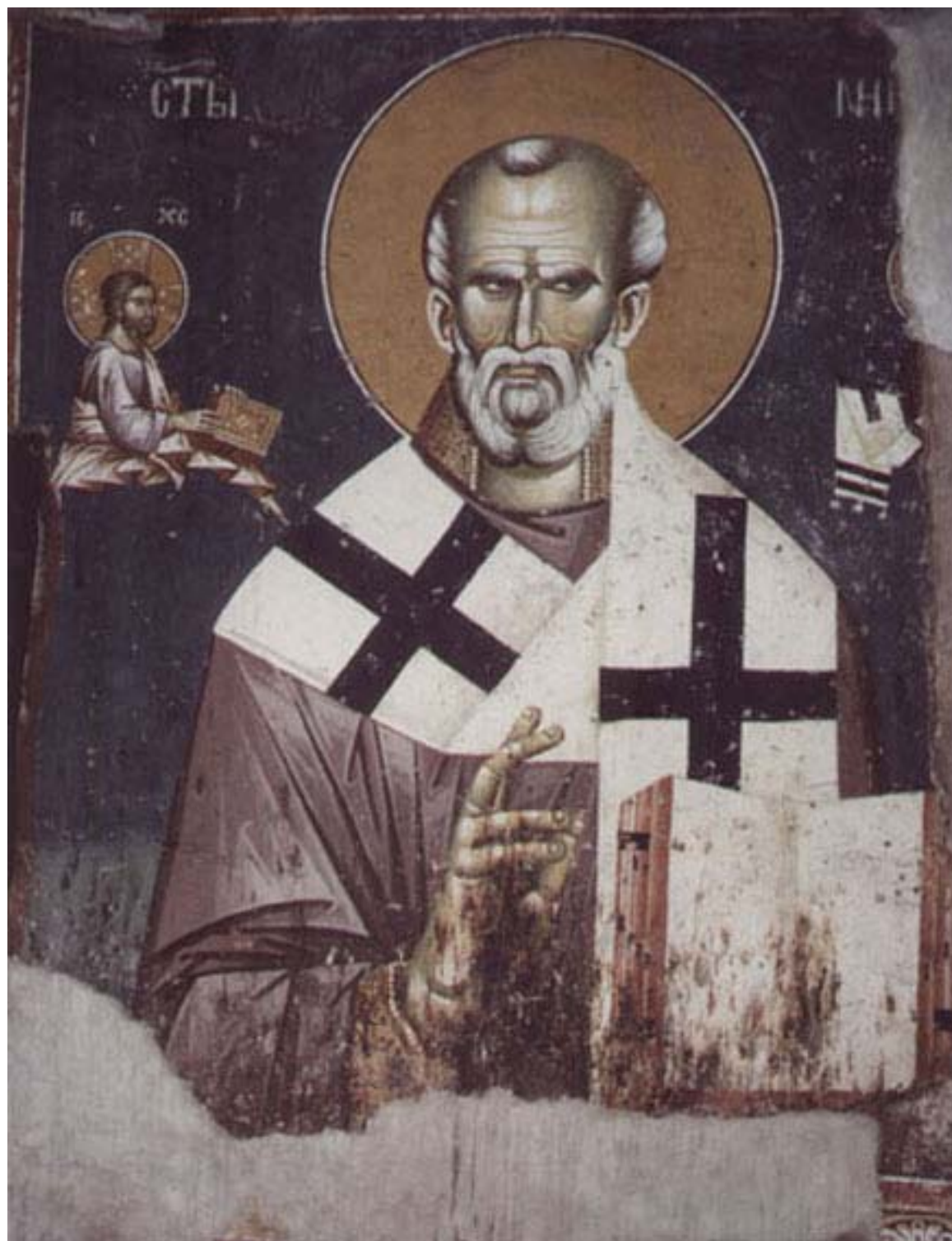
13. Patriarchate of Peć, Church of the Holy Apostles, Descent of the Holy Spirit /photo by Institute for the Protection of Cultural Monuments of Serbia/



14. Patriarchate of Peć, Church of the Holy Apostles, Frescoes in the west bay of the church /photo by Branislav Strugar/



15. Patriarchate of Peć, Church of the Holy Apostles, St. Nicholas /photo by Institute for the Protection of Cultural Monuments of Serbia/



16. Patriarchate of Peć, Archbishop Daniil's narthex, Frescoes around the entrance to the church of the Virgin /photo by Branislav Strugar/



17. Patriarchate of Peć, Archbishop Daniil's narthex, The Nemanjić Family Tree /photo by Branislav Strugar/



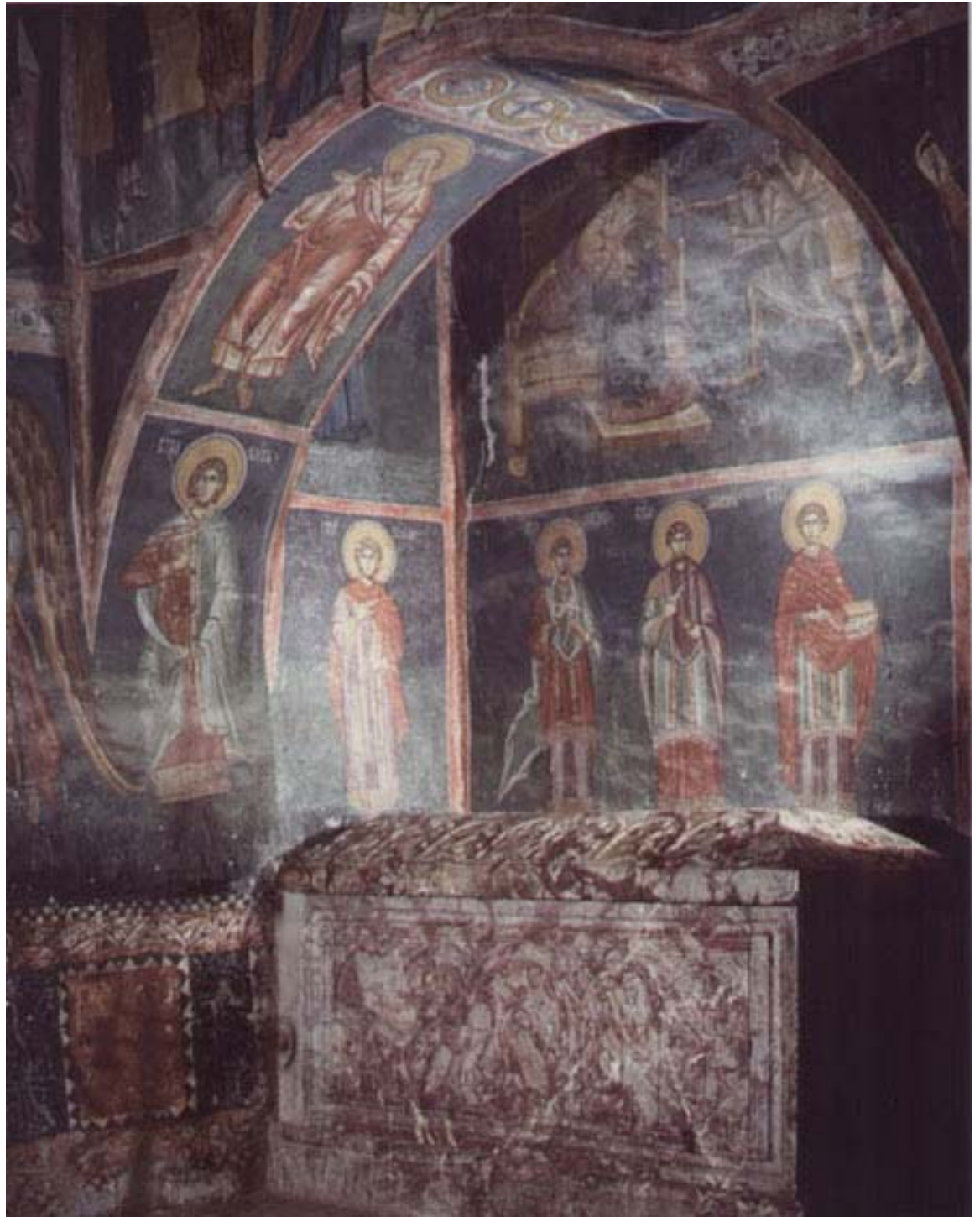
18. Patriarchate of Peć, Church of the Virgin, Daniel the Prophet and Archbishop Daniil II, founder's composition /photo by Institute for the Protection of Cultural Monuments of Serbia/



19. Patriarchate of Peć, Church of the Virgin, Southeast pendentive, St. John the Evangelist /photo by photo by Branislav Strugar/



20. Patriarchate of Peć, Church of the Virgin, Frescoes in the northwest part of the church and sarcophagus of Daniil II /photo by Branislav Strugar/



21. Patriarchate of Peć, Church of St. Demetrius, Frescoes in the altar apse
/photo by Institute for the Protection of Cultural Monuments of Serbia/



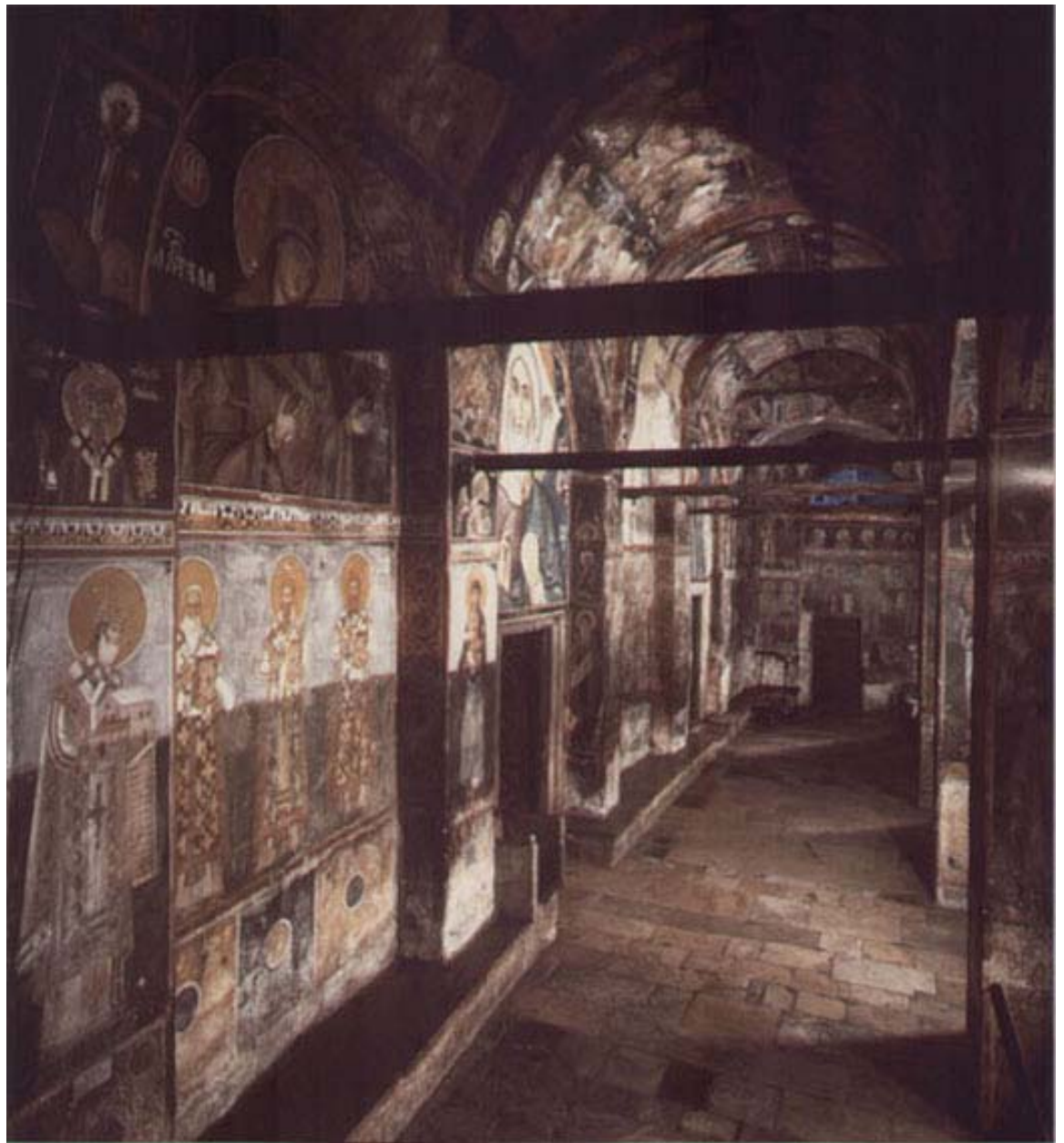
22. Patriarchate of Peć, Church of St. Demetrius, Frescoes on the west wall of the church /photo by Branislav Strugar/



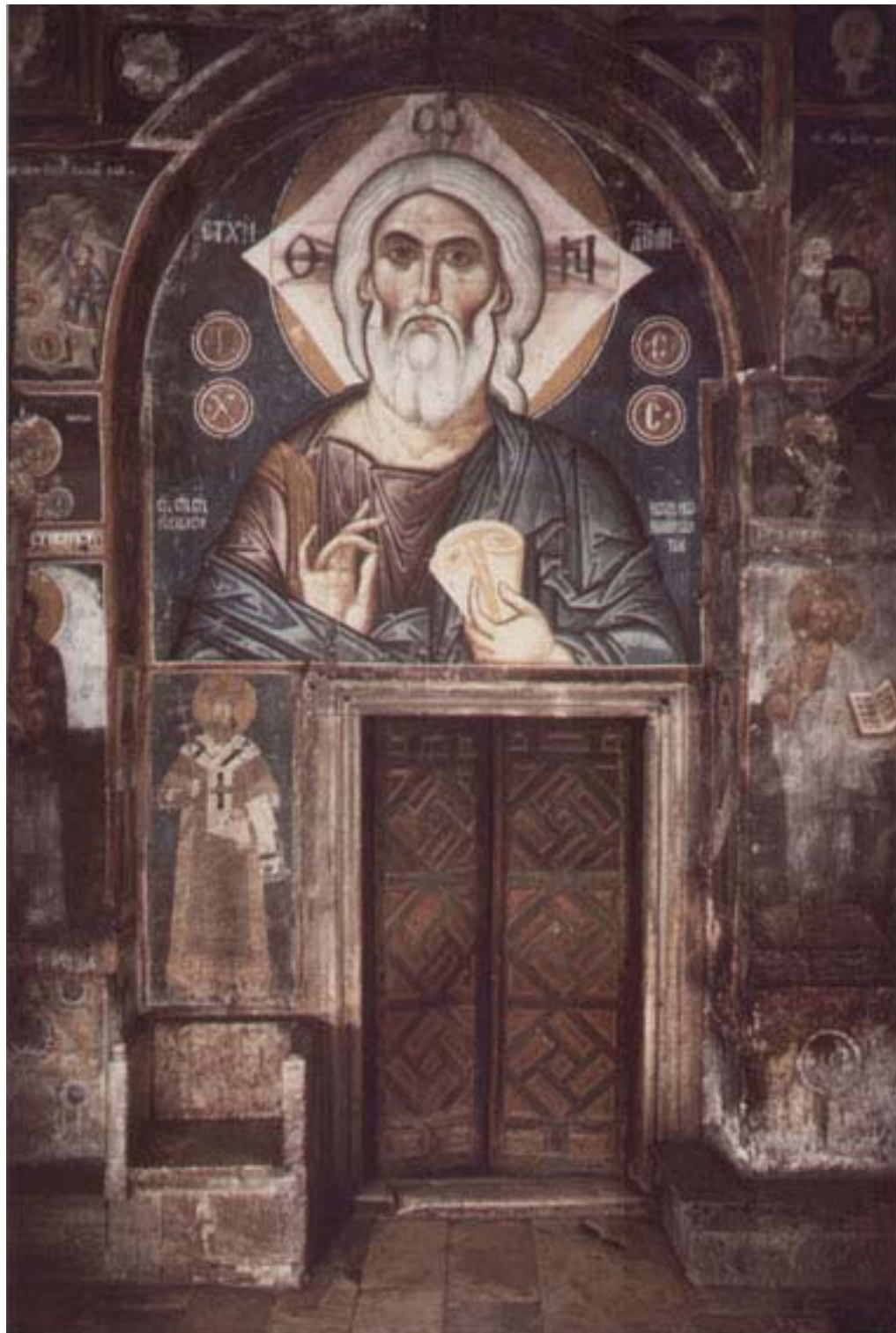
23. Patriarchate of Peć, Church of St. Demetrius, South wall of the west bay
/photo by Institute for the Protection of Cultural Monuments of Serbia/



24. Patriarchate of Peć, Archbishop Daniil's narthex, Interior /photo by Branislav Strugar/



25. Patriarchate of Peć, Archbishop Daniil's narthex, Frescoes around the entrance to the church of Holy Apostles, Christ as the Ancient of Days
/photo by Branislav Strugar/



26. Patriarchate of Peć, Church of St. Nicholas, Scenes from the Life of St. Nicholas /photo by Institute for the Protection of Cultural Monuments of Serbia/



27. Patriarchate of Peć, Icon of Sts. Kosmas and Damianos /photo by Branislav Strugar/



28. Church of the Virgin of Ljeviša, Aerial southwest view of the church
/photo by Milan Knežević/



29. Church of the Virgin of Ljeviša, Aerial northeast view of the church
/photo by Milan Knežević/



30. Church of the Virgin of Ljeviša, Southeast view of the church after March 2004 /photo by Dragan Stanojević/



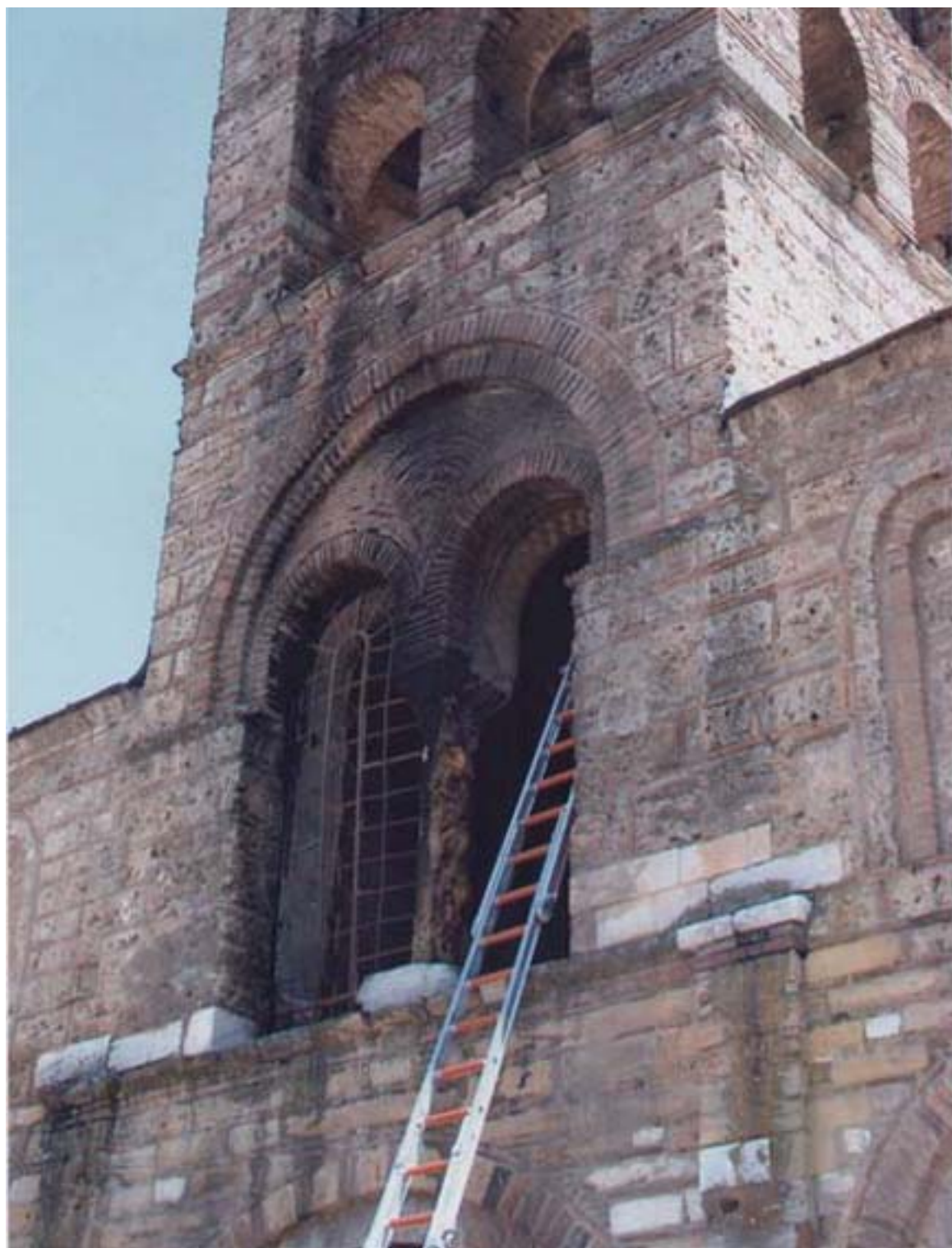
31. Church of the Virgin of Ljeviša, West view of the bell tower through the street /photo by Branislav Strugar/



32. Church of the Virgin of Ljeviša, West façade of the church /photo by Branislav Strugar/



33. Church of the Virgin of Ljeviša, West view of the bell tower after March 2004 /photo by Zoran Garić/



34. Church of the Virgin of Ljeviša, North view of the exonarthex after March 2004 /photo by Dragan Stanojević/



35. Church of the Virgin of Ljeviša, East façade of the church /photo by Branislav Strugar/



36. Church of the Virgin of Ljeviša, Southeast view of the cupolas /photo by Branislav Strugar/



37. Church of the Virgin of Ljeviša, Founder's inscription on the altar apse, detail /photo by Branislav Strugar/



38. Church of the Virgin of Ljeviša, Detail of ceramic decoration /photo by
Branislav Strugar/



39. Church of the Virgin of Ljeviša, Interior of the naos, detail /photo by
Branislav Strugar/



40. Church of the Virgin of Ljeviša, Virgin with Christ «The One Who Feeds», 13th century /photo by Institute for the Protection of Cultural Monuments of Serbia/



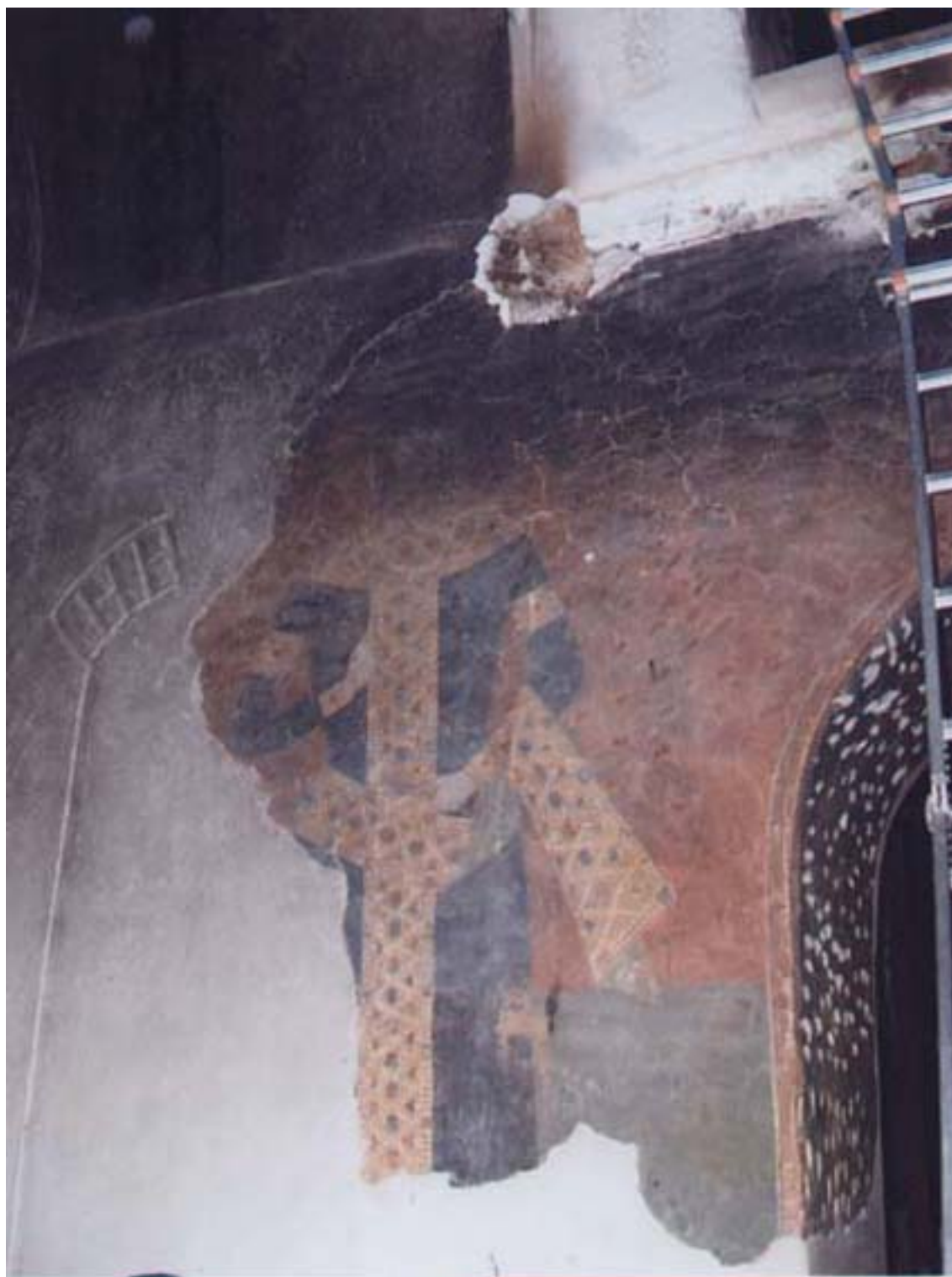
41. Church of the Virgin of Ljeviša, Virgin with Christ «The One Who Feeds», after March 2004 /photo by Dragan Stanojević/



42. Church of the Virgin of Ljeviša, King Milutin /photo by Branislav Strugar/



43. Church of the Virgin of Ljeviša, King Milutin, after March 2004 /photo by Zoran Garić/



44. Church of the Virgin of Ljeviša, Sava I, Symeon Nemanja and Stefan the First-Crowned /photo by Institute for the Protection of Cultural Monuments of Serbia/



45. Church of the Virgin of Ljeviša, Frescoes on the west wall (Sava I, Symeon Nemanja and Stefan the First-Crowned), after Mach 2004 /photo by Dragan Stanojević/



46. Church of the Virgin of Ljeviša, Altar, Officiating Church Fathers, Detail
/photo by Institute for the Protection of Cultural Monuments of Serbia/



47. Church of the Virgin of Ljeviša, Naos, Communion of the Apostles /photo by Institute for the Protection of Cultural Monuments of Serbia/



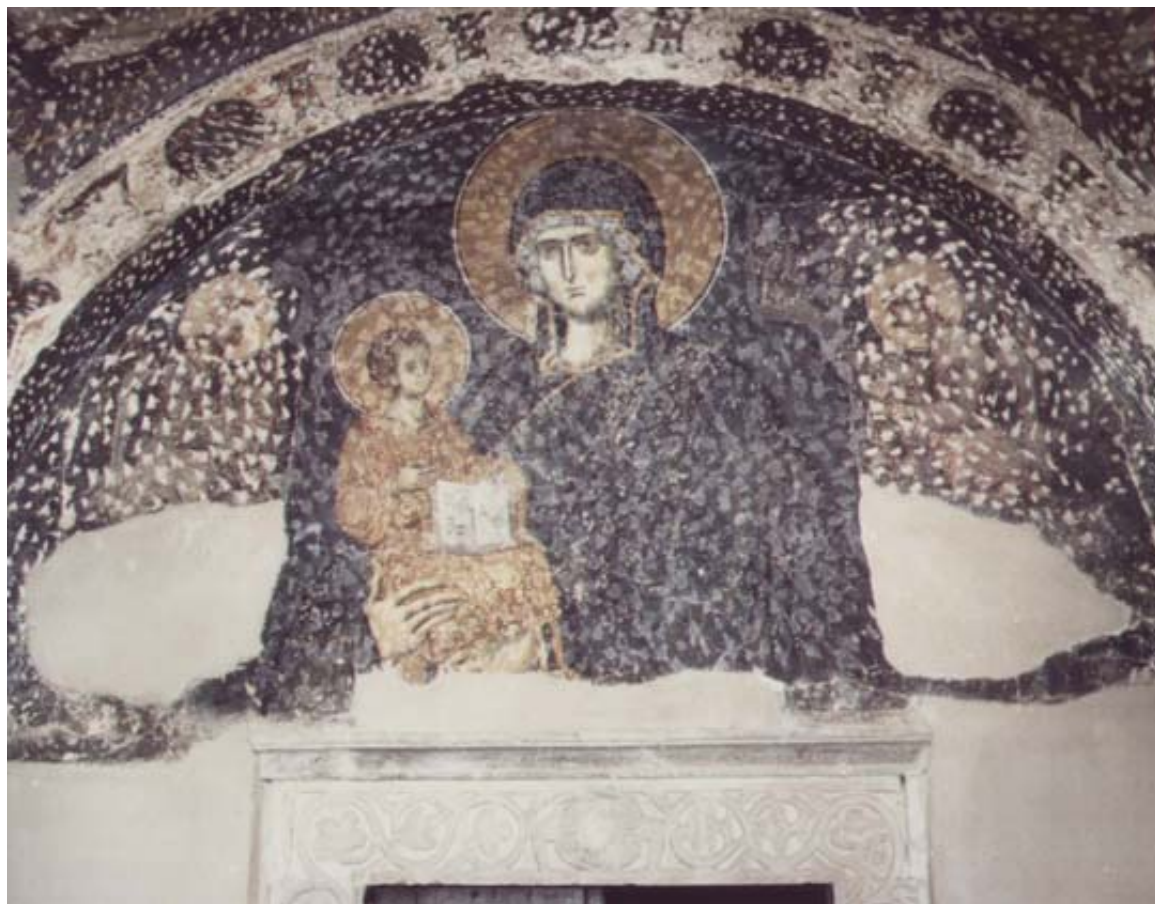
48. Church of the Virgin of Ljeviša, Frescoes in the Dome, Christ Pantokrator
/photo by Institute for the Protection of Cultural Monuments of Serbia/



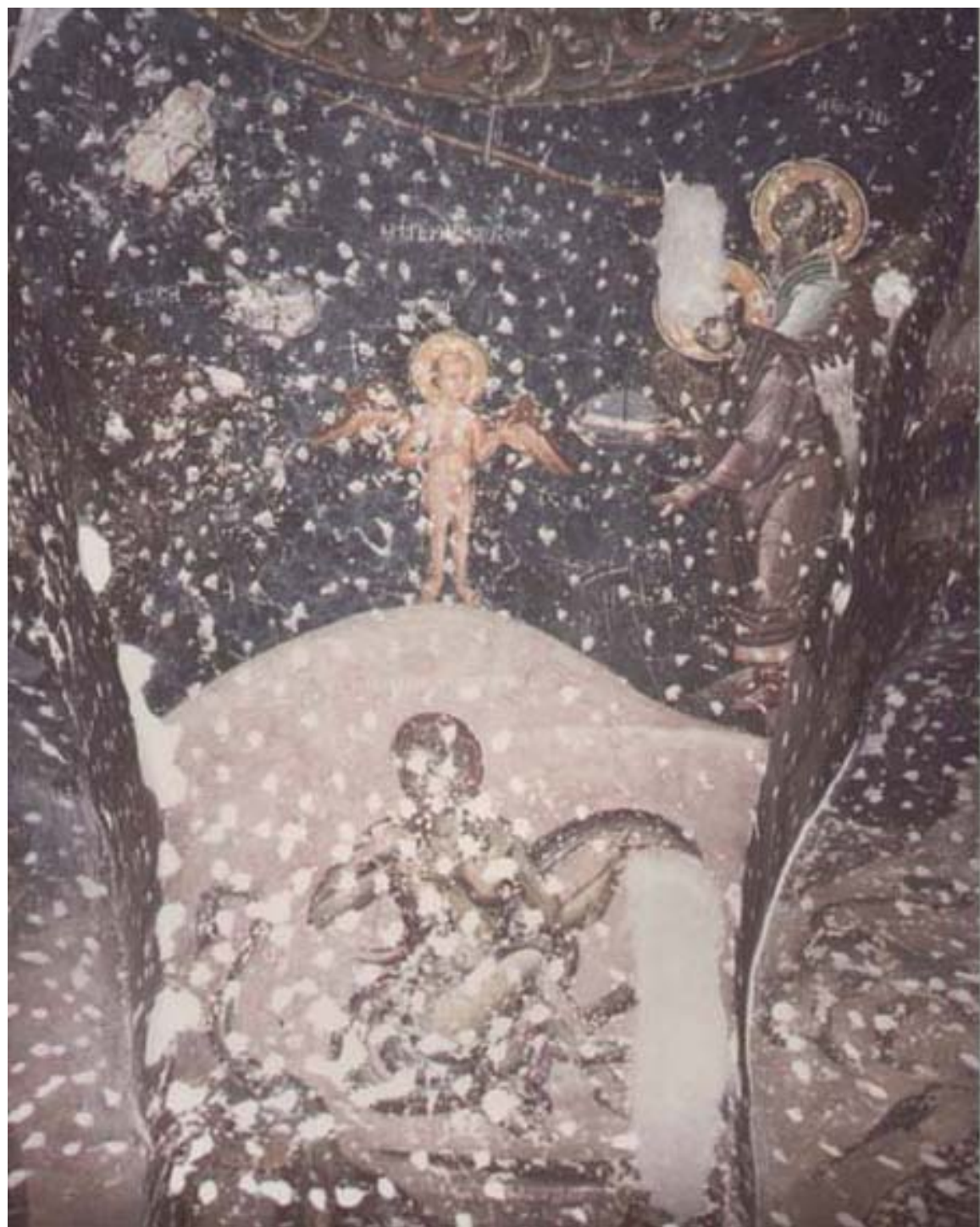
49. Church of the Virgin of Ljeviša, Unknown woman saint /photo by Institute for the Protection of Cultural Monuments of Serbia/



50. Church of the Virgin of Ljeviša, Exonarthex, Virgin with the Child /photo by Branislav Strugar/



51. Church of the Virgin of Ljeviša, Exonarthex, The Last Judgement, detail
/photo by Institute for the Protection of Cultural Monuments of Serbia/



52. Church of the Virgin of Ljeviša, Exonarthex, Personification of the New Testament /photo by Institute for the Protection of Cultural Monuments of Serbia/



53. Gračanica Monastery, Aerial southeast view of the monastery /photo by Branislav Strugar/



54. Gračanica Monastery, Aerial northeast view of the monastery /photo by Branislav Strugar/



55. Gračanica Monastery, Northwest view of the church /photo by Branislav Strugar/



56. Gračanica Monastery, Northeast view of the church /photo by Institute for the Protection of Cultural Monuments of Serbia/



57. Gračanica Monastery, South façade of the church /photo by Institute for the Protection of Cultural Monuments of Serbia /



58. Gračanica Monastery, East façade of the church /photo by Branislav Strugar/



59. Gračanica Monastery, Northwest view of the cupolas /photo by Branislav Strugar/



60. Gračanica Monastery, Naos, King Milutin with the founder's model of the church /photo by Branislav Strugar/



61. Gračanica Monastery, Naos, Angel offers a crown to Queen Simonis
/photo by Institute for the Protection of Cultural Monuments of Serbia /



62. Gračanica Monastery, Naos, Frescoes in the south choir /photo by Institute for the Protection of Cultural Monuments of Serbia/



63. Gračanica Monastery, View of the central dome /photo by Branislav Strugar/



64. Gračanica Monastery, Altar apse of the prothesis, St. John the Baptist
/photo by Institute for the Protection of Cultural Monuments of Serbia/



65. Gračanica Monastery, Altar apse of the diakonikon, The Virgin /photo by Institute for the Protection of Cultural Monuments of Serbia/



66. Gračanica Monastery, Diakonikon, Elijah the Prophet /photo by Institute for the Protection of Cultural Monuments of Serbia/



67. Gračanica Monastery, Naos, Lamentation /photo by Institute for the Protection of Cultural Monuments of Serbia/



68. Gračanica Monastery, Naos, Supper at Emmaus /photo by Institute for the Protection of Cultural Monuments of Serbia/



69. Gračanica Monastery, Naos, St. Helena /photo by Institute for the Protection of Cultural Monuments of Serbia/



70. Gračanica Monastery, Naos, St. Artemios /photo by Institute for the Protection of Cultural Monuments of Serbia/



71. Gračanica Monastery, Naos, Dormition of the Virgin, detail /photo by
Institute for the Protection of Cultural Monuments of Serbia/



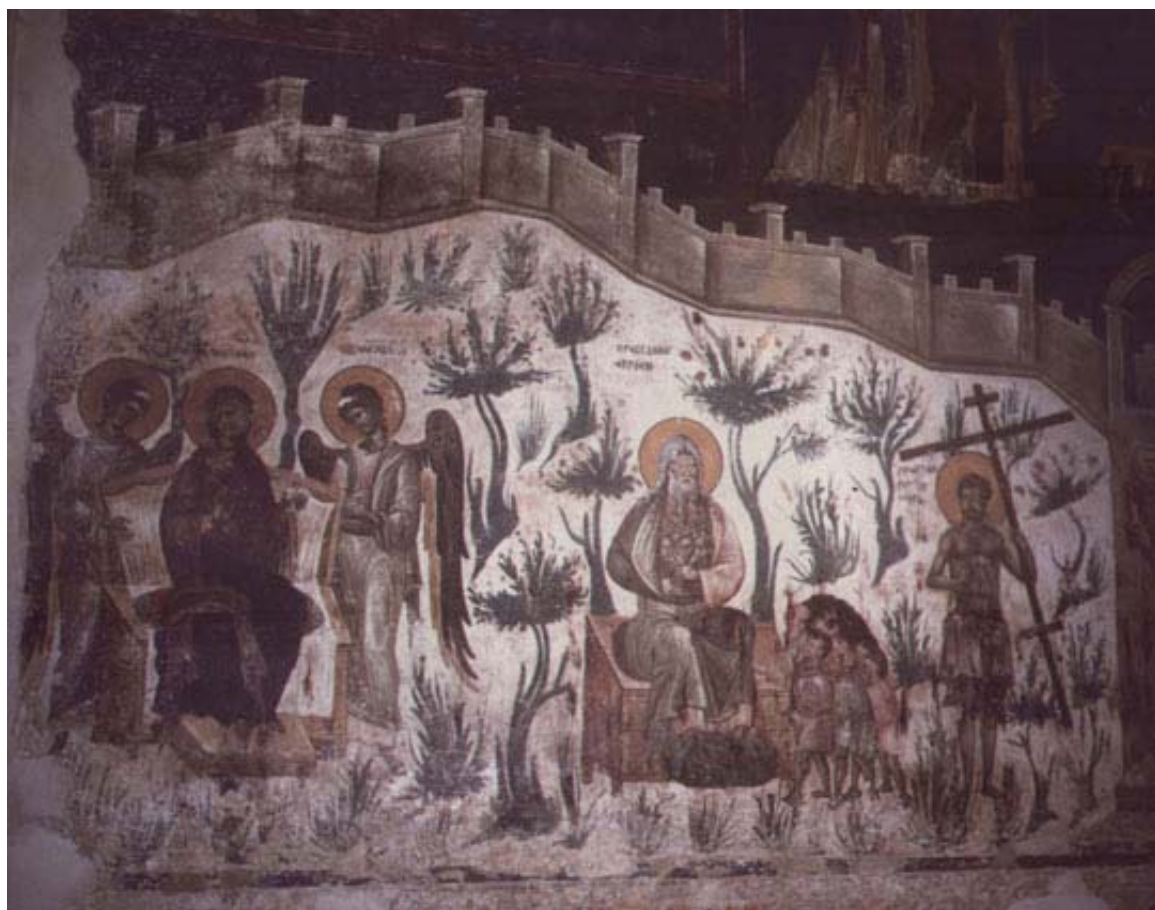
72. Gračanica Monastery, Naos, Dormition of the Virgin, detail /photo by
Institute for the Protection of Cultural Monuments of Serbia/



73. Gračanica Monastery, Naos, *Menologion*, Illustration for September 6
/photo by Institute for the Protection of Cultural Monuments of Serbia/



74. Gračanica Monastery, Inner narthex, The Last Judgement, Paradise /photo by Institute for the Protection of Cultural Monuments of Serbia/



75. Gračanica Monastery, Inner narthex, The Last Judgement, Personification of the Sea /photo by Branislav Strugar/



76. Gračanica Monastery, Funeral of Teodor, the Bishop of Ljipljan /photo by
Institute for the Protection of Cultural Monuments of Serbia/



77. Gračanica Monastery, Exonarthex, Baptism of Christ /photo by Institute for the Protection of Cultural Monuments of Serbia/



b. Copies of property management plans and extracts of other plans relevant to the property

Plan and Programme for the Management, Research, Protection, and Presentation of Patriarchate of Peć, with translation (**Attachment 12**)

Plan and Programme for the Management, Research, Protection, and Presentation of the Church of the Virgin of Ljeviša, with translation (**Attachment 13**)

Plan and Programme for the Management, Research, Protection, and Presentation of Gračanica Monastery, with translation (**Attachment 14**)

c. Bibliography

Selected bibliography:

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2. G. Millet, *L'ancien art serbe. Les églises*, Paris 1919, 20, 24 et passim.
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4. R. Hamann-Mac Lean und H. Hallensleben, *Die Monumentalmalerei in Serbien und Makedonien von 11 bis zum frühen 14 Jahrhundert*, Giessen 1963, 23 et passim.
5. H. Hallensleben, *Die Malerschule des Königs Milutin*, Giessen, 1963, 71 et passim.
6. J. Lafontaine-Dosogne, *Iconographie de l'enfance de la Vierge dans l'Empire byzantine et en Occident I*, Bruxelles 1964, 48 et passim.
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8. P. A. Underwood, *The Kariye Djami*, vol. I/III, New York 1966.
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16. S. Krautheimer, *Early Christian And Byzantine Architecture*, Harmondsworth: Penguin books 1975.
17. D. Panić - G. Babić, *Bogorodica Ljeviška*, Beograd 1975.
18. P. A. Underwood, *The Kariye Djami*, vol. IV, New York 1975, 150 et passim.
19. C. Mango, *Byzantine Architecture*, New York 1976, 316 et passim.
20. S. Ćurčić, *Gračanica, King Milutin's Church and its Place in Late Byzantine Architecture*, University Park and London, 1979.
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22. N. Ševčenko, *The Life of Saint Nicholas in Byzantine Art*, Torino 1983, cat. no. 20, 22, 34.
23. K. Moran, *Singers in Late Byzantine and Slavonic Painting*, Leiden 1986, 8, 12 et passim.
24. V.J. Djurić - S. Ćirković - V. Korać, *Pečka patrijaršija*, Beograd 1990.
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27. T. Velmans, V. Korać, M. Šuput, Bisanzio, *Lo splendore dell'arte monumentale*, Milano 1999, 179 et passim.

d. Address where inventory, records and archives are held.

Institute for the Protection of Cultural Monuments of Serbia
(Republički zavod za zaštitu spomenika kulture – Beograd)
Božidara Adžije 11, 11 118 Beograd

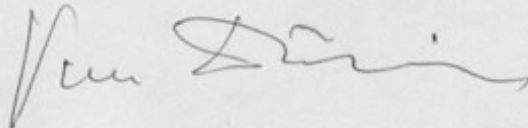
Museum of the Serb Orthodox Church
(Muzej Srpske pravoslavne crkve)
Kralja Petra 5, 11000 Beograd

Archive of the Serbian Academy of Arts and Sciences
(Arhiv Srpske Akademije nauka i umetnosti)
Knez Mihailova 35, 11 000 Beograd

Kosovo Committee of the Serbian Academy of Arts and Sciences
(Kosovski odbor Srpske Akademije nauka i umetnosti)
Knez Mihailova 35, 11 000 Beograd

Archive of Serbia
(Arhiv Srbije)
Karnedžijeva 2, 11000 Beograd

8. Signature on behalf of the State Party



Vuk Drašković
Minister of Foreign Affairs
of Serbia and Montenegro

Attachment 8

EXTRACTS FROM THE MISSION REPORTS OF UNESCO,
COUNCIL OF EUROPE AND
CULTURAL HERITAGE WITHOUT BORDERS



Cultural Heritage
without Borders
SWEDEN

Damage to churches and other cultural/ religious properties during the recent riots 17-18 March 2004 in Kosovo

This document is a first step by CHWB to try to get control over what actually happened with the orthodox and Serbian heritage during the riots. With this as a base we hope we can contribute to the protection of the monuments in danger.

The facts are collected in cooperation between UNMIK, Kosovo Ministry of Culture and CHWB (photos are taken by all three groups), with great help by Mr. András Riedlmayer from Harvard University, USA, who did documentation after the war 1999. Mr. Riedlmayer has contributed to the list by correcting faults, making comments and informed about websites.

CHWB has fetched pictures and facts from Internet and also used the Inventory made by the Serbian NGO Mnemosyne 2001-2002.

Explanations:

We have tried to present all the different names that we have found in English, Serbian and Albanian.

The names of the municipalities are in both Serbian and Albanian.

Participating in the documentation work:

UNMIK = UN Mission in Kosovo: architect Carole Lepetre and Mr. Stefano Sgobba.

DoC = Kosovo Department of Culture: Head of Heritage Division architect Gjejlane Hoxha, Heritage officer architect Vjollca Aliu and Art historian Professor Fejaz Drancolli.

CHWB = Swedish Foundation for Cultural Heritage without Borders: International Project Coordinator architect Dick Sandberg, Project Manager civil engineer Sezair Gafurri, architect Bujar Prestreshi and economist Florie Topanica.

Of course there may occur faults and mistakes, but please contribute by giving your comments and knowledge of missing facts.

Stockholm 22 April 2004,


Dick Sandberg

CHWB (CHWB has been working in Kosovo with restoration of monuments since 2001)

e-mail address: dick.sandberg@chwb.org

CHWB website in Stockholm: <http://www.chwb.org>, CHWB website in Kosovo: <http://www.chwb.org/kosovo>

**Damage to churches and other cultural/ religious properties
during the recent riots**

KOSOVO

(With additional information & emendations provided by András Riedlmayer
8 April 2004)

| PRIZREN | Date of construction | Degree of damage | Listed monument | Condition as of October 1999 |
|---|---|--|------------------------|-------------------------------------|
| <u>Church of The Holy Virgin of Ljeviska</u> (Bogorodica Ljeviska) | 14 th c. | Roof and walls appear intact; some soot marks above windows; damage to interior from fire and vandalism; modern altar table and furnishings smashed and burned; interior surfaces, including preserved sections of mediaeval frescoes are covered with soot, urgently need cleaning and conservation; part of one fresco (< 50cm sq) chipped away, other areas of frescoes show cracks and may be in danger of detaching | YES | Undamaged |
| Church of St. Savior (Sveti Spas) | 14 th c. (small church) – 19 th c. (walls of unfinished 1836 annex & belfry) | Scorch marks seen on outer walls and belfry of uncompleted 19 th c. annex (which never had a roof). Photos show no external sign of damage to the medieval church. | YES | Undamaged |
| Episcopal Church of St. George / Serbian Orthodox Cathedral (Saborna crkva) | 19 th c. (1887) | Completely burned out, roof collapsed, interior gutted, only perimeter walls remain. | NO | Undamaged |
| Church of St Nicholas – Tutic's Church | 14 th c. | Photos show some of the metal roofing material on a lower roof reachable from the street pulled off; no clear signs of fire or other damage visible | YES | Undamaged |
| Old Church of St. George – "Runovic's Church" | 16 th - 18 th c. | Interior damaged by explosion (and fire?); some walls cracked, damage to frescoes; may be salvageable – urgent attention needed | YES | Undamaged |
| Church of St Kyriake (Sv. Nedelja) | 20 th c. | Said to be damaged by fire | NO | Undamaged |
| Church of St Kyriake (Sv. Nedelja) - (village of Ziviniane) | 19 th c. | Said to be damaged by fire and blast. | NO | Undamaged |
| Holy Archangels Monastery - near <u>Prizren</u> | 14 th -16 th c. (archaeological ruin for 400 yrs) 20 th c. (lodge & chapel – 1998) | Modern lodge and chapel, built in 1998 next to archaeological site of mediaeval monastery, has been burned out. No sign damage to mediaeval remains seen on photographs. | YES | Undamaged |
| Serbian Orthodox Seminary of Sts. Cyril and Methodius | 19 th - 20 th c. | Burned out | NO | Undamaged |



Education and Culture

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COUNCIL OF EUROPE
CONSEIL DE L'EUROPE

09.07.04 revised 21.07.04

AT04 245 rev.

**Integrated Rehabilitation Project Plan / Survey of the
Architectural and Archaeological heritage (IRPP/SAAH)**

**Regional Programme
for Cultural and Natural Heritage
in South East Europe
2003 - 2005**

**TECHNICAL ASSESSMENT REPORT
ON THE RELIGIOUS BUILDINGS / ENSEMBLES AND CULTURAL
SITES DAMAGED IN MARCH 2004
IN KOSOVO**

2nd expert visit – June 2004

Immediate protection and restoration proposals

Programme de Coopération et d'Assistance Techniques



Technical Co-operation and Consultancy Programme

INTRODUCTION

The technical assessment mission carried out from 22-26 June 2004 was jointly organised by the Council of Europe (Directorate of Culture and Cultural and Natural Heritage) and the European Commission (Directorate General for Education and Culture) at the request of the United Nations Interim Administration Mission in Kosovo (UNMIK) and Provisional Institutions of Kosovo as a follow up to the preliminary assessment undertaken in May. The intention was to build up knowledge of a limited number of the monuments with the aim of being able to identify more precisely the extent of the repair works required, and to enable tender documents to be subsequently drawn up for the immediate works to proceed.

Practical arrangements were made by UNMIK PISG. The direct participation and support of the Serbian Orthodox Church in the mission was personally confirmed by His Grace Bishop Artemie.

Two expert teams were constituted to reassess 11 of the 35 Orthodox monuments and Serb ensembles concerned by the March clashes. They were composed of the Council of Europe / European Commission experts, Mr Michael Eatherley (United Kingdom), Mr David Johnson (United Kingdom), Mr Michail Lefantzis (Greece), Mr Alkiviades Prepis (Greece), the PISG affiliated representatives, Mr Gani Gashi, Mr Osmon Gojani, Mr Xhavid Lokaj, Mr Jusuf Xhibo, the Belgrade affiliated representatives, Mr Zoran Garic, Mr Jovica Lukic, Mr Dragan Stanojevic, Mr Dragoljub Todorovic and a representative of the Orthodox Serbian Church, Mr Pedrag Suboticki. Interpreters Ms Valbona Boshtrakaj, Mr Nenad Djordjevic, Mr Visar Peja, Mr Burim Pllana, Ms Ljiljana Risitic completed the teams. The expert teams were escorted by KFOR.

The present report was prepared by the four Council of Europe / European Commission experts on the basis of field visit observations and contributions (including photos and drawings) provided by the expert teams.

The report follows the style of the earlier report in that it highlights only facts established on the basis of objective, professional and scientific investigation. It is motivated by a pragmatic concrete understanding of the approach to implementation and aims at helping Kosovo provisional institutions to take appropriate decisions in line with their commitment to carry out immediate intervention, in coordination with international bodies, the Serbian Orthodox Church and the authorities of Serbia.

The report describes the condition of each building and site and provides more detailed proposals for the immediate repair works recommended after the preliminary technical assessment mission. Where time permitted more developed proposals were also prepared for the medium and long-term work required. The immediate intervention proposals detailed in this report refer to the estimated costings (see summary of costings to document AT04 117 rev and appended to this document) of about 3.7 million € to be financed by the Assembly of Kosovo.

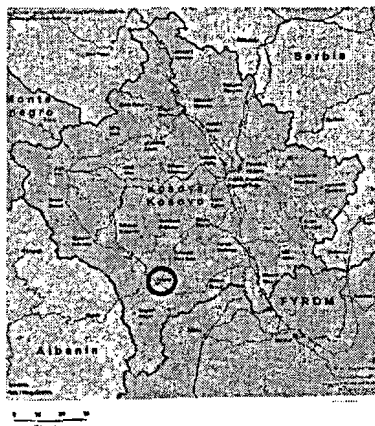
In the case of the Church of The Holy Virgin of Ljeviska ladders and lighting were provided by KFOR to enable detailed proposals to be drawn up. In all other cases access was limited to those areas accessible from the ground. In addition, the international expert team visited the local Institute for the Protection of Cultural Monuments in Prizren and was able to copy a number of plans and other drawings of the monuments which has assisted with the preparation of the report. Where plans were not available, the experts carried out basic on-site surveys and have produced outline plans and sections. It is understood that more up-to-date information is available in archives in Kosovo and Belgrade, which should be made available to assist the project.

A third field mission will take place on 27 – 31 July 2004 to reassess the remaining 24 sites with a view to enable tender documents to be drawn up for immediate works.

1. Church of The Holy Virgin of Ljeviska (Prizren)

Different names

- Alb. Kisha e Shën Premtes,
Levishka,
Xhuma xhamia (IPMPZ)
Srb. Bogorodica Ljeviska
Eng. Holy Virgin of Ljevish (Serbian
orthodox church)



Kosovo map (HCIC atlas)

1. Building/Site Name and Address

Church of the Holy Virgin of Ljevish (Prizren)

2. Existing Information

2.1 Documentary sources

Drawings provided by the Serbian experts (all unnumbered and undated):
Ground floor plan,
Longitudinal section
Cut away axonometric
Elevation of internal arch.

2.2 Bibliography

Basic bibliography:

- S. Nenadovic, Bogorodica Ljeviska, Belgrade 1963.
- C. Mango, Byzantine Architecture, N.Y., 1976.
- R. Krautheimer, Early Christian and Byzantine Architecture, Harmondsworth, 1979.
- V. Korac – M. Suput, Architecture of the Byzantine World, Belgrade 1998.
- "Cultural heritage of Kosovo and Metohija", Institute for the Protection of Cultural Monuments of the Republic of Serbia, Belgrade 2002.

Plans:

A full series of S. Nenadovic's plans is found in the archives of the local Institute for the Protection of Cultural Monuments, Prizren.

2.3 Fieldwork already conducted

Preliminary Technical Assessment report on the Orthodox monuments and Serb ensembles in Kosovo in May 2004 (doc. AT04 171 rev.).

3. Limitation of study

We were not permitted to inspect the north, south or east elevations of the church from the outside because these areas had not yet been declared safe by KFOR. Ladders gave access to the roof and to the middle levels of the bell tower, but we were not able to inspect the bell support system at close quarters.

4 Technical condition and outline summary of required repairs.

4.1 Immediate action

Most of the masonry used in the building appears to be porous oolitic limestone interleaved with bands of brick. The arches are in ungauged brick with thick mortar joints. Generally both the stone and brick materials are relatively undamaged by the heat of the fire.

4.1.1 Bells

The bells are supported at high level on a grid of steel and timber beams. The pairs of primary steel beams running east west below the cupola at the top of the tower may be distorted by the heat and some of the other timber and steel structures are severely damaged leaving the bells in danger of collapse in windy conditions.

The bells should be taken down as a matter of urgency

4.1.2 Bell tower upper levels

There is some cracking in the masonry arches that might have been aggravated by the heat. On the whole, damage to the masonry appears not to be severe. However the cupola and its supporting arches could not be inspected closely.

The principal concern is the loss of the arch ties under the cupola (which also serve as a part of the bell support system) and those at the level below. The arch ties connect the springing of the arches at the two levels above the narthex roof and are important to the stability of the structure.

The two timber platforms above the narthex roof level are completely destroyed - including the parts of the timber set into the masonry. The original zinc covering is partly in place but badly damaged

It is our recommendation that scaffolding should be erected round the bell tower, first to allow inspection of the cupola and bell support grid and then to make all the necessary repairs. The arch ties may be in the form of timber beams, but we would suggest a stainless steel bar is run along the top surface and anchored into the masonry at each corner. It is particularly important that the ties/bell support beams below the top arches are well anchored. The two platforms should be replaced in timber construction and weathered with new lead roofing. It would be expedient to clean the smoke damaged stone at the same time.

4.1.3 Bell tower biforium column

The column to the bell tower biforium at first floor was probably already significantly weathered but has been further badly damaged by heat from the fire. However the two inner arches supported by the column appear to be in sound condition as does the overarch. The southern window is missing and the metalwork to the northern one is badly distorted. The column is of buff coloured sandstone, which has changed in colour to a

reddish brown by the heat; and the surface has become weak and friable to a depth of up to 5cm out of an original section size of 27x31.5cm, with corner cut outs. The colour change is caused by dehydration of the iron compounds and requires a temperature of 300 – 400 degC; the weakening is caused by rupturing of the quartz grains at temperatures above about 600 degC. The column is set on a marble plinth (possibly formerly a capital from an earlier building), which is largely undamaged.

Our recommendation is for the column to be replaced by a new sandstone column to match the existing. Special temporary works are required to permit this work to proceed without loosening the masonry arches above. These may include providing a temporary collar round the column capital and props with provision for monitoring movement and jacking in a small load before replacing the column.

* Alternatively the column may be left in place temporarily; but reinforced with a top steel collar to the capital and two steel braces to share its load. In this case the final repair described above becomes medium term.

4.1.4 Exonarthex

Upper floor structure:

- Cracks over the door arches and burnt timber lintels. Our recommendation is to fill the cracks as above and to replace the timber lintels, packing up against the masonry above

4.1.5 Esonarthex

The supporting marble circular column to the biforium above the church entrance is cracked and the timber tie beam on each side is burned. The column is set on a concrete base and supports two small arches contained within a larger overarch. The crack is to some extent a historic one and has been filled in the past; however marble is susceptible to thermal damage and the heat has almost certainly caused the crack to extend down the east face of the column.

The estimated compressive stress in this column is modest at about 0.4 N/mm². Our recommendation is to clean out the crack, seal the surface and then to fill it using a thixotropic resin grout. This should be followed by drilling through the cracked area and pinning to the sound stone using say three 6mm diameter stainless steel pins set in resin. New timber tie beams should be set in place.

Alternatively the column may be temporarily reinforced by installing two steel bands around the cracked area, in which case this becomes the immediate repair and the final repair described above can be treated as medium term.

The wooden platform above the western entry to naos, including the staircase with access to the first floor of exonarthex and to the belfry, has been totally damaged by fire. The collapse of the wooden beams caused serious structural failure, with part destruction of the stonework and of the original wall painting.

4.1.6 Interior of the church

The fire appears not to have damaged the structure of the building. A detailed study needs to be prepared for the wall paintings.

4.1.7 Lightning protection

The provision for lightning protection for the building should be examined and restored as necessary.

4.2 Medium-term action

4.2.1 Exonarthex

Ground floor structure.

In the northern porch there are structural cracks close to the crown of the vault below the first floor also visible above the northern entrance arch from the outside. The cracks suggest movements that are predominantly historic, but may have been aggravated by the fire. Cracks of this nature are common in vaulted construction and suggest a slight spreading of the buttressing walls. As long as the thrust line of the internal forces in the arch and buttressing walling is everywhere contained within the depth of the structure, as is very likely, there should be no cause for concern. Our recommendation is to clean out and then to fill the cracks using a mortar mix commensurate with the existing mortar. This work is not considered to be urgent.

The wooden lintels of the ~~three doors with~~ access from exonarthex to esonarthex have been fire damaged *They should be replaced immediately.*

Repair existing railings on the windows of the church. Reinforce existing railings on the exonarthex openings on the ground floor.

A detailed report needs to be prepared for the Narthex wall paintings.

4.2.2 Roof to church and narthex

The majority of the roof is covered in lead which appears to have been little affected by the fire. However other defects were noted – the flashing of the lead against walls to cupolas etc. could allow water ingress particularly on the north side and the area of the roof to the east of the main cupola is covered in zinc or galvanized steel sheet rather than lead and has corroded.

The three wrought iron crosses to the cupolas have collapsed owing to failure of the metal and should be replaced.

The lintels to the small windows on the east side of the narthex have burned and should be replaced.

5. Recommendations



United Nations Educational,
Scientific and Cultural Organization

Cultural Heritage
in South-East Europe:
KOSOVO

Protection and Conservation of
a Multi-Ethnic Heritage in Danger

Mission Report

26-30 April 2004

Cultural Heritage in South-East Europe Series N° 2

Recommendations of the Mission

1. The principle recommendation is that the international community in Kosovo should proceed without delay to develop a new strategy and early warning mechanisms for protection of the cultural heritage. The events of March 17-19 demonstrated that existing mechanisms and strategies were not adequate to the task of protecting the monuments and furthering reconciliation processes in the area.
2. Before initiating any restoration/rehabilitation activities, it is necessary to address the question of the sustainability of restorations/rehabilitations so as to avoid further destruction. What is at stake is not simply the monumental heritage of the region but also loss and degradation of the intangible heritage in the form of the unique history of Kosovo.
3. While technical recommendations for the restoration and preservation of the cultural heritage are of great importance, they could prove pointless in the absence of a broad and multifaceted programme for the protection of monuments. As matters stand, cultural sites could be destroyed the very day following their restoration. In this precarious situation, UNESCO's concerns cannot be confined to technical problems. Although it is not a political organization, UNESCO can collaborate on a regular base with UNMIK in devising a programme for the protection of cultural heritage, which might include educational and other such measures.
4. Another aspect of UNESCO protective mission could involve the publication of materials concerning the cultural treasures of Kosovo, which are not well known outside the region despite being unique in many ways. It is significant that the destruction of the two Bamiyan Buddhas in Afghanistan some years ago attracted much more media and public attention than the destruction of Kosovo's Bogorodica Ljeviska Church in Prizren, which is wholly comparable with these Asian monuments from the artistic/historical standpoint. A wider appreciation of the universal significance of Kosovo heritage, embodying as it does an important aspect of Byzantine civilisation, would constitute an additional protective measure. The initiation of an information and publication project by UNESCO could be most valuable in that regard.
5. The members of the UNESCO mission strongly recommended the inclusion in the UNESCO World Heritage List, in addition to the Dečani monastery (inscribed June 2004), of the Gračanica Monastery near Priština (the most beautiful Byzantine church dating from the fourteenth century) and the Peć Patriarchate Monastery (a unique complex of churches with outstanding 13th and 14th century fresco cycles, one of the major historical centres of the Serbian Orthodox Church), as well possibly as the Virgin Ljeviska Church in Prizren, whose highly original thirteenth-century iconography and style fill an important gap in the history of Byzantine painting. Such international recognition of major Kosovo monuments would appear to be an urgent matter insofar as it could deliver a message to potential vandals who might be plotting further destruction of the cultural heritage.
6. Furthermore it is recommended the introduction of a system for annual monitoring of the cultural heritage in Kosovo through a permanent committee of UNESCO experts, who would be able to check all aspects of the Organization's programme, from restoration work to educational projects. Such monitoring would seem necessary over the next five years at least.

1. Church of The Holy Virgin of Ljeviska 14th century

Brief description of the monument

The Bogorodica (Mother of God) Ljeviska Cathedral is one of the most important churches to have survived in the entire region and one of the finest examples of Late Byzantine architecture anywhere. It is indeed the only surviving Serbian Orthodox medieval urban cathedral.

The history of the Bogorodica Ljeviska church reaches back to the 9th-11th century. The original construction was a three-aisled basilica built over an early Christian shrine, elements of which remain within the existing structure. Commissioned by King Milutin of Serbia, the church was remodelled in 1306-07 under the supervision of the local bishops Damjan and Sava when a cross-in-square design was incorporated into the central nave of the old basilica. The result is a highly developed Late Byzantine church with a central dome and four smaller accompanying cupolas at the corners of the incorporated rectangular nave. The apse is vaulted with a blind dome and the aisles and the transept have barrel vaults. The edifice is no longer in the Raska tradition of Serbian architecture (single-aisled with a transept at the presbytery), but reflects the Late Byzantine architectural form of the five-domed cross-in-square church, which bears a marked resemblance to the architecture of Northern Greece, especially Epiros, from where the master builder probably came. The belfry is original and unique in having survived in an urban environment throughout the Ottoman rule.

The Church's most famous feature is its decorative wall painting, which is of the very highest quality. Its historical and artistic value is of the same order as the contemporaneous frescoes in the Parekklesion of the Chora Monastery (Kariye Camii) in Istanbul. The decoration comprises two different phases. The first dates from the third decade of the 13th century and, as a rare example of wall painting belonging to the period immediately following the Fourth Crusade, bridges the gap between the late Comnenian and Early Palaeologan styles, i.e. between Middle and Late Byzantine art. It includes scenes such as the Wedding at Canaa and the Healing of the Blind, which evince a new classical poise after the agitated mannerism of late twelfth-century Byzantine art. The best-known (and tragically now partially lost) panel is the "Virgin Eleousa with the Christ child nourishing the people with honey", a revered and soulful icon of late Middle Byzantine and early Late Byzantine religious art. The narrative content of the image is dense and engaging. The second phase dates from 1310-1313 and comprises a number of different cycles – a major Christological one, the Akathistos or Hymn to the Virgin Mary, the Seven Ecumenical Christian Councils, and the Life of St Nicholas. The exonarthex contains representations of the Nemanjic Dynasty, including outstandingly expressive portraits of King Milutin and St Symeon. The exonarthex features the Last Judgement, the Baptism of Christ, portraits of prophets and ancient philosophers, etc. The wall paintings of the second phase are associated with the "protomaster Astrapas", a Greek from a

famous atelier also linked with the names of the painters Michael and Eutychios, who executed various wall decorations in edifices endowed by King Milutin (Bogorodica Peribleptos in Ohrid, Bogorodica Ljeviska in Prizren, Sveti Nikita in Čučer, and Staro Nagoričino). The decoration of Bogorodica Ljeviska is inspired by the sophisticated tradition of intellectualism and learning cultivated on Holy Mount Athos. Within the refined school of painting developed under King Milutin, the monument occupies a prominent position as an early exemplar of the new tendencies in Serbia, Macedonia and Northern Greece. The paintings highlight the new relations between King Milutin and the Byzantine imperial Court of Andronikos II Paleologos, whose daughter Simonida had been taken in marriage by Milutin.

In Ottoman times the church was transformed into a mosque, but was reconsecrated in 1912.

Observations of the mission

The massive destruction that has taken place at the church of Bogorodica Ljeviska is more than the consequence of an uncivilized riot; it is an unpardonable attack on the one of the most important mediaeval monuments in the Balkans.

The huge church has been heavily damaged by the various fires that burned within it. These seem to have been started by different methods, including incendiary bombs and Molotov cocktails. The outside of the building shows traces of fire around the windows, which are broken and framed with soot left by the outgoing smoke. Doors and wooden architraves were burned. The open exonarthex did not suffer very greatly in the course of the devastation.

The interior of the church is full of soot and the frescoes appear almost black on every section, wall, pillar and vault of the church's inner surface. The high central dome is likewise polluted with soot. Moreover, the paint surface of the frescoes as a whole – and not simply the worst affected areas – is pitted and marked by innumerable fine cracks, which do not augur well for the future of the decorations.

The most grievous damage is found in the middle of the narthex, where the walls, the wooden ceiling to the level of the upper floor gallery, and the façade of the belfry have been destroyed. The biforium of the nave was also damaged and shows deep cracks and fractures.

The whole belfry and narthex construction would seem to be in grave danger of collapsing, and it is obvious that the roof of the tower and the floor divisions are threatened. The collapse of the ceilings/floors of the narthex gallery and of the belfry located above them has caused extensive damage to the wall paintings on the ground floor of the narthex, especially at the top end beneath the now destroyed wooden ceiling. Parts of the frescoes have become detached and this, together with water seepage, has caused serious loss and damage. The dynastic portraits of the Nemanjics, including the outstanding images of their ancestor St Symeon and the endower of the decorations, King Milutin, have unfortunately been badly affected.

Several fires were started in other areas of the church, in the nave and the sanctuary as well as in the aisles. In the southern aisle at the middle pillar, the famous image of the "Virgin Eleousa with the Christ child nourishing the people with honey", dating from the third decade of the 13th century, has been partially destroyed, with the result that the lower part of the icon surface has been lost and the ground below is littered with small fragments.

Recommendation for emergency intervention/preventive conservation

a) Architectural restoration measures needed

i) Preparatory phase

- Static analysis of the condition of the church structure, with special attention to certain fire-damaged parts (the bell tower, narthex, etc);
- Implementation of the structural restoration work.

Important note

Implementation of this phase is a matter of urgency and it is therefore recommended that this phase should be completed before the onset of winter to prevent further deterioration of the wall paintings and the Church building.

ii) Second-phase restoration work

- Preparation of the preliminary design for the architectural restoration work should provide for the following:
 - Replacement of the entire roof covering
 - Covering of the entire roof with lead
 - Restoration or replacement of the windows on the pendentives of the domes
 - Restoration of the entrance area
 - Reconstruction of the main entrance door
 - Restoration of the floor structure damaged by the fire
 - Restoration of the windows in the lower part of the building
 - Restoration of the enclosure walls around the Church
- Preparation of the main design for the architectural restoration project
- Implementation of the restoration project including constant supervision of the restoration work.

Church of the
Holy Virgin of Ljeviska,
Prizren



Bell-tower damaged by fire

Important note

During the restoration and structural renovation works, special attention should be paid to protection of the wall paintings in order to avoid further damage.

b) Measures required for restoration of the wall paintings

i) Preparatory phase

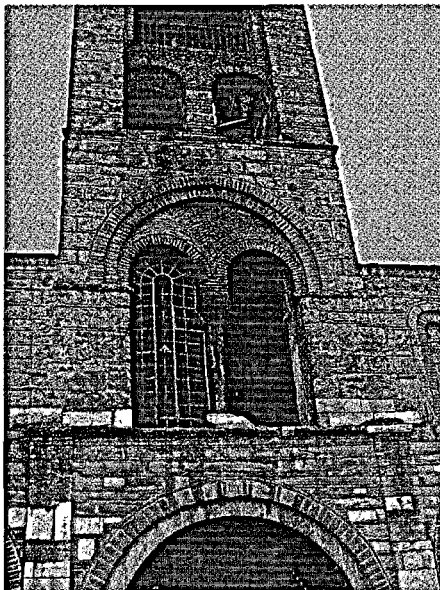
- Collect and store the fresco fragments fallen from the Virgin and Child painting in the southern nave; protect the painted surfaces in the esonarthex by means of glued gauzes and props if necessary; consolidate the painted layer in the narthex, especially at the detached edges.
- Preparation of the detailed plan for the restoration of the wall paintings.

ii) Restoration of the entire surface of the wall paintings

- Restoration of the paintings damaged in the central and southern naves and in the narthex, upon completion of the detailed design.

Estimated cost

US\$ 4,044,544, including preparation of the documentation and implementation of the emergency works as well as the restoration work.



Bell-tower damaged by fire

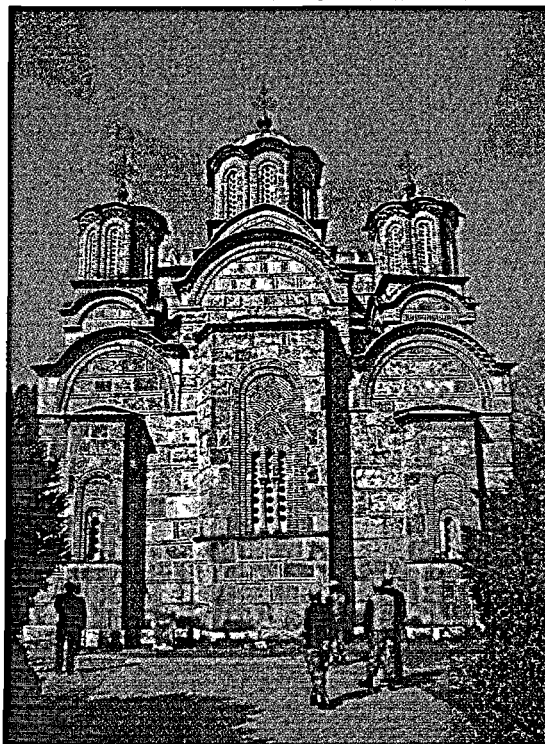


Burned fresco of the Mother of God with Christ

9. Gračanica Monastery

Brief description of the monument

The monastery of Gračanica, surrounded by the Serbian enclave village close to Priština, is nowadays organized as two institutions, a monastery for monks and a nunnery, and houses the seat of the Serbian episcopate in Kosovo. The main church of the medieval monastery is its only remaining original part. Built during the second decade of the 14th century by the Serbian King Stefan Uroš II Milutin (1282-1321), it is one of the finest buildings associated with his patronage and one of the very best examples of late Byzantine architecture anywhere. The church, built over the remains of two older structures, was constructed as the seat of the 14th century Bishop of Lipljan. It consists of two parts – the impressive five-domed structure, and a somewhat younger (but also 14th century) exonarthex. Originally open and marked by a tall belfry, the exonarthex was damaged in an early (1383) Ottoman raid in the area. A remodelling that followed was but one of the known historical interventions on this part of the building, which has as a result substantially changed its original appearance. Fortunately, the main part of the church preserves its original form intact. The original fresco decoration in the interior of the church survives almost in its entirety. The frescoes were painted by the best Byzantine artists of the time. Among the innumerable scenes are also the invaluable historical portraits of King



Annunciation Church,
Gračanica Monastery,
Gračanica

Apses general view

Milutin with the painted model of the church in his hands and his wife Queen Simonis, daughter of the Byzantine Emperor Andronikos II (1282-1328).

A particularly important document – a painted faithful copy of the monastic charter – is preserved in the west wall of the south chapel flanking the sanctuary of the church.

Observations of the mission

At the present time, the architecture and frescoes are in a relatively good condition. However, the monument, as one of the world masterpieces, should be under the continuous control and protection of UNESCO experts. The mission recommends annual monitoring of the Gračanica monastery with regular visits by restorers and art historians to check all possible needs that may arise at any moment.

Recommendation for emergency intervention/preventive conservation

The entire Gračanica Monastery complex is a monument of extraordinary cultural and historical importance, transcending national frontiers. As such, its preservation and protection of its status should be a matter of special concern. One way of achieving this would be to inscribe the complex on the World Heritage List.

Carry out a detailed survey and prepare studies/reports concerning the structural stability of the church and the condition of the wall paintings.

Estimated cost

US\$ 550,000, including preparation of the documentation and implementation of the necessary work in keeping with the conclusions of the above-mentioned studies.

10. Dečani Monastery

Brief description of the monument

Situated in a picturesque, wooded valley, the Monastery of Dečani was the foundation of the Serbian King Stefan Uroš III Dečanski (1321-31) and was finished by his son, Stefan Dušan. The main building of the monastery, its great church dedicated to the Saviour, was built between 1327 and 1335, while its frescoes took another two decades to finish. The building of the church was entrusted to a Franciscan Friar by the name of Vita (Vitus) from Kotor, whose name is recorded on an inscription on the south portal of the church. The architecture of the church betrays the western origins of its master builder. A Romanesque church with a few Gothic details, the building reveals similarities with architecture of the Adriatic littoral. Only the position of the main dome elevated on a tall drum suggests links with the contemporary Byzantine tradition. The church was constructed as the mausoleum of King Stefan Dečanski, who died before the building of the church was completed.

The church is faced externally with exquisitely executed alternating bands of ashlar made of different types of marble – one yellowish and the other purplish in colour. The exterior is richly decorated with sculpture, while its interior is clad with Byzantine frescoes. Several hundreds of compositions, organized in a number of different cycles bedeck the walls and the vaults of the church interior. The church still has most of its original marble furniture (altar tables, iconostasis screens, two royal sarcophagi, the royal throne, etc.) *in situ*, a unique occurrence among Balkan churches of this period.

The church survived the hostilities of 1999 unharmed, though the monastery was threatened by hostile neighbours until its security was put into the hands of KFOR troops that guard the complex around the clock. The monastery complex is surrounded by a tall wall with a massive barrel-vaulted gate above which once rose a large monastic tower. Other monastic buildings, including a refectory, kitchen, dormitories, as well as utilitarian buildings are organized peripherally against the outer wall of the monastery.

In recognition of its extraordinary qualities, the monastery church of Dečani was one of the sites inscribed in 2004 on UNESCO's World Heritage List.

Observations of the mission

At the present time, the architecture and frescoes are in a relatively good condition. However, the monument, as one of the world masterpieces, should be under the continuous control and protection of UNESCO experts. The mission recommends annual monitoring of the Dečani monastery with regular visits by restorers and art historians to check all possible needs that may arise at any moment. Thought should also be given as to how to help a very important icon-painting workshop visited by the mission. The work, which is a traditional form of Byzantine monastic activity, merits UNESCO's protection as an aspect of the cultural heritage. The same may be said of the outstanding chant of the monastery. If UNESCO were to help in its promotion abroad, this could be good propaganda for Kosovo's heritage and for the survival of Serbian culture in that context.

The reception accorded to the UNESCO mission by the monastic community and the dialogue with the Vice-Abbot, Father Sava, was crucial in helping the mission to comprehend the precarious situation of the monastic community and the Serbian minority in their cultural homeland of Kosovo, the cradle of Serbian cultural identity, as well as the situation and concerns of the Serbian Orthodox Church in the region. The striking tolerance of the monks and their efforts to bring about communal reconciliation in a multi-ethnic and multi-religious region was most impressive and was in stark contrast with the humiliating circumstances of their threatened lives and ghetto-like existence. The fact that grenades had reportedly already exploded close to the monastery area and that it was only by chance that the monument had escaped damage, together with the deplorable fact of the riots of March 2004, from whose violence and devastation even monuments of the utmost importance such as Bogorodica Ljeviska in Prizren were not spared, underlines the need for constructive intercultural measures and vigorous and effective protection by the KFOR military forces to avoid any further damage and to safeguard human life. Any hesitancy or half-hearted measures on the part of the institutions and powers concerned giving rise to danger or damage will be wholly inexcusable.

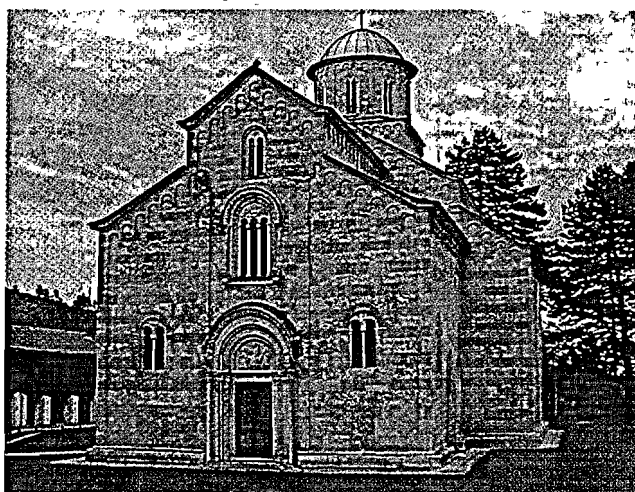
Recommendation for emergency intervention/preventive conservation

The entire Dečani Monastery complex is a monument of extraordinary cultural and historical importance, transcending national frontiers. Its preservation and protection of its status should accordingly be a focus of special concern. The inscription of the complex on the World Heritage List should contribute to this end.

A detailed survey should be carried out and studies/reports should be prepared concerning the structural stability of the church and the condition of the wall paintings.

Estimated cost

US\$ 550,000, including preparation of the documentation and implementation of the necessary works in keeping with the conclusions of by the above mentioned studies.



Church of
Christ Pantokrator,
Dečani Monastery,
Dečani

Oriental façade

22. Peć Patriarchate

Brief description of the monument

The Patriarchate of Peć is one of the oldest monastic centres of the Serbian Orthodox Church and, by virtue of its monastic tradition and historical importance, the nominal see of the Serbian Orthodox Patriarch. Marvellously located where the Bistrica and the Rugova rivers emerge from the mountains that lead to Montenegro, it constitutes one of the most splendid ensembles of medieval art and Orthodox culture in the Balkans. The church district is a complex consisting of conglomerated and connected buildings (Apostles Church, Church of St Demetrios, Holy Virgin Hodegetria Church) dating from the 11th -12th to the 14th centuries. The Apostles Church, initiated in the pre-Nemanjic era and completed most probably by the first Archbishop of Serbia, St Sava, in the first half of the 13th century, consists of a barrel-vaulted longitudinal nave crossed at its eastern end by a low transept culminating at their junction in a dome and leading to the eastern sanctuary zone with the apse and two lateral apsidal chapels, the pastophoria. The Church of St Demetrios – a single-aisled domed structure, to the north - and the Church of the Holy Virgin Hodegetria – a cross-in-square building, to the south - were erected to flank the western part of the Apostles Church in the first third of the 14th century, along with the wide single narthex of the three churches at the western edge and the Chapel of St Nicholas at the southern end of the complex. The St Demetrios Church was commissioned by Archbishop Nikodim (1317-24) and the Hodegetria Church, the Chapel of Saint Nicholas and the Narthex by Archbishop Danilo II. (1324-37). All the church buildings contain very important wall paintings of the highest artistic value. Those of the Apostles Church date from the mid-13th to the late 13th - early 14th centuries.

The earliest ones are instrumental in incorporating Byzantine painting into Serbian art, imparting to it a specific iconography and style, and bridging a gap in the



Peć Patriarchate,
Peć

General view from south

development of Byzantine art during the Latin rule in Constantinople following the Fourth Crusade. The later ones are associated with the celebrated painters school of King Milutin, founded around that time. Under Danilo II, the decoration of the new buildings began with the Narthex (~1330). It makes reference to the relations between the archiepiscopate and Kings Stefan Dečanski and Dušan, who were crowned in this church. Patriarch Joanikije completed the ensemble with the frescoes of the Hodegetria Church (~1337), the Demetrius Church (~1345) and with a layer to be found in the Apostles Church (~1350).

From the first century of its existence, the monastery served as the seat of the Serbian Archbishops after its displacement from Žiča in 1292 and since 1346 as the see of the Serbian Patriarch. In addition to its outstanding significance as an architectural monument, the monastery has numerous shrines, much venerated icons, manuscripts, liturgical objects and other treasures that contribute to its historical and religious importance as the holiest place of the Serbian people.

Observations of the mission

As the Peć Patriarchate complex was not damaged during the military conflict in 1999 nor in the years that followed, including the violent riots of March 2004, the main emphasis must be placed (as in the previous UNESCO report) on preservation of the monument and its environment, including its ethnic, religious, historic and art historical attributes, as a magnificent cultural heritage site. We underline the vital need for all responsible institutions to reinforce protection of all kinds so as to forestall any danger to the monument and actively promote a widespread recognition of the *genius loci* along with its cultural identity. We consider the site to be one the most valuable cultural heritage monuments not only in Kosovo/Serbia-Montenegro but in all Europe, and we recommend that UNESCO accord it due recognition among World Heritage sites both for its importance as a monument and also as a safeguard against any future danger. The international scientific community can be very helpful in showing – by means of events such as symposia, exhibitions or ecumenical dialogues with the participation of international experts – that the monument not only concerns Serbs, to whom it belongs, but is a European cultural responsibility.

Recommendation for emergency intervention/preventive conservation

The entire Peć Patriarchate complex is a monument of extraordinary cultural and historical importance, transcending national frontiers. As such, its preservation and the protection of its status should be the focus of special attention. One way of achieving this would be to declare the complex part of the common heritage and include it on the World Heritage List.

A detailed survey should be carried out and studies/reports should be prepared on the structural stability of the church and the condition of the wall paintings.

Estimated cost

US\$ 550,000, including preparation of the documentation and implementation of the necessary works on the basis of the conclusions of the above-mentioned studies.

Attachment 9

DECISIONS ON THE PROTECTION
OF THE PATRIARCHATE OF PEĆ MONASTERY,
CHURCH OF THE VIRGIN OF LJEVIŠA
AND GRAČANICA MONASTERY

Завод за заштиту и научно проучавање споменика културе НРС,
у смислу чл.1.,2.,4.,5.,и 6 Општег закона о заштити споменика култу-
ре и природних реткости (Сл.лист бр.81/II), а по предлогу и мишљењу Саве-
та стручњака при овом Заводу, донеси следеће

РЕШЕЊЕ:

ЦЕЛКА ПАТРИЈАРШИЈА, цркве посвећене: св. Апостолима, св. Димитрију
и св. Богородици ходигитрији и св. Николи, са живописем и старим иконама,
са зградама и непосредном околином ставља се као општенародно добро под
заштиту државе.

Заштићени споменик не може се поправљати, рестаурисати, дози-
ђивати ни рушити без претходне дозволе Завода (чл.5), а у његовој околини
забрањена је свака градња и ма каква промена облика терена без претход-
не дозволе Завода (чл.6).

Сопственик и друга физичка или правна лица која, поступајући
противно чл.5 Закона, проузрекују на заштићеном споменику какву штету,
дужни су о свом трошку према упутствима Завода вратити га у првобитно
стање или надокнадити штету (чл.10.).

Решење доставити: Управи Целке Патријаршије, Среском народном
савету и Среском суду у Пећи, да у смислу чл.4 ст.4 Општег закона о за-
штити споменика културе и природних реткости у земљишним књигама спре-
веде ЗАБЕЛЕЖБУ покретања поступка за заштиту до правомоћности овога
решења када ће заштиту убележити.

ОБРАЗЛОЖЕЊЕ:

Подигнута у другој половини XII века као задужбина архи-
јепископа Арсенија, црква св. Апостола у Пећи послужила је као средње-
вековна зграда уз коју су доцније дозиђиване остале три, да у XIV веку
и заједничком великом припратом буду спојене, Разноликим обрадом престора
Целка Патријаршија је јединствени пример нашег средњевековног грађевин-
арства и чува драгоцен живопис који долази у ред најлепших, сачуваних
наших дана. За проучавање наше културне историје Целку Патријаршију
треба сачувати у стању у којем се данас налази те је и поступљено као
у диспозитиву.

Незадовољна страна има право жалбе Министру просвете НР
Србије у року од 15 дана по пријему решења.

У Београду, 25 октобра 1947 год. бр. 428/47

С.Ф.-С.Н!

ДИРЕКТОР

М. Панић-Суреп, с.р.

Да је препис веран своме оригиналу, Т В Р Д И :



ЗАСЕКРЕТАРА
Свириша Миљковић
(Свириша Миљковић)

Zavod za zaštitu i naučno proučavanje spomenika kulture
NRS, u smislu čl.1, 2, 4, i 6 Opšteg zakona o zaštiti spomenika kul-
ture i prirodnih retkosti (Sl.list FNRJ br.81/11), a po predlogu i
mišljenju Saveta stručnjaka pri ovom Zavodu, donosi sledeće

R E Š E N J E

BOGORODICA LJEVIŠKA - crkva Uspenja Bogorodice, u Priz-
renu ima se smatrati opštenarodnim dobrom i stavlja se pod zaštitu
države sa neposrednom njenom okolinom.

zaštićeni spomenik ne može se prepravljati, raskopavati,
restaurirati, dozidjivati ni rušiti bez prethodne dozvole zavoda
(čl.5), a u njegovoj neposrednoj okolini zabranjena je svaka gradnja
i ma kakva promena oblika terena bez dozvole Zavoda.

Sopstvenik i druga fizička ili pravna lica koja, postu-
pajući protivno čl.5 zakona, prouzrokuju na zaštićenom spomeniku
kakvu štetu, dužna su o svom trošku, prema uputstvima zavoda, vrati-
ti ga u prvobitno stanje ili naknaditi štetu.

Rešenje dostaviti: Upravi crkve, gradskom narodnom odboru
Prizren i Sreskom sudu u Prizrenu da u smislu čl.4 st.4 Opšteg zakona
zaštiti spomenika kulture i prirodnih retkosti u zemljišnim knjiga-
ma sprovede ZABELEŽBU pokretanja postupka za zaštitu do pravomoćno-
sti rešenja kada će zaštitu uveležiti.

O B R A Z L O Ž E N J E

Podignuta na starijim gradnjama 1306/7 god., sa docnije
prizidanim marteksom i zvonikom, Bogorodica Ljeviška po oslobodjenje
od Turaka nazvana je sv.Petkom-značajan je spomenik naše srednjeve-
kovne arhitekture te je postupljeno kao u dispozitivu.

Nezadovoljna strana ima pravo žalbe Ministru prosvete
NR Srbije u roku od 15 dana po prijemu rešenja.

U Beogradu, 11 marta 1948 god. br.352/48

S.F. - S.N.

DIRIKTOR

M.Panić-Surep, s.r.

Da je prepis veran originalu, T v R D I:

SEKRE TAR,

Siniša Miljković, s.r.

Da je prepis veran overenom prepisu OVERAVA:

Zaved za zaštitu i naučno proučavanje spomenika kulture NR Srbij
u smislu čl.1,2,4,5, i 6 Opšteg zakona o zaštiti spomenika kulture i
prirodnih retkosti (Sl. list br. 81/II) a po predlegu i mišljenju Saveta
stručnjaka pri ovom Zavedu,denosim sledeće

R E Š E N J E:

GRAČANICA, crkva posvećena sv. Blagoveštenju na Kosovu, srez gra-
čanički (KOSMET), ima se smatrati opštenarodnim dobrom i stavlja se pod
zaštitu države sa neposrednom njenom ekolinom.

Zaštićeni spomenik ne može se popravljati, restaurisati ni ruši-
ti bez prethodne dozvole Zaveda (čl.5), a u njegevoj okolini zabranjena je
svaka gradnja i ma kakva promena oblika terena bez dozvole Zaveda (čl.6).

Sopstvenik i druga fizička ili pravna lica, koja, postupajući
protivno čl.5 Zakona, prouzrokuje na zaštićenom spomeniku kakvu štetu dužni
su o svem trošku, prema uputstvima Zaveda vratiti ga u prvobitno stanje ili
naknaditi štetu (čl.10).

Rešenje dostaviti: Upravi manastira Gračanice, sreskom narodnom
odberu i Sreskom sudu u Prištini, da u smislu čl.4 st.4 Opšteg zakona o
zaštiti spomenika kulture i prirodnih retkosti u zemljišnim knjigama sprov-
de ZABELEŽBU pokretanja postupka za zaštitu do pravomoćnosti ovoga rešenja
kada će zaštitu ubeležiti.

O B R A Z L O Ž E N J E

Podignuta 1320 god., sa osnovom svojom u obliku kvadrata i četi
kupole izmedju krakova upisanog krsta i petom naukrstu, Gračanica je najizr-
ziti pretstavnik Srpske-vizantijske škole u našoj srednjevekovnoj arhitekt-
ri; živopis je u Gračanici iz početka XIV veka dragocen je spomenik našeg
likarstva iz toga vremena koji je sačuvan do naših dana. Za proučavanje
naše srednjevekovne kulturne istorije Gračanicu treba sačuvati te je i
postupljene kao u dispozitivu.

Nezadovoljna strana ima pravo žalbe Ministru prosvete NR Srbij
u roku od 15 dana po prijemu rešenja.

U Beogradu, 25 oktobra 1947 god. br. 427/47

S.F. - S.N.

DIREKTOR,
M. Panić-Surep, s.r.

Da je prepis vren originalu, T V R D I:

M.P.

Za SEKRETARA,
Siniša Miljković, s.

Da je prepis veran svome overenom prepisu OVERAVA:

SEKRETAR,
Vojislav Petrović

Attachment 11

CULTURAL PROPERTIES LAW
(with translated extracts)

Official Gazette of the Republic of Serbia
Belgrade, 22 December 1994
No. 71

LAW ON CULTURAL PROPERTY

Chapter 1

GENERAL PROVISIONS

Article 1

This Law stipulates the system of protection and use of cultural property and sets down the conditions for execution of activities related to the protection of cultural property.

Article 2

Cultural property is defined as objects and creations of material and spiritual culture of general interest which enjoy special protection as stipulated herein.

Cultural property, depending on their physical, artistic, cultural and historic characteristics, are: cultural monuments, cultural-historical areas, archeological sites and historical sites - immobile cultural property; artistic and historical works, archives, recorded material and old and rare books - mobile cultural property.

Cultural property, depending on its significance, may be divided into categories: cultural property, cultural property of great significance and cultural property of exceptional significance.

Article 3

Cultural property is defined in accordance with the provisions set out herein.

A cultural property may be a collection or a fund of mobile cultural property representing a whole.

Protected surroundings of an immobile cultural property shall enjoy the same protection as the cultural property itself.

Article 4

Objects or creations deemed to have characteristics of special interest for culture, art and history shall enjoy protection in accordance with the provisions set out in this Law (hereinafter: objects enjoying prior protection).

Article 5

Cultural property of great significance is a cultural property that bears one of the following characteristics:

1. Special interest for the social, historical and cultural development of peoples in a national history and for the development of its natural environment;
2. Witnesses on crucial historical events and personalities and their actions in the national history;
3. Represents unique (rare) examples of creativity of its era or unique examples of the history of nature;
4. Bears great influence on development of a society, culture, technology and science;
5. Bears extraordinary artistic or aesthetic value.

Cultural property of exceptional significance is the cultural property which bears one of the following characteristics:

1. Significant for a certain area or era;
2. Witnesses on social or natural events, and conditions of socio-economic and cultural and historical development in certain eras;
3. Witnesses on significant events and prominent personalities from the national history.

Article 6

Cultural property shall be entered into the Register of Cultural Property pursuant to their respective type.

The Registers of Cultural Property shall be public.

Article 7

Cultural property and property enjoying prior protection shall not be damaged, destroyed nor shall its appearance, characteristics or use altered without approvals issued pursuant to this Law.

Article 8

Protection and use of cultural property shall be exercised by performing activities of protection of cultural property, administrative and legal acts and other measures provided for herein.

Protection of immobile cultural property and their protected environment and property enjoying prior protection shall be exercised also on the basis of regulations on planning and arrangement of space, construction of buildings and environmental protection.

Article 9

Funds to be used on protection and use of cultural property shall be earmarked in the budget pursuant to the Law.

Article 10

Protection and use of cultural property shall be executed by the specially established institutions (hereinafter: institutions for protection) pursuant to the provisions of this Law.

Article 11

Pursuant to the Law, the institutions for protection shall use the land, buildings, cultural property and other instruments used by the institutions for protection established by the Republic, autonomous province, city and municipality.

Article 12

Property enjoying prior protection and located on land or in water or excavated from land or water shall be considered state property.

Article 13

A state-owned cultural property may be given to another legal person for safekeeping and use.

Immobile cultural property may be nationalized or the title to it limited only with the aim of its more comprehensive or more efficient protection in general interest and pursuant to the Law.

Article 14

State-owned cultural property may be sold only under the conditions provided for by the Law.

Ownership of a state-owned cultural property cannot be acquired by positive prescription.

Article 15

If not otherwise provided herein, cultural property and property enjoying prior protection shall not be exported nor taken abroad.

Article 16

All applications, decisions, appeals and other legal acts related to the protection of cultural property shall be exempted of administrative and judicial tax imposed by republican regulations.

Article 17

Pursuant to this Law, archeological excavations and investigations shall be performed by institutions for protection.

Article 18

The provisions set out herein related to the rights and obligations of owners of cultural property shall be applicable to other persons in possession of cultural property on any other legal basis.

Chapter 2

TYPES OF CULTURAL PROPERTY AND PROPERTY ENJOYING PRIOR PROTECTION

1. Immobile cultural property

a) Cultural monument

Article 19

A cultural monument is an architectural structure of particular cultural or historical significance as are his structural entity, examples of vernacular building, other immobile structures, parts of structures or entities with characteristics related to the particular environment, works of monumental and decorative painting, sculpture, applied arts and technical culture as well as all mobile things in them of special cultural and historical significance.

b) Cultural-historical areas

Article 20

A cultural-historical areas is an urban or rural settlement or parts thereof or spaces with numerous items representing immobile cultural property of special cultural and historical significance.

c) Archeological site

Article 21

An archeological site is part of land or an area submerged containing the remains of structures and other immobile buildings, sepulchral and other findings as well as mobile objects from earlier historical epochs of special cultural and historical significance.

d) Historical site

Article 22

A historical site is an area related to an event of special importance for history, area with notable elements of natural or man made values as unique entity as well as monumental graves or graveyards and other structures with characteristics of monuments that were erected to preserve the memory of important events, personalities and places of national history (memorials) of special cultural and historical significance.

2. Property enjoying prior protection

Article 27

Pursuant to this Law, prior protection shall be awarded to:

1. Necropolis and sites with archeological, historical, ethnological or natural history contents; old city and settlement cores; structures, entities and parts of structures with historical and archeological values; monuments and monumental landmarks dedicated to important events and personalities; houses where prominent persons were born or worked in along with the pertaining belongings; buildings and places in nature related to important historical events;
2. Pieces of writing, computer, film or video recordings; motion pictures, texts and recordings of television programs, photographs and soundtracks or recordings and documents compiled in some other way; books and registries of such pieces of writing, recordings and documents; texts and recordings of radio programs as well as microfilms thereon, received or taken in the work of governmental bodies and agencies, bodies of territorial autonomy and local self-government, institutions, other organisations and religious communities while relevant to their current operation or while archive materials have not been selected therefrom pursuant to the provisions of this Law (hereinafter: registry materials);

3. Objects pertaining to visual and applied arts, archeological objects, ethnographic and natural sciences objects, coins, post stamps, decorations, unique, rare or historically relevant objects of technical culture, music instruments and other similar objects over 50 years old; objects, books, documents, letters, manuscripts and other written and reproduced, or filmed or magnetic recordings; motion pictures, photographs and phonographic material related to historical events as well as to the work of prominent personalities in all the fields of social life regardless of the time and venue of their creation.

The Government of the Republic of Serbia may proclaim other immobile and mobile objects as enjoying prior protection.

Article 28

The person who, outside of the organised exploration of excavations of land i.e. water, takes out an object enjoying prior protection shall immediately and within 24 hours at the latest, inform the competent institution for protection of cultural property and ministry of interior.

The person who finds objects set out in paragraph 1 hereof shall have the right to financial award if the funds from the budget were not used during the excavation.

The amount of award as mentioned in paragraph 2 hereof shall be established by the institution for protection where the object shall be placed for safekeeping.

Article 29

The institution for protection shall record all the property enjoying prior protection.

The institution for protection shall inform the owner of legal person using and managing the object as well as the municipality within 30 days from the date of registration of real estate enjoying prior protection.

Measures of protection as established herein shall be applied on the real estate registered as enjoying prior protection.

The institution for protection shall within two years establish whether the registered real estate bears the characteristics of a monument and propose proclamation of that real estate for cultural property within the same period of time. Should the registered real estate not be proclaimed for cultural property within three years from the date of its registration, it shall not be subject to measures of protection provided for herein.

Chapter 3

RIGHTS, OBLIGATIONS AND RESPONSIBILITIES OF OWNERS AND LEGAL PERSONS USING AND MANAGING CULTURAL PROPERTY AND PROPERTY ENJOYING PRIOR PROTECTION

1. Rights of owners

Article 30

An owner or legal person who uses and manages cultural property (hereinafter: owner) shall have the right to:

1. Use the cultural property in accordance with the provisions of this Law and with the measures established on the basis thereof;
2. Rightful compensation of damages incurred in case of ban or limitation on use of the cultural property and
3. Compensation of damages incurred due to giving the public access to the cultural property.
4. The amount of the damages mentioned in paragraph 1 item 3 hereof shall be subject to agreement pursuant to the provisions of property law. In case of dispute the amount of the damages shall be established by a competent court in extra-judicial proceedings.

The owner shall have the right to compensation of damages incurred during the period of execution of technical protection of cultural property.

3. Liabilities and responsibilities of the owner

Article 31

The owner shall:

1. Preserve and maintain cultural property and execute the established measures of protection;
2. Inform without delay the institution for protection of all legal and physical changes to or in relation to the cultural property;
3. Allow scientific and expert investigation, technical and other recordings as well as execution of measures of technical protection of cultural property pursuant to the provisions of this Law and
4. Allow access of cultural property to members of the public.

The owner shall bear the costs of execution of obligations set out in paragraph 1, item 1 hereof up to the amount of income generated from the cultural property.

Article 32

The owner shall not:

1. Use cultural property in a way contrary to its nature, use and significance or in a way that may lead to damaging the cultural property;
2. Dig, demolish, alter, reconstruct, rephrase or execute any other activities which may disrupt the characteristics of a cultural property without the established conditions and prior approvals of the competent agencies and
3. Fragment assortments, collections and funds of cultural property without the established conditions and prior approvals of the competent institution for protection.

Article 33

When the owner does not execute measures of protection or does not execute them with care of a good host or when the owner temporarily or permanently abandons cultural property which results in potential danger from it being damaged or destroyed, the ministry in charge of culture may order the cultural property be given to a natural or legal person as trustee for execution of measures of protection of cultural property, with his consent.

The rights and responsibilities of the trustee are set down in paragraph 1 hereof.

At his request the trustee shall have the right to compensation for his work and costs of execution of the established measures of protection of the cultural property.

Article 34

In case of sale of private cultural property the maintenance, repair and technical protection of which had been paid from the budget, the owner shall compensate the value reached as a result of investments made into that cultural property.

Until the execution of act mentioned in paragraph 1 hereof the cultural property shall be mortgaged.

Chapter 4

ESTABLISHMENT OF CULTURAL PROPERTY

1. Establishment of immobile cultural property

Article 47

If not otherwise provided by this Law, the Government of the Republic of Serbia shall establish immobile cultural property.

The decision on establishment of a cultural property shall contain: title and description of a cultural property, boundaries of protected zone, measures related to guarding,

maintaining and use of cultural property and its protected zone (data from the cadastre and land registries).

A list of mobile property of special cultural and historical importance located within the immobile cultural property shall be an integral part of the document mentioned in paragraph 2 hereof.

The document described in paragraph 2 hereof shall be published in the "Official Gazette of the Republic of Serbia".

Article 48

In the process of establishment of cultural property the Republic Institute for Protection of Cultural Monuments shall explain the reasons indicating that the characteristics of a particular real estate are of special cultural and historical importance and submit the opinion of the owner of real estate i.e. the proof that public invitation to expressions of opinion had been issued and that 30 days had expired therefrom, as well as the opinion of the interested bodies and institutions.

In the process of establishment of cultural property the Republic Institute for Protection of Cultural Monuments shall submit: title, description of a cultural property, boundaries of protected zone (data from the cadastre and land registries), measures of guarding, maintenance and use of that cultural property and its surroundings.

Should the real estate proposed to be established as cultural property be located outside the inhabited areas, the Republic Institute for Protection of Cultural Monuments shall submit the opinion of the institution in charge of environmental protection on specific measures of protection and boundaries of protected zone pursuant to the regulations on environmental protection.

4. Definition of the measures of protection

Article 54

Measures of protection set out in the decision on establishment of a cultural property shall encompass:

1. Detailed conditions of guarding, maintenance and use of a cultural property;
2. Technical and protective measures aimed at keeping a cultural property free from damage, destruction or theft;
3. Methods of ensuring public use and accessibility of a cultural property;
4. Limitations and bans in respect of use of a cultural property and its use pursuant to the Law;
5. Limitations and bans of execution of certain building works, alteration of the shape of terrain and use of land within the protected zone of a cultural property as well as alteration of the use of certain cultural properties, and
6. Removal of a construction or another structure whose existence imperils the protection or use of a cultural property.

The measures of protection shall be defined for the protected zone of an immobile cultural property.

Article 55

Removal of a building structure or another structure whose existence imperils the protection or use of a cultural property shall be performed in accordance with the law on expropriation.

5. Establishment of cultural property of great and enormous significance

Article 56

The assembly of the Republic of Serbia shall establish cultural property of exceptional importance.

The Government of the Republic of Serbia shall establish cultural property of great significance.

Mobile cultural property of great significance shall be established by the National Museum in Belgrade, Archives of Serbia, national Library of Serbia and Yugoslav Film Archives.

Article 57

The institutions for protection shall forward their proposals for establishment of cultural property to the Republic Institute for Protection of Cultural Monuments, National Museum in Belgrade, Archives of Serbia, National Library of Serbia and Yugoslav Film Archives.

The proposal mentioned in paragraph 1 hereof shall be accompanied by the opinion of the owner as well as the interested bodies and institutions.

Thus compiled proposals for establishment of cultural property of exceptional significance shall be forwarded by the institution for protection mentioned in paragraph 1 hereof to the ministry in charge of culture which will then submit it to the Government of the Republic of Serbia.

The institution shall forward its proposals for establishment of the cultural property of great significance to the Republic Institute for Protection of Cultural Monuments. The Republic Institute for Protection of Cultural Monuments shall submit the compiled proposals for establishment of immobile cultural property of great significance to the ministry in charge of culture which will then submit it to the Government of the Republic of Serbia.

Alternatively from the opinion of the owner, a proof that public invitation to expressions of opinion had been issued and that 30 days had expired therefrom may be submitted.

Article 58

The decision on establishment of the cultural property of exceptional significance i.e. the decision on establishment of the cultural property of great significance shall be published in the "Official Gazette of the Republic of Serbia".

Chapter 5

ENTRY INTO THE REGISTER OF CULTURAL PROPERTY

Article 59

The cultural property shall be entered into the register of cultural property on the basis of a decision on establishment of cultural property.
The decision by virtue of which the cultural property had been entered into the register and the related documents shall be kept on files.

Article 60

If not otherwise provided for by this Law, the register of cultural property shall be kept by the institutions for protection according to the type of cultural property.
Cultural property entered into the records of cultural property shall be marked as being under special protection.
The minister of culture shall define the appearance, content and the method of placing marks mentioned in paragraph 2 hereof on cultural property depending on their type.

Article 61

A central register shall be kept for each type of cultural property.
The central register of cultural property shall be kept by: the Republic Institute for Protection of Cultural Monuments, National Museum in Belgrade, Archives of Serbia, National Library of Serbia and Yugoslav Film Archives.
The institutions for protection shall present the data on cultural property entered into the registers kept to the institutions for protection keeping central registers of cultural property within 30 days from the date of entry of a cultural property into the register.

Article 62

The minister of culture shall specify data on cultural property to be entered into the register, the methodology of keeping registers of cultural property and central registers of cultural property, documents on cultural property to be provided and kept in the register as well as the method of entering the cultural property into the records.

The minister of culture shall stipulate the method of keeping records of cultural property enjoying prior protection, as per their type.

Article 63

Cultural property destroyed or missing or which has lost characteristics of special cultural and historical importance or has been permanently taken out or exported abroad shall be removed from the register of cultural property.

The decision on removal of a cultural property from the register shall be executed in the same way and in the same procedure as the decision on the establishment thereof.

Article 64

The public book on records of real estate and rights thereon shall contain the entry i.e. removal of the characteristics of a cultural property on the basis of data from the register of cultural property submitted by the institution for protection which made the entry into the register of cultural property and their protected zone.

Chapter 6

PROTECTION OF CULTURAL PROPERTY AND ACTIVITIES OF THE INSTITUTION FOR PROTECTION

1. Protection of cultural property

Article 65

Protection of cultural property is:

1. Investigation and registration of property enjoying prior protection;
2. Proposing and establishment of cultural property;
3. Keeping registers and documents on cultural property;
4. Rendering expert assistance in guarding and maintaining cultural property to owners and users thereof;
5. Ensuring the use of cultural property pursuant to the provisions of this Law;
6. Proposing and monitoring the execution of measures of protection of cultural property;
7. Collection, compilation, keeping, maintaining and use of mobile cultural property;
8. Execution of measures of technical and physical protection of cultural property;
9. Issuance of publications on cultural property and results achieved in the protection thereof;
10. Exhibiting cultural property, organising lectures and other appropriate educational events and
11. Other activities within the sphere of protection of cultural property established by virtue of this Law.

Article 66

The activities related to the protection of cultural property may be conducted by persons with adequate educational degree who have passed expert examination. The activities set out in Article 54, paras 1 to 7 and 9 and 10 hereof may be performed by persons with a university degree and activities mentioned in paras 8 to 11 hereof the persons with a minimum high school diploma.

Article 67

The expert qualifications of an employee shall be established through expert examination. The curricula of expert examinations per specific fields and the method of examinations shall be stipulated by the minister of culture.

Article 68

Depending on the type of jobs they perform, the trainees shall take the expert examination at the Republic Institute for Protection of Cultural Monuments, National Museum in Belgrade, Archives of Serbia, and Yugoslav Film Archives. The trainees working on conservation of old and rare books shall take their expert examination at the National Library of Serbia.

The costs of the first taking of the expert examination shall be borne by the institution employing the trainee.

Article 69

The employee who has passed the expert examination while working at the institution for protection and has acquired a higher educational degree, may perform duties of protection of cultural property adequate to that educational level if he passes the part of the examination for that educational level.

The employee who has passed the expert examination for performing other jobs and activities may be employed at the institution for protection and perform measures of protection of cultural property for 12 months at the latest from the date of such employment provided he passes in the meantime the part of the expert examination for the adequate degree i.e. type of education.

2. Founding and operation of institutions for protection

Article 70

The institutions for protection are: the institute for protection of cultural monuments, archives and the film archives.

The library that takes care of old and rare books is an institution for protection appointed as such pursuant to this Law.

The activities aimed at protection of cultural property as set out in Article 65 paras. 5, 7 9 and 10 hereof may be executed by other legal entities fulfilling the conditions set out in the provisions hereof.

Article 71

The institution for protection may be founded and perform activities if all the special conditions related to premises, technical equipment and human resources have been fulfilled.

The minister of culture shall stipulate detailed conditions mentioned in paragraph 1 hereof.

The ministry in charge of culture shall establish compliance with the conditions for beginning of operations and performance of activities of the institutions for protection founded by virtue of this Law.

Article 72

The institutions for protection shall have the right of active legitimacy in respect to executing measures of protection and use of cultural property and instigation of criminal and penal proceedings.

Article 73

The title, name and image of a cultural property may be used for commercial purposes only upon approval of the institution for protection mandated with the protection of that cultural property.

Ministry in charge of culture shall issue and approval mentioned in paragraph 1 hereof for the cultural property of exceptional significance.

3. The institutions for protection as per types of cultural property

Article 74

The institute for protection of cultural monuments shall execute activities related to the protection of cultural monuments, spatial cultural and historic entities, archeological and historical sites.

The museum shall execute activities related to the protection of cultural and historical works.

The National Archive shall execute activities related to the protection of archives and related materials.

The Film Archives shall execute activities related to the protection of filmed materials.

The institution for environmental protection shall execute activities related to the protection of historical sites and environment in protected zones of immobile cultural property.

Protection of old and rare books shall be performed by libraries storing old and rare books and adequately educated employees trained for execution of activities related to the protection of cultural property.

Article 75

Further to the activities described in Article 65 hereof, the Institute for Protection of Cultural Monuments shall also :

1. Research immobile cultural property and compile studies, reports and projects with documents aimed at the most effective protection and use of the particular immobile cultural property;
2. Participate in preparation of spatial and urban designs through submission of available data and conditions for protection of immobile cultural property; participate in reviewing drafts of spatial and urban designs;
3. Publish materials on works undertaken on immobile cultural property;
4. Devise projects for execution of works on immobile cultural property and execute the said works in accordance with the law;
5. Gain insight into the execution of the measures of protection and use of immobile cultural property and
6. Perform other activities stipulated herein.

Article 78

Further to the activities described in Article 65 hereof, the Film Archives shall also:

1. Collect, organise and safeguard filmed materials and
2. Ensure use of filmed materials for cultural purposes through public viewing in its premises and in some other way.

Article 79

The central institutions for protection of cultural property are: the Republic Institute for Protection of Cultural Monuments, the National Archives of Serbia, the National Museum in Belgrade, the National Library of Serbia and the Yugoslav Film Archives.

The central institutions for protection of cultural property shall:

1. Gain insight into the status of cultural property and undertake measures aimed at their protection and use;
2. Offer expertise and promote the work on protection of cultural property, especially in view of the contemporary methods of expert work;
3. Take care about expert training of employees working on protection of cultural property;
4. Keep central registers of cultural property per type as well as documents thereon;
5. Form and keep an electronic database of cultural property per type.

Article 80

Further to the activities described in Articles 75 and 79 hereof, the Republic Institute for Protection of Cultural Monuments shall also:

1. Take care about the protection of immobile cultural property;
2. Take care about the consistent application of criteria related to proposals for establishment of items as cultural property and establishment of immobile cultural property of great and exceptional significance;
3. Keep records and documents on real estate of special significance for history and culture of the Republic which are located in the country and abroad and ensure their preservation;
4. Ensure consistent application of international conventions and other international documents on the territory of the Republic.

At the request of the interested institutions and citizens the Republic Institute for Protection of Cultural Monuments shall decide whether certain objects, except publications, enjoying prior protection i.e. that are supposed to have such characteristics, may be exported temporarily or permanently.

Article 85

The minister of culture shall appoint the institutions for protection of cultural monuments, archives, museums and libraries and define territories within which they shall execute the activities related to protection of immobile and mobile cultural property as well as the mandate of museums per type of art and historical works.

Chapter 7

MEASURES OF PROTECTION AND WORKS ON CULTURAL PROPERTY

1. Measures of technical protection on immobile cultural property

Article 99

Pursuant to this Law, the measures of technical protection shall be works on conservation, restoration, reconstruction, revitalisation and presentation of cultural property.

The measures of technical protection and other works that may result in alterations of the shape and appearance of the immobile cultural property or damage to its characteristics, shall be undertaken if:

1. The conditions are defined for undertaking measures of technical protection and other works;
2. Approval is given on a project and documentation for execution of these works, pursuant to this Law;

3. Necessary conditions and approvals are issued on the basis of regulations related to planning, arrangement of space and construction.

The provision set out in para 2 hereof shall be applicable in case of undertaking the measure of technical protection and other works in the protected zone of immobile cultural property i.e. on the property enjoying prior protection.

Article 100

Pursuant to the Articles 42, paras 2 and 3 and 54 hereof, the conditions for undertaking measures of technical protection and other works on immobile cultural property and cultural property of great significance shall be stipulated by the competent institute for protection of cultural monuments, and the Republic Institute for Protection of Cultural Monuments for the cultural property of exceptional significance.

The competent institute shall inform the Republic Institute for Protection of Cultural Monuments about the conditions set out in para 1 hereof within seven days.

When the projects and documentation are elaborated by the competent institute for protection of cultural monuments the conditions for undertaking measures of technical protection shall be defined by the Republic Institute for Protection of Cultural Monuments.

When the projects and documentation are elaborated by the Republic Institute for Protection of Cultural Monuments the conditions for undertaking measures of technical protection shall be defined by the ministry in charge of culture.

Article 101

The approval of designs and documentation for execution of works on immobile cultural property and cultural property of great significance shall be issued by the competent institute for protection of cultural property and the Republic Institute for Protection of Cultural Monuments for the cultural property of exceptional significance.

The competent institute shall inform the Republic Institute for Protection of Cultural Monuments about the issuance of approval set out in para 1 hereof within seven days.

When the designs and documentation are elaborated by the competent institute for protection of cultural monuments the approval shall be issued by the Republic Institute for Protection of Cultural Monuments.

When the designs and documentation are elaborated by the Republic Institute for Protection of Cultural Monuments the approval shall be issued by the ministry in charge of culture.

The designs and documents for execution of works shall be supplemented by the approvals provided for by the Law.

Article 102

The works on immobile cultural property provided by the design and documents approved shall be executed by institutions for protection and other institutions and

agencies, other legal entities and entrepreneurs who employ experts and have equipment provided for by this Law.

Article 103

The competent institute for protection of cultural monument, the Republican Institute for Protection of Cultural Monument for the cultural property of exceptional significance shall temporarily suspend the works and set a deadline for fulfillment of the works on the immobile cultural property which are conducted contrary to the design and documentation approved.

Should the employer fail to suspend the works the competent institute shall submit a request for demolition i.e. reverting of the property into the original state at the expense of the employer.

Article 104

The decisions stipulating conditions for undertaking measures of technical protection and other works, approvals of designs and documentation relevant to works on immobile cultural property, decisions on suspension of works and demolition, i.e. reverting of property into the original state shall be issued immediately pursuant to the provisions of the Law on Administrative Procedures.

An appeal on the decision mentioned in para 1 hereof passed by the competent institute for protection of cultural monuments shall be filed to the Republic Institute for Protection of Cultural Monuments. An appeal on the decision mentioned in para 1 hereof passed by the Republic Institute for Protection of Cultural Monuments shall be filed to the ministry in charge of culture.

An appeal on the decision mentioned in para 2 hereof does not prejudice execution.

Article 105

The employer shall notify the competent institute that issued an approval on the design and documentation of the completion of the works on immobile cultural property within 15 days from the date of such completion.

The competent institute shall inspect and verify the works and certify that the works have been completed in compliance with the project and documentation within five days from the date of receipt of such notification.

Should the competent institute find that the works were not executed in compliance with the design and documentation they shall instruct the employer to make adjustments thereof within the deadline set out.

Should the employer fail to comply with the instruction the competent institute mentioned in para 1 shall submit a request to the agency in charge of demolition to proceed i.e. revert the property into the original state. The costs thereof shall be borne by the employer.

Article 106

The employer shall keep records on measures of technical protection and other works executed pursuant to the specific regulations. Upon completion of the works the employer shall hand one copy of the mentioned records to the competent institute for protection of cultural monuments and to the Republic Institute for Protection of Cultural Monuments for property of exceptional significance.

Article 107

The conditions of protection, maintenance and use of cultural property as well as the property enjoying prior protection and the defined measures of protection shall be included into the physical and urban plans.

The competent institution for protection shall submit the conditions and measures mentioned in para 1 hereof to the agency in charge of preparing physical and urban plans within 30 days from the date of submission of such request.

The agency in charge of preparing physical and urban plans shall compensate the competent institution for protection for costs incurred for submission of conditions and measures mentioned in para 1 hereof.

The competent institute and the Republic Institute for Protection of Cultural Monuments shall state their opinion on drafts of physical and urban plans that shall be presented at the time of their review and endorsement.

Should the physical and urban plans not contain conditions and measures mentioned in para 1 hereof the agency in charge of protection shall inform thereof the ministry in charge of culture.

The Government of the Republic of Serbia may, at a proposal of the ministry in charge of culture, suspend the execution of physical and urban plans that do not provide for sufficient protection and use of cultural property as well as property enjoying prior protection.

Article 108

In exceptional cases, if justified reasons exist, the cultural property may be relocated.

Permission for activities mentioned in para 1 in respect of cultural property shall be issued by a Republican Institute for Protection of Cultural Monuments. Permission for activities mentioned in para 1 in respect of cultural property of great and exceptional significance shall be issued by the ministry in charge of culture.

Article 109

If in the course of the execution of construction and other works the contractor discovers an archeological site or archeological objects he shall immediately suspend the works and inform the competent institution for protection of cultural monuments and undertake measures to prevent destruction and damage of the find and to preserve them on location and position they were discovered in.

If an imminent danger from damage to the archeological site or objects exists, the competent institute for protection of cultural monuments shall suspend the works temporarily until establishment of whether the real estate of the subject represents cultural property or not pursuant to this Law.

If the competent institute for protection of cultural monuments does not suspend the works, the works shall be suspended by the Republican Institute for Protection of Cultural Monuments.

Article 110

The employer shall ensure funds for research, protection, maintenance, publication and presentation of property enjoying prior protection discovered during the construction of the structure – until the hand over of the property to the authorised institute for protection for safekeeping.

1. Research of archeological sites

Article 112

Excavation and research of archeological site shall be performed by a scientific institution or the institute for protection, pursuant to this Law.

The ministry in charge of culture shall approve archeological excavation and research of archeological site.

The approval may be issued to the scientific institution or the institute for protection provided it has elaborated a research project, adequate human resources, equipment and the funds for research and protection of the site and archeological finds.

Article 113

The approval for excavation and research shall define the territory where works are to be executed, the type and scope of the works, timing of the works and the responsibilities of the contractor in respect to measures of protection of site and finds.

The institution performing archeological excavation and research shall be responsible for undertaking measures of protection and securing the archeological site and finds.

Article 114

If archeological excavations and research are not performed in accordance with the approval, the ministry in charge of culture shall order a temporary suspension of works and stipulate a deadline for fulfillment of conditions to continue the works, or issue a ban on execution of works if the conditions for continuation of works are not fulfilled within the stipulated deadline.

Article 115

The institution performing archeological excavations and research shall keep a log and other documents about the works.

The minister of culture shall define the forms, content and way of keeping documents mentioned in para 1 hereof that are kept on archeological excavations and research.

Article 116

The institution performing archeological excavations and research shall submit a report on the excavations or research completed within three months from the completion of the works.

The report on archeological excavations and research shall contain basic data on the works and notably the plan of the site with the necessary technical documents and photographs, inventory of the excavated objects, time when the works were completed, a list of experts engaged on the works, funds spent and technical measures undertaken to protect the site and the finds.

Article 117

The institution performing archeological excavations and research may, for the purposes of scientific processing, keep the mobile archeological finds for a maximum of one year if not otherwise agreed with the institution which received those finds for safekeeping.

Upon completion of archeological excavations or research the institution that performed the works shall submit to the ministry in charge of culture the documents in the form of stipulated forms within one year.

The ministry in charge of culture shall submit the received documents as mentioned in para 2 hereof to the competent institute for protection of cultural monuments within 30 days from the date of receipt.

The documents mentioned in para 2 shall be kept permanently.

Chapter 10

MONITORING OF LAW IMPLEMENTATION

Article 126

The ministry in charge of culture shall monitor the implementation of the Law.

Article 127

The ministry in charge of culture shall be authorised to :

1. Control cultural property and works being executed thereon or on in the protected zone;

2. Verify compliance with regulations pertaining to preservation, maintenance and use of cultural property and execution of works thereon;
3. Suspend the works undertaken without defined conditions and approvals on project and documentation; suspend the measures of technical protection and other works which are not executed in compliance with the designs or document approved;
4. Order provisional measures in case of the threat of destruction, damage or export of the cultural property;
5. Inform the competent institutions for protection and agencies of the perceived irregularities in protection and use of cultural property and seek their intervention;
6. Undertake other measures and activities for which it is authorised by special provisions.

Article 128

If the authorised person establishes during monitoring that the regulation was not properly applied or not applied at all he shall pass a decision ordering removal of the established irregularities and set a deadline.

Article 129

The ministry of culture shall temporarily ban the institution of culture to execute activities on protection of cultural property due to the irregularities established and not removed within the set deadline until the time such irregularities are removed.

Chapter 11

PENAL PROVISIONS

Article 130

A fine of YD 1000 to 10,000 shall be imposed on an institution, company, organisation or other physical person:

1. For contributing to damage or destruction of a cultural property (Article 7 hereof) through inadequate protection or inadequate organisation of works;
2. For damages or destruction of property enjoying prior protection (Article 7 hereof);
3. For failure to inform the owner and the municipality on completed registration of real estate enjoying prior protection (Article 29 hereof);
4. For failure to take care and maintain cultural property and execute the stipulated measures of protection (Article 31, para 1, item 1 hereof);
5. For failure to inform immediately the institute for protection on all legal and physical changes arising in relation to cultural property (Article 31, para 1, item 2 hereof);
6. For failure to approve scientific and expert research, technical and other recordings, as well as execution of technical measures of protection on cultural property pursuant to the provisions of this Law ((Article 31, para 1, item 3 hereof);

7. For failure to allow public access to cultural property (Article 31, para 1, item 4 hereof);
8. For acting contrary to Article 32 hereof;
9. For failure to allow exhibition on occasional, significant events and exhibitions organised on the basis of agreements on international cooperation (Article 35, para 1 hereof);
10. For failure to return the lent cultural property within six months from the date of taking it over for purposes of exhibiting (Article 35, para 2 hereof);
11. For failure to register cultural property enjoying prior protection to the competent institution for protection or failure to forward data requested (Article 36, item 1 hereof);
12. For failure to allow the institution for protection to inspect the property or take necessary information for compiling documentation thereon (Article 36, item 3 hereof);
13. For failure to inform itself of the conditions for undertaking measures of technical protection and failure to request approval of the competent institution (Article 36, item 4 hereof);
14. For failure to submit a defined number of copies of each publication published (Article 42, para 1 hereof);
15. For failure to keep publications pursuant to Article 42, para 6 hereof;
16. For failure to submit a report on all the matter printed in the course of the month to the National Library of Serbia on the last day of the month (Article 44 hereof);
17. For failure to hand over one unused copy of each produced movie with pertaining documentation and the best copy of each imported movie for public viewing (Article 46, paras. 1, 2 and 3 hereof);
18. For executing works in the protected zone of an immobile cultural property without permission (Article 54, para 1, item 5 hereof);
19. For failure to submit data about cultural property within 30 days from the date of entry thereof into the Register of Cultural Property (Article 61, para 3 hereof);
20. For taking out or exporting property enjoying prior protection without the approval of the competent institution (Article 80, para 2 and Article 83, para 3 hereof);
21. For failure to provide permanent protection of mobile cultural property by the trained guards in the premises it is kept and exhibited or temporarily exhibited as well as if it fails to protect mobile cultural property from fire or chemical, physical and biological damage and unauthorised disposal (Article 87, paras 1 and 2 hereof);
22. For exhibiting mobile cultural property without prior classification, expert processing and entry into the Register of Cultural Property (Article 88 hereof);
23. For exhibiting cultural property that may not be exhibited outside the institute for protection (Article 89 hereof);
24. For acting contrary to the provisions of Article 92 hereof;
25. For undertaking measures of technical protection or executing other works on immobile cultural property contrary to the regulations set down in Articles 99 and 102 hereof;
26. For failure to inform the Republic Institute for Protection of Cultural Monuments about the conditions for undertaking measures of technical protection and other

works on immobile cultural property and cultural property of great significance within seven days (Article 100, para 2 hereof);

27. For failure to inform the Republic Institute for Protection of Cultural Monuments about the approval issued on designs and documentation for execution of works on immobile cultural property and cultural property of great significance (Article 101, paras 1 and 2 hereof);
28. For failure to suspend permanently or temporarily execution of the works following the decision on ban on execution of works (Article 105, para 1 hereof);
29. For failure to inform the competent institution about the completion of the works within 15 days from the date of completion of thereof (Article 105, para 1 hereof);
30. For failure to keep documents on the measures of technical protection undertaken and other works on cultural property (Article 106 hereof);
31. For failure to suspend the execution of construction and other works and inform the competent institute for protection of cultural monuments on archeological site or archeological findings and for failure to protect the findings from damage or destruction and preserve on location and in position of discovery (Article 109, para 1 hereof);
32. For failure of the employer to secure funds for research, protection, keeping and exhibiting of property enjoying prior protection discovered in the course of the works on the investment project until its handing over to the competent institute of protection for safekeeping (Article 110 hereof);
33. For executing measures of technical protection contrary to the defined conditions and methods (Article 111 hereof).

A prison sentence of 60 days or the fine amounting from YD 100 to 1000 shall be imposed on the owner of cultural property, the person in charge of the competent institution or other physical entity for the violation mentioned in para 1 hereof.

Article 131

A fine amounting from YD 900 to 9000 shall be imposed on the institution, company or other physical person for a violation related to the archives:

1. For failure to keep basic records, to mark or date the archives (Article 37, para 1, item 1 hereof);
2. For failure to keep orderly archives in safe condition (Article 37, para 1, item 2 hereof);
3. For failure to classify and archive the materials (Article 37, para 1, item 3 hereof);
4. For failure to select archive materials and dispose of worthless documentation within the prescribed time frame (Article 37, para 1, item 4 hereof);
5. For destroying worthless documentation without prior written approval of the competent archives (Article 37, para hereof);
6. For failure to establish the method of recording, maintaining, classifying archives; for failure to compile lists of categories with time frames of keeping and for failure to establish the method of protection and use of data and documents resulting from automatic data processing (Article 38 hereof).

A fine amounting from YD 900 to 9000 shall be imposed on the person in charge of the institution or other physical entity for violation of provisions set out in para 1.

Article 132

A fine amounting from YD 800 to 8000 shall be imposed on an institution:

1. For failure to execute measures of protection and secure an archeological site or archeological findings (Article 113, pra 2 hereof);
2. For failure to keep a log of the works and other documents thereon (Article 115, para 1 hereof);
3. For failure to submit the report pursuant to Article 116, para 1 hereof;
4. For retaining mobile archeological findings excavated during the works for a period exceeding one year (Article 117, para 1 hereof);
5. For failure to hand over a copy of the documents to the agency issuing approval for archeological excavation within one year (Article 117, para 2 hereof).

A fine amounting from YD 800 to 8000 for a violation of para 1 shall be imposed on an expert performing archeological excavation and the person in charge of the institution performing archeological excavation.

Article 133

A fine amounting from YD 700 to 7000 shall be imposed on an institution or a company for unauthorised use the name, title and image of the cultural property for commercial purposes (Article 73 hereof).

A fine amounting from YD 700 to 7000 shall be imposed for violation of para 1 hereof on the person in charge of an institution or company.

Article 134

A prison sentence of 30 days or a fine amounting from YD 100 to 1000 shall be imposed on a person who, outside of the organised research, excavates or takes out of the earth the property enjoying prior protection if he fails to inform the institution for protection or the department of interior thereof within 24 hours (Article 28, para 1 hereof).

Chapter 12

TRANSITIONAL AND FINAL PROVISIONS

Article 135

Cultural property protected pursuant to the regulations effective until the date of entry into force of this Law shall remain protected by virtue of this Law.

The institutions for protection shall propose amendments to the decision on establishment of immobile cultural property delineating borders of the protected zone and the measures of protection of cultural property within three years from the date of entry into force of this law.

The registered real estate enjoying prior protection which, at the date of entry into force of this Law, have not been established as monuments shall be registered as such within three years from coming into effect of this Law. Within the same period they shall propose establishment of these real estate as cultural property.

Article 136

The institutions for protection shall change their structure and reconcile their decisions with the provisions of this Law within six months from the date of its entry into force.

Article 137

The bodies, agencies and institutions mentioned in Article 38 hereof shall compile a list of categories of archives and the timeframe for their keeping within one year from the date of entry into force of this Law.

Article 138

The employees working in the institutions for protection who passed the expert examination pursuant to the then effective regulations until the date of entry into force of this Law, shall be allowed to continue their work on protection and use of cultural property.

Article 139

An employee working in the institutions for protection who failed to pass the expert examination until the date of entry into force of this Law, shall be allowed to continue their work on protection of cultural property for a period not exceeding one year from the date of entry into force of the regulations on the curricula for taking the expert examination pursuant to this Law.

The institute for protection may, at the request of the employee, extend the time frame for taking the expert examination for justified reasons (illness, military service, etc) for a period not exceeding one year from the date of cessation of reasons for such an extension.

Article 140

The employee who works on protection of cultural property for a period exceeding 10 years and has acquired postgraduate degree in protection of cultural property or doctor of science degree or the employee who has worked for a period exceeding 20 years without

having passed the expert examination until the date of entry into force of this Law may continue to perform his duties.

Article 141

Museums who have been keeping central registers for particular types of art and historic works shall submit the data to the Central Register of the National Museum in Belgrade within one year from the date of entry into force of this Law.

AUTHORIZATION

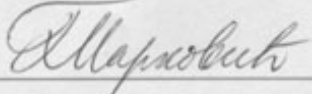
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the undersigned, hereby grant free of charge to Unesco the non-exclusive right for the legal term of copyright to reproduce and use in accordance with the terms of paragraph 2 of the present authorization throughout the world the photograph(s) and/or slide(s) described in paragraph 4.
2. I understand that the photograph(s) and/or slide(s) described in paragraph 4 of the present authorization will be used by Unesco to disseminate information on the sites protected under the World Heritage Convention in the following ways:
 - a) Unesco publications;
 - b) co-editions with private publishing houses for World Heritage publications: a percentage of the profits will be given to the World Heritage Fund;
 - c) postcards - to be sold at the sites protected under the World Heritage Convention through national parks services or antiquities (profits, if any, will be divided between the services in question and the World Heritage Fund);
 - d) slide series - to be sold to schools, libraries, other institutions and eventually at the sites (profits, if any, will go to the World Heritage Fund);
 - e) exhibitions, etc.
3. I also understand that I shall be free to grant the same rights to any other eventual user but without any prejudice to the rights granted to Unesco.
4. The list of photograph(s) and/or slide(s) for which the authorization is given is attached.
(Please describe in the attachment the photographs and give for each a complete caption and the year of production or, if published, of first publication.)
5. All photographs and/or slides will be duly credited. The photographer's moral rights will be respected. Please indicate the exact wording to be used for the photographic credit.
6. I hereby declare and certify that I am duly authorized to grant the rights mentioned in paragraph 1 of the present authorization.
7. I hereby undertake to indemnify Unesco, and to hold it harmless of any responsibility, for any damages resulting from any violation of the certification mentioned under paragraph 6 of the present authorization.
8. Any differences or disputes which may arise from the exercise of the rights granted to Unesco will be settled in a friendly way. Reference to courts or arbitration is excluded.

Belgrade

December 27, 2004

Place

date



Director of the Institute for the Protection of
Cultural Monuments of Serbia

INSTITUTE FOR THE PROTECTION OF CULTURAL MONUMENTS
OF THE REPUBLIC OF SERBIA

Belgrade, 2004.



PATRIARCHATE OF PEĆ

**Plan and Program for the Management, Research, Protection and Presentation of
Patriarchate of Peć Monastery**

EXPERT TEAM:

Radojka Zarić, art historian

Svetlana Vukadinović, architect

Emilija Pejović, archaeologist

Dragan Stanojević, M.A. painter conservator

1. GEOGRAPHICAL POSITION

The monastery of the Patriarchate of Peć is located by the city of Peć, municipality of Peć, Republic of Serbia, Serbia and Montenegro, latitude: 42° 39' 40" N, longitude 20° 15' 56" E; arc distance on the ellipsoid WGS84: Equatorial distance 4725 km, distance from Greenwich 1661 km.

2. HISTORY

The monastery of the Patriarchate of Peć is located at the very entrance into the ravine of Rugovo, near Peć. The cluster of Peć churches represents a spiritual seat and mausoleum of Serbian archbishops and patriarchs.

The Church of the Holy Apostles was built in the third decade of the 13th century. Through the merit of Archbishop Arsenije I, the church was painted around 1260. Between 1321 and 1324 the Archbishop Nikodim built a church of St. Demetrius on the north side of the Holy Apostles and Archbishop Daniil II built the churches dedicated to the Holy Virgin Hodegetria and St. Nicholas on the south side. In front of the west facades of St. Demetrius, the Holy Apostles and the Holy Virgin of Hodegetria he also built a monumental narthex in the shape of a magnificent open porch. In times of Patriarch Makarije, the elegant openings were walled in.

The whole history of styles of the medieval wall painting can be read on the walls of churches from Peć. The Holy Apostles were decorated around 1300, then again around 1350, then around 1375 and twice in the 17th century. The church of St. Demetrius was painted at the time of Patriarch Joanikije around 1345 for the first time; Georgije Mitrofanović painted a new layer of frescoes between 1619 and 1620. The church of the Holy Virgin was painted before 1337, and the narthex was painted in the 14th and the 16th century. The painter Radul painted the frescoes in St. Nicholas in 1673/4.

3. LEGAL DOCUMENTATION

3.1. Legal Status

The Monastery of the Patriarchate of Peć was put under state protection on 25 October 1947 by virtue of a Decision of the Institute for Protection and Scientific Study of Cultural Monuments of the People's Republic of Serbia, no. 428/47.

The Assembly of the Socialist Republic of Serbia, in its Decision on Establishment of Immobile Cultural Monuments, identified the Monastery of the Patriarchate of Peć as a cultural monument of exceptional significance on 31 May 1990 (Official Gazette of the Republic of Serbia no. 16 of 3 December 1990).

The Monastery of the Patriarchate of Peć has been inscribed in the Central Registry of Immobile Cultural Monuments of Serbia as entry no SK 1370.

The Monastery of the Patriarchate of Peć was inscribed in the 2002 List of 100 most endangered monuments in the world. This list is drawn by WORLD MONUMENTS WATCH – a non-governmental, non-profit organisation from the USA, which provides support (financial, media and expert) in protecting threatened cultural heritage around the world on the basis of strictly defined criteria.

The monastery is located at the entrance to ravine of Rugovo which has, since 1985, been protected as a General Natural Reserve in the area of 4,301 ha, and which was inscribed in the List of Geomorphologic Structures of Geo-Heritage in Serbia in 1996, among the structures of international relevance with a Balkan level of value.

3.2. Planned Activities on Legal Framework

The Institute for Nature Conservation of Serbia made a study *Protected environment of the Monastery of the Patriarchate of Peć* in 1993. The Assembly of the municipality of Peć is to give legal approval to this decision.

The Monastery of the Patriarchate of Peć with the ravine of Rugovo is encompassed by the future national park Prokletije (Group of authors, «Prokletije of Metohija, natural and cultural heritage» *Metohijske Prokletije, prirodna i kulturna baština*, Belgrade 2003).

4. PLANNING AND ARRANGEMENT OF SPACE

4.1. The Existing Plans

1. *The Area Plan of the Republic of Serbia*, Belgrade, 1966

Elaborated by: The Institute for Architecture and Town-Planning of Serbia, Belgrade
- the Monastery of the Patriarchate of Peć belongs to the region of Metohija, and as I category monument, together with the monastery of Dečani forms a backbone of the Metohija zone of medieval cultural heritage;

2. *The National Park "Prokletije", Scientific and expert bases for protection of the mountain range Prokletije as national park on the territory of the Republic of Serbia*, Belgrade 1999

Elaborated by: Institute for Nature Conservation of Serbia, Belgrade
- the Monastery of the Patriarchate of Peć is located within the borders of the National Park and represents one of the largest cultural values of this environmental complex;

3. *Protected surroundings of the Monastery of the Patriarchate of Peć*, Belgrade 1993

Elaborated by: Institute for Nature Conservation of Serbia, Belgrade
- Cadastre lots in the immediate surroundings of the Monastery have been included as well as the cultural complex of churches of the Patriarchate of Peć;
- Measures of protection and proposals for infrastructural equipping have been given;

4.2. The Schedule of Elaboration of Plans

One of the possible methods of protection of the immediate surroundings of the monument and the wider natural and cultural environment where it is located is elaboration of plans that should regulate development of a certain location or region. The efficiency of this method of protection of building heritage directly depends on the degree and mode of participation of the department for protection of cultural monuments in the planning process. During this process, our department most often requests definition of aims, strategies and methods of protection of an immobile cultural heritage, delineation of the protected zone and gradation of the measures of protection within the defined framework. By nominating the Monastery of the Patriarchate of Peć for inscription on the List of the World Cultural and Natural Heritage the above stated request of our department gains even more in significance as they presume not only fulfillment of legal obligations but also observation of the Convention on the Protection of the World Cultural and Natural Heritage which in its Operational Guidelines requires an exceptional and high level of protection of the entire region within the borders defined through cadastre municipalities.

In the course of elaboration of spatial and town-planning designs, the department for protection expects:

– Observation of results of scientific and research works performed to date in all the fields relevant to protection of immobile cultural heritage: archeology, historiography, architectural and town-planning studies of space, etc;

- Application of modern methods of work based on our own and European experiences;
- To express the opinions about the region in which the cultural monument is located not only in physical and economics domain, but to bear in mind that this is primarily a spiritual area;
- To preserve the distinctive characteristics of immobile cultural property through environmental protection – by integral values of the structure through their relationship, influence and significance to the surrounding area;
- Not to define borders of planning documents from administrative aspects, but only according to technical criteria of use, infrastructure, natural elements, etc.

The Area Plan of the Republic of Serbia provides for elaboration of a regional Spatial Plan for Metohija where – in view of the high concentration of monuments of exceptional cultural and historical value – the monumental heritage would represent a developmental potential of the entire region. The Regional Plan elaboration has not yet been initiated.

The spatial plan of the region of special use (SPRS) must presuppose the main requests of the department for protection as follows:

- The border of the Plan must encompass the entire territory nominated for inscription on the World Heritage List, the buffer zone and the 3rd zone of protection.
- The Plan must indicate all immobile cultural properties, established and those recorded on the basis of reconnaissance of the region, alike.
- The Plan must contain data on the defined borders of certain zones of protection of immediate surroundings of the monument and measures of protection undertaken therein.
- The Plan must contain general measures of protection for the entire territory which is analyzed, with a special emphasis on limiting or directing settlement construction.
- The Plan must have a special chapter dedicated to guidelines for shaping the area in relation: cultural monument – new architecture – environment (men-made or natural).
- SPRS should establish for which parts of territory a General Plan of Region (GPR) needs to be drawn. We propose it be done for the region surrounding the most significant monuments:
 - GPR Patriarchate of Peć (Ljevoša, Duarine, hermitages)
- General Plans of Regions shall represent a legal and expert basis for issuance of town-planning conditions and building permits since the Ministry of Construction is in charge of construction of new structures in the immediate surroundings of these monuments.
- General Plans of Regions should cover communications and installations infrastructure around the monuments, direction, limitation or transformation of certain uses, regulation protection of visual corridors and landscapes, etc.

4.3. Measures of Protection

In the program implementation phase but before or during the elaboration of plans, a decision should be made on proclamation of the protected immediate surroundings i.e. zones of protection need to be established and graded. We propose the following zones:

I zone – the Patriarchate of Peć – the area of the monastery complex (strict protection regime)

II zone – immediate protected surroundings of the monastery, i.e. the area covering the natural environment surrounding the immobile cultural monument and remnants of the medieval defense system of the Monastery of the Patriarchate of Peć north of the monastery complex (Idvorac)

III zone – part of ravine of Rugovo with hermitages up to the crossroads Peć – Andrijevića and the Patriarchate road on the western entrance into the city of Peć (moderate protection regime); definition of the third zone of protection of the monastery would cover those parts where *metochions* of the Patriarchate of Peć stand, remnants of the medieval defense system, antique and medieval communications as well as the natural environment (landscape).

4.4. Reconnaissance and Probing Archeological Explorations

The surroundings of the monastery of the Patriarchate of Peć is regarded as archeologically partially explored area. Therefore, multidisciplinary Program of systematic and probing archeological explorations and reconnaissance of the entire region needs to be drawn.

4.5. The Project of Space Arrangement

This project assumes that certain uses will be introduced into this area in line with conservation evaluation. The intended uses must have no adverse effect on buildings themselves nor should they lead to devastation of environment. They would be aimed at enabling access and fulfilling the needs of tourists and other visitors to the monastery. Therefore, this program shall provide for elaboration of the project for services and tourists, primarily shops and public sanitary facilities.

The project assumes regulation of traffic, of vehicles in the first place and of pedestrian as well including designing and execution of works on the access road to the monastery, vehicle and pedestrian roads to Idvorac, as well as to archeological remnants of churches of St. Nicholas, St. George, St. Marko and St. Demetrius.

A part of the project related to installations should provide for public and decorative illumination of the site.

In the course of elaboration of the Program for the project of space arrangement relocation of the road Peć – Andrijevića to the right bank of Bistrica should be planned, as well as removal of the illegally built structures and other inadequate forms.

The project should cover regulation and arrangement of the banks of the river Pećka Bistrica.

The project has provided for conservation of the remnants of the monastery defense system (Idvorac), remnants of churches of St. Nicholas, St. George, St. Marko and St. Demetrius.

5. ARCHITECTURE

5.1. Conservation Works Executed

The historical records indicate that the churches of the Patriarchate of Peć had been repaired extensively several times. At the time of Patriarch Makarije (in the 16th century) strengthening of narthex by construction of a masonry lining and renovation of ceiling structure. The second large renovation of the churches of St. Demetrius and the Holy Virgin took place in the 17th century.

In the first half of the 20th century exploration and conservation works on these churches began. Pera Popović, architect initiated works on the Church of the Holy Virgin by removing subsequent additions in 1926.

In 1931 and 1932 Đurđe Bošković, architect, made a thorough repair and structural securing with restoration of their original forms. The existing mortar was removed and remnants of the original, red mortar with partially preserved wall paintings (Holy Apostles, Holy Virgin, St. Demetrius) were revealed. The original mortar was lined and all the damaged parts of facades were sealed and lined with lime mortar. Damaged parts of brick cornices (Holy Apostles, Holy Virgin and St. Demetrius) and calc tuf (St. Nicholas) were restored. After removal of subsequent additions, all domes were fully reconstructed and the damaged parts of roof covers were replaced by new lead tin sheet. The interior walls of churches where no wall paintings were preserved were whitewashed with lime mortar. The Church of the Holy Apostles was only partially whitewashed.

In the Church of St. Demetrius, on the basis of original elements reconstruction of stone altar partition was performed. The altar partition was also restored in the Church of the Holy Virgin.

At the same time extensive works were done on the narthex of the Peć churches. The masonry lining on southeastern part of the west façade from the time of Patriarch Makarije was removed. The upper parts of west arcades were restored, re-arrangement of the west pillar was done and the arcade openings were walled in. When removing these, on the southern and northern façade columns in biforia were discovered. The hollow tile roof cover was replaced by a new lead one.

Within the framework of these works, an embankment that was not there originally, was removed and the approximate original level of terrain around the church was restored. The pavement was made of concrete, except on the south side of the narthex and the Church of the Holy Virgin where onyx plates were laid. Drainage channels were also constructed.

In order to protect the buildings from underground waters, drainage channels on the west, north and east sides were made which flow into two drainage wells (Đurđe Bošković, architect).

Minor repairs on the roof cover were made in 1950 (Dobroslav St. Pavlović, architect, Slobodan Nenadović, architect)

On the Church of the Holy Apostles parts of roof cover were repaired in 1959 to prevent penetration of humidity into the ceilings of the church (Provincial Institute for Protection of Cultural Monuments).

The works on protection of ceilings from water penetration were resumed in 1960. In hollows between vaulting structures in churches of the Holy Apostles, St. Demetrius and the Holy Virgin channels were constructed with a gutter at the bottom in order to secure drainage of water should it penetrate the channels which were covered by a new lead cover (Milka Čanak Medić, architect).

Due to continuous penetration of humidity into the south wall of the Church of the Holy Virgin and to prevent water from monastery garden flowing into the church, a drainage channel with two wells was built (Milka Čanak Medić, architect and Mila Vulović, architect).

In 1962 vertical insulation was laid along the foundations of churches and drainage channels were built along the part of the south, and along the east, west and the north part. The new stone plate pavement around the churches was also made then (Ranko Findrik, architect).

In 1967 and 1968 remnants of walls of medieval structures discovered in the monastery yard were conserved (Ranko Findrik, architect).

In 1980 conservation and restoration works on the Church of St. Nicholas and diakonikon of the Church of the Holy Virgin were executed. The roof structure on the Church of St. Nicholas was reshaped, a new cornice was made and a lead roof cover laid. The fallen part of the south wall on the diakonikon of the Church of the Holy Virgin was reconstructed (Milka Čanak Medić, architect).

In 1981 the old base of roof covers of all the churches was removed. Semi-circular vaults were built on all the choirs of the Church of the Holy Apostles. All damaged cornices were repaired and all damages on dome bases were partly sealed. All roof surfaces were covered by lead tin sheet and lightning installations were mounted (Milka Čanak Medić, Phd).

That same year analysis and control of structural securing of churches was made that had been put in 1931-32. The analysis proved that no additional interventions were required (Prof. Milorad Dimitrijević).

In 1982 explorations with probes were carried out in the churches of the Holy Apostles and St. Nicholas in order to establish an earlier construction phase. It was ascertained that the 1962 drainage system was not efficient enough. Therefore, a project of rainwater

sewage was drawn]. Channels with grids were made at the level of pavement along the existing drainage channels (Milka Čanak Medić, Phd).

That same year a project of arrangement of churchyard and reconstruction of dormitories set fire to in 1981 was drawn and its execution began (Marija Radan Jovin, architect)

In 1988 a project was drawn and executed of a monastery garage with lumber room in the southeastern part of the yard. That same year the projects for a souvenir shop by the tower, design of treasury interior and library were made and partially implemented (Marija Radan Jovin, architect, Siniša Temerinski, architect).

In 1997 the souvenir shop and the sanitary block for visitors were put up. The project of candle burner south of the Church of the Holy Virgin was drawn and executed implemented (Marija Radan Jovin, architect, Siniša Temerinski, architect).

In 1998 a project of arrangement of a storage section and a fishpond for the monastery sorority was made and his implementation began (Marija Radan Jovin, architect, Siniša Temerinski, architect).

In 2004 began the collection of data for elaboration of the project of repair of the Patriarchate of Peć from humidity damage. Probing archeological explorations were undertaken to establish the condition of the existing drainage channels, the depth and status of foundations, soil composition and level of humidity in the soil.

At the same time, repairs on the interior face of the enclosing monastery wall in the eastern sector were made. Minor interventions were executed on the roofs of churches of the Holy Apostles. Rainwater collection channels were cleaned and treated with hydrophobic coat (Svetlana Vukadinović, architect).

5.2. Condition of Architectural Buildings

During the armed conflict in Kosovo and Metohija and after it, in the period 1998 – 2004 the buildings of the Monastery of the Patriarchate of Peć were not damaged. All the existing damages on them are a result of other, numerous factors.

The churches of the Patriarchate of Peć

Bearing in mind the fact that extensive repair, conservation and restoration works were performed in 1931-32, and that in 1981 the entire roof cover was replaced, the present condition of the complex of the Peć churches being a sophisticated architectural compound is relatively. Nevertheless, the presence of humidity in the walls of the western part of the Church of the Holy Virgin and the southern part of the narthex is a reason for great concern. The damaged wooden beams in the wall structures, and underneath the layer of wall paintings, represent an additional problem, most pronounced in the south part of the altar space in the Church of the Holy Virgin.

The mortar on the wall surfaces without paintings on them are soiled and visibly damaged. On certain parts of facades minor damages of building material and binders are evident. Minor damages were also noted on the remnants of the original façade mortar with painted decoration.

Entrance tower

Roof cover is in a deplorable state and leaks which resulted in damage on the part of the wood roof structure. The wooden beam above the doors was also damaged into which girders of heavy cast iron sides of gate are fitted.

Archeological Remnants of Medieval Structures

Archeological remnants, conserved 1967 – 68, are in very good condition.

Modern Monastery Dormitories

Modern dormitories are in a good condition and fulfill the needs of the sorority.

Monastery Storage Block

Buildings located within the storage yard, on the west side of the churchyard, were built recently and are in a good condition.

Enclosing Wall

The enclosing wall around the churchyard and the storage buildings is in a poor condition. The greatest part of the hollow tile cover protecting the top of the walls has fallen to ruins.

5.3. Necessary Measures of Protection

Monastery Complex

A project of arrangement of the complex delineating borders of protection should be drawn and executed. Also within its framework, it would be very significant to provide for regulation and repair of the monastery trough of the reach in the monastery yard as it is one of the potential causes of emergence of humidity on the walls of the Peć churches.

The Churches of the Patriarchate of Peć

Multidisciplinary exploration of causes of emergence of humidity need to be continued. On the basis of the findings a project of repair should be drawn and urgently implemented.

Necessary inspections should be done and an adequate methodological solution applied to repair the damaged wooden beams in the wall structure, underneath the layer of wall paintings. The mortar existing on the internal surfaces of walls that bear no frescoes needs to be replaced.

Cracks on the apse of the Church of the Holy Apostles and the north pillar of the Church of the Holy Virgin require continuous monitoring. Should it progress into constructive damage, repairs should be undertaken at once.

Draw and elaborate the project of presentation of facades of the complex of monastery churches. Provide repair of damaged building materials and binders, removal of microflora, hydrophobization of all elements of decorative sculptures and repair of original remnants of façade mortar with painted decoration.

Entrance Tower

Replace damaged parts of wooden roof structure. After that, protect all wooden elements with fungicides. Place new hollow tile roof cover.

Repair of wooden beam above the doors.

Archeological Remnants of Medieval Structures

Regular inspection and maintenance.

Modern Monastery Dormitories

Regular maintenance with potential adaptation of the interior following the needs of the monastic community. The need has been expressed for enlargement of residential area and shall be resolved in the southeastern part of the monastery yard on the basis of research, analysis and evaluation of the complex.

Monastery Storage Buildings

Regular maintenance of the existing buildings. Earth road leading to those building on the northern side of the monastery complex enclosing wall needs to be leveled. Solve drainage of rainwater.

Enclosing Wall

Repair of the damaged parts of enclosing wall needs to be done including the repair of top of the walls, replacement of hollow tile roof cover, cleaning of joints and filling them in.

6. ARCHEOLOGY

6.1. Overview of Works

Sacral Buildings

The true dimensions of discoveries made during the exploration works may be appreciated in individual buildings forming the monastery complex.

On the basis of the overview of works performed thus far the conclusion is drawn that the largest and most complex conservation action was undertaken in 1931/1932 (Đurđe Bošković, architect). It is at that time that the extensive excavation of sediments, leveling of terrain, construction of drainage channels on the west, north and the south side and the protection from underground waters were executed. Several tombs of a later date and several medieval tombstones were discovered during the excavations.

Foundation zones on the exterior of the altar part of southern churches, along the south side of deaconinon of the Holy Apostles, in the northwest corner of the narthex and in the direction of the west and at the end of the central bay of the Church of St. Dimitrius were explored by probes. Archeological excavations covered also the wider area along the west and the south sides of sacral structures. The results of these explorations and probings opened up new possibilities for study of establishment and development of the capital church seat, in that an older sacral object and the remnants of structures and buildings intergrated into the oldest among the Peć churches were discovered. A unique structural entity gradually formed around the capital, central complex, founded on the old one dating from Pre-Nemanić era. These explorations established and confirmed several structural and chronological phases starting with the 11th century, the construction in early 13th century, and ending in the 14th century, with restorations of the existing buildings and new constructions in the 16th and 17th centuries and later. Archeological explorations of the mentioned areas were not finalized.

The 1961 archeological explorations precede the protective works on repair of humidity - induced damages, construction of a south drainage channel and new drainage wells near the monastery garden and the 1962 construction of the drainage system along the foundation zones of walls and laying vertical insulation on church foundations. The explorations covered the area to the southwest of the church and the foundations on the west, the north and the east sides. The upper layers were explored to the depth needed for construction of a concrete drainage channel. The foundations were not consolidated. Only minor interventions were made on the most endangered parts. Tombstones and tomb structures were not raised nor explored, but only technically recorded (Ranko Findrik, architect).

The 1966 explorations covered a somewhat wider area, to the northwest of the narthex. Probing explorations revealed the walls of a room that might have been used as a medieval dining room. It was ascertained that all the older walls were interconnected. The majority of these walls along the narthex was discovered in 1931/1932 but nothing else

was done. Unlike on the walls in the northwest part of the sector, no interventions were made on these walls with a view to necessary exploration, definition and future presentation. Following exploration, the bases for bearing pillars (13th century) and the foundations of a church-tower in front of the west entrance into the narthex (14th century) were conserved and presented on the surface (Ranko Findrik, architect).

According to the *Report on works executed in 1983* the foundations were shattered during the placement of new insulation on them, the 1962 closing of drainage channels and opening new ones along the already existing. They were strengthened by filling in the old channels with lean concrete (Ivan Putić, technician).

Neither the narthex, interior nor the churches were archeologically explored, except the probe at the southern entrance into the Church of the Holy Virgin (1932), along the west wall of the chapel of St. Nicholas, in the north leg of the transept and the west bay of the Church of the Holy Apostles (1982) (Milka Čanak-Medić, architect).

Monastery Yard, South Part

The archeological explorations with probes in the southern part of the churchyard began in 1963 after the discovery of dormitory walls. The results of these works were not published (Nenad Pajkić, art historian).

From 1964 to 1967 the works were executed according to the program and project design for improving the monastery complex of the Patriarchate of Peć (author. Ranko Findrik, architect).

In systematic archeological explorations in the southern part of the monastery yard an area of 1000 m² south of the monastery yard was explored. Two profane buildings, a representative 14th century palace and a 16th century dormitory were discovered. The structures were conserved and presented after the improvement of the immediate surroundings. The results were published (Ranko Findrik, architect; Georgije Kovaljev, archeologist). Of all the archeological findings only documentation on some mobile archeological materials (from the 13th, 14th and the 16th centuries) were published dating (M. Bajalovi-Hadži Pešić).

The Southern Enclosing Wall

The probing explorations covered the area along the eastern side of the eastern entrance where undiscernible traces of walls were discovered. The works were executed in 1965/1966 (Georgije Kovaljev, archeologist and Ranko Findrik, architect).

In the period 1967 - 1973 a plateau was formed on this surface along the bulwark by raising the level of terrain. It was secured by a stone parapet wall. This area was identified as a future lapidarium.

Monastery Yard, West Part

Excavations of the western part of the churchyard along the northwest enclosing wall, on one of the terraces (apiary), did not render expected results. The explorations were not completed (Ranko Findrik, architect; Georgij Kovaljev,). Minor archeological explorations were undertaken on the same location in 1967 with the aim of building a new monastery treasury (Georgije Kovaljov, archeologist; Branislav Vulović, architect and author of the treasury design).

Monastery Yard, East Part

Systematic archeological explorations were executed in the eastern part of the churchyard in the zone of klisarnica between 1967 and 1972. All the discovered structures, with two distinct constructive and chronological phases, were conserved. On that occasion a part of the route of a former monastery yard was discovered. These explorations were accompanied by mobile archeological findings. The outcome of the works and archeological findings were never published (Georgij Kovaljev, archeologist; Vasilije Knežević, architect; Milosav Lukić, technician.).

Enclosing Wall, Eastern Gate

On the outer, northeastern part of the enclosing wall, at the eastern gate, explorations were executed of potential remnants of defense towers in 1965-1966 (Georgije Kovaljev, archeologist; Ranko Findrik, architect). The area dim. 50 m long, 1,30 m wide, up to the depth of 0.90-1.70 m. was explored. Only the remnants of a wood bell tower, placed against the eastern gate, were discovered. At a distance of 20 m from the eastern gate, on the eastern wall the vestiges of a high, walled in, arched opening and the preserved parts of cobbled stones in front of it were discovered. The remnants of towers were not confirmed by these investigations.

A smaller-scale probing archeological explorations at the access ramp on the interior by the eastern gate rendered no results. As it turned out the scope of the works was insufficient for exploration of a former entrance into the churchyard. The works were initiated and then interrupted (1967-1972) (Georgije Kovaljev, archeologist).

Fortress

In the immediate vicinity of the monastery complex, on the Ljevoša slope, the conserved remnants of a medieval monastery fortress were explored and conserved in 1965 and 1966. According to the analysis of vestiges, the construction of an original watch tower that collapsed due to terrain sliding, could be placed into the earliest period, the time preceding construction of the Church of the Holy Apostles. The vestiges of the tower built on the site of an older one, are believed to be from the end 13th century or early 14th century. The remaining part of the fortress was built gradually. The fortress was destroyed during the 1690 Turkish attack. The copperplate engraving from 1746 of Georgije Stojanović depicts the fortress in ruins. The constructive connection of bulwark

walls with the remnants of towers and enclosing walls of the monastery yard has not yet been ascertained (Ranko Findrik, architect).

Reconnaissance

Reconnaissance of the surroundings of the monastery of the Patriarchate of Peć took place in 1933 and was resumed in the period 1964 – 1969 with probing archeological explorations, part of the multidisciplinary Program of Reconnaissance of the region.

Beneath Ljevoša, on the hill of Sveti Marko, probing of terrain was executed with the aim of discovering a church. Findings in traces confirm existence of some kind of a structure (Ranko Findrik, architect).

On the site called Duarine or Dvorinje, on Ljevoša, existence of several preserved walls pertaining to different structures was ascertained by probing explorations; some of these still stand at the surface of terrain (Ranko Findrik, architect).

In the village of Ljevoša, in the fields, remnants of the Church of St. Nicholas are visible. The church was not explored.

In the immediate vicinity thereof, on the Grotinje site, a small church is mentioned.

The foundations of the Church of St. Dimitrius are on the place of a saw mill in the valler of the river Bistrica.

Hermitages in the rock at the entrance to the Rugovska gorge, on both banks of the river Bistrica, also belong to the monastery complex.

The 2004 works were preceded by a detailed inspection of the condition of the buildings of 2002/2003 when a problem of humidity in the walls of churches of the Patriarchate of Peć was particularly noted.

In 2004 within the framework of the Works on Protection of Cultural Heritage on the Terrirory of Kosovo and Metohija, protective probing archeological and revising explorations were carried out to collect information for the project of repair of the churches of the Patriarchate of Peć from the damages resulting from humidity. The works were executed along the narthex, on the connection with the Church of the Holy Virgin, to the south, at 4 m from the monastery yard, along the altar part of deaconinon and the central apsis of the Church of the Holy Apostles, and between the pilasters of the Church of St. Dimitrius to the first cascade of the parapet wall. The explorations in the southeast part of the churchyard covered the area on the outer, southwestern side of the ozidane škarpe (Emilija Pejović, archeologist).

6.2. Present Conservation Status

Narthex

The area northwest of the narthex was archeologically explored by probes in 1931-1932. In front of the narthex, remnants of a churchbell and foundations of independent bearers, preserved under the present terrain, were discovered. They were extended and presented on the surface in 1966. Minor damages of binder are evident on certain parts.

Remnants of the Old, 11th Century Church

The partially explored walls of an older church were not conserved. Systematic archeological explorations of this significant structure, on which a unique sacral edifice was made, shall precede the repairs of the churches from damages induced by moisture.

Monastery Yard

Systematic archeological excavations focused on the southern part of the monastery yard in the period 1963-1966, and on the eastern part in the period 1967-1972. The discovered remnants of medieval profane buildings in the southern and the eastern part of the churchyard, conserved for the most part, to the extent they were preserved, and the immediate surroundings were explored and leveled. The conserved structures are in good condition. Minor damages on the southern structures are a consequence of weakening binder.

Fortress on Ljevoša

In 1965 and 1966 the remnants of the tower and the visible parts of the medieval monastery fortress were explored and conserved. Currently, the fortress on Ljevoša is a military base of KFOR unit protecting the monastery. The access to the tower on the top of Ljevoša was filled in and extended. The tower is covered by light materials. A detailed inspection was impossible, except for the visual appraisal of the southeastern outer part. From the foot of the škarpe the conserved surface is in good condition. A brief visit was made possible in early September 2004.

6.3. Schedule of future archeological explorations

Final systematic, probing and revising explorations are proposed within the framework of implementation of the future projects of repair, design and presentation of the monastery complex and the immediate surroundings.

Sacral Entity

The area around the churches and the narthex has not been totally explored to date. Systematic excavations of zones around the churches and the narthex are proposed, as well as the area southwest of narthex and to the south up to the monastery yard. The

explorations should precede conservation works to repair the foundations and discovered structures, as well as the construction of a single drainage system of protection of churches from humidity. The project of structural repairs and the project of protection of churches from underground waters are in the elaboration phase.

Monastery Yard

The east part of the churchyard and the remaining zone along the eastern enclosing wall should be systematically explored. Findings of vestiges of a structure, west of the explored ones, as well as remnants of material culture from chronologically different periods indicate existence of an older cultural horizon – from the 11th century (probing archeological exploration in 2004).

The area to the southeast of the monastery garden and the area of the present church tower should be explored by probes.

Enclosing Wall

Wherever feasible, archeological explorations on the outer side of the enclosing wall of the monastery yard, should be undertaken.

Idvorac

Archeological explorations of possible remnants of a fortress at the foot of the hill, in the direction of the monastery, should be preceded by a visit to the field and exhaustive recording of the condition of the conserved remnants.

7. WALL PAINTINGS

7.1. Overview and Analysis of Conservation and Restoration Works on Wall Paintings in the Patriarchate of Peć by 2004

Over the years the wall paintings in the Patriarchate of Peć were subject to various forms of reconstruction interventions. These were mainly applications of new mortars and additions to or repainting of certain parts of the frescoes. These interventions cannot be classified as conservation and restoration works so they will not be subject of this document.

The first significant and larger-scale conservation works on all the painted wall surfaces in the complex of the Patriarchate of Peć, both in the interior and on the facade, were executed in 1931 and 1932. The works were executed by Đurđe Bošković, architect. Although a considerable undertaking deserving praise, we must note certain grave methodological errors resulting from the insufficient familiarity with materials and inability to foresee the consequences of these errors. For instance, from the report of Mr. Boskovic himself, we learn that the swellings were repaired with gypsum, that cement was used freely, that the wall paintings were cleaned by acid and green mulberries from a nearby tree. In the end he protected the frescoes with a paraphine layer. The most significant interventions:

- Mortar layers from all facades were removed revealing fragments of frescoes from the 14th century.
- The revealed surfaces of wall painting and fresco-mortar were protected by lining the edges with cement mortar and coating with the paraphine diluted in turpentine.
- The fresco surfaces were cleaned from lime coatings.
- Facade joints were filled.
- The cracks were repaired with cement milk, coated with mortar and then »painted in tones harmonious with the frescoes«.
- In 1875 the frescoes in the church of the Holy Apostles were removed (detached) revealing large surfaces of the 13th century frescoes.
- The revealed frescoes were cleaned; cracks were filled in and painted.
- Detached parts of frescoes were fixed to the wall by pouring gypsum into the swellings.
- Lastly, the newly revealed wall paintings were coated by paraphine solution.
- The wall paintings in all the churches in Daniil's narthex were cleaned.
- The walls with no frescoes on them were coated with mortar and »painted in hues, in harmony with the general tone of the surrounding wall paintings ".

Following the World War II, state agencies were established in Yugoslavia tasked with protection and scientific study of cultural monuments. The experts of the Yugoslav Institute and later, the Republic Institute for Protection of Cultural Monuments, were educated and trained in the most reputable institutions of the kind around the world. Consequently, the problems were appraised comprehensively and the level of expertise of interventions on cultural monuments at the time was exceptionally high.

In the period exceeding 20 years since Đ. Bošković completed the works and in the five years of war, nothing has been done on the Patriarchate of Peć. At the same time the structure suffered new damages. The gravest consequences on wall paintings were those resulting from damages of the lead roof. Through a multitude of these large quantities of rain water penetrated the ceilings and the walls of the structure.

Between 1955 and 1957 Mr. Mihailo Vunjak and Ms Đorđina Stojanović-Gabričević, the experts of the Federal Institute for Protection of Cultural Monuments removed the layers of crystallized salts from the surfaces of wall paintings and extracted them using the method of paper pulp in the church of St. Demetrius in Danilo's narthex.

In **1958** a team of Yugoslav Institute most reputable experts arrived in the Patriarchate of Peć launched a comprehensive research into the problems of conservation, restoration and presentation of wall paintings and architecture with a view to initiating „the necessary measures“. On the basis of the analysis of the status and the results of this research a concept of future works was designed. The implementation of this program began that same year, but was regrettably interrupted in **1966**.

From 1958 to 1961 the conservation and restoration works were executed on the frescoes from the 13th and 14th century in the church of the Holy Apostles. The program was managed by Mr. Aleksandar Tomašević, painter and conservationist (Yugoslav Institute).

The works initiated on the wall paintings in the church of the Holy Apostles were continued by Rajko Sikimić, restorator in the course of 1962 and 1963. He also did some research in the churches of St. Demetrius and St. Nicholas in the same period.

In the course of 1964 and 1965 the works initiated on the frescoes in the church of the Holy Apostles were finalized and swellings in the church of the Holy Virgin were protected preventively (R.Sikimić, restorator).

The restoration works in the church of the Holy Apostles were completed in 1966. (R.Sikimić, restorator).

- Probing of the 17th century frescoes was completed to reveal a well preserved 14th century frescoes;
- Cleaning, injecting and restoration of the 14th century frescoes in Daniil's narthex were executed;
- A layer of the 19th century fresco that covered an older one from the 14th century was removed from the south wall of Daniil's narthex. (12th bay);
- Cleaning tests were performed – two spaces between the arcades in Daniil's narthex were cleaned, 16th century frescoes.

After 1966 following the reform of state administration, the Patriarchate of Peć came under jurisdiction of the Regional Institute for Protection of Cultural Monuments of Kosovo and Metohija. The continuity of the works initiated was interrupted, and the wall

paintings and architecture of the Patriarchate of Peć were not subject to any works until 1980's.

In **1980** conservation and restoration works were done on the frescoes of the small church of St. Nicholas by the Regional Institute for Protection of Cultural Monuments of Kosovo and Metohija in Priština (Afrim Ethemi, restorator).

After the fire in 1980 in which the old dormitory of the Patriarchate of Peć perished, the works were taken over by the Republic Institute for Protection of Cultural Monuments. Apart from the restoration of dormitories, the first protective measure undertaken on the churches was replacement of all lead roof covers. As a result of stones being thrown in summer from the road onto the hot, softened lead cover a very dense net of smaller and larger openings appeared which let the rain soak the church ceiling, the roof had been leaking for over a decade. The new lead cover sealed the upper surfaces of ceilings, so the humidity evaporated only through the interior i.e. through the frescoes for the most part. Consequently, strong efflorescence appeared that gravely endangered the wall paintings.

The priorities of conservatory interventions were defined by the damage of frescoes and the quantity of humidity retained in the ceilings. These were the most important parameters that prioritized locations and times of interventions. On certain portions of the north side of narthex ceiling calc tufa was so drenched and softened that it turned into a dense, pulpy mix. Interventions in these parts boiled down to speeding up the process of drying and controlling it. The dried parts of wall paintings detached from the bearing wall were fixed by injecting binder (calcium caseinate) into the wall. For the same reasons, the colored layer was severely endangered by pulverisation and scaling so it too needed urgent fixing and consolidation.

A similar condition was established in the Church of the Holy Virgin, particularly in the altar space. In this case the condition of the painted layer and fresco mortar, unlike the narthex, allowed only for preventive protection of large swellings. Counting on the possibility that the intervention would not be as rapid in this space, the binding was made and protected in such a way as to last for a long time. The general condition of walls also influenced the decision to leave the repair of these damages for some later date.

In view of the situation they were faced with, the experts of the Institute, restorers, who managed the conservation and restoration works (Prof. Zvonimir Zeković, Dragan Stanojević, M.A., Dragan Sučević) were forced to undertake preventive protection of the most endangered surfaces. The funds earmarked for these purposes in the Budget of the Republic of Serbia were insufficient and reduced by year so they too represented a grave restriction. In the end even the works initiated in 1997 had to be suspended until 2002 due to the poor security situation, the civil war and the NATO bombing (1999).

Thanks to the cooperation between the competent departments for protection of cultural monuments of the Republic of Serbia and the Republic of Italy, the Coordination Centre for Kosovo and Metohija and INTERSOS, the Italian NGO, in summer **2002** the experts

of the Republic Institute for Protection of Cultural Monuments and the Italian experts started joint appraisal of the condition of frescoes and pilot restoration of a composition in the Church of the Holy Virgin («pilot-project»). Opinions and experiences were exchanged, the exploration works initiated as well as cooperation on the elaboration of a comprehensive project of conservation, restoration and presentation.

In September 2004, within the framework of the above mentioned cooperation a system for monitoring microclimatic conditions in the interior and a small weather station for monitoring the micro climate in the exterior were mounted in the churches and the big narthex of the Patriarchate of Peć. The system comprises some 30 sensors and a central unit that registers data about relative humidity and temperature on chosen locations in 30-minute intervals. The interpretation thereof shall render significant information on the current condition of the wall paintings and the necessary interventions.

7.2. Current Condition of Wall Paintings in the Patriarchate of Peć

In the interior and on the facades of the Patriarchate of Peć there are some 2800 m² of preserved wall paintings and historical mortars on the total surface of the walls (facades and interior) of some 4100 m². Approximately 2470 m² thereof are wall paintings in the interiors of churches: in the church of the Holy Apostles approx. 635 m², in St. Demetrius approx. 435 m², in the Holy Virgin Hodegetria approx 514 m², Daniil's narthex approx. 794 m² and in St. Nicholas some 92 m². Compositions and fragments of wall paintings as well as historical mortars from different construction or reconstruction periods totaling some 317 m² have been preserved on facades.

7.2.1. Facades

Generally speaking, the least attention was paid to the preserved wall paintings and mortars on facades. However, these surfaces are the most endangered since they are continuously exposed to the atmospheric changes, large temperature differences, the effect of IC and UV rays and other harmful influences. Today, one may without a doubt state that these paintings are in the most difficult situation calling for urgent preventive protection in order to halt further destruction and degradation of structure until completion of the necessary exploration works and elaboration of the project of conservation and restoration.

All surfaces underwent striking degradation of structure of the painted layer and mortar base, separation of mortar from wall and appearance of swelling, even falling off of the parts of frescoes or mortar, cracking and fissures in some parts. Moisture and efflorescence appear in lower parts.

7.2.2. Interior

The Church of the Holy Apostles

After the World War II and until 1966 most works were done on the wall paintings of the church of the Holy Apostles. Attention paid to the frescoes in this church was intensive not only because of the danger they were facing but also in view of their exceptional significance and value. The oldest and the most valuable paintings from the 13th century were paid particular attention to.

Almost half a century elapsed since completion of those works. Although the restoration works executed thus far were of the highest quality, numerous changes appeared on these wall paintings to date: new swellings and new cracks, the painted layer is covered with dust and candle soot, surfaces with efflorescence are visible, and the numerous retouched seals have darkened and disrupt even more the harmony of original appearance.

The 14th century wall paintings are located in the extended naos of the church and the choirs. The frescoes on the ceilings of both bays of the extended naos were restored in the 17th century. It was then that the older frescoes in the east bay were covered with mortar and new ones painted. The 17th century paintings were conserved in 1990, but difficult dilemma about revealing and presentation of the older frescoes remains unresolved.

The frescoes in the west bay and the 13th century paintings are in a similar condition. As these were subject of preventive protection only. Research, analysis and documenting of situation as well as elaboration of a project of restoration and presentation are needed.

The Church of St. Demetrius

The wall paintings in the church of St. Demetrius are heavily damaged by moisture and salt action. Thus far preventive protection was performed on them, but there are obviously numerous restoration problems: the painted layer is pulverized and unstable in many places, all surfaces are covered in soot and dust, there are large portions where the painted layer disappeared (due to the action of moisture and salt), cracks some as several centimeters wide have appeared, as well as swellings and other kinds of damages.

The Church of Virgin Hodegetria

The wall paintings (14th century) are gravely endangered here as well. Further to the usual restoration problems, almost all of which are present, the below needs to be emphasized:

- The problem of moisture in lower zones (up to approx. 2 m height), particularly in the south part of the structure. That is where strong efflorescence appeared as well as petrification of salts on fresco surfaces, the structure of mortar and painted layer are degrading and the adhesive binding with the bearer has weakened on larger surfaces.

- The problem of large swellings is particularly striking in the altar space where due to inbuilt wood beams partly rotten and grown smaller in time, mortar has detached, the walls set, and the surface of frescoes affected expanded. Regretfully, the damage and threat that appeared increased through inadequate methods of repair utilised in earlier conservation works (1931-32 and 60s) when an attempt was made to resolve the problem by injecting with gypsum and other liquid mortars on the basis of calcium caseinate or pure lime. The injected mixture only shortly bound the original mortar for wooden beams. Soon after the drying of beam detachment occurred again with the injected mixture even accelerating and expanding detachments even further.
- The problem of redressing inadequate methods and the materials used: cleansers, mixtures and methods of swelling repairs, mixtures used for fixing the unstable painted layer and its protection, etc.

As already stated, there are also other restoration problems such as numerous cracks, sedimented impurities and candle soot, an unstable painted layer in places, degradation of base structure, large surfaces of frescoes detached from bearing wall, presentation of surfaces where frescoes have been lost, etc.

Daniil's narthex

A large narthex shared by all the three churches (except the St. Nicholas chapel) contains almost 1/3 of the entire wall paintings (approx. 800 m²). The majority originates from the 16th century, but the 14th century compositions are very significant. A small surface of the 19th century wall painting has been preserved on the west entrance as well. Due to the specific shape of the roof and the long lasting damage to it, large quantities of water penetrated the ceilings of narthex – especially in the eastern aisle. The painted layer and the very structure of mortar have been heavily damaged in the course of drying and efflorescence. The 16th century wall paintings were made in the combined technique fresco-secco due to which the consequences of humidity and salts action appear exceptionally grave.

In the period 1983 – 1997, in summer months mainly, and lasting up to three months (depending on secured funds), the restorers focused on removing these consequences and halting further degradation. In parallel, preventive measures were applied on other churches of the monastery complex. Today, one may state that the wall paintings located in the eastern aisle have been conserved, with restoration of damages and presentation outstanding. The same measures have just been initiated in the western nave.

The Church of St. Nicholas

The Regional Institute for Protection of Cultural Monuments in Kosovo and Metohija executed conservation works on wall paintings in 1980. Although only 23 years have elapsed, these frescoes are in a very poor condition because all the necessary research has not been performed nor have the causes of damages and danger been eliminated as yet. The wall surfaces are wet up to the height of over 2.5 m; efflorescence and degradation of base and painted layer structure are pronounced. Moisture and efflorescence are also

visible on the chapel ceiling indicating that the roof still leaks. Large quantities of original mortar with frescoes, mortar, smaller and larger seals are detached from the wall and very dangerous swellings have appeared.

7.3. The Program of Works as of 2005

All the necessary explorations should be undertaken and the situation documented as soon as possible since: all necessary research and testing have not been done; the current condition has not been recorded nor documented; the problems of conservation and restoration have not been appraised and these problems remain unresolved; photographing has not been undertaken; adequate drawings and the comprehensive analysis are lacking. A *Comprehensive Project of Conservation and Restoration Works* would result providing for the analysis, the list of necessary works, accurate priced bill of quantities, the priorities and the schedule of works in stages.

All the works executed following the World War II are supplemented by the necessary photographs, narratives and drawings. However, these were made at different dates, they are several decades old and cannot be used for illustration of the present status nor can they serve as a basis of a schedule of works. Therefore, comprehensive documentation needs to be formed as soon as possible which would serve as basis for future undertakings, monitoring and comparisons.

In summer 2002 the experts of the Republic Institute for Protection of Cultural Monuments and their Italian counterparts concluded that elaboration of such a project calls for involvement of other professionals as well – physicists, microbiologists, architects, conservationists, archeologists, art historians, structural engineers, and others. Furthermore, it was concluded that the joint Serbian and Italian teams work well and are successful.

A concept of collection and processing of detailed documentation on the status which can easily be updated, searched and operated with was devised recognizing the specific features of this monument. The concept is founded on an adequate pattern of coding whereby each painting shall have its identification and entail a precise processing of each composition. Consequently, each composition will be assigned to a file containing photographs of the entity and characteristic details, drawings, a narrative, research findings, types and levels of damages, type and scope of works, time frame of restoration, price thereof and other relevant data.

Establishment of such files calls for involvement of numerous experts and several months of engagement so that all surfaces (over 2800 m²) could be examined, photographed and described in detail. Furthermore, preventive protection of parts of frescoes that are especially endangered should be undertaken. Certain explorations by testing and implementation of small «pilot projects» would be undertaken in parallel aiming to resolve restoration problems and find the best methods and adequate materials.

The situation prevailing at the monastery is such that the sorority cannot be expected to provide accommodation and work space for a numerous team over a long period. It is obvious that the conservation and restoration works will take several years. The problem can be resolved by urgent designing and construction of a building that would ensure the necessary living and working conditions for restorers and other experts engaged. This building could be temporary or permanent and would need to provide for all the requirements.

Planned Works

The detailed research and exploration of all the preserved frescoes are planned (continuation of works initiated in 2002) as well as the elaboration of a general Project of conservation and restoration of wall paintings and presentation of the interior and facades of the complex of churches and the great narthex. The polychrome decorative stone plastic and historical mortars on facades and in the interior shall also be covered by explorations.

Types of tests and explorations:

- Schematic presentation of the arrangement of compositions and marking pursuant to the system in place;
- Visual analysis (normal light, side light, UV lamp, magnifying glass, etc), percussion analysis and description of condition of each individual composition (wall, mortar, painted layer, painting technique, previous interventions, types of damages, moisture, degree of vulnerability, etc.);
- Photo documentation: photographing of each composition and characteristic details illustrating the condition;
- Measurements of moisture on surface, in mortar and wall, thermal and visual measurements, measuring of electrical conductivity, measurement of relative humidity and temperature in the interior and exterior and analysis of trends of resulting values over a longer period of time;
- Taking samples of painted layer and mortar and their laboratory analysis;
- Probing aimed at revealing older layers and contents in and on them;
- Drawing of graphic presentations of the condition of wall paintings that will present all the damages noticed (cracks, swellings, scaling of the painted layer, pulverisation, degradation of mortar, moisture, salts, mechanical damages, subsequent coats, seals and old retouches, etc.), dimensions and surfaces of wall paintings, surfaces of preserved paintings and the lacking parts of compositions.
- In depth explorations of the condition of wall, mortars and in-built wooden beams, especially in zones with large swellings with endoscope.
- Tests: cleaning, removal of coats, fixing of the painted layer, base (mortar) consolidation and other conservation and restoration interventions aimed at identification of the best methods to be applied;
- Conservation and restoration, overall treatment on smaller surfaces (3-4 m²) in all churches (on chosen places, and pursuant to characteristics of frescoes and conservation and restoration problems. Through these «pilot-projects» all necessary

restoration procedures shall be applied and verified and the possible final appearance presented i.e. the options and results of a future restoration. At the same time they will ensure all the necessary elements for drawing a time frame for restoration as well as the number of necessary restorators and other experts, materials needed all leading to an accurate calculation of all works.

- Following the execution of the above works and collection of all the necessary data in the field, analysis and processing of collected documentation will be undertaken resulting in a Project of Conservation, Restoration and Presentation of all wall surfaces in the interior and on facades.

Further to the above works, various smaller interventions in the form of protection of the most endangered surfaces of frescoes will be performed. This particularly concerns the preserved fragments of wall paintings and historical mortars on facades. Types and scope of preventive interventions as well as places of intervention shall be ascertained in the course of exploratory works.

Prior to the beginning and in parallel to the above explorations and tests, the major part of preparations need to be undertaken to provide adequate living and working conditions for the restoration team.

The schedule of future works shall depend on the priorities and established agenda all in line with the results of the above explorations and tests.

8. PHOTO-DOCUMENTATION

The photo library of the Institute for the Protection of Cultural Monuments of the Republic of Serbia owns app. 500 color slides (263 are in Leica format, 120 are in 6x6 format, 115 are in 6x7 format) and some 1300 black-and-white photographs (166 are from photo negatives on glass-plates 13 x 18 cm format, 17 from photo negatives on glass-plates 9 x 12 cm, 10 x 15 cm and 18 x 24 cm format; app. 380 are in Leica negatives, app. 360 on 6 x 6 format and some 370 on 6 x 7 format.

- General views, bulwarks, dormitories (1900; 1981; 1982; 1992)
- Archeological excavations (1977; 1979)
- Churches, architecture (1950, 1959, 1961, 1966; 1981; 1982; 1983; 1989; 1990; 1992; 1994; 1995)
- Churches, facades
- The church of Sts. Apostles, frescoes (1950, 1959, 1961, 1964; 1966; 1983; 1991; 1992; 1995)
- The church of St. Demetrius, frescoes (1950, 1959, 1961, 1966; 1983; 1991)
- The church of the Virgin, frescoes (1950, 1959, 1961, 1966; 1991; 1995)
- Narthex, frescoes (1950, 1959, 1961, 1966; 1983; 1991; 1995)
- The church of St. Nicholas, frescoes (1995)
- Treasury, church furniture (1957; 1989; 1991)

The year of the photographing a certain number of photographs is unknown.

The photo documentation of The Patriarchate of Peć is extremely poor in comparison to other monuments.

Most of the photos/slides show the south view of churches, frescoes in the apse of Sts. Apostles and various objects kept in the treasury.

Systematic photographing in phases needs to be planned.

9. TECHNICAL DOCUMENTATION

Projects, studies - architecture:

- 1965. Survey of works in 1965, description and photo documentation (R. Findrik)
- 1968. Illumination and wiring for sound of the Patriarchate of Peć (R. Paligorić)
- 1981. Preliminary design of reconstruction of the dormitory (M.R.J.)
- 1981. (274/42) Repair of roof covers of churches and replacement of the lead cover, alteration of roof cornices, new base and installation of new lighting rods (M. Čanak)
- 1982. (49/25) Repair of roof covers of churches and replacement of the lead cover, alteration of roof cornices, new base and installation of new lighting rods (M. Čanak)
- 1982. Project of installation of lighting rods (R. Paligorić)
- 1983. (37/36) Construction of channels with iron grids for drainage of rain water and laying of insulation on the church foundations (M. Čanak)
- 1988. (3/96) Souvenir shop and visitors' facilities (M.R.J., S. Temerinski)
- 1988. (3/97) Finishing works on the treasury interior (M.R.J., S. Temerinski)
- 1989. (15/449) Final design of garage, workshop and warehouse (S. Temerinski)
- 1991. (20/29) Conditions of conservation for the main design of archpriest's residence (S. Popović, M. Lukić)
- 1997. (13/137) Design of candle burner (M.R.J.)
- 1998. (3/22) Main design of fish-pond and arranging of the area (M.R.J.)

Frescoes:

- 1990. (55/11) Proposal for continuation of works on frescoes (D. Stanojević)

Map library:

dormitory: inv. no. 1378-1508

church: inv. no. 1509-1520, 2771-2821, 4995, 6147-6257, 6312-6318, 6322-6336
6732-6744, 8324, 11164

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**INSTITUTE FOR THE PROTECTION OF CULTURAL MONUMENTS
OF THE REPUBLIC OF SERBIA**

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CHURCH OF THE VIRGIN OF LJEVIŠA

**Plan and Program for the Management, Research, Protection and Presentation of
the Church of the Virgin of Ljeviša in Prizren**

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1. GEOGRAPHICAL POSITION

The Church of the Holy Virgin of Ljeviša is in Prizren, on the territory of cadastre municipality of Prizren, Republic of Serbia, Serbia and Montenegro (latitude: 42° 12' 41" N, longitude 20° 44' 09" E, coordinates: 4675.1 km from the Equator, 1712.2 km from Greenwich (WGS84).

2. HISTORY

King Milutin built the Prizren cathedral dedicated to the Ascension of the Holy Virgin in 1306/7 on the remnants of the 13th century church. The fact that the 13th century church lay on the foundations from the mid-Byzantine period (9th – 11th century) built on foundations of even earlier Christian temple indicates an older cult place.

The master builder Nikola, who came from Epirus most probably, erected a very sublime architectural entity, adapting the architectural composition of the new church to the old one. The five-dome cross-shaped church is enclosed with side ambulatories and had a narthex with an open porch (now covered) and tower on the west side.

According to the historical sources, the Turks turned the Church into a mosque in 1756. In order to make it suitable to their needs they tore the frescoes down with a chisel and whitewashed them. From 1912 to 1950 the Church was reverted to its original function and service was held in it occasionally. During the 1950 restoration works the mortar was removed and the frescoes revealed.

Two layers of frescoes have been preserved in the church. The first one dates back to early 13th century and belongs to Komnenos painting tradition. The second layer of frescoes is of exceptional value and ranges among the most beautiful fresco entities from the times of the rule of Byzantine dynasty of Palaiologos. It is the work of master Astrapas from Thessaloniki and his team and dates back to 1310 – 1313. Judging by the preserved wall paintings, he made an exceptionally original choice of compositions, individual figures, their iconographic solutions both in detail and on the whole. The portraits of founders and the procession of the Nemanjić family, the ancestors of king Milutin, are particularly significant.

3. LEGAL DOCUMENTS

3.1. Legal Status

The Church of the Holy Virgin of Ljeviša and its immediate surroundings was put under state protection by the Decision no. 352 of 11 March 1948 passed by the Institute for Protection and Scientific Study of the Cultural Monuments of the People's Republic of Serbia. The decision on proclamation of cultural monuments of exceptional and great significance published in the Official Gazette of the SRS no. 25 of 4 June 1990 pp. 1010 declares the Holy Virgin of Ljeviša a cultural monument of exceptional significance.

The Church of the Holy Virgin of Ljeviša has been inscribed in the Registry of Cultural Monuments at the Institute for the Protection of Cultural Monuments of the Republic of Serbia – Belgrade as entry no 1369.

3.2. Activities in Respect of Legal Provisions

A revision of the Decision on Proclamation needs to be undertaken with a view to defining boundaries of the protected surroundings of the Church of the Holy Virgin of Ljeviša.

4. SPACE PLANNING AND DESIGN

4.1. The existing planning documents

- *Area plan of the Republic of Serbia*, Belgrade, 1996.

Made by: The Institute for Architecture and Town-Planning of Serbia, Belgrade

- *General Plan of the Municipality of Prizren*, Prizren, 1998.

Made by: The Institute for Architecture and Town-Planning of Serbia, Belgrade

4.2. The Program of Elaboration of Planning Documents

The Church of the Holy Virgin of Ljeviša is located in the centre of the urban zone of the medieval city of Prizren. The church was built in the 14th century and the urban pattern of the city that developed over time enclosed the church and its yard.

As there are several cultural monuments in the vicinity of the Church of the Holy Virgin of Ljeviša in the heart of Prizren, a survey and re-evaluation of the condition of all cultural monuments and the medieval urban area need to be undertaken. From the aspect of protection, the entire city should be regarded as a unique, indivisible and interactive whole of urban area with the individual cultural monuments.

The General Plan of the municipality delineates only the main directions of city setting. However, we believe that a Detailed Regulation Plan for the Church of the Holy Virgin of Ljeviša needs to be drawn. This document would define and identify protected zones.

The first zone of protection would encompass the area where the church, the churchyard, lots with buildings along the Partizanska Street are situated, as well as the area west and south of the church and the lots immediately behind it.

The second zone of protection would encompass the residential block of which the church is a part and two blocks to the west, bordered by the streets Đevđet Dode and 1 May.

The third zone of protection would cover the historic nucleus of Prizren.

The border of the Detailed Regulation Plan would be defined by the border of the second protected zone. The Plan would define the guidelines of sustainable development and construction with a view of a better preservation of the cultural monument.

4.3. Measures of protection

General measures of protection:

- Construction shall be prohibited in the area of the constricted zone of protection, except if not otherwise provided for by the special condition of the department for protection of cultural monuments.
- Construction of all industrial plants, power plants, infrastructural and other buildings the size, shape and mode of utilization of which may endanger the cultural monument or degrade its protected environment in any way, shall be prohibited.
- Construction and reconstruction of buildings and accompanying space design shall be allowed with a view to presentation of a cultural site, all in accordance with the conditions defined by the department of protection of cultural monuments and special project documents.
- Infrastructural equipping of space and its design in line with the special conditions and expert decisions passed by the competent institutions shall be allowed.
- Mounting of overhead telecommunication and high voltage power lines shall be prohibited. The existing lines shall be encased.
- The use of name and visual identity of the cultural monument for all purposes not in line with its nature, purpose or significance or in a way that may lead to devastation thereof shall be prohibited.
- Strict regulation of traffic in the first and the second zones of protection is required since the church is located on the traffic regulation line. The possibility of conversion of all streets running in the immediate vicinity of the church into pedestrian zones should be taken into consideration.

Special measures of protection:

- All the works related to maintenance of architecture and wall paintings of the church may be carried out only in compliance with the conditions and designs drawn by the department in charge of protection of cultural monuments.
- The Church of the Holy Virgin of Ljeviša is insufficiently used in its primary function of a sacral building. Therefore, the possibility of its conversion into a museum with occasional religious ceremonies at times of Great Feasts should be taken into consideration.
- Continuous monitoring of the condition of the church is required in order to take timely maintenance activities.

4.4. Reconnaissance and probing

Reconnaissance was performed in the course of conservation and restoration of architecture that lasted in the period 1950-52. It was not ascertained whether the church was part of the city or outside the city limits at the time of its construction. A legend has it that the river Bistrica changed its course in that it flowed north of the church at first; today it runs south of the church. In any case, the terrain around the church was levelled up to one meter.

4.5. Project of space design

The work on design of immediate surroundings of the church was initiated during the conservation works in 1950-52 when a house leaning on the church was pulled down. Future arrangement of the immediate surroundings of the Church of the Holy Virgin of Ljeviša will be possible only through an adequate design.

The project of space design would be based on the proposed Detailed Regulation Plan, defining, at the level of micro town-planning, the relationship of the church to the surrounding buildings and traffic communication lines that should be converted into pedestrian zones.

The Project should also set out the measures for church maintenance.

5. ARCHITECTURE

5.1. Conservation Works Performed to Date

In Turkish times the church underwent significant changes as it was converted into a mosque. The original forms were either pulled down or altered. Search for original forms of the church became one of the main objectives and incentives of restoration works.

The first and the most comprehensive conservation, restoration and exploration works on the architecture of the Church of the Holy Virgin of Ljeviša were executed from 1950 to 1952. providing significant information about the former appearance of structure.

The church had been preserved completely as a structural entity. However, some of its parts were demolished, others converted or damaged and still the third were added elements to cover the original during Turkish times.

Minaret built on the belfry of the church was torn down after the World War I, when the upper apertures on the belfry which the Turks had closed, were re-opened.

On the external sides of lateral aisles blind-arcades existed, of which only several pilasters and parts of arches remain. Large repairs to these surfaces, dating from the Turkish period, are a consequence of opening two new rows of windows.

Limited alterations were made on the exonarthex: large covered apertures on the ground floor were partly closed and doors were built into them. Originally, there were no windows on the first floor of exonarthex. These were built in by the Turks when other changes and alterations were made.

The architecture of the belfry was also altered: all the apertures were closed, the additions were plain, done in unfired brick and mud binder.

No alterations were made on the central and small domes, except for large quantities of mortar laid in layers onto them.

The upper part of prothesis from King Milutin's times was destroyed. The Turks had it repaired with crushed stone and laid mortar on it. Information about its former appearance (to which it was restored subsequently) was acquired upon removal of these additions.

The interventions were also made to roof plates on which slopes were changed.

Restoration works executed from 1950 to 1952 focused on removing the elements added and opening the passages closed in Turkish times.

There was enough information to perform full restoration of certain elements; still, only partial restoration or conservation of the preserved originals was done.

All interventions on restoration of architecture were executed solely on the basis of the preserved elements and to the limit to which information exists. In this period the ceilings of domes and the belfry were covered by galvanized tin sheet.

The works on the conservation of architecture resumed between 1956 and 1958 when the existing stone roof slabs were replaced by new ones. The slope of roof was partly changed also.

In the period from 1968 to 1970 roof stone slabs were replaced by lead covers.

In the first half of 70s installation of a hydrograph was recommended to record data on humidity. Architectural and archaeological explorations were also recommended to collect information for a project of water drainage and terrain levelling.

5.2. Condition of Architectural Structures

2001 The church was enclosed in barbed wire and locked up. It is guarded by a special KFOR unit. Demining was not performed on the outer north, east and south sides. According to the statements of KFOR soldiers, mines and explosives were stacked up in the church in 1999 but KFOR managed to prevent that it be blown up. The narthex and surroundings of the church are partially covered with left over construction materials and debris and choking in weeds so that the pavements and external drainage channels are not functioning. Consequently, rain water is retained and penetrates the foundations of the church.

Dragoljub Todorović, architect made a preliminary insight into the condition the architecture is in. The church was severely damaged in a fire that was set to it on March 17-18, 2004. The wooden elements of suspended floors of the narthex and the belfry were damaged or destroyed.

The wooden structure leading to the first floor of the external narthex burned down. The wooden tie beam on floors of the belfry burned down. The wooden structure carrying protective roofs on floors of the belfry perished in the fire. One of the two wooden beams that carry the bell burned down, as well as doors and window frames.

The lead cover on the west bay of the central nave was partially removed. An old crack opened and expanded on the biforia column of the west wall. The column of the large biforia on the west wall of external narthex is heavily damaged and cracks are evident on the lunette of the west biforia. The north and east bays of the central nave are covered with galvanized tin sheet which is in an extremely poor condition.

All these damages may be repaired by interventions on the construction. Mounting of windows and doors will contribute to the security of the remaining wall paintings and enable restoration thereof.

5.3. The Necessary Measures of Protection

1. Preparation:

- Secure the cracked column of biforia in the west wall of church. Replace the stone column of biforia in the west wall of external narthex;
- Perform analysis on statics of the structure of the church with special focus on parts damaged by fire;
- Draw a project of structural repairs;
- Draw a project of restoration of church architecture comprising: replacement of roof structure and cover, restoration and replacement of burned windows and doors, restoration of floor, repair of the border wall enclosing the churchyard.

2. Implementation:

- Execution of works on structural repair of church;
- Execution of the main design of restoration of church architecture;
- Execution of works on restoration of architecture with constant conservationist monitoring.

6. ARCHEOLOGY

6.1. Chronological Overview

The Cathedral of the Virgin of Ljeviša, the episcopal church of King Milutin, was built on the foundations of three-nave Byzantium basilica where the seat of the Prizren Diocese had been. The coins of the Byzantine Emperor Romanos I Lekapenos that may be dated between 921-931 A.C. were found in its foundations. Parts of sculptural decoration and altar posts from the 4th and the 5th century were used for its construction. The archeological explorations established that this basilica was erected on an older, Early Christian structure.

The medieval trading city of Prizren was founded on the remnants of the antique road stop Theranda, situated on the public road Naissus-Lissus, in the Roman province Dardania. The remnants of the Roman road stop were destroyed by intensive construction of numerous residential and sacral structures in the Middle Ages. However, life in this area during the late ancient and early Byzantine times was busy as evidenced by the remnants of the old temple discovered in the foundations of the Cathedral of the Virgin of Ljeviša. Several phases of structural adaptations speak of continuity of respect of cult and sacred place, indicating that King Milutin and his masters were as careful in choosing the site for construction of a new temple as he was in Gračanica, Banjska and Staro Nagoričino, for instance.

In the Middle Ages Prizren was protected by a fortified city of Kaljaja which stood on a hill of an exceptional strategic position. The bulwarks of the fortress were adjusted to the terrain configuration – the foundation is in the shape of an unsymmetrical ellipsis - dimensions 190 m x 150 m. Archeological excavations determined two main construction periods: medieval and Turkish, each comprising several development stages (recognized as immobile cultural heritage/cultural monument of an exceptional value for the Republic of Serbia no. 1399, 1948/1990).

The roads that led to medieval Prizren were monitored from several fortifications. Višegrad dominates the hill over the monastery Holy Archangels, and is known as Prizrenac or Gornji Grad (the Upper City). In the vicinity of the village of Kabaš is the tower on the hill of Sukalje (Čukalje), the remnants of which are popularly known as Belfry. On Gradište near the village of Koriša, another fortified city stood with a settlement within the perimeter walls of the outer bailey.

Chronologically the first, but last in the present overview is the iron age necropolis beneath the graves at the village of Romaja, not far from Prizren, located on the old terrace of Drim. It was archeologically explored in early 1970s as part of the protection works undertaken by the Municipal Institute for Protection of Cultural Monuments from Prizren. The necropolis contains 16 graves. Three levels of burial were ascertained. The majority of materials was discovered in the so called “warriors’ tomb” (spears, sword, axes, a knife and a boss *-umbo*).

Further to the above mentioned sites from ancient and medieval times, the prehistoric necropolis with its significant findings indicates that Prizren and its immediate surroundings underwent numerous phases in the long existence of life in this area.

6.2. The Overview of Documentation Resulting from the Archeological Works Performed to Date

Archeological excavations in the church of the Virgin of Ljeviša were executed in 1950 and 1951 within the framework of comprehensive conservation works. 18 probes of different dimensions aiming to establish the extent to which it had been reconstructed at the time of King Milutin were opened by Mr. Slobodan Nenadović, architect, in and around the church. The probes in the shape of trenches were placed in the central part of the church between the posts, in the narthex along the interior part of west wall, around the apse on the external side and on the south and northern side.

The average width of the layers explored was 2.20 m. The foundations of the oldest temple were built into the soil, and a wall erected in solid technique of lining the finished blocks alternating with bricks was found in it. On this wall i.e. on its leveled ruins, phases of construction dating from the 9th, the 13th and the 14th century were found, each of differing architectural characteristics.

In the church itself, several desecrated graves were discovered. A tomb made of stone with semi-circular vault and a brick-lined floor was discovered on the outside on southern side. It was damaged in the Middle Ages as evidenced by the coins of Emperor Dušan found in the ruins of the vault.

In the course of explorations, the probes revealed several pieces of medieval coins, parts of architectural sculptures and brick as well as several ceramic vessels.

As the research was conducted with the aim of establishing construction stages, stratigraphic data and the context in which the mobile findings and discovered tombs were in respect of certain construction periods were completely neglected. The author of excavations issued two comprehensive reports with several illustrative addenda on the basis of which numerous conclusions may be drawn on results of the works.

6.3. The Schedule of Future Archeological Works

The archeological explorations to be undertaken must be reconciled with the need of certain conservation works on the Cathedral church of the Virgin of Ljeviša.

Should a need appear to undertake new conservation works, the archeological explorations must be executed in line with the principles of modern exploration methodology. A bi-track system may be applied: inspection probes of longitudinal or cross-sectional direction or probes with a greater area of excavation in sites not yet explored. Such an approach should be accompanied by full documenting of layers both in mobile findings and the architectural phases of construction.

The results obtained thus far confirmed the existence of several construction phases in one cult site while the results of future explorations would contribute to examination of a stratigraphic picture of the historical continuity of The Cathedral church of the Virgin of Ljeviša.

Literature:

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S. M. Nenadović, *Bogorodica Ljeviška, njen postanak i njeno mesto u arhitekturi Milutinovog vremena* (The Cathedral of the Virgin of Ljeviša, its origin and place in the architecture of Milutin's era), Beograd 1963, part about archeological excavations, 209-234.

E. Čerškov, *Rimljani na Kosovu i Metohiji* (Romans on Kosovo and Metohija), Beograd 1969, 45.

N. Đurić, J. Glišić, J. Todorović, *Praistorijska Romaja* (Prehistoric Romaja), Prizren-Beograd, 1975.

7. WALL PAINTINGS

Bearing wall: a multi-layer lime mortar. Composition: lime, sand and chopped up chaff. The upper surface was polished before being painted.

Painted layer: multi-layer coats of paint laid in *all fresco* technique with relief accents laid in *all seco* technique.

7.1. Conservation Works Executed

1950 – During the restoration of architecture, frescoes were revealed under the coats of mortar laid on wall surfaces. The walls were whitewashed in layers in the 15th century and mortar was again laid on them in the 17th century when the building underwent architectural changes and turned into a mosque. In the course of conservation works the layer of lime mortar and lime coats were removed. Approximately 500 m² were conserved depicting: The Last Supper, the Judgement of Christ, fragments of the founder's composition in part of the portrait of Nemanja with St. Sava, Stefan the First-Crowned and the founder Milutin (report of M. Lađević).

1951 – Conservation works – removal of the layers of lime mortar and lime coats revealing the Holy Mother with Christ on the south wall. It was painted beneath the added pilaster of the second pillar in the south nave. It was painted on a single-layer mortar 2mm to 20mm thick, while all the other frescoes were multi-layered (2 to 3 layers) and 20mm to 50mm thick (report of M.Lađević).

1952 – Conservation works on the composition in the central dome and pendentives: Christ Pantokrator, the eight Prophets and the Evangelists; St. Romanos, St. Barbara and St. Pachomios with ornaments are presented on pillars; St. Apostle Peter at the entrance; in the south aisle and diakonikon: The Birth of St. Nicholas, a group of children in school, Jesus Christ, part of ornaments and the Holy Virgin with Christ in the apsis. Depending on the problem, damages were sealed with lime mortar, toned and partially/fully reconstructed.

1953 – Holy Virgin with Christ on the south wall (13th century) – repair of swellings that were particularly visible on the left side of the fresco. Cazeine glue was used for these interventions. Lime mortar was poured into damages which were then toned, up to the level of partial reconstruction.

On the added pilaster north of the entrance door there was a black drawing of Jesus Christ on the binding mortar. The fragment was removed along with calc tufa, treated, framed in a wooden frame and prepared for exhibition in the treasury. Exonarthex: calcium cazeinate injections. Removal of petrified lime coats: south aisle (diakonikon and ceiling); bell tower (biforia); exonarthex (west wall and ceiling). These rooms were walled in when the church was turned into a mosque.

1958 – Report of V. Tomašević, engineer, on danger to frescoes from leaking of the roof. Façade walls up to 1.5 m height and the south and north ceiling with stone plate roof were endangered as well as frescoes pertaining to St. Nicholas cycle.

1965 – Copies of St. Theodosios and Angel from Annunciation, totaling 66.00 m² were made (Zdenka Živković, painter -conservator).

1966 – A study of conservation and restoration works on frescoes in the Church of the Holy Virgin of Ljeviša; conservation and restoration works on the composition The Last Supper (3,60 m²).

1968 Conservation and restoration works on composition in the altar area: The Holy Virgin, six archbishops, Amnos, two deacons, The Ascension of Christ, Communion with Wine and Communion with Bread, socle – eagles and marble imitation (120,00 m²). Pouring lime mortar into damages, retouching and shading with caseine tempera.

1969 – Continuation of cleaning and restoration works on frescoes. The following surfaces were treated: north row of pillars in front of the altar, northeastern cupola, the area of the south chapel (I level) and the south wall of the bell tower 61,00m²

1970 – Continuation of cleaning and restoration works on frescoes on pillars at the eastern part of the church, the area of the south and the north triforia (60,60m²). Re-covering of roof structure with lead sheet: cubical base of central cupola, west and the south arm of the cross, west, southwest and northwest bay. A recommendation was made to cover also the spaces covered with galvanized tin sheet (1970 Report of the Technical Acceptance Commission).

1971 – Continuation of cleaning and restoration works on frescoes on pillars of the west part of the church and on west wall of naos (72,00 m²). The works planned in the west area of naos, narthex, bell tower, the south and the north aisle and exonarthex (310 m²) have not been initiated to date.

1989-90 – Small-scale cleaning and restoration of frescoes due to years of shortage of funds. The works planned in the west area of naos, narthex, bell tower, the south and the north aisles and exonarthex (310 m²) have not been completed.

The team of the Municipal Institute for Protection of Cultural Monuments in Prizren was preparing technical and photo documentation.

Conservation and restoration works on frescoes were executed in the period 1952–1990. The manager of the works was B. Živković, painter and conservator at the Institute for Protection of Cultural Monuments of the Republic of Serbia in Belgrade and in cooperation with the Institute for Protection of Cultural Monuments in Prizren.

7.2. The Condition of Wall Paintings

Since for the above reasons the rain pavements and drainage channels are not functioning, the rain water persists and penetrates the foundations. The consequences are appalling: walls are wet up to the height of approximately 1.2 m, and even higher in the interior. Atmospheric humidity penetrates the church through the windows in several places. The retouches done to the composition of the Ascension of the Holy Virgin on the west wall of naos in 70s of the 20th century have grown dark. In lower zones, and especially on the eastern and western sides of the church, penetration of capillary moisture is evident and results in new layers of salt appearing on the painted layer. Moisture penetration is especially grave in diakonikon, the altar apses and in the eastern wall of prothesis, so the new mortar on seals is already crumbling. Following explorations of the surfaces accessible from the ground level as well as upper zones accessible from the scaffolding, the conclusion was reached that fresco mortar partially detached from the wall base.

In parekklesions along the exonarthex there are conservation materials' leftovers, parts of iconostasis and icons packed into boxes. Due to absence of illumination, the fear that mines might have been hidden in them and the KFOR ban of entrance, the materials have not been checked. Wire mesh was nailed on the inside of the windows of the open narthex through the painted layer and fresco mortar (Mnemosyne Report, *Urgent protection of natural and cultural heritage in Metohija*, Belgrade 2003).

2003 – In general, no changes from 2001. Some of the weeds have been pulled out, debris was cleaned but the portal doors are broken down.

2004 – In March 2004 the church was demolished and the interior was set on fire. The Holy Table and parts of the stone sculptures on capitals were broken. Parts of wall painting located in the lower zone suffered mechanical damages.

24 June 2004 Dragan Stanojević, painter and restorator at the Institute for Protection of Cultural Monuments of the Republic of Serbia, in Belgrade undertook a reconnaissance mission to ascertain the condition of the wall paintings:

- The wall paintings are covered in a thick layer of soot, for the most part.
- Frescoes have extremely faded and are hardly discernible in places where they were directly exposed to flames and high temperatures. Further research will establish whether the paintings have been lost altogether or they are covered in ashes of the materials burned on fresco surfaces and on layers of paint, which would then mean that the original paintings have been preserved albeit with drastic changes. On the basis of indicators such as melted fire-proof glass, the temperature of the fire set in the bell tower and katechoumena exceeded 1000°C.
- The painted layer on frescoes that did not burn but was exposed to high temperatures has altered (ocher – burned ocher, sienna – burned sienna, etc). The frescoes that were not directly exposed to high temperatures are covered in a thick layer of soot.

- Characteristic nets of cracks in mortar and other deformities resulting from high temperatures are visible on surfaces of the wall paintings.
- Due to the exposure to high temperatures the mortar detached from the wall and large, extremely dangerous swellings appeared.
- On several places small and large mechanical damages have been noticed as a result of demolition and vandalism. The largest damage of that kind is on the composition of the Holy Virgin Eleousa with Christ «The One Who Feeds» (approx. 0.25 m²). The bars that KFOR soldiers put on the windows of exonarthex are fixed to the frescoes with iron cramps.

Resume

Three main degrees of damages on frescoes in the church exist as a result of the fire:

1. Damages caused by extremely high temperatures (some 1000°C).
Consequences: The painted layer has faded for the most part, brown hues dominate, the binder in the painted layer and bearer (mortar) has weakened or lost its function altogether. Traces of washing out of the painted layer by water action (atmospheric agents or fire extinguishing). This is the wall painting on the first floor of the bell tower, in chapels and in katechoumena, that burned and was directly affected by high temperatures (some 10% of the total church area covered by frescoes).
2. Damages on frescoes that did not burn, but are situated in immediate vicinity and were exposed to high temperatures.
Consequences: The fresco is covered by a thick layer of soot. The painted layer has changed in some places, certain pigments have changed colour or hue due to high temperatures. For instance, golden ochre changed to burned ochre, natural sienna into burned sienna, etc. Base with painted layer has cracked in several places. Present are also traces of water pouring down (atmospheric agents or fire extinguishing), but the painted layer is stable and preserved for the most part. This is the fresco in the narthex and in several places in the naos (approx. 20% of the total church area covered by frescoes).
3. Damages on frescoes that were not directly affected by high temperatures.
Consequences: The fresco is covered in a thick layer of soot so it is impossible to ascertain the original colours. These are the frescoes in the exonarthex, naos and altar area (approx. 70% of the total church area covered by frescoes).

7.3. The Necessary Preventive Measures

- The wall paintings are completely covered in a layer of soot the thickness of which varies depending on the position and influence of open flames. Its transparency also depends on soot thickness. Detailed inspection of surfaces and degree of soot attachment to the painted layers are called for.
- Before the intervention related to repair of architecture of mortar bearing, the painted layer, damages and mortar swellings need to be secured by taping adequate protective bandages. The particularly affected zones need to be fixed and injected.
- The painted layer has been altered due to high temperatures, so that the original colours

have drastically altered. In certain places they are indiscernible. Binding in the structure of the painted layer has also changed. Thus, there are numerous places, both in surface layers and in depth where the bindings made during the painting have given in. Consequently, pulverization and swelling of the painted layer are evident on certain surfaces. These damages should be repaired urgently in order to prevent further destruction and crumbling under the influence of atmospheric and capillary humidity (the church being without windows and with the roof in a deplorable condition). Frescoes are endangered by the drastic changes of temperature and humidity. Furthermore, the stability of the painted layer needs to be inspected. If found unstable, it should be fixed to the base by adequate binders prior to fixing protective bandages.

Note: The inspection was visual. Percussion methods were also utilized in the course of several hours. The above conclusions are not exhaustive and may be added to should there be a chance for a more detailed exploration of the condition of frescoes and the entire church.

7.3.1. Plan of Urgent Research and Testing

An expert team to make a detailed, analytical appraisal of damage on wall paintings needs to be established as soon as possible. This would also be used for elaboration of the Project of conservation and restoration works.

The team should comprise restorers, experts for restoration of wall painting and technologists of physical chemists who deal with this kind of problems.

Terms of reference of the expert team:

- Accurately establish the condition of wall paintings after the fire;
- Collect, review and analyze the existing documentation and compare it with the current condition;
- Establish types and scope of changes on wall paintings;
- Collect samples for laboratory analysis;
- Do the necessary inspection and trial cleaning and consolidation of damaged paintings;
- Analyse options of different conservation and restoration methods and the presentation of damaged or imperiled paintings;
- Make an accurate evaluation of damages and prepare a bill of quantities with timeframe needed for execution of the Project of conservation and restoration works.

These analyses and documentation would represent a basis for elaboration of the Project of conservation and restoration works.

8. PHOTO DOCUMENTATION

The photo library of the Institute for the Protection of Cultural Monuments of the Republic of Serbia owns app. 176 color slides (127 are in Leica format and 49 are in 6x6 format) and over 540 black-and-white photographs (as many as 78 are from photo negatives on glass-plates 13 x 18 cm format, app. 315 are from Leica negatives, almost 100 from negatives 6x6 format, and about 50 from negatives 6x7 format).

The slides/photographs were taken during the following years:

- general views
- archeological excavations in the church yard
- church, architecture (1953; 1974; 1988; 1989)
- church, façades (1988, 1995, 1996, 1997)
- church, frescoes (1953; 1971; 1988; 1989)

The year of the photographing a certain number of slides/photographs is unknown.

The photo documentation on the Cathedral of the Virgin of Ljeviša is quite unsatisfying both in number as well as in quality.

Systematic photographing (of the frescoes as well as of the architecture) in phases depending on other conservation works performed on the church, needs to be planned.

9. TECHNICAL DOCUMENTATION

There are no technical studies in the Map Library of the Institute for the Protection of Cultural Monuments.

drawings: Inventory no. 4894-4951, architecture
156 drawings of frescoes (B.Ž..)

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**INSTITUTE FOR THE PROTECTION OF CULTURAL MONUMENTS
OF THE REPUBLIC OF SERBIA**

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GRAČANICA MONASTERY

**Plan and Program for the Management, Research, Protection and Presentation of
Gračanica Monastery**

EXPERT TEAM:

Radojka Zarić, art historian
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Maja Đorđević, archaeologist
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1. GEOGRAPHICAL LOCATION

Gračanica Monastery is located in a village with the same name, in Gračanica Municipality, Republic of Serbia, Serbia and Montenegro, geographical latitude: 42° 35' 54" N, geographical longitude: 21° 11' 36" E; arc distance on the ellipsoid WGS84: distance from Equator 4718.1 km, distance from Greenwich 1739,3 km.

2. HISTORY

The Church of the Ascension of the Virgin in Gračanica Monastery was built in the second decade of the 14th century by the Serbian King Stefan Uroš II Milutin. He engaged Byzantine master builders of great renown for the construction of his endowment - also seat of the restored Episcopate of Lipljan.

Gračanica is a five dome church with an inscribed cross in its plan form, lateral aisles, lateral chapels on both sides of the altar area, narthex and katechoumena above it. Several decades later, an exonarthex was erected along the western side of the building. The architecture of Gračanica transcends the local significance of church architecture in 14th century Serbia and belongs among the top achievements of late Byzantine architecture in general.

The painting of Gračanica, completed by 1321, was performed by Michael (Astrapas) and Eutychios - famous painters from Thessaloniki. In style, these paintings belong to the stream of Byzantine art which is defined as the "Renaissance of the Palaiologos". The fresco painting of Gračanica, with its utmost artistic values, stands out among other contemporary Serbian monuments by its thematic wealth and complex iconographic program.

The exonarthex of Gračanica was painted twice during the 16th century, in the years following the restoration of the Patriarchate of Peć (1557). Although these paintings are now seriously damaged, the original iconographic program can be almost entirely reconstructed. By their artistic value, the 16th century paintings in the Gračanica exonarthex belong to the most important achievements of Serbian art during the period of Turkish rule.

3. LEGAL DOCUMENTATION

3.1. Legal status

By decision of the Institute for the Protection and Scientific Research of Cultural Monuments of the People's Republic of Serbia, no. 427 of October 25, 1947, Gračanica Monastery and its immediate environment were placed under state protection. A resolution which determined immobile cultural properties of exceptional importance, published in the Official Gazette of the Socialist Republic of Serbia no. 25 of June 4, 1990, page 1010, declared Gračanica Monastery a cultural monument of exceptional importance for the Republic of Serbia.

Gračanica Monastery is inscribed in the Central Register of Cultural Monuments, prepared by the Institute for the Protection of Cultural Monuments of the Republic of Serbia in Beograd, under no. 1367.

Gračanica is also found on the Preliminary List of properties to be inscribed on the UNESCO List of World Cultural and Natural Heritage.

3.2. Planned Activities for Legal Regulation

In 1996, the Institute for the Protection of Nature of Serbia prepared a proposal entitled "Protected Environment of Gračanica Monastery". A legal confirmation of this Decision by the Priština municipal parliament is still impending.

4. SPACE PLANNING AND ARRANGEMENT

4.1. Existing Planning Documentation

1. *Area Plan of the Republic of Serbia*, Beograd, 1996

Prepared by the Institute for Architecture and Urbanism of Serbia, Beograd

- Gračanica Monastery belongs to the region of Kosovo, and as a monument of the I Category forms the mainstay of the Kosovo zone of medieval cultural heritage.

2. *Protected Area Surrounding Gračanica Monastery*, Beograd, 1996

- includes the land registry plots in the immediate vicinity of the monastery;

- lists protection measures and proposals for organizing the infrastructure.

4.2. Program for Preparing Planning Documentation

One of the methods of protecting the immediate vicinity of the monument, as well as the wider natural and cultural environment in which it is located, is the preparation of planning documents to regulate the development of a given town or region. The efficiency of this method of protecting architectural heritage depends directly on the method and degree of involvement of the service for the protection of cultural heritage in the planning process. What our service demands in the planning process most often pertains to the definition of precise goals, strategies and methods of protecting immobile cultural properties, setting up protected zones, and determining the degree of applicable protection measures in the bounds of a given framework. With the nomination of Gračanica Monastery for World Cultural and Natural Heritage List, the above mentioned requirements of our service become even more important, because they imply not only the fulfillment of legal obligations, but also adherence to the Convention on World Cultural and Natural Heritage, whose Operational Guidelines set the requirement for an exceptional and high degree of protection for the whole area inside the borders defined by land registry municipalities.

In the process of preparing physical and urban plans, the protection service expects the following:

- Regard for the results of contemporary scientific achievements in all areas of significance for the protection of immobile cultural properties, these being archaeology, historiography, architectural and urban area studies, etc;
- Implementation of modern work methods, resulting from our own and European experience;
- An attitude towards the area in which the cultural properties are located, which expresses not only the physical and economic domain but also respects the fact that these properties belong mainly to the spiritual domain;
- Preservation of the special characteristics of any cultural property through environmental protection - in other words, an integral evaluation of the object through its relationship, influence, and meaning to the surrounding area;

- The bounds of planning documents should not be determined administratively, only by the technical criteria of purpose, infrastructure, natural elements, and such.

The Area Plan of the Republic of Serbia calls for the preparation of a Regional Area Plan for the wider territory around Priština, where the concentration of a large number of culturally and historically extremely valuable monuments could represent a development potential for the whole region. Work on the Regional Plan has still not begun.

The area plan for a special-purpose area (PSPA) must include the basic requirements set by the protection service, which are:

- The Plan border must completely envelop the territory nominated for the World Heritage List, the buffer zone, and the III protection zone;
- The plan must list all immobile cultural properties, those already recognized as well as those recorded on the basis of field research in the district;
- The plan must include data about the borders determined for each protection zone for the immediate surrounding of the monument and the protection measures to be applied in these zones;
- The plan must include general protection measures for the whole territory being analyzed, with special attention to limiting or directing the construction of settlements;
- The plan should also include a special section dealing with directives how to develop an area along the line: cultural property - new architecture - the environment (either natural or constructed);
- The PSPA should determine for which parts of the territory it is necessary to prepare a District Master Plan (DMP). Our proposal includes the areas surrounding the most important monuments:
 1. DMP for Gračanica,
 2. DMP for Ulpiana;
- The district master plans will represent a legal as well as expert basis for defining urban technical requirements, since the Ministry of Construction Works is authorized to issue building permits for new objects in the immediate vicinity of the above mentioned monuments;
- The District Master Plan should include the traffic and installation infrastructure surrounding the monument, it should direct, limit, or transform certain functions, provide regulative protection of visual corridors and landscapes, etc.

4.3. Protective Measures

In the I phase of the program implementation, before (or during) the preparation of planning documents, it is necessary to reach a decision about the declaration of protected immediate surroundings, and determine zones with several levels of protection. We propose the following zones:

I zone - Gračanica Monastery - the area of the monastery complex;

II zone - the protected immediate vicinity of the monastery, i.e. part of the settlement around the immobile cultural property;

III zone - wider zone of the settlement around the immobile cultural property, with the archaeological locality of Ulpiana.

4.4. Space Planning Project

This project implies the introduction of certain new functions, according to their valorization, into the area of the monastery complex. The character of the new functions to be realized must have no adverse effect on existing buildings and the structure of the monastery complex, or any devastating effect on the environment. They will be aimed at meeting the needs of the community of nuns, as well as those of believers and tourists visiting the monastery. This is why the program will include projects for adapting or changing the function of existing buildings, as well as the erection of new ones only in a measure that is both necessary and acceptable.

In the process of solving problems concerning traffic, an extremely important segment of the project is traffic regulation on the level of individual settlement, in the framework of the global regional road network. Unavoidable parts of the project are regulatory solutions for road traffic, both active and inactive, on the very edge of the monastery complex.

The part of the project concerning installation infrastructure must include solutions for public lighting, as well as decorative lighting of the locality itself.

The space planning project should also include the removal of unlawfully built objects and other inappropriate content.

5. ARCHITECTURE

5.1. Previous Conservation Work

Monastery Complex

The monastery complex obtained its present appearance just before the outbreak of World War II, when the new courtyard with a regular square plan form was constructed, surrounded by a stone wall with an entry gate on the West. Large two-level dormitory was built in the eastern part and smaller ground level buildings along the southern and northern walls (architects B. Kojić and B. Nestorović).

During 1989, the building along the northern monastery wall was adapted into an exhibition hall - monastery treasury, while a sanitation block for visitors was built next to the southern wall. Repairs were made on the entry gate (M. Kovačević, PhD). During the same year, readjustments were made to the central part of the eastern dormitory (architect S. Temerinski).

During 1995, repairs were made to the southern wing of the eastern dormitory (architect S. Temerinski).

During the year 2000, a new facility for the needs of the monastery sisterhood was built next to the northern wing of the eastern dormitory.

During 2001, the Diocese mansion was built next to the southern wing of the eastern dormitory.

Church of the Ascension of the Mother of God

In 1894, the floor was repaired.

In 1897, the Church was covered with lead plates. The facades were plastered with mortar and the original building technique was imitated by painting on the surface.

In 1924, the floor of the exonarthex was covered with marble slabs.

In 1927, the lower end of the walls along the outer pavement was covered with cement mortar.

During the period from 1963 to 1967, extensive conservation and restoration work was performed on the monastery church. The mortar plastered onto the facades in the 19th century was removed. Damaged stone and brick blocks were replaced with new ones, while the connections along the edges were made according to the preserved originals. The worn out roof covering was pulled down, new supports were constructed and the church was covered with lead sheets. A reconstruction of the church floor was done

according to preserved original parts. Due to pronounced moisturizing, aerial hydro-isolation was performed along the northern wall of the church.

The most significant work was performed on the exonarthex. After removing the mortar from the facades, the bricked enclosures of the original windows were removed and the double window (*biforia*) in the longitudinal walls reconstructed on the basis of preserved elements. The additions built in the 19th and during the first decades of the 20th century were removed and the upper zones of the exonarthex restored to their original appearance. The roof surfaces were covered with lead sheets (Prof. B. Vulović).

Due to adverse atmospheric effects on the wall paintings, but also to physical damages (scratchings, graffiti) made by visitors, in 1987 the open parts of the exonarthex were enclosed with glass panels with metal frames (M. Kovačević, PhD).

Due to the reappearance of moisture, in 1988 the northern wall of the church was injected just above ground level, and a drainage system was constructed around the church (M. Kovačević, PhD).

During 1989, a project for electrical installations and interior lighting of the monastery church was prepared and partly executed.

During 1996, repairs of the church roof covering were performed (architect J. Lukić).

5.2. Condition of Architectural Objects

Monastery Church

In architectural terms, the church is in good condition, but the deformations which have appeared on the roof ledges cause water underflow, sprinkling, and the appearance of microflora, which is especially noticeable on the northern wall. The connections along the sidewalks and lower zones of the church walls are damaged in places, leading to the appearance of humidity on the internal wall surface of the northern chapel.

The stone window frames are extensively damaged.

The sidewalk around the church is in poor condition, with damaged connections, and is partly separated from the walls.

Monastery Dormitory

In architectural terms, the dormitory is in good condition, but there are smaller damages on the roof covering. Wooden elements on the upper floor of the dormitory, especially in the northern wing, are extremely worn out due to atmospheric effects.

Entrance Gate and Surrounding Walls

The entrance gate and surrounding walls are in good condition, although the connecting elements are damaged in places. The entrance gate roof covering and protective roof on top of the surrounding walls are in poor condition.

5.3. Necessary Protective Measures

Monastery Complex

It is necessary to prepare an arrangement and presentation project for the monastery complex, and implement it. As part of this project, it is necessary to include the construction of facility for selling and lighting candles.

It is necessary to clean the walls of the entry gate and enclosing walls, and mend the damaged connections. Since the roof covering is worn out, it is also necessary to replace the covering of the entry gate and repair the protective roof of the wall around the monastery complex.

Monastery Church

It is necessary to repair the roof ledges in order to prevent water underflow and splattering of the facades. The walls should be cleaned of microflora. All the damaged connections along the sidewalk and lower wall zones should be mended.

It is necessary to commence conservation activities (consolidation and hydrophobization) of the stone window frames.

It is necessary to perform a reconstruction and leveling of the sidewalk around the church, and to construct gutters for collecting atmospherics.

It is necessary to revise and extend the existing electrical installation, and to remove all the elements which were performed un-expertly.

6. ARCHAEOLOGY

6.1. Chronological Survey

Gračanica Monastery was built on an old mythical location containing rich archaeological levels dating from prehistoric times up to the Middle Ages. Generally speaking, the whole environment surrounding Gračanica Monastery testifies to an intense continuity of habitation.

The archaeological locality of *Badovačko polje* (The Field of Badovac) belongs to the mining settlement *Kišnica* and is located 2km east of Gračanica Monastery. Sounding archaeological excavations were carried out during 1967 and 1969 in part of the raw materials warehouse on the grounds of the "*Kosovka*" textile plant in Priština. A part of a Roman aqueduct which supplied water to the Roman town of *Ulpiana* was discovered. This locality has several levels, so houses dating from the prehistoric period were also discovered, as well as objects from the Roman period and early Middle Ages.

The *Gladnice* locality, belonging to the *Bašče* section, is part of the flat plain not far from Gračanica Monastery. This is a multilayered locality, where the most dominant layer contains a *Starčevo* culture settlement. During small-scale excavations, some buildings were discovered above ground, as well as parts of architectural sculpturing decorated with geometrical motives (under state protection, by a Decision dated 03.04.1965, reg. no. 02-377).

Remains of the Roman and Early Byzantine archaeological site *Ulpiana* cover an area of 35 ha, situated on the *Gradina* locality near today's village of *Gračanica* (in the direct vicinity, to the west, of the Monastery). A 4,00 m cultural layer was discovered on this multi-layered locality. The ramparts of a Roman town had an irregular quadrilateral plan form. Several necropoli are located north and west of the town, while a castrum of square plan form is found to the northeast. The founding of this town is attributed to Trajan's rule (98-118). The original smaller mining settlement developed into a town with the status of a Roman *municipium*. Parts of ancient *Ulpiana* were discovered during sounding archaeological excavations which began in 1953: a single-nave basilica with a crypt in the northwestern part of the settlement, the remains of two *thermas*, parts of a mosaic floor of a building, part of a stylobate of an ancient temple, the town gates with towers, and the beginning of the main street (*cardo*). Several built crypts, a memorial with a large marble sarcophagus, and the remnants of a floor mosaic with a benefactor's inscription were discovered on the northern necropolis (archaeological site categorized as immobile cultural property of exceptional importance for the Republic of Serbia, 1955/1970).

The Church of the Ascension of the Virgin in Gračanica Monastery chronologically represents the third temple. The oldest church, established in the foundations, was a three-nave early Byzantine basilica with three apses. After its demolition and above its central area, a church was built during the first half of the 13th century. The dating was

accomplished on the basis of some fresco remains discovered in the debris. It is assumed that this church was the seat of the *Lipljan* Episcopcy, established by Saint Sava.

Remains of the old city of *Veletin* are located in the vicinity of Gračanica Monastery. It is assumed that this city was established in Antiquity, but that the most intense habitation occurred during the period of Byzantine rule over these parts. Understandably, the city existed during the Middle Ages as well, when it served as the center of very rich mining region. This is evidenced by ceramic and brick remnants, abandoned mining shafts, and battlements. In some places, the ramparts have been preserved up to a height of 3m. Some small scale archaeological research was carried out during 1987. Remains dating from the 4-3 century BC, as well as remains from the 10-11 century, were observed (under state protection, Decision dated 01.10.1966, reg. no. 02-694).

From this survey, it is evident that Gračanica Monastery in every sense represents a chronologically important cultural monument. Because of the significance of the cultural layers on which the monastery and church were built, any future conservation or construction work must be preceded by mandatory archaeological research.

6.2. Previous Archaeological Activity Documentation Review

Systematic archaeological excavations were carried out in Gračanica Monastery during 1957, 1963, and 1964 under the direction of Pavle Mijović, while in 1989 the archaeologist Sofijana Stojković visited Gračanica Monastery and reported on the conditions prevailing after conservation work had been carried out. All these activities are documented only by summary reports, without the appropriate detailed documentation.

1957 - A short report titled "Archaeological excavations in Gračanica Monastery during 1957, 1963 and 1964", made by Pavle Mijović, states that the work was carried out during July 8-25, 1957. There is no information about the precise location of the excavations and what was discovered there. The author of these activities was the architect B. Vulović.

1962 - The above mentioned report by Pavle Mijović states that the work was carried out during the period of October 17-31, 1962. There is no information about the precise location of the excavations and what was discovered there. The author of these activities was the architect B. Vulović.

1963 - The same report states that work was also carried out from July 31 to August 17 1963. There is also a report by the author of these excavations, containing some 50 tablets with b/w photographs taken by B. Kostovski during the excavation. Research covered the whole area of the outer courtyard. Remains of architecture, column bases and building foundations were discovered. It was established that the excavated layers belong to prehistoric periods, Antiquity and the Middle Ages. An older church of smaller dimensions was discovered in the altar apse, northern chapel and a branch of the northern transept. On the outside, next to the southern church wall, excavations covering an area

25,5 meters long and 1 m wide determined a graveyard for the monks, but also for the inhabitants of the town of Gračanica.

1964 - The report "Archaeological excavations in Gračanica Monastery during 1957 and 1962-1964" states that work was carried out during August 7-23, 1963. There is a report by the author of the excavations, as well as some 50 tablets with b/w photographs taken by B. Kostovski during the excavation. The sounding activities of the previous year were continued in the southern chapel and naos. This work confirmed the existence of an older church, which was pulled down to make place for the erection of the newest church, an endowment of King Milutin.

On August 25, 1967, P. Mijović submitted a report containing data about the mobile archaeological material discovered during his above mentioned archaeological research. This report shows that coins were discovered, illegible due to corrosion. It is not clear how many coins were discovered. The other metal objects: a small copper cross, chain ring, flint, two buttons, an earring, buckle, three rings, a footed glass, and filigree decoration objects, were all then submitted for cleaning and conservation. Parts of ceramic bowls were few in number. The most interesting was a bowl discovered beneath the prothesis in the southern part of the central apse. The author suggested that fragmented and whole pieces of glazed ceramic which B. Vulović found in the Gračanica vaults, be exhibited in the treasury. A large number of fresco fragments was discovered. Stone sculptures discovered were fewer in number, mainly Roman *stele* and medieval capitals and bases. Of the other objects, the author mentions a part of a glass bowl, an icon frame made of pearl-shell, part of a pearl-shell icon, and chair decoration parts made of bone.

According to a report by archaeologist Jovan Glišić, curator of the Museum of Kosovo and Metohija, who visited the *Badovačko polje* locality in July 1963, several stone axes belonging to the *Starčevo* period were collected during the reconnaissance of the area. On the area around an electrical power transformer between the villages of *Kižnica* and *Badovci*, there was a necropolis with the cremated remains from the Iron Age. On the *Gračanica - Kižnica* road there is a necropolis dating from late Antiquity and the early Slavic period.

1988 - A draining system was built around the church, leading the water into a well in a corner of the courtyard, to protect the church from moisture.

1989 - Sofijana Stojković, an archaeologist at the Archaeological Institute in Beograd, submitted a report on June 26, 1989. At this time, the pavements leading up to and around the church were being arranged, the electrical installation was being laid out, and the existing sanitary facilities were being expanded and adapted. In the courtyard, a layer 0,80m deep was dug up below the pathway and parts of medieval gravestones were noticed. Canals for the electrical wiring, 0,60m wide, were dug up along the whole courtyard, where layers containing ash, parts of ceramic bowls and parts of stone sculpturing were encountered. On the location where the sanitary facility was being dug (southern part of the courtyard), the archaeologist determined remnants of ceramic bowls

and part of an *oculus*. On location of the septic tank for the living quarters, she determined the remains of a wall of stones connected by lime mortar and three skeletons, on one of which five whole, five fragmented rings and a chain ring were discovered. On the same location, she also determined that the cultural layer is 3m deep and that the lowest levels contain material from the prehistoric period.

1991-1999 - Due to construction work performed on the living quarters, preparatory ground work was also carried out in this period, but there is no data about any findings during these activities.

2000-2001 - East of the Church, the Monastery Administration built a complex of new living quarters. On this occasion, no preliminary archaeological excavations were carried out on the designated locations, so that there is no data about cultural stratigraphy or mobile findings.

6.3. Program of Future Archaeological Activities

A survey of the past of Gračanica Monastery, as well as a survey of the work carried out so far (which did not have the character of archaeological excavations only), indicate a disproportion between the work performed and the available data concerning the discovered layers and other findings.

The disproportion between conservation requirements and the needs of a functioning monastery led to the loss of a certain amount of data about the stratigraphy of Gračanica. Since systematic archaeological excavations have never been carried out, there is consequently no adequate archaeological documentation. The Church has been fully researched under expert supervision, but without applying the right methodological techniques, so there are no specific details about the older temple.

In the period following 2003, it has been necessary for every future construction project in the Monastery to include the required preliminary archaeological research. In this manner, we can provide for determining the cultural layering on the remaining, potentially untouched, areas, and for connecting all the previous data.

Systematic archaeological excavations can be the only suggested measure for the technical protection of Gračanica Monastery.

7. WALL PAINTING

7.1 History of Painting Conservation Activities

It can be said for the wall paintings of the Church of the Ascension of the Virgin in Gračanica Monastery that they received periodic expert conservator protection. Some parts of the wall paintings have been taken care of by conservators and presented, whereas for some other parts earlier conservator expertise did not provide results of sufficient quality. Such damages, which happened in the past, have not been repaired until now and give the observer an impression of overall neglect.

1971-1976: The Regional Institute, in cooperation with the Republic Institute for the Protection of Cultural Monuments, carried out extensive repairs of the architecture and wall paintings in all parts of the church. The frescoes covered with a strong layer of soot and dust were cleaned, the larger damages were mended with fillings, while the separating parts were injected. The painting conservation work was performed by Branislav Živković, painter-conservator, together with a team of students. Decorative mortar was placed on the wall surfaces from which larger pieces, or even whole frescoes, had fallen off.

1987: A team led by conservators Slobodan Stojilović and Afrim Etemi performed exploratory painting conservation activities on most of the wall paintings of the exonarthex.

1989: Exploratory painting conservation activities were continued on the remaining parts of the exonarthex wall paintings. The work consisted of preparations of this area for the celebration of the 600th anniversary of the Battle of Kosovo and the transfer of the remains of the holy Knez (Prince) Lazar. The Cross of Hegoumenos Pajsije, above the iconostasis, was examined, tightened, and partly cleaned. In the northern aisle of the church, test measurements and removal of efflorescence were performed on parts of the wall paintings attacked by capillary moisture.

1994: During September and October, examinations and painting conservation activities were performed on the remaining parts of the wall paintings on the northern wall of the northern aisle. On this occasion, insight was gained into the condition of frescos on the walls of this part of the church. Parts of the frescoes were cleaned from the residues of hardened dust, efflorescence, coatings, and soot. They were removed using a combined physical and chemical method. The procedure was determined and elaborated by the chemist Jovan Vasić.

1995: Extensive work was performed in the northern aisle of the church. An area of about 80m² of wall paintings was examined and cleaned, and several dozen of inadequate and worn-out retouch fillings were replaced. The cleaning of the wall paintings was performed using a combined physical and chemical method. During this work, presence of moisture was determined in the south-western dome, so some smaller sheet metal

repairs were made, the connections of the lead sheets on the dome were mended, and the opening through which the cross is rooted to the tip of the dome was more precisely enclosed. Similar work was done on the part of the church roof where the flanges of the central cupola are located, as well as on other parts where water had penetrated (even today there are visible traces on the decorative mortar of the ceiling above the altar screen). The frescos in the north-western dome were cleaned of atmospheric deposits, soot, and other dirt.

1997: Painting conservation activities, including recording the condition, cleaning, and presenting, were performed on parts of the wall paintings in the narthex. On this occasion, the current state of the frescoes was thoroughly documented, including descriptions, 1:1 scale copies of the inscriptions, and photographs. The fresco edge below the painting of the Holy Warrior Nestor, above the bricked-in door on the northern wall, was strengthened with sutures. On this location, injecting and bonding were performed on a large part of the separating frescos. Some parts covered by calcium salt deposits were clean additionally cleaned. The well proven physical and chemical method was used to remove the settled and deposited material from the wall painting surfaces.

1998: Painting conservation work was performed on parts of the frescos on the southern wall of the southern aisle. Scaffolding was set up in the central part of the church, and on this occasion the painting of Christ Pantokrator, on the calotte of the central cupola, was cleaned from intense deposit soot. Insight was gained into the condition of the other wall paintings in parts of the church below the cupola. Material was prepared to replace the worn-out parts of the decorative mortar. Remains of the older choro chains, which hung tied by their lower ends to the existing wooden choro, were removed. Some parts of these chains were so worn out that there was real danger that they might crash down.

2003: The SERBIAN UNITY CONGRESS organized a photographing of the frescoes, and the material was presented on the Internet. The convenient placement of the scaffolding for this filming was utilized to inspect, gain insight into the present condition, and prepare conservationist records for parts of the wall paintings.

2004: Thanks to the funding provided by the KRESS Foundation, a project of technological research aimed at protecting the wall paintings in the Church of the Ascension of the Virgin in Gračanica Monastery was launched.

7.2 Condition of Wall Paintings

Generally speaking, the wall paintings of Gračanica are well preserved, except that there are still some parts with different degrees of damage. The well preserved parts of the frescos can be seen in every part of the temple: naos, altar, narthex, and exonarthex. On the other hand, there are also parts in the naos, altar space, prothesis and diakonikon, and especially in the zones of the church below the cupola, parts of the wall paintings which have not received any conservationist treatment. This is especially pronounced on those parts of the wall paintings where protracted moisture penetration, and its presence in the structure, created groupings of dissolved substances, such as some salts and saltpetre, on

the surface. Namely, on its way through the multi-layered structure of the wall, mortar and painting layers, water dissolves parts of the built-in structure, transports them to the surface of the wall paintings, and after evaporating (occasionally drying out altogether), deposits them in different shapes such as whitish translucent stains, petrified deposits, and incrustations. Such physical and chemical processes not only cover parts of the wall paintings, but also cause co-reactions which weaken the layers of color and parts of the mortar, thus propagating the separation of connected multi-layered structures and their falling-off. Depending on the intensity of these damaging effects and how long they have lasted, the processes and damages can take a long period to develop, but they can also be quick and intensive. Obvious effects of some damages can become visible within a year or two. There are places on the Gračanica wall paintings where this has been noticed and verified by checking. This is why constant supervision and checking of current conditions are necessary, in order to avert any possible quick damages and prevent possible separation. On parts of the wall painting structure, there are in-depth damages which can be determined and recorded only from close up and by direct contact. Only then the degree and form of distortion and degradation can be precisely determined. Suspending the examination (i.e. not checking the condition) of the wall paintings over a period of several decades has created a situation where the true condition of the unreachable parts of the wall paintings below the cupola is completely unknown, because they are inaccessible to observation and analyses from positions on the floor.

Large structural cracks, locations with permanent static weaknesses, can be noticed by their recognizable characteristics and they tend to propagate to the surrounding wall paintings. This is obvious in the case of a crack stretching across the fresco Anastasis - where the decorative mortar cracked and separated from the edges of the fresco. More detailed checks and precise examinations are necessary. Beside these deeper cracks, there are also smaller ones on certain parts of the wall paintings, which appeared as a result of an inadequate technique of mortar laying (mortar cracking) at the time when the frescoes were created, so they are another cause of the weakening of the painted layers. Some parts contain numerous fissures which indicate dynamic activity in parts of the wall structure. Fissures on the frescos are obvious damages. Because of this, some parts have separated, they move when touched, and are liable to fall off. It is necessary to strengthen them by injecting and adhesion.

The causes of damage in some parts of the wall paintings are different in character and intensity. They are mainly:

- water penetration in some places between the sidewalk and the wall, damping the lower parts of the wall and mortar;
- capillary ascent of the water through the porous structure of parts of the walls and mortar;
- penetration through windows on the walls;
- water condensation;
- the appearance of efflorescence;
- damaging chemical effects of dissolved substances brought to parts of the surface of the painted layers;
- damaging effects of gasses created during intense lighting of candles;

- constant cyclic climate effects;
- the possibility of uncontrolled usage of inadequate or inferior materials in previous conservation practice;
- vibrations created by the frequent passing of heavy trucks along the highway in the immediate vicinity of the temple;
- possible hidden damages which could have appeared as a result of the strong shocks and vibrations following heavy detonations during the NATO bombing.

7.3 Necessary Protective Measures

The painting conservation issues which require special attention are the following:

- replacing the outdated presentation concepts of both the wall paintings and the free areas on the interior walls of the temple;
- setting up an adequate electrical installation and lighting in all parts of the temple;
- continuous monitoring.

Bearing in mind the complexity involved in protecting the wall paintings, by location as well as by the difference of problems encountered conservation activities can take place only in phases and by larger architectural sections. Because of the protracted suspension of all conservation work, there is no detailed knowledge about the current condition of the wall paintings. The true state of all the other areas of the wall paintings is unknown. This is why it is necessary to first perform detailed examinations, describe, and record the condition of the wall paintings in every part of the church.

Following this, it would be necessary to set up:

- systematic painting conservation activities in the part of the church below the cupola;
- systematic painting conservation activities in the prothesis, diakonikon and altar space of the church.
- systematic painting conservation activities in the southern aisle of the temple.

7.3.1 Plan for Urgent Examination and Research Activities on the Wall Paintings Below the Cupola

Since previous examinations have determined that larger damage has occurred to this part of the church, it is necessary to:

- assemble and disassemble the scaffolding, in order to create optimal working conditions;
- examine the less accessible areas of the wall paintings;
- record characteristic changes on the painting surfaces and in the underlying structures, which could indicate possible or obvious damage;
- intervene on parts of the paintings where conditions are adequate for immediate prevention;
- test methods of removing deposit substances from the painting surfaces;

- test the durability of the painted layers;
- take samples;
- set up monitoring;
- make photographic, digital, and video recordings;
- process the data on computers.

8. PHOTO DOCUMENTATION

The photo library of the Institute for the Protection of Cultural Monuments of the Republic of Serbia owns 242 color slides (137 are in Leica format, about 92 are in 6x6 format, and 13 are in 6x7 format) and app. 600 black-and-white photographs (almost 315 are from Leica negatives, app. 150 from negatives 6 x 6 format, and about 130 from negatives 6 x 7 format).

The slides/photographs were taken during the following years:

- general views (1988)
- archeological excavations in the church yard (1960)
- church, architecture (1960; 1965; 1983; 1989; 1990)
- church, façades
- church, frescoes (1965; 1971; 1972; 1983; 1989; 1990)
- church, iconostasis (1990)
- treasury (1957; 1965; 1989)

The year of the photographing a certain number of slides/photographs is unknown.

General observation is that the photo documentation on the Gračanica monastery is quite unsatisfying both in number as well as in quality.

Systematic photographing (of the frescoes, first of all) in phases depending on other conservation works performed on the monastery complex, needs to be planned.

9. TECHNICAL DOCUMENTATION

- 1983 - Narthex glass enclosure - variants
- 1987 - Narthex glass enclosure - variants
- 1988 - Courtyard arrangement
- 1988 - Sanitary facilities
- 1988 - Souvenir shop
- 1989 - Treasury, adaptation construction project
- 1989 - Treasury, electrical installation
- 1989 - Iconostasis, fabrication project
- 1989 - Lodgings, repair and reconstruction project
- 1989 - Lodgings, installations
- 1989 - Lodgings, furniture details
- 1989 - "Elektron" main wiring installation for interior and exterior church lighting
- 1992 - Construction and waterworks project for the curator's office in the courtyard
- 2004 - Protection of wall paintings in the church, research activities
- 2004 - 1. Courtyard arrangement project
 - 2. Adaptation of arcades in the courtyard
 - 3. Sanitary facilities for visitors
 - 4. Chapel for lighting candles
- 2004 - Wall paintings, translated to English

Drawings

Church: inv. no. 4438-4441, 4672, 4479-4481, 4994, 8339-8352, 8914, 9416

Lodgings: inv. no. 3556-3585, 3630-3638

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Serbian Medieval Monuments (Serbia and Montenegro)

No 724 bis

1. BASIC DATA

State Party: Serbia and Montenegro

Name of property: Serbian Medieval Monuments of Kosovo and Metohija

Location: Province of Kosovo and Metohija

Date received by the World Heritage Centre: 4 January 2005

Included in the Tentative List: 18 March 2002 (Gračanica Monastery) / 28 January 2005 (Patriarchate of Peć Monastery and Church of the Virgin of Ljeviša)

International Assistance from the World Heritage Fund for preparing the nomination: No

Category of property:

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a serial nomination of several *sites*.

Brief description:

A group of three churches, the Patriarchate of Peć Monastery, Gračanica Monastery and the Church of the Virgin of Ljeviša, mainly built in the 13th and 14th centuries reflect with Dečani Monastery the high points of the discrete Byzantine-Romanesque ecclesiastical culture that developed in the Balkans in the 13th century under the Nemanja dynasty, and which persisted until the 17th century. The churches contain significant manifestations of the Palaiologos Renaissance style of mural painting.

2. ACTIONS

Background: This nomination is a proposal for an extension of Dečani Monastery inscribed on the World Heritage List at the 28th session of the World Heritage Committee (Suzhou, 2004) on the basis of criteria ii and iv.

Date of the Technical Evaluation Mission: 21-28 September 2005

Dates of request for additional information and of receipt from State Party: None

Consultations: ICOMOS has consulted its International Scientific Committee on Wall Paintings.

Literature: Many publications on Byzantine art and architecture including: *Byzantium: Faith and Power (1261-1557)* Edited by Helen C. Evans, The Metropolitan Museum of Art and Yale University Press, 2004; Panić, D., & Babić, G., *Bogorodica Ljevisa*, 1975; Ćurčić, S., Gračanica, *King Milutin's Church and its Place in late Byzantine Architecture*, 1979; Djurić, V. J., Ćirković, S., & Korac, V., *Pečka patrijaršija*, 1990; ICOMOS Thematic

Study: *Les Monastères orthodoxes dans les Balkans*, (2003).

Date of ICOMOS approval of this report: 15 January 2006

3. THE PROPERTY

Description

The property consists of three churches, the Patriarchate of Peć Monastery, Gračanica Monastery and the Church of the Virgin of Ljeviša, Prizren, as a serial nomination linked to the Dečani Monastery, inscribed in 2004.

The churches are presented with Dečani as representing the high points of the discrete ecclesiastical culture that developed in the Balkans in the 13th century under the Serbian Nemanjić dynasty (1166 – 1371), and persisted until the 17th century.

The three nominated properties and the Dečani monastery comprise a group with shared donors, builders or master painters as well as similar architectural principles and typologies. Together their buildings represent the development of art and architecture in the Balkans from the 13th to the 17th centuries and particularly the achievements of the 14th century.

Patriarchate of Peć Monastery

The Patriarchate of Peć Monastery consists of a group of four churches, on the outskirts of Peć at the entrance to the Rugovo gorge. Three of the churches, of the Holy Apostles, St Demetrius and the Holy Virgin, were built against each other and are interconnected with a shared narthex, giving the impression from above of one building with three domes, a unique architectural symbiosis. All the churches display an extensive series of wall paintings. Slightly separate is the fourth church or chapel of St Nicholas. The churches were originally part of a large monastic complex enclosed by a wall with five towers, but none of the early secular buildings survive.

The churches still preserve their picturesque setting. Around the churches and in caves in the Rugovo gorge, many smaller churches and hermitages developed: the name Peć, adopted later than the churches, comes from the Old Slavic *pest*, a cave. One of the remaining hermitages, Marko's cave, is included in the Buffer Zone.

The nominated area of 1.53ha covers the area enclosed by the monastic wall. The buffer zone of 99.80ha extends to the south over a portion of the Rugovo Gorge and to the north over the outskirts of the town of Peć. The Serbian Archbishopric was transferred to Peć in the late 13th century. The main construction of the churches, incorporating existing buildings, was in the second half of the 13th century, but building work continued until the end of the 16th century. Peć became the spiritual centre and mausoleum of Serb Patriarchs, and the place for the coronations of kings.

The monastery is now enclosed by a high wall with an entrance tower. The main church of the Holy Apostles was built in the third decade of the 13th century. Its layout conforms to the 13th century Ras school of Serbian

churches. Built of stone, it has no aisles, a transept and a dome.

Between 1316 and 1324 the church of St Demetrius was constructed to the north and adjoining the earlier church. It is slightly smaller and has similarly a single nave and dome but walls of alternating lines of stone and brick.

In 1328 the third church of the Holy Virgin of Hodegetria was built adjoining on the south side of the Holy Apostles, and at the same time a monumental narthex porch was built on the west side linking all three churches. The narthex has a barrel vault covering a central space and two aisles. Originally open on the west side with a series of elegant arcades, this was later filled in.

The similarity of construction of certain parts of the structure with the Dečani Monastery could imply that the builders of the Peć churches were master Dorde, and his brothers Nikola and Dobrosav, who worked on the Dečani Monastery.

By 1260, the Church of Holy Apostles was adorned with frescoes, preserved in the dome and altar space. These paintings reflect a mature phase of a plastic monumental style of painting for which no analogies have been discovered.

Half a century later the west side of the church of the Holy Virgin and the *narthex* were decorated with a series of frescoes in a new style, the so called Palaiologian Renaissance style of Byzantium (after the dynasty of that name). These frescoes, along with those in the churches in Gračanica and Prizren, came to play a decisive role in the development of art in the Balkans.

In the church of the Holy Apostles, on the ceiling are the cycle of the passion of Christ, on the south wall, portraits of members of the ruling Nemanjić dynasty and two grandiose half length portraits of St Nicholas and the Virgin Eleousa with Christ are on the west wall.

In the church of the Holy Virgin there are paintings in the dome, on vaults, on the upper walls and on the walls of the *diakonikon* and *prothesi*, as separate chapels of Christ, the Divine Liturgy, prophets, the Resurrection and the life of the Virgin. These differ from the formal 'classicism' of those in the *narthex* and for the first time in the choir holy warriors and holy monks were painted against each other – a pattern that was to persist in Serbian wall paintings.

Around 1345, in order to prepare the church for its new function as the seat of the Serbian Patriarchate, the church of St Demetrius had further paintings added including solemn portraits of Serbian rulers and Archbishops and figures of holy warriors and monks – the latter in a style that foreshadowed the more ornamental characteristics of the second half of the 14th century. Further frescoes were added in the 17th century by the Serbian painter Georgije Mitrofanovic.

Gračanica Monastery

Gračanica Monastery was one of the last monumental endowments of King Milutin (1282 – 1321). It was constructed in the second decade of the 14th century on the

ruins of an older 13th-century church of the Theotokos, which was in turn built on the ruins of a 6th-century early-Christian, three-naved basilica. Only the church remains from the original monastery complex, which was intended as the seat of the Lipljan bishops.

The nominated area of 1.22 ha consists of the monastery church and a rectangular area of grass surrounding it enclosed by a low wall. The buffer zone of 12.10 ha includes part of the village of the same name. The church has five domes, arranged in a sort of pyramid formation, and polychrome walls of alternating courses of grey stone and red bricks, with raised light mortar courses, in the so-called Byzantine 'cloisonné' system. The interior is richly decorated with further examples of Palaiologian Renaissance paintings.

The church is in two parts; the main church and a narthex added to the west façade. The central part of the church is a cross-in-square *naos* (nave). The *narthex* is a three aisled structure roofed with barrel vaults either side and a central blind *calotte* (low window-less dome).

The plan, spatial arrangement, decorative wall treatment and wall paintings together have made it an emblematic structure for Balkan architecture of the 14th century reflecting the spirit of the Byzantine tradition but slightly modified by western influence.

The interior paintings were carried out by painters from King Milutin's workshop headed by Michael Astrapa and Eutychios from Thessaloniki who worked at the church for almost two decades, completing the work in 1321. They are fine examples of the Palaiologos Renaissance style and have been preserved almost in their entirety. In the altar, main dome and smaller domes are depictions of the Eucharist and Old Testament themes. On the upper part of walls numerous cycles show Great Feasts, Christ's Public Ministry, miracles, parables and the passion of Christ. Beneath these around the whole church are lines of saints and holy warriors. In the *narthex* passage the founder, King Milutin and his wife and ancestors are portrayed.

Paintings were added to the external *narthex* at two periods in the 16th century. These include a gallery of around 30 pictures of Serbian bishops painted by artists from local workshops.

Church of the Virgin of Ljeviša

The church sits on the banks of the river Bistrica in the centre of the town of Prizren.

The nominated area of 12.39ha includes the church and a small open area surrounding it. The buffer zone of 3.47ha covers part of the adjoining town of Prizren. The church has five domes over a cross in square plan. On the north, south and west sides, ambulatory aisles were added. There is a *narthex* on the west with three barrel vaults and beyond an *exonarthex* – an external vestibule. The plan is the starting point for a new architectural style in the Balkans, transitional between basilica and cross-domed styles, which culminated in the early 14th century at Gračanica.

The earliest phase of construction was in the first half of the 13th century. The walls are constructed of a mixture of tufa, brick and light mortar, as in Gračanica. The church

gained its present appearance after reconstruction in the early 14th century. The walls were painted by 1313. Inscriptions on the east façade record the founders as King Milutin and Bishop Damian of Prizren. The name of the architect was Nicholas.

All the walls, arches, vaults and domes were covered with paintings in the Palaiologos Renaissance style painted as at Gračanica by court painters of King Milutin, Michael Astrapa and probably also Eutykhios from Thessaloniki. Only around 30% of these have survived. In the domes are images of Christ, above prophets, and evangelists in the dome drum and pendentives. In the *naos* are Great Feasts, the Resurrection, Christ's Ministry and scenes from the Passion of Christ. Standing figures around the walls include holy warriors and an unusually high number of female saints. In the *narthex* are very large figures of Serbian rulers from the Nemanjić dynasty; while in the *exonarthex* are remains of images of the last Judgment, St John the Baptist, the Tree of Jesse and the Struggle of Jacob.

History

The flowering of ecclesiastical culture in the area during the 13th century, was fostered by King Milutin (1282-1321) who as King of Serbia made Serbia the dominant power in the Balkans. Milutin was the most generous monastic benefactor of the dynasty, building as many as forty churches not only in Serbia but also in Jerusalem, Constantinople, Rome, Salonika, Macedonia, and on Mount Athos.

Slightly earlier, the first Nevanjić King Stefan (1166 - 1196), had founded Studenica Monastery, which became the necropolis of the dynasty. (It was inscribed in 1986 on the World Heritage List). And in 1219, the patriarch of Nicea had allowed the establishment of an independent Serbian archbishopric. State and Church joined together to develop a strong identity for Serbia – the first archbishop was from the ruling family. In 1346 an independent Serbian Patriarchate was established by King Dusan, with Peć becoming its centre.

Under Dusan's successor, Serbia became split into several states none of whom could offer resistance to the Turks. In 1389 at the Battle of Kosovo the Serbs lost a critical battle against the Turks, and many Serbs and the centre of their power moved north. In 1459 the capture of the Serbian capital by the Turks brought to an end the medieval Serbian State.

In 1557 with the permission of the Turks, the Patriarchate of Peć was restored. It then once again played a dominant role as a spiritual centre together with the Patriarchate of Constantinople and the Monasteries of Mount Athos.

Some time before 1756, after Turkish re-conquest, the Church of the Virgin of Ljeviša was turned into a mosque and substantial readjustments were made.

The Patriarchate was again abolished in 1766 when it became part of the Kingdom of Montenegro, and in 1912 was annexed to the Cetinje metropolity. After the liberation of Prizren from the Turks, the Church of the Virgin of Ljeviša once again became a Christian place of workshop.

In 1918 the Serbian church was restored with the foundation of the Kingdom of Serbs, Croats and Slovenians. In spite of heavy conflict in the Balkan region in the past decades, Peć and Gračanica churches have kept alive their monastic function and remain spiritual centres. Gračanica and Peć Patriarchate monasteries were not damaged during the war in Kosovo, largely because of respect of local communities of all ethnic origins.

The function of the Church of the Virgin of Ljeviša was disrupted after violence in March 2004. When sufficient safety is ensured, it is intended that the church will once again function as a place of worship.

Protection and Management

Legal provision:

The churches are owned by the Serbian Orthodox church. The Monastery of Gračanica and the Church of the Virgin of Ljeviša are managed at the level of Ras-Prizren Eparchy. The Patriarchate of Peć Monastery is under the direct jurisdiction of Serbia patriarch.

The three monuments as well as Dečani Monastery are protected under the provisions of the Cultural Monuments and Natural Rarities Protection Law (FPRY Official Acts No81/46) and by the Cultural Property Law (Official Gazette of Serbia, No 71/94). The monuments are defined as Immobile Cultural Properties of Exceptional Importance (Official Gazette of Serbia, No25/90). This obliges the responsible institution to undertake technical measures to protect the monuments and prevent uncontrolled demolition, reconstruction, new building, sub-surface exploration, increase of the height of buildings, etc, within the defined protected zone.

The institutions ultimately responsible for the implementation of the legislation are the Institute for the Protection of the Cultural Monuments of Serbia and Montenegro, and The Ministry of Culture and Public Information of the Republic of Serbia.

The buffer zones do not currently afford the nominated churches specific protection.

Management structure:

The churches are run by the Serbian Orthodox Church as cultural and historic monuments. The Church is responsible for the functioning of the monastic life of the religious community, which is undoubtedly flourishing. Experts of the Republic's Institute for the Protection of the Cultural Monuments of Serbia and Montenegro are responsible for the technical aspects of preservation of the monasteries and church and for presenting them to the public.

Due to the specific political situation in the territory of Kosovo and Metohija, there are only provisional institutions of local government. UNMIK (United Nations Mission in Kosovo) has a Ministry of Culture, Youth and Sport. This institution is in charge of the preservation and the management of the monuments. It is understood that the Ministry is working on a special law on the Cultural Heritage of Kosovo and Metohija to over-arch existing legislation.

Well thought out management plans were submitted with the nomination for all three properties. Their realization is hampered by the current political situation in Kosovo.

- Property level

The monasteries were places of pilgrimage and there used to be a constant flow of pilgrims. Today, in the aftermath of the recent conflict (1998-99) the existence of separate extremist groups is feared by the local population and visits can only be arranged with a KFOR/ UNMIK (United Nations Mission in Kosovo) escort.

Resources:

The nomination states that financing for protection of the churches is provided by the budget of the Republic of Serbia. The Serbian Orthodox Church, as legal owner of the nominated properties, also provides funding for protection and maintenance. A third source of financing is represented by sponsorships and donations. No figures are provided.

Justification of the Outstanding Universal Value by the State Party (summary)

The region of Kosovo and Metohija, the western part covered by monastic establishments (metochions) and hence its name, were the central part of Medieval Serbia. The four most significant monuments in this area are Peć, Gračanica, Dečani and the Church of the Virgin of Ljeviša. Their histories intertwine and are closely connected to their founders, painters and builders. All four were commissioned by Serbian secular and church rulers.

All four churches demonstrated a distinct architectural style and are exceptionally rich reflections of the leading artistic trends in Medieval Serbia – not only their architecture but also their frescoes, icons, church furniture and the literary works stored in them.

Because of the progressive views of their wealthy patrons, the churches stand out both in Medieval Serbia and the whole Byzantine era, far surpassing the limitations of their local surroundings.

4. EVALUATION

Conservation

Peć

Conservation History:

Comprehensive repairs were carried out between 1931 and 1932. The entire lead roof was replaced in 1981.

The wall paintings have been subject to several interventions. The first conservation works on all the painted wall surfaces in the interior and on facades, were executed in the course of 1931 and 1932. Detailed works on protection of wall paintings were performed in 1955 – 1966 and 1981 – 1997.

State of conservation:

High humidity in the walls of the western part of the Church of the Holy Virgin and the southern part of the Narthex is cause for great concern.

The damaged wooden beams in the wall structures, and underneath the wall paintings, represent an additional problem, most pronounced in the south part of the altar space in the Church of the Holy Virgin. The mortar on wall surfaces without paintings on them are soiled and visibly damaged.

The tile roof of the entrance tower is in poor condition, as is the enclosing wall to the churchyard.

Experts of the Institute for Protection of Cultural Monuments of the Republic of Serbia and the Italian experts undertook a joint appraisal of the status of frescoes and pilot restoration in summer 2002. This revealed that overall the paintings are not in good condition – even those that have received attention, and that urgent work is needed to halt and reverse degradation. In some cases previous treatments are causing problems and need to be reversed.

The nomination dossier lists problems with paintings being covered with dust and soot, detachment of paintings from the mortar on the walls, cracks, swelling and in places disappearance of the painted surface through moisture and salt action. There are problems in all the four separate churches making up the Patriarchate of Peć.

A detailed condition survey of all the paintings is urgently needed together with a comprehensive assessment of the work that is required to stabilise the paintings.

Gračanica

Conservation history:

During the Serbian-Turkish wars of 1876-1878 and the Balkan wars of 1912-13 and World War I, Gračanica was exposed to attacks and looting. After 1918 and the creation of the new state, restoration work begun. In the fourth decade of the 20th century a new dormitory was constructed on the east side of the churchyard and two further buildings on the north and south sides. The original appearance of the *exonarthex* was restored (removing a belfry and re-opening arches).

State of conservation:

Structurally the church is said to be sound. The problems identified are comparatively minor.

Long periods of abandonment during armed conflicts over many centuries have led to water ingress in various places. Between 1971 and 1975 the majority of the structure was conserved. However in many places the wall paintings exhibit water damage. And as at Peć the paintings suffer from the effects of moisture, dirt and soot, and from cracks. The instability of the present political situation makes it difficult to monitor the church on a regular basis. A detailed condition survey of all the paintings is urgently needed.

Church of the Virgin of Ljeviša

Conservation history:

Some time before 1756, after Turkish re-conquest, the Church of the Virgin of Ljeviša was turned into a mosque and substantial readjustments were made: apertures were

closed, a minaret added to the bell tower, and the walls plastered inside, and in order to gain a firm key the paintings were first 'nicked'.

In 1912 after the liberation of Prizren from the Turks the building once again became a Christian place of workshop.

The minaret was removed in 1923, and between 1950 and 1953 extensive restoration was carried out including removing plaster to reveal paintings.

State of conservation:

The condition of the church was good until March 2004. In that month a fire damaged wooden windows, doors and the roof. The lead roof of the west bay of the nave has been partly removed and the middle and east bay of the nave are covered with tin sheets which are in a poor condition. The church façade is heavily soiled by soot from the fire. The nomination states that the damages can be reversed, but there are no conservation reports either for the fabric or the wall paintings to support this statement.

Many of the wall paintings were revealed in the 1950s. Conservation work on most of the paintings continued from then until 1971. The problems noted in the 1950s are however still present although in a more complicated form. The recent fire damaged the structure of the building and with it the paintings. It is estimated that 10% have been lost and that 20% will need specialist restoration work, the remaining 70% will need cleaning to remove soot and dust. There is also damage from high humidity, and severe cracking both in the conserved and unconserved paintings. This has been exacerbated since the recent arson attack, from the consequent action of blocking windows and the poor state of the roof.

A detailed condition survey of all the paintings is urgently needed.

At the First UNESCO meeting of the Experts Committee on rehabilitation and safeguarding of the cultural Heritage in Kosovo that took place in Paris, on December 9, 2005, proposals for funding the conservation of this church (together with other monuments at Prizren and Kosovo), were made by Italy, Greece and the Czech Republic.

Protection and Management:

Day-to-day responsibility for the protection of the Peć and Gračanica lies with the Abbess Fevronija in Peć and the monasteries' nunnery. All involved seem fully aware of the significance of the monasteries and work within conservation precepts and are active in seeking advice. Moreover they are also exceptionally active in seeking donations for the maintenance of the monastery.

It is not clear who ensures daily protection of the Church of the Virgin of Ljeviša. Access for representatives of the Serbian Church is only possible with an escort. Responsibility lies with the local Government and UNMIK, while the keys are kept by the German KFOR contingent at Prizren.

At present the monasteries of the Patriarchate of Peć, Dečani and Gračanica are being guarded by Kosovo Force (KFOR) forces: the monasteries of the Patriarchate of Peć and Dečani by Italian soldiers, and Gračanica by Swedish contingents KFOR. Only the Church of the Virgin of Ljeviša is not guarded, being surrounded by a barbed-wire fence.

- Boundaries

The boundaries for all three properties are tightly drawn to include only the churches and their immediate surroundings. The large buffer zones cover the settings of the monuments and are closely related to their integrity. For the Patriarchate of Peć Monastery, as its picturesque setting is fundamental to its value, ICOMOS suggests that consideration should be given to extending the boundaries of the property to include more of the river setting.

What is not set out is how the buffer zones will be protected. The Monastery of the Patriarchate of Peć has to a great extent preserved its natural setting. To sustain this requires active control of the buffer zone to stop possible future construction work, road building etc. which might impact adversely on the setting.

Similar active management is needed at Gračanica, particularly in relation to traffic immediately around the Monastery, and at the Church of the Virgin of Ljeviša, which is in the centre of the 'old quarter' of Prizren, and where control is needed on new buildings and traffic, through updating the town plan of Prizren, to protect the old quarter, which includes monuments of Ottoman architecture such as Sinan Pasha Mosque, and Hammam Mehmet Pasha

Risk analysis:

All three churches are to varying degrees at risk. The major risks arise from neglect, the impact of recent conflicts, and the lack of active management, as well as, in the case of the Church of the Virgin of Ljeviša, the effects of the recent arson attack and lack of guards.

The current climate does not allow for effective management on a regular basis nor is it conducive to undertaking major restoration projects.

The settings of all three churches are also vulnerable. These have been detailed above.

Authenticity and integrity

Authenticity:

The churches of Gračanica and Peć Patriarchate have retained intact their 17th century appearance. Moreover in spite of heavy conflict and the vicissitudes of the Balkan region, the churches have kept alive their monastic function as well. Gračanica and Peć Patriarchate churches were not damaged during the recent war in Kosovo. Both are authentic.

The Church of the Virgin of Ljeviša has had a more complex history. Extensive work was carried out to it when it was turned into a mosque and then when that process was reversed (see above). Only 30% of the original wall paintings survived. This percentage has been further reduced by the recent fire which has inflicted considerable damage on the fabric and paintings.

The authenticity of the overall structure has been affected by these changes. However the changes can be said to reflect the history of the Balkans. Considering this church as part of the overall group of four churches (including Dečani.) this loss of authenticity can be accepted in the light of what remains.

Integrity:

As churches, Peć and Gračanica have retained their integrity. As monasteries they are not complete as most of the original ancillary buildings have not survived.

The setting of all three churches contributes to the integrity of the nominated areas. In the case of Peć, its picturesque landscape with a river on one side and a hill the other is still intact and contributes to the integrity of the church. At Gračanica the overall setting of the church as part of the town is a relationship that needs to be protected. At the Church of the Virgin of Ljeviša, the wider surroundings are part of the city of Prizren which has grown round the church. The setting in the buffer zone needs protecting as part of the integrity of the church.

Comparative evaluation

Dečani monastery was inscribed on the World Heritage List to represent the final and most important development of the Ras School of ecclesiastical architecture. It was seen to be different in form from other Balkan churches in terms of its architecture, construction methods and its remarkable series of wall paintings.

The Dečani monastery is larger than any of the three nominated properties and more complete in terms of its surrounding buildings and contents. However its form and particularly its wall paintings do relate to the three nominated churches which may be seen as forerunners of its final glory.

In terms of architectural form, all three properties can be said to demonstrate what is called the Palaiologos Renaissance School which developed in the early 14th century across a wide centred on Byzantium, combining eastern orthodox and western Romanesque features, and to demonstrate a discrete Serbian version of this style. The three nominated churches together with Dečani contribute to the development of this style, as most of their early building work was undertaken before Dečani was begun in 1327. Only part of church at Peć, the Holy Virgin of Hodegetria was begun later in 1328.

The form of the church of the Virgin of Ljeviša shows the origin of the cross-in-square plan with five domes; Peć – with its three, linked, individual churches - demonstrates a unique and valuable manifestation of this style, while Gračanica, with its gradually ascending domes, can be seen to be the most accomplished architectural expression of this form.

Wall paintings in the three nominated churches also reflect the development of the Palaiologos Renaissance style in the Balkans from the early confident example in the Church of the Holy Apostles in Peć, to the rich repertoires displayed at the Church of the Virgin of Ljeviša, the powerful synthesis of the language achieved at Gračanica and the final academic phase in the Church of St Demetrius at Peć, which is also seen at Dečani.

The collection of wall paintings in the three nominated churches add to an understanding of the development of the Balkan Palaiologos style, and at Gračanica and Peć are in themselves outstanding examples of its execution. Those at Gračanica in particular can be compared alongside those found in the church of the Holy Apostles

in Thessaloniki and in the Monastery of Protaton at Mount Athos, both inscribed on the World Heritage List in 1988.

Outstanding universal value

General statement:

The Patriarchate of Peć Monastery, the Gračanica Monastery and the church of the Virgin of Ljeviša have outstanding universal value for a combination of the following qualities:

The three churches:

- Reflect a high point in the development of the discrete Balkan Palaiologos Renaissance style, a fusion of eastern Orthodox Byzantine styles with western Romanesque influences, fostered by both the Serbian church and state at the height of its influence
- In architectural form, show the development of this style from the first appearance of the cross-in-square plan with five domes at Ljeviša, to its unique manifestation at Peć, with three separate churches united by a narthex, and its accomplished culmination at Gračanica
- Contain an impressive series of mural paintings in an almost complete form, reflecting the development of styles from the early confident examples in the Church of the Holy Apostles in Peć, to the rich repertoires displayed at the Church of the Virgin of Ljeviša, the powerful synthesis of the language achieved at Gračanica and the final academic phase in the Church of St Demetrius at Peć, and which is also seen at Dečani. Overall these paintings demonstrate the height that was achieved in Balkan mural painting in the first half of the 14th century. Those at Gračanica display perhaps the highest achievements of this art.

Evaluation of criteria:

The three churches are nominated on the basis of criteria ii, iii, iv and vi:

Criterion ii: The three churches play a decisive role in the development of ecclesiastical building and mural painting in the Balkans between the 14th to the 16th centuries. They reflect a discrete Balkan Palaiologian Renaissance architectural style, a fusion of eastern Orthodox Byzantine with western Romanesque styles. In architectural form, they show the development of the cross-in-square plan with five domes which first appeared at Ljeviša, to its unique manifestation at Peć, with three separate churches united by a common narthex, and its accomplished culmination at Gračanica.

Their mural paintings reflect the development of styles from the early confident examples in the Church of the Holy Apostles in Peć, to the rich repertoires displayed at the Church of the Virgin of Ljeviša, the powerful synthesis of the language achieved at Gračanica and the final academic phase in the Church of St Demetrius at Peć, and which is also seen at Dečani. ICOMOS considers that the extension meets this criterion.

Criterion iv: The three churches reflect the development the Palaiologian Renaissance style of architecture and mural decoration in the Balkans that in turn reflects a significant phase of history when the combined forces of church and state were harnessed to create a strong identity for Serbia, at the height of its powers in the 14th century, in line with its political orientations. ICOMOS considers that the extension meets this criterion.

Criterion iii: The wall paintings in the three churches are an exceptional testimony to a cultural tradition of the Palaiologian Renaissance of Byzantium. The frescoes of the Virgin of Ljeviša and Gračanica were commissioned by the Serbian King Milutin and painted by a group of court fresco painters including Michael Astrapa and Eutybios from Thessaloniki. They show the height of the development of Balkan art from the first half of the 14th century, similar only to the church of the Holy Apostles in Thessaloniki and the Monastery of Protaton at Mount Athos, while the paintings at the churches at Peć dating from around 1300 until 1673/4, are a powerful demonstration of the emergence of this style and its aftermath. ICOMOS considers that the extension meets this criterion.

Criterion vi: In the nomination this criterion is justified on the grounds that the churches are linked to wider achievements in iconography and literature in the Serbian State in the 13th and 14th centuries. While undoubtedly such creative expressions were important their links with what remains in the churches is not strong. ICOMOS considers that the extension does not meet this criterion.

5. RECOMMENDATIONS

Recommendations

All three churches are to differing degrees extremely vulnerable and need urgent attention, initially in the form of detailed state of conservation reports on their murals, and on underlying problems with their fabric, as acknowledged in their management plans, and in the case of Ljeviša, on the impact of the recent fire on both fabric and murals. Without such reports, as a basis for monitoring, preventative conservation measures, and projects to reverse decline, the wall paintings are undoubtedly in great danger. ICOMOS therefore recommends that all three churches should be inscribed on the World Heritage list in Danger.

As the settings of all three churches are strongly related to their integrity, it is recommended that the State Party puts in place stronger protective regimes for the Buffer zones. ICOMOS further recommends that consideration should be given to extending the boundaries of the Patriarchate of Peć Monastery to include more of its riverside setting.

Although the Patriarchate of Peć and Gračanica are both guarded, Ljeviša is not. The State Party is requested to consider ways of putting in place appropriate guarding arrangements.

In the case of the Patriarchate of Peć and Gračanica, as churches are being nominated, rather than monastic complexes, it is suggested that the names of the two properties should be changed to Patriarchate of Peć Monastic Church and Gračanica Monastic Church.

ICOMOS recommends that the name of the overall World Heritage property for the four properties should become the Medieval Monuments of Kosovo and Metohija, and that for each property, the name of each individual monument should be appended – for instance the Medieval Monuments of Kosovo and Metohija: Patriarchate of Peć Monastic Church.

Recommendation with respect to inscription

ICOMOS recommends that the extension of the Dečani Monastery to include the Patriarchate of Peć Monastery, Gračanica Monastery and the Church of the Virgin of Ljeviša, be approved on the basis of *criteria ii, iii and iv*:

Criterion ii: The Patriarchate of Peć Monastic Church, the Gračanica Monastic Church and the Church of the Virgin of Ljeviša played a decisive role in the development of ecclesiastical building and mural painting in the Balkans between the 14th to the 16th centuries, in the discrete Balkan Palaiologian Renaissance architectural style, which reflects a fusion of eastern Orthodox Byzantine with western Romanesque styles.

Criterion iii: The wall paintings in the three churches are an exceptional testimony to the manifestations of the cultural tradition of the Palaiologian Renaissance of Byzantium in the Balkans. They show the height of the development of Balkan art from the first half of the 14th century in Gračanica and Ljeviša, similar only to the church of the Holy Apostles in Thessaloniki and the Monastery of Protaton at Mount Athos, while the paintings at the churches at Peć, dating from around 1300 until 1673/4, are a powerful demonstration of the emergence of this style and its aftermath.

Criterion iv: The Patriarchate of Peć Monastic Church, the Gračanica Monastic Church and the Church of the Virgin of Ljeviša reflect the development of a discrete Palaiologian Renaissance style of architecture and mural decoration in the Balkans in the 14th century, when the combined forces of Church and State were harnessed to create a strong identity for Serbia, in line with its political orientations.

ICOMOS recommends that the properties should also be inscribed immediately on the List of World Heritage in Danger in order to allow support to be engaged for urgent conservation reports and conservation work.

ICOMOS also recommends that, in the case of the Patriarchate of Peć and Gračanica, as churches are being nominated, rather than monastic complexes, the names of the two properties should be changed to Patriarchate of Peć Monastic Church and Gračanica Monastic Church.

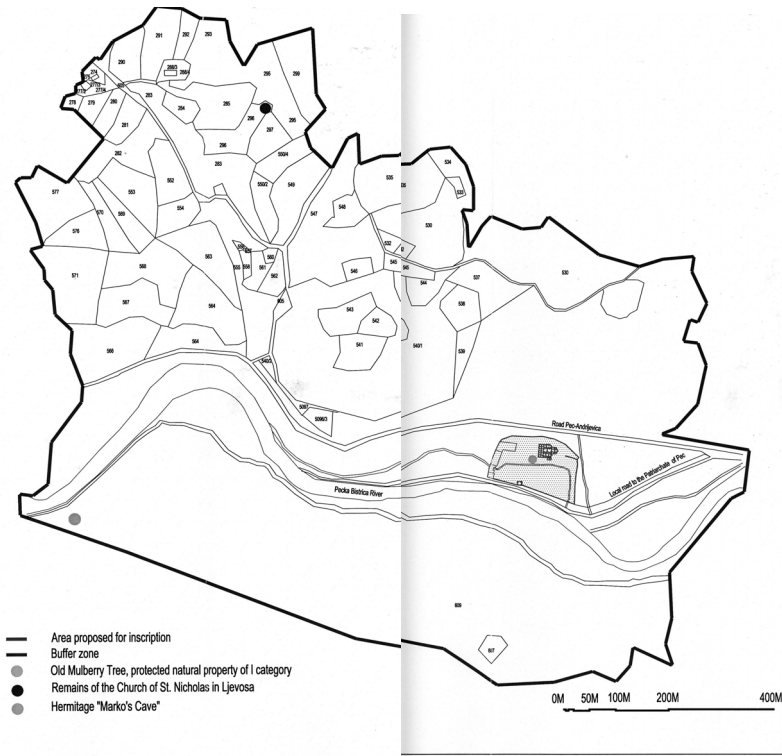
ICOMOS notes the changing of the name of the property which as extended becomes: “Medieval Monuments of Kosovo and Metohija”.

ICOMOS also recommends that the State Party put in place stronger protection for the buffer zones.

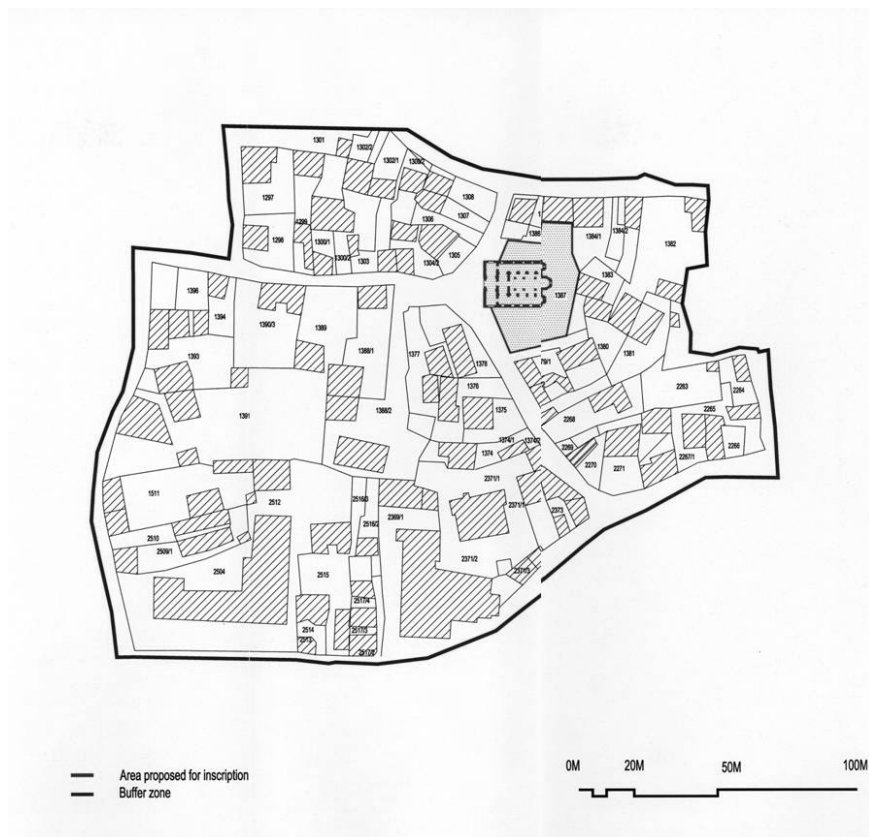
ICOMOS also recommends that the State Party give consideration to extending the boundaries of the Patriarchate of Peć Monastic Church to include more of its valley setting.

ICOMOS further requests the State Party to give consideration to putting in place appropriate guarding arrangements for the Church of the Virgin of Ljeviša.

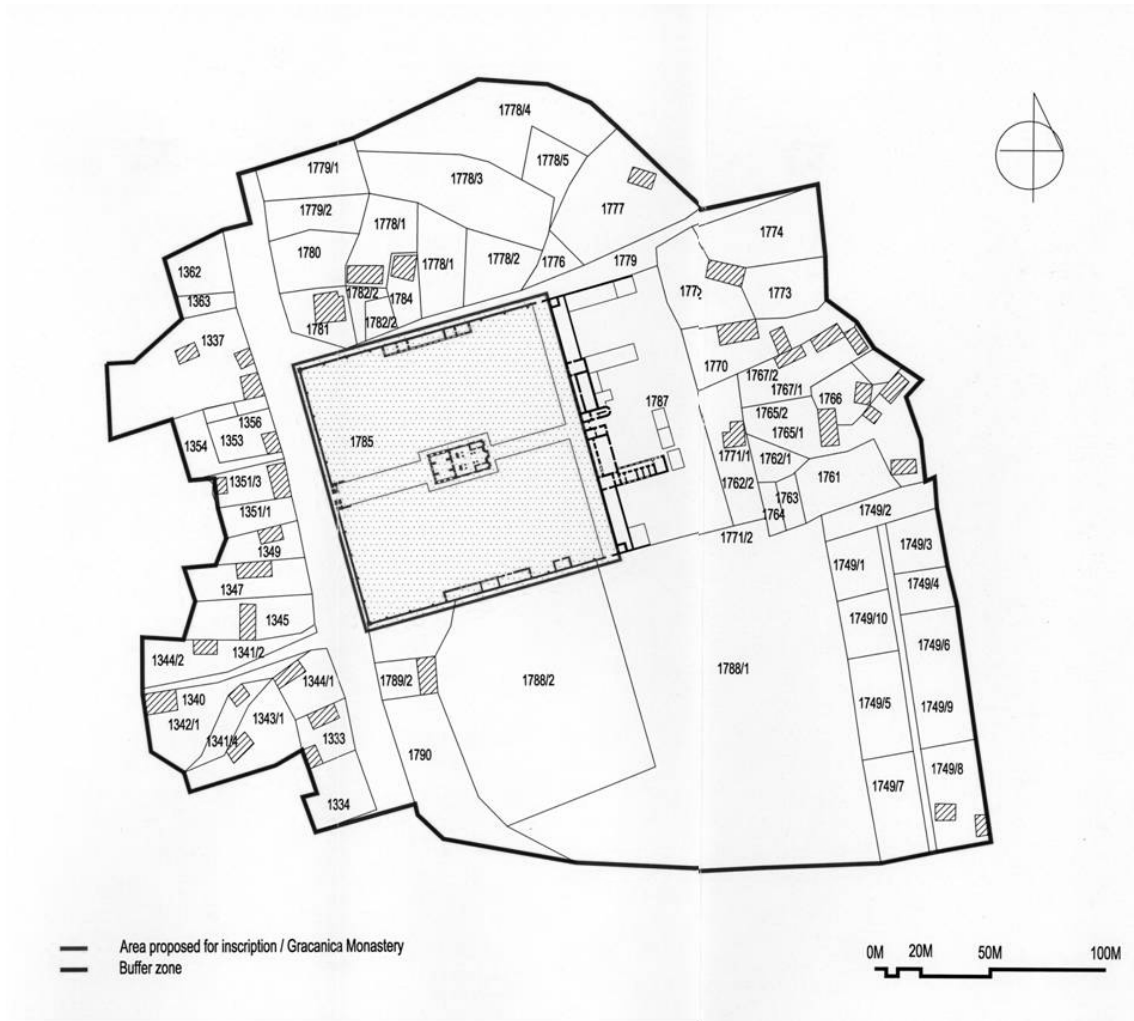
ICOMOS, April 2006



Map showing the boundaries of the Patriarchate of Peć Monastery



Map showing the boundaries of the Church of the Holy Virgin of Ljeviša



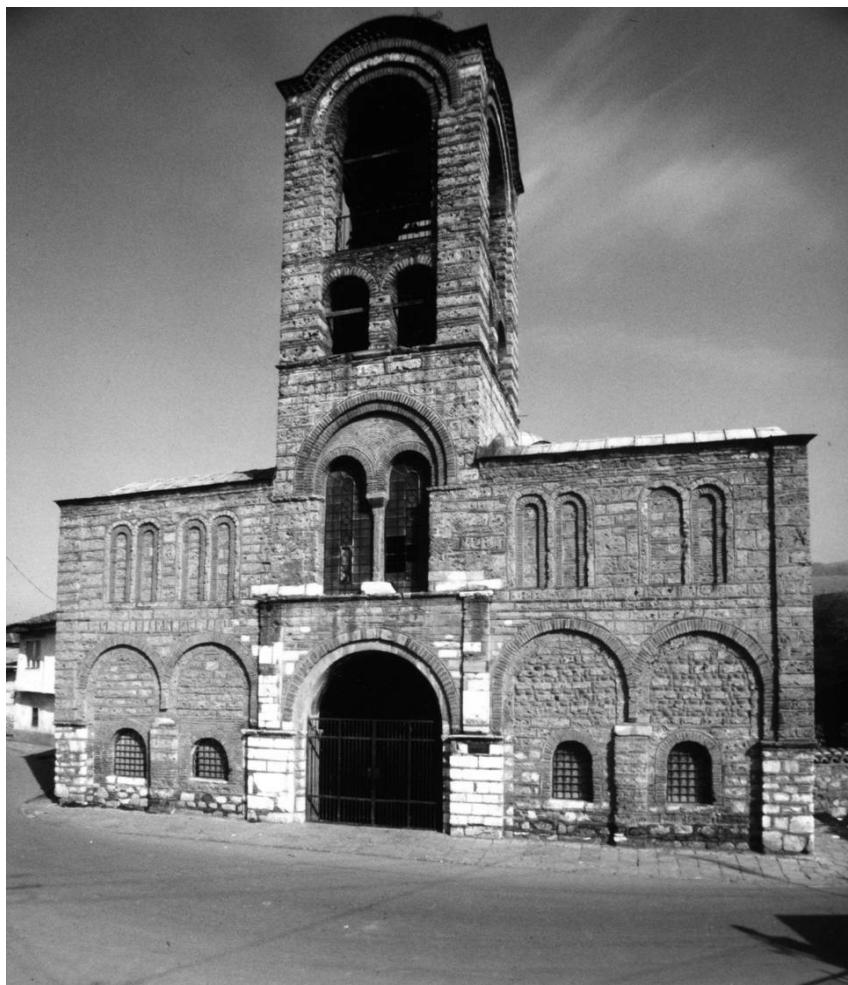
Map showing the boundaries of Gračanica Monastery



Patriarchate of Peć, Northeast view of the churches



Church of the Holy Apostles



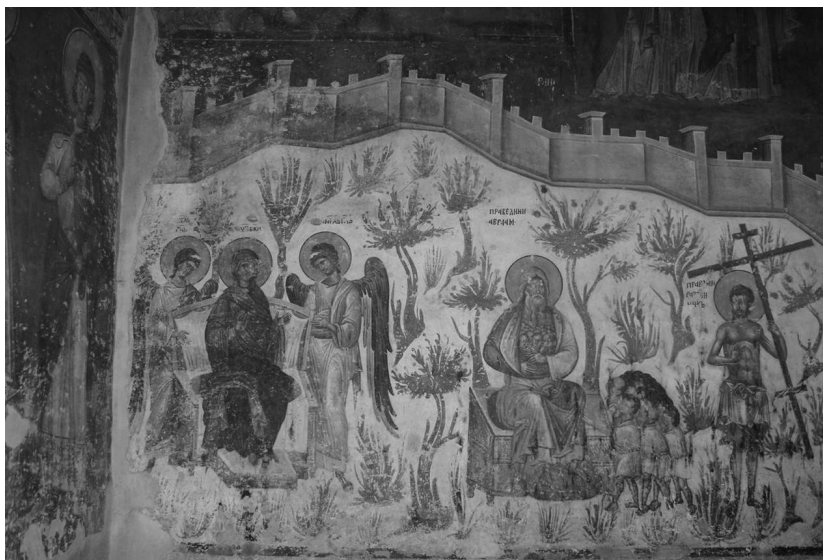
Church of the Virgin of Ljeviša



Officiating bishops



Gračanica Monastery, Church of the Dormition of the Virgin



The Last Judgment

Monuments médiévaux serbes (Serbie-Monténégro)

No 724 bis

1. IDENTIFICATION

État partie : Serbie-Monténégro
Bien proposé : Monuments médiévaux serbes du Kosovo et de Metohija
Lieu : Province du Kosovo et de Metohija

Date de réception par le Centre du patrimoine mondial : 4 janvier 2005

Inclus dans la liste indicative : 18 mars 2002
(Monastère de Gračanica) / 28 janvier 2005 (Patriarcat du monastère de Peć et église de la Vierge de Ljeviša)

Assistance internationale au titre du Fonds du patrimoine mondial pour la préparation de la proposition d'inscription : Non

Catégorie de bien :

En termes de catégories de biens culturels, telles qu'elles sont définies à l'article premier de la Convention du Patrimoine mondial de 1972, il s'agit d'une proposition d'inscription en série de plusieurs *sites*.

Brève description :

Un groupe de trois églises, le patriarcat du monastère de Peć, le monastère de Gračanica et l'église de la Vierge de Ljeviša, bâties principalement au XIIIe et au XIVe siècle reflète avec le monastère de Dečani l'apogée de la culture ecclésiastique byzantine et romane qui s'est développée de façon distincte dans les Balkans au XIIIe siècle sous la dynastie des Nemanjić, et qui a perduré jusqu'au XVIIe siècle. Les églises abritent des exemples illustres de peintures murales du style de la Renaissance des Paléologues.

2. ACTIONS

Antécédents : Cette proposition d'inscription est une proposition d'extension du monastère de Dečani inscrit sur la Liste du patrimoine au cours de la 28e session du Comité du patrimoine mondial (Suzhou, 2004) sur la base des critères ii et iv.

Date de la mission d'évaluation technique : 21-28 septembre 2005

Dates de demande d'information complémentaire et d'envoi par l'État partie : Aucune

Consultations : L'ICOMOS a consulté son Comité scientifique international sur les peintures murales.

Littérature : De nombreuses publications sur l'art et l'architecture byzantine dont : *Byzantium: Faith and Power (1261-1557)* Edité par Helen C. Evans, The Metropolitan Museum of Art and Yale University Press, 2004 ; Panić, D., & Babić, G., *Bogorodica Ljevisa*, 1975 ; Ćurčić, S., Gračanica, *King Milutin's Church and its Place in late Byzantine Architecture*, 1979 ; Djurić, V. J., Ćirković, S., & Korac, V., *Pećka patrijaršija*, 1990 ; Étude thématique de l'ICOMOS : *Les monastères dans les Balkans*, 2003.

Date d'approbation de l'évaluation par l'ICOMOS : 15 janvier 2006

3. LE BIEN

Description

Le bien se compose de trois églises, le patriarcat du monastère de Peć, le monastère de Gračanica et l'église de la Vierge de Ljeviša à Prizren, dans le cadre d'une proposition d'inscription en série associée au monastère de Dečani, lui-même inscrit en 2004.

Les églises sont présentées avec Dečani comme l'apogée de la culture ecclésiastique qui fit son apparition de façon distincte dans les Balkans au XIIIe siècle sous la dynastie serbe des Nemanjić (1166-1371), et qui perdura jusqu'au XVIIe siècle.

Les trois biens proposés pour inscription et le monastère de Dečani représentent un groupe partageant les mêmes donateurs, maîtres d'ouvrage et peintres, et qui repose également sur des principes et des typologies architecturales communes. Ensemble, leurs édifices représentent le développement de l'art et de l'architecture dans les Balkans du XIIIe au XVIIe siècle, et plus particulièrement les réussites du XIVe siècle.

Patriarcat du monastère de Peć

Le patriarcat du monastère de Peć se compose d'un groupe de quatre églises, à la périphérie de Peć et à l'entrée de la gorge de Rugovo. Trois des églises, l'église des Saints-Apôtres, l'église Saint-Démétrius et l'église de la Sainte Vierge ont été construites en appui les unes sur les autres et sont reliées entre elles par un narthex commun, donnant l'impression, vues de dessus, d'un seul édifice surmonté de trois coupes, en une symbiose architecturale unique. Toutes les églises abritent de nombreuses peintures murales. La quatrième église, la chapelle Saint-Nicolas, se trouve légèrement à part. Les églises appartenaient à l'origine à un grand ensemble monastique entouré d'un mur doté de cinq tours, mais aucun des anciens bâtiments séculiers ne subsistent.

Les églises ont conservé leur environnement pittoresque. Autour des églises et dans des grottes de la gorge de Rugovo, de nombreuses églises et ermitages de plus petite taille sont apparus : le nom de Peć, adopté après la construction des églises, vient du vieux slave *pest*, qui signifie *grotte*. L'un des ermitages restants, la grotte de Marko, est incluse dans la zone tampon.

La zone proposée pour inscription, de 1,53 hectare, couvre l'enceinte des murs monastiques. La zone tampon de 99,80 hectares s'étend vers le sud sur une partie de la gorge de Rugovo et vers le nord sur la périphérie de la ville de Peć. L'archevêché serbe fut transféré à Peć à la fin du XIII^e siècle. La construction des églises, incluant les édifices existants, se déroula essentiellement dans la seconde moitié du XIII^e siècle, mais les travaux se poursuivirent jusqu'à la fin du XVI^e siècle. Peć devint le centre spirituel et le mausolée des patriarches serbes, et le lieu de couronnement des rois.

Le monastère est aujourd'hui entouré d'un haut mur, avec une tour d'entrée. L'église principale, celle des Saints Apôtres, fut édifiée dans la troisième décennie du XIII^e siècle. Dans sa disposition, elle est conforme à l'école de Raska, du XIII^e siècle, des églises serbes. Faite de pierre, elle ne possède pas de bas-côtés, mais un transept et une coupole.

Entre 1316 et 1324, l'église Saint-Démétrius fut construite au nord, à côté de l'église plus ancienne. Légèrement plus petite, elle comporte de même une seule nef et une coupole, mais ses murs alternent pierre et briques.

En 1328, la troisième église de la Sainte Vierge de Hodegetria fut construite, attenante à la façade sud de l'église des Saints Apôtres, en même temps qu'un narthex monumental était construit sur le côté ouest, reliant les trois églises ensemble. Le narthex possède une voûte en berceau couvrant un espace central et deux bas-côtés. Il était à l'origine ouvert du côté ouest, avec une série d'élégantes arcades, mais l'ouverture fut par la suite comblée.

On suggère que la similitude de construction de certaines parties de la structure avec le monastère de Dečani pourrait permettre d'attribuer les églises de Peć à maître Dorde et ses frères Nikola et Dobrosav, qui travaillèrent au monastère de Dečani.

En 1260, l'église des Saints Apôtres fut ornée de fresques préservées dans l'espace de la coupole et de l'autel. Ces peintures reflètent une phase mature d'un style de peinture monumental dont on n'a jamais trouvé l'équivalent.

Un demi-siècle plus tard, le côté occidental de l'église de la Sainte-Vierge et le narthex furent décorés avec une remarquable série de fresques d'un style nouveau, le style de la Renaissance des Paléologues de Byzance (d'après la dynastie éponyme). Ces fresques, aux côtés de celles des églises de Gračanica et de Prizren, en vinrent à jouer un rôle décisif dans le développement de l'art dans les Balkans.

Dans l'église des Saints-Apôtres, on trouve au plafond le cycle de la passion du Christ, sur le mur sud des portraits des membres de la dynastie régnante des Nemanjić et deux portraits grandioses en buste de saint Nicolas et de la Vierge Eleousa au Christ ornent le mur ouest.

L'église de la Sainte Vierge abrite des peintures sur la coupole, les voûtes, en haut des murs et sur les murs du *diakonikon* et du *prothesi*, chapelles séparées. Elles représentent le Christ, la Divine Liturgie, les prophètes, la Résurrection et la vie de la Vierge. Elles diffèrent du

classicisme formel de celles du narthex et, pour la première fois, on trouve dans le chœur des guerriers saints et des moines saints peints les uns à côté des autres, un schéma qui devait perdurer dans les peintures murales serbes.

Aux alentours de 1345, pour préparer l'église à sa nouvelle fonction en tant que siège du Patriarcat serbe, l'église Saint-Démétrius se vit orner de nouvelles peintures, parmi lesquelles des portraits solennels de souverains serbes et d'archevêques et les figures de guerriers et de moines saints – ces derniers dans un style précurseur des caractéristiques plus ornementales de la seconde moitié du XIV^e siècle. Le peintre serbe Georgije Mitrofanovic ajouta d'autres fresques au XVII^e siècle.

Monastère de Gračanica

Le monastère de Gračanica fut l'une des dernières dotations monumentales du roi Milutin (1282-1321). Il fut édifié dans la seconde décennie du XIV^e siècle sur les ruines d'une ancienne église de Theotokos du XIII^e siècle, elle-même dressée sur les ruines d'une ancienne basilique chrétienne à trois nefs, datant du VI^e siècle. Il ne reste que l'église du monastère d'origine, qui devait être le siège des évêques de Lipljan.

La zone proposée pour inscription, qui couvre 1,22 hectare, se compose de l'église du monastère et d'une pelouse rectangulaire l'entourant, fermée par un muret. La zone tampon de 12,10 hectares englobe une partie du village du même nom. L'église comporte cinq coupoles disposées en pyramide et des murs polychromes alternant pierre grise et briques rouges, avec des assises en mortier léger surélevées, suivant le système byzantin dit « cloisonné ». L'intérieur est richement orné d'autres exemples de peintures de la Renaissance des Paléologues.

L'église est en deux parties, l'église principale et un narthex ajouté à la façade occidentale. La partie centrale de l'église est une nef au plan en croix grecque inscrite. Le narthex est une structure à trois bas-côtés, surmontée d'un toit à voûtes en berceau de chaque côté et d'une calotte centrale aveugle.

Le plan, l'organisation spatiale, le traitement décoratif des murs et les peintures murales en ont fait une structure emblématique de l'architecture des Balkans du XIV^e siècle, qui reflète l'esprit de la tradition byzantine, mais légèrement modifiée par l'influence occidentale.

Les peintures intérieures ont été réalisées par des peintres de l'atelier du roi Milutin, dirigé par Michael Astrapa et Eutykhios de Thessalonique, qui travaillèrent sur l'église pendant presque vingt ans, achevant leur œuvre en 1321. Ce sont de beaux exemples du style de la Renaissance des Paléologues, préservés dans leur quasi totalité. Dans la coupole principale et les coupoles plus petites de l'autel se trouvent des représentations de l'Eucharistie et de l'Ancien Testament. Sans la partie haute des murs, de nombreux cycles montrent le Grand Festin, le ministère public du Christ, des miracles, des paraboles et la passion du Christ. En deçà, sur tout le pourtour de l'église, on trouve des registres de saints et de guerriers saints. Dans le narthex, le fondateur, le roi Milutin, sa femme et leurs ancêtres sont représentés.

Des peintures furent ajoutées au narthex extérieur à deux périodes du XVI^e siècle. Elles comportent une galerie d'environ 30 portraits d'évêques serbes, œuvres d'artistes des ateliers locaux.

Église de la Vierge de Ljeviša

L'église se trouve sur les rives de la Bistrica, dans le centre ville de Prizren.

La zone proposée pour inscription de 12,39 hectares comprend l'église et un petit espace ouvert l'entourant. La zone tampon de 3,47 hectares couvre une partie de la ville adjacente de Prizren. L'église comporte cinq coupes sur un plan en croix grecque inscrite. Au nord, au sud et à l'ouest, des promenoirs ont été ajoutés. On trouve à l'ouest un narthex avec trois voûtes en berceau et, plus loin, un exonarthex, un vestibule externe. Le plan est le point de départ d'un nouveau style architectural dans les Balkans, effectuant la transition entre la basilique et le style en croix et à coupes qui culmina au début du XIV^e siècle à Gračanica.

La première phase de la construction se déroula dans la première moitié du XIII^e siècle. Les murs sont faits d'un mélange de tuf calcaire, de brique et de mortier léger, comme à Gračanica. L'église prit son aspect actuel après sa reconstruction au début du XIV^e siècle. Les murs furent peints en 1313. Sur la façade orientale, des inscriptions font état des fondateurs comme étant le roi Milutin et l'évêque Damien de Prizren. L'architecte s'appelait Nicolas.

Tous les murs, les arcades, les voûtes et les coupes furent couverts de peintures dans le style de la Renaissance des Paléologues, peintes comme à Gračanica par Michael Astrapa et probablement aussi par Eutykhios de Thessalonique. Seules 30 % environ de celles-ci ont survécu. Les coupes abritent des représentations du Christ et des représentations des prophètes dans leurs parties inférieures, les tambours de la coupole et les pendentifs des représentations des évangélistes. Le naos abrite des scènes du Grand Festin, de la Résurrection, du ministère public du Christ et de la Passion du Christ. Parmi les figures debouts autour des murs, des guerriers saints et des saintes en quantité inhabituelle. Le narthex abrite de très grandes figures des souverains serbes de la dynastie des Némanjić, tandis que l'on trouve dans l'exonarthex des vestiges de représentations du Jugement Dernier, de saint Jean-Baptiste, de l'arbre de Jessé et du Combat de Jacob.

Histoire

L'épanouissement de la culture ecclésiastique dans la région au XIII^e siècle fut encouragé par le roi Milutin (1282-1321) qui, en tant que roi de Serbie avait fait de la Serbie la première puissance des Balkans. Milutin fut le plus généreux mécène monastique de la dynastie : il fit bâtir pas moins d'une quarantaine d'églises, non seulement en Serbie mais aussi à Jérusalem, à Constantinople, à Rome, à Salonique, en Macédoine et sur le mont Athos.

Légèrement plus tôt, le premier roi Étienne Nemanja (1166-1196) avait fondé le monastère de Studenica, qui devint la nécropole de la dynastie (il est inscrit depuis

1986 sur la Liste du patrimoine mondial). En 1219, le patriarche de Nicée avait permis l'établissement d'un archevêché serbe indépendant. L'État et l'Église se rejoignirent pour développer une identité forte pour la Serbie – le premier archevêque était d'ailleurs issu de la famille régnante. En 1346, le roi Dusan instaura un patriarcat serbe indépendant, dont Peć devint le centre.

Sous le règne du successeur de Dusan, la Serbie se divisa en plusieurs États, dont aucun ne pouvait offrir de quelconque résistance face aux Turcs. En 1389, à la bataille du Kosovo, les Serbes perdirent une bataille critique contre les Turcs ; beaucoup de Serbes, ainsi que le siège du pouvoir, se déplacèrent vers le nord. En 1459, la prise de la capitale serbe par les Turcs mit fin à l'état serbe médiéval.

En 1557, avec la permission des Turcs, le patriarcat de Peć fut restauré. Il reprit dès lors un rôle dominant, en tant que centre spirituel, avec le patriarcat de Constantinople et les monastères du mont Athos.

Peu avant 1756, après la reconquête turque, l'église de la Vierge de Ljeviša fut transformée en mosquée, et d'importantes modifications lui furent apportées.

Le patriarcat fut à nouveau aboli en 1766, quand il intégra le royaume de Monténégro, et il fut annexé en 1912 au métropolitain de Cetinje. Après la reprise de Prizren aux Turcs, l'église de la Vierge de Ljeviša redevint un lieu de culte chrétien.

En 1918, l'église serbe fut restaurée avec la fondation du royaume des Serbes, des Croates et des Slovènes. En dépit de graves conflits dans les Balkans ces dernières décennies, les églises de Peć et de Gračanica ont conservé leur fonction monastique vivante et demeurent des centres spirituels. Les monastères du patriarcat de Peć et de Gračanica n'ont pas été endommagés pendant la guerre du Kosovo, en grande partie du fait du respect que leur manifestent les communautés locales, toutes origines ethniques confondues.

La fonction de l'église de la vierge de Ljeviša fut perturbée après des violences en mars 2004. Quand des conditions de sécurité suffisantes seront assurées, on prévoit que l'église remplisse à nouveau son rôle de lieu de culte.

Protection et gestion

Dispositions légales :

Les églises appartiennent à l'église orthodoxe serbe. Le monastère de Gračanica et l'église de la Vierge de Ljeviša sont gérés au niveau de l'Éparchie de Ras-Prizren. Le patriarcat du monastère Peć est sous la juridiction directe du patriarcat de Serbie.

Les trois monuments, ainsi que le monastère de Dečani sont protégés par les dispositions de la Loi de protection des monuments culturels et des raretés naturelles (actes officiels de la République populaire fédérative de Yougoslavie n° 81/46) et par la Loi sur les biens culturels (Journal Officiel de Serbie, n° 71/94). Les monuments sont définis en tant que biens culturels immobiliers d'importance exceptionnelle

(Journal Officiel de Serbie, n° 25/90). Elle oblige l'institution responsable à prendre des mesures techniques pour protéger les monuments et empêcher la démolition non contrôlée, la reconstruction, les nouvelles constructions, l'exploration souterraine, l'augmentation de la hauteur des bâtiments, etc. dans la zone protégée définie.

Les institutions responsables, en dernier ressort, de la mise en œuvre de la législation sont l'Institut de protection des monuments culturels de Serbie et du Monténégro, et le Ministère de la Culture et de l'Information publique de la République de Serbie.

Les zones tampon n'offrent pas actuellement de protection particulière aux églises proposées pour inscription.

Structure de la gestion :

Les églises sont administrées par l'Église orthodoxe serbe, en tant que monuments culturels et historiques. L'Église est responsable du fonctionnement de la vie monastique de la communauté religieuse, indiscutablement florissante. Les experts de l'Institut de protection des monuments culturels de Serbie et du Monténégro sont pour leur part responsables des aspects techniques de la préservation des monastères et de l'église et de leur présentation au public.

Du fait de la situation politique particulière sur le territoire du Kosovo et de Metohija, il n'existe au niveau des pouvoirs publics locaux que des institutions provisoires. L'UNMIK (Mission des Nations Unies au Kosovo) comporte un ministère de la Culture, de la Jeunesse et des Sports. L'institution est chargée de la préservation et de la gestion des monuments. Il semble que le ministère travaille sur une loi particulière pour le patrimoine culturel du Kosovo et de Metohija pour renforcer la législation existante.

Des plans de gestion bien conçus ont été soumis avec la proposition d'inscription des trois biens, mais leur réalisation est entravée par la situation politique actuelle au Kosovo.

- Au niveau du bien :

Les monastères étaient des lieux de pèlerinage accueillant jadis un flot ininterrompu de pèlerins. Aujourd'hui, dans le sillage du récent conflit (1998-1999), la population craint l'existence de groupes séparatistes extrémistes, et les visites ne peuvent être organisées que sous escorte de la KFOR/UNMIK (Mission des Nations Unies au Kosovo).

Ressources :

La proposition d'inscription indique que le financement pour la protection des églises est assuré par le budget de la République de Serbie. L'église orthodoxe serbe, en tant que propriétaire légal des biens proposés pour inscription, finance également la protection et l'entretien. Le mécénat et les donations représentent la troisième source de capitaux. Aucun chiffre n'est fourni.

Justification de la valeur universelle exceptionnelle émanant de l'État partie (résumé)

La région du Kosovo et de Metohija, la partie occidentale couverte par les établissements monastiques (metochions) dont elle tire son nom, constituait le centre de la Serbie médiévale. Les quatre monuments les plus importants de cette région sont Peć, Gračanica, Dečani et l'église de la Vierge de Ljeviša. Leurs histoires s'entremêlent et sont étroitement associées à leurs fondateurs, leurs peintres et leurs bâtisseurs. Tous les quatre furent commandés par des dirigeants séculiers et ecclésiastiques serbes.

Les quatre églises illustrent un style architectural particulier et sont des reflets exceptionnellement riches des tendances artistiques prévalant dans la Serbie médiévale – non seulement par leur architecture mais aussi par leurs fresques, leurs icônes, leur mobilier et jusque dans les œuvres littéraires qu'elles abritent.

Du fait des idées progressistes de leurs riches mécènes, les églises se distinguent tant dans la Serbie médiévale que dans tout le monde byzantin, dépassant de loin les frontières de leur environnement local.

4. ÉVALUATION

Conservation

Peć

Historique de la conservation :

Des réparations exhaustives furent réalisées entre 1931 et 1932. Le toit en plomb fut remplacé dans son ensemble en 1981.

Les peintures murales ont fait l'objet de plusieurs interventions. Les premiers travaux de conservation sur toutes les surfaces murales peintes à l'intérieur et sur les façades furent exécutés en 1931 et 1932. Des travaux détaillés de protection des peintures murales furent également réalisés en 1955 - 1966 et en 1981 - 1997.

État de conservation :

La forte humidité des murs de la partie occidentale de l'église de la Sainte Vierge et de la partie sud du narthex est source de grandes préoccupations.

Les poutres en bois abîmées des structures des murs et le support des peintures murales constituent un autre problème, plus prononcé dans la partie sud de l'autel de l'église de la Sainte Vierge. Le mortier sur les surfaces des murs sans peintures est sale et visiblement abîmé.

Le toit d'ardoises de la tour d'entrée est en mauvais état, comme le mur d'enceinte de l'église.

Les experts de l'Institut pour la protection des monuments culturels de la République de Serbie et des experts italiens ont entrepris une évaluation conjointe de l'état des fresques et une restauration pilote en été 2002, qui a révélé que, globalement, elles n'étaient pas en bon état, y compris celles auxquelles on avait fait attention, et qu'un travail

urgent était nécessaire pour stopper et inverser la dégradation. Dans la plupart des cas, les traitements antérieurs causent des problèmes et doivent être supprimés.

La proposition d'inscription dresse la liste de ces problèmes : les peintures sont couvertes de poussière et de suie, se détachent du mortier sur les murs ; on observe des craquelures, des gonflements et en certains endroits la disparition même de la surface peinte à cause de l'humidité et du sel. Ces problèmes sont communs aux quatre églises constituant le patriarcat de Peć.

Une étude détaillée de l'état de toutes les peintures est nécessaire de toute urgence, avec une évaluation complète des travaux nécessaires à leur stabilisation.

Gračanica

Historique de la conservation :

Pendant les guerres serbo-turques de 1876-1878 et les guerres des Balkans de 1912-1913 et la Première Guerre mondiale, Gračanica fut exposée aux attaques et au pillage. Après 1918 et la création du nouvel État, les travaux de restauration commencèrent. Dans la quatrième décennie du XXe siècle, un nouveau dortoir fut construit du côté est de cimetière de l'église, ainsi que deux autres bâtiments sur les côtés nord et sud. L'exonarthex fut rendu à son aspect original (avec la dépose d'un beffroi et la réouverture des arcades).

État de conservation :

Structurellement, l'église est déclarée saine. Les problèmes identifiés demeurent relativement mineurs.

Au fil des siècles, de longues périodes d'abandon pendant les conflits armés ont entraîné des infiltrations d'eau en divers endroits. Entre 1971 et 1975, la majorité de la structure a fait l'objet de travaux de conservation. Toutefois, en certains endroits, les peintures murales présentent des dégâts des eaux et, comme à Peć, les peintures ont subi les effets de l'humidité, de la poussière, de la suie et des craquelures. L'instabilité de la situation politique actuelle rend difficile un suivi régulier de l'église. Une étude détaillée de leur état est nécessaire de toute urgence.

Église de la Vierge de Ljeviša

Historique de la conservation :

Peu avant 1756, après la reconquête turque, l'église de la Vierge de Ljeviša fut transformée en mosquée, et d'importantes modifications lui furent apportées : des ouvertures furent fermées, un minaret ajouté au clocher et les murs enduits à l'intérieur ; pour obtenir un accrochage ferme, les peintures furent tout d'abord « encochées ».

En 1912, après la libération de Prizren des mains des Turcs, l'édifice redevint un lieu de culte chrétien.

Le minaret fut supprimé en 1923 et, entre 1950 et 1953, d'importants travaux de restauration furent réalisés,

notamment le retrait de l'enduit pour dévoiler les peintures.

État de conservation :

L'état de l'église était bon jusqu'en mars 2004 mais ce mois-là, un incendie endommagea les fenêtres en bois, les portes et le toit. Le toit en plomb de la baie occidentale de la nef a été partiellement déposé et les baies centrale et orientale de la nef sont couvertes de feuilles d'étain en mauvais état. La façade de l'église a été grandement salie par la suie de l'incendie. La proposition d'inscription indique que les dégâts peuvent être réparés, mais aucun rapport de conservation, pour le tissu ou pour les peintures murales, ne vient soutenir cette affirmation.

Une grande partie des peintures murales ont été révélées dans les années 1950. Les travaux de conservation sur la plupart des peintures se sont poursuivis depuis lors jusqu'en 1971. Les problèmes notés dans les années 1950 restent cependant présents, quoique sous une forme plus complexe. Le récent incendie a endommagé la structure de l'édifice, et avec elle les peintures. On estime que 10 % ont été perdus et que 20 % nécessiteront un travail de restauration spécialisé ; il faudra nettoyer les 70 % restants pour éliminer la suie et la poussière. Les peintures, qu'elles aient ou non fait l'objet de travaux de conservation, présentent toutes un haut degré d'humidité et d'importantes craquelures. Ces dégâts ont été accentués après le récent incendie, du fait du blocage des fenêtres et du mauvais état du toit.

Une étude détaillée de l'état de l'ensemble des peintures est nécessaire de toute urgence.

Lors de la première réunion du Comité d'experts de l'UNESCO sur la réhabilitation et la sauvegarde du patrimoine culturel du Kosovo qui s'est tenue à Paris le 9 décembre 2005, des propositions pour le financement de la conservation de cette église (et d'autres monuments de Prizren et du Kosovo) ont été avancées par l'Italie, la Grèce et la République tchèque.

Protection et gestion :

La responsabilité journalière de la protection de Peć et de Gračanica incombe à l'abbesse Fevronija à Peć et au couvent des monastères. Toutes les parties prenantes semblent pleinement conscientes de la valeur des monastères et du travail dans le respect des préceptes de la conservation, et n'hésitent pas à demander conseil. En outre, elles sont également très actives dans la recherche de donations pour l'entretien du monastère.

On ne sait pas très bien qui assure la protection journalière de l'église de la Vierge de Ljeviša. L'accès des représentants de l'Église serbe n'est possible que sous escorte. La responsabilité incombe au gouvernement local et à l'UNMIK, tandis que les clés sont confiées au contingent allemand de la KFOR à Prizren.

Actuellement, les monastères du patriarcat de Peć, de Dečani et de Gračanica sont protégés par les forces de la KFOR : les monastères du patriarcat de Peć et de Dečani par des soldats italiens, et Gračanica par les contingents suédois de la

KFOR. Seule l'église de la Vierge de Ljeviša n'est pas gardée, car elle est entourée par une clôture de fil barbelé.

- Délimitations

Les délimitations des trois biens sont étroitement tracées de façon à n'inclure que les églises et leurs environs immédiats. Les grandes zones tampon couvrent le cadre des monuments et sont en rapport étroit avec leur intégrité. Pour le patriarcat du monastère de Peć, son cadre pittoresque étant fondamental pour sa valeur, l'ICOMOS suggère de considérer l'extension des délimitations du bien pour inclure une plus grande partie des abords du fleuve.

Cependant, le mode de protection des zones tampon n'est pas explicite. Dans une large mesure, le patriarcat du monastère de Peć a préservé son environnement naturel mais il faut un contrôle actif de la zone tampon pour empêcher d'éventuels futurs travaux de construction, constructions de routes, etc., qui pourraient avoir un impact négatif sur l'environnement.

Il faut une gestion active similaire à Gračanica, notamment en ce qui concerne à la circulation dans le voisinage immédiat du monastère et à l'église de la Vierge de Ljeviša, qui est au centre du « vieux quartier » de Prizren, où un contrôle s'impose sur les nouveaux bâtiments et la circulation, en actualisant le plan d'urbanisme de Prizren afin de protéger le vieux quartier. Ce dernier abrite en effet des monuments d'architecture ottomane tels que la mosquée Sinan Pasha et le hammam Mehmet Pasha.

Analyse des risques :

À des degrés divers, les trois églises sont en péril. Les risques majeurs sont le fait de la négligence, de l'impact des conflits récents et du manque de gestion active ainsi que, dans le cas de l'église de la Vierge de Ljeviša, des effets du récent incendie criminel et de l'absence de gardiens.

Le climat actuel ne permet pas une gestion efficace régulière, et n'est pas non plus propice à l'entreprise de grands projets de restauration.

L'environnement des trois églises est lui aussi vulnérable. Ces menaces ont déjà été détaillées ci-dessus.

Authenticité et intégrité

Authenticité :

Les églises de Gračanica et du patriarcat de Peć ont conservé intact leur aspect du XVII^e siècle. De plus, en dépit des graves conflits et des vicissitudes qu'ont connus les Balkans, les églises ont conservé leur fonction monastique. Les églises de Gračanica et du patriarcat de Peć n'ont pas été endommagées pendant la guerre récente au Kosovo. Toutes deux sont authentiques.

L'église de la Vierge de Ljeviša a une histoire plus complexe. De vastes travaux y ont été effectués lorsqu'elle fut transformée en mosquée, puis à nouveau quand elle fut reconvertie (cf. ci-dessus). Seules 30 % des peintures murales d'origine subsistent. Ce pourcentage a encore

diminué suite au récent incendie, qui a infligé de considérables dégâts au tissu et aux peintures.

L'authenticité de l'ensemble de la structure a pâti de ces changements. Cependant, on peut dire qu'ils reflètent eux aussi l'histoire des Balkans. Si l'on considère cette église comme un élément du groupe de quatre églises (Dečani compris), cette perte d'authenticité est acceptable, étant donné ce qui reste.

Intégrité :

En tant qu'églises, Peć et Gračanica ont conservé leur intégrité. Comme monastères, elles ne sont pas complètes, la plupart des bâtiments annexes d'origine n'ayant pas survécu.

L'environnement des trois églises contribue à l'intégrité des zones proposées pour inscription. Dans le cas de Peć, son paysage pittoresque avec une rivière d'un côté et une colline de l'autre, est toujours intact et contribue à l'intégrité de l'église. À Gračanica, les abords de l'église, en tant qu'élément de la ville devraient être protégés. À l'église de la Vierge de Ljeviša, les environs font partie de la ville de Prizren, qui s'est étendue autour de l'église. Les abords compris dans la zone tampon devraient être protégés comme faisant partie de l'intégrité de l'église.

Évaluation comparative

Le monastère de Dečani a été inscrit sur la Liste du patrimoine mondial pour représenter le dernier et le plus important des développements de l'école d'architecture religieuse de Raska. Il se présente sous une forme différente des autres églises des Balkans, que ce soit en termes d'architecture, de méthodes de construction ou de par ses remarquables peintures murales.

Le monastère de Dečani est plus grand que n'importe lequel des trois biens proposés pour inscription, et plus complet en termes de bâtiments avoisinants et de contenu. Toutefois, sa forme et plus particulièrement ses peintures murales sont associées aux trois églises proposées pour inscription qui peuvent être considérées comme des précurseurs de sa gloire finale.

En termes de forme architecturale, les trois biens proposés pour inscription peuvent illustrer ce qu'on appelle l'école de la Renaissance des Paléologues, apparue dans la région sous influence byzantine au début du XIV^e siècle, et qui combine des éléments orthodoxes orientaux et romans occidentaux, et une variante spécifique serbe de ce style. Les trois églises proposées pour inscription, avec Dečani, illustrent le développement de ce style, la plupart des travaux initiaux de construction ayant été entrepris avant même le début de ceux de Dečani en 1327. Seule une partie de l'église de Peć, l'église de la Vierge de Hodegetria fut entamée plus tard, en 1328.

La forme de l'église de la Vierge de Ljeviša illustre l'origine du plan en croix grecque inscrite pourvu de cinq coupoles ; Peć, avec ses trois églises individuelles liées exprime une manifestation unique et de valeur de ce style, tandis que Gračanica, avec ses coupoles s'élevant

progressivement, peut être considérée comme l'expression architecturale la plus accomplie de cette forme.

Les peintures murales dans les trois églises proposées pour inscription reflètent aussi l'épanouissement du style de la Renaissance des Paléologues dans les Balkans, depuis le premier exemple de l'église des Saints Apôtres de Peć jusqu'aux riches répertoires présentés dans l'église de la Ljeviša, en passant par le langage synthétique et puissant de Gračanica pour terminer par sa forme académique finale, à l'église de Saint-Demetrius à Peć et à Dečani.

L'ensemble des peintures murales dans les trois églises proposées pour inscription renforce la compréhension du développement du style des Paléologues dans les Balkans et, à Gračanica et à Peć, sont à elles seules des exemples exceptionnels de son exécution. Celles de Gračanica en particulier sont comparables à celles de l'église des Saints Apôtres de Thessalonique et du monastère de Protaton au mont Athos, tous les deux inscrits sur la Liste du patrimoine mondial en 1988.

Valeur universelle exceptionnelle

Déclaration générale :

Le patriarcat du monastère de Peć, le monastère de Gračanica et l'église de la Vierge de Ljeviša possèdent une valeur universelle exceptionnelle par l'association des qualités suivantes :

Les trois églises :

- reflètent l'apogée du style de la Renaissance des Paléologues qui s'est développé de façon distincte dans les balkans, fusion du style byzantin orthodoxe de l'Orient et des influences romanes de l'Occident, encouragée à la fois par l'Église serbe et par un État alors au faite de son influence.
- Dans leur forme architecturale, illustrent le développement de ce style depuis la première apparition du plan en croix grecque inscrite et à cinq coupoles à Ljeviša jusqu'à sa manifestation unique à Peć, avec trois églises distinctes unies par un narthex, en passant par sa forme accomplie à Gračanica.
- Abrisent une impressionnante série de peintures murales sous une forme presque complète, qui reflètent aussi le développement de styles, depuis le premier exemple de l'église des Saints Apôtres de Peć jusqu'aux riches répertoires présentés dans l'église de la Vierge de Ljeviša, en passant par le langage synthétique et puissant de Gračanica pour terminer par sa forme académique finale, à l'église Saint-Demetrius à Peć et à Dečani. Dans l'ensemble, ces peintures représentent l'apogée des peintures murales des Balkans dans la première moitié du XIVe siècle. Celles de Gračanica présentent les plus belles réussites de cet art.

Évaluation des critères :

Les deux églises sont proposées pour inscription sur la base des critères ii, iii, iv et vi :

Critère ii : Les trois églises jouent un rôle décisif dans le développement de la construction religieuse et des peintures murales dans les Balkans entre les XIVe et XVIe siècles. Elles reflètent un style architectural, la Renaissance des Paléologues, qui s'est développé de façon distincte dans les Balkans, fusion des influences byzantines orthodoxes de l'Orient et du style roman de l'Occident. Dans leur forme architecturale, elles illustrent le développement du plan en croix grecque inscrite et à cinq coupoles apparu pour la première fois à Ljeviša jusqu'à sa manifestation unique à Peć, avec trois églises distinctes unies par un narthex, en passant par sa forme accomplie à Gračanica.

Les peintures murales reflètent aussi le développement de styles, depuis le premier exemple de l'église des Saints Apôtres de Peć jusqu'aux riches répertoires présentés dans l'église de la Vierge de Ljeviša, en passant par le langage synthétique et puissant de Gračanica pour terminer par sa forme académique finale, à l'église Saint-Demetrius à Peć et à Dečani. L'ICOMOS considère que l'extension répond à ce critère.

Critère iii : Les peintures murales des trois églises sont un témoignage exceptionnel de la tradition culturelle de la Renaissance des Paléologues de Byzance. Les fresques de la Vierge de Ljeviša et de Gračanica ont été commandées par le roi serbe Milutin et réalisées par un groupe de fresquistes de cour, au rang desquels Michael Astrapa et Eutybios de Thessalonique. Elles montrent le degré d'accomplissement de l'art des Balkans dans la première moitié du XIVe siècle, qui n'avait pas d'autre semblable que l'église des Saints-Apôtres de Thessalonique et le monastère de Protaton au mont Athos, tandis que les peintures des églises de Peć, datant des environs de 1300 jusqu'en 1673/1674, sont la démonstration puissante de l'apparition de ce style et de ses développements. L'ICOMOS considère que l'extension répond à ce critère.

Critère iv : Les trois églises reflètent le développement du style de la Renaissance des Paléologues dans l'architecture et dans la décoration murale des Balkans, lequel illustre à son tour une phase marquante dans l'histoire, durant laquelle les forces de l'église et de l'État s'allièrent afin de créer pour la Serbie, à l'apogée de sa puissance au XIVe siècle, une identité forte, conforme à ses orientations politiques. L'ICOMOS considère que l'extension répond à ce critère.

Critère vi : D'après la proposition d'inscription, ce critère est justifié par le fait que les églises sont liées à des réussites plus vastes en matière d'iconographie et de littérature dans l'État serbe des XIIIe et XIVe siècles. Si ces expressions créatives ont sans nul doute été importantes, leurs liens avec ce qui reste des églises ne sont pas étroits. L'ICOMOS considère que l'extension ne répond pas à ce critère.

5. RECOMMANDATIONS

Recommandations

Les trois églises sont à des degrés différents extrêmement vulnérables. et ont besoin d'une attention de toute urgence, tout d'abord sous la forme de rapports détaillés de conservation sur les peintures et sur les problèmes sous-jacents du tissu que reconnaissent leurs plans de gestion de même que, dans le cas de Ljeviša, sur l'impact du récent incendie sur le tissu et les fresques murales. Sans ces rapports comme base de suivi, des mesures de conservation préventive et des projets pour inverser la tendance du déclin, les peintures murales sont indiscutablement en grand danger. L'ICOMOS recommande donc que les trois églises soient inscrites sur la Liste du Patrimoine mondial en péril.

Comme l'environnement des trois églises est étroitement associé à leur intégrité, il est recommandé que l'État partie mette en place des régimes de protection plus stricts pour les zones tampon. L'ICOMOS recommande en outre d'envisager l'extension des limites du patriarcat du monastère de Peć afin d'inclure une plus grande partie des rives du fleuves.

Bien que le patriarcat de Peć et Gračanica soient tous deux gardés, il n'en va pas de même pour Ljeviša. Il est demandé à l'État partie de considérer les mesures appropriées à prendre pour l'édifice.

Dans le cas du patriarcat de Peć et de Gračanica, la proposition d'inscription portant plutôt sur deux églises que sur des ensembles monastiques, on suggère que le nom des deux biens devienne le patriarcat de l'église monastique de Peć et l'église monastique de Gračanica.

L'ICOMOS recommande que le nom général du bien du Patrimoine mondial pour les quatre biens devienne « Monuments médiévaux du Kosovo et de Metohija », associé pour chaque site au nom du monument individuel - par exemple : Les monuments médiévaux du Kosovo et de Metohija, patriarcat de l'église monastique de Peć

Recommandation concernant l'inscription

L'ICOMOS recommande que l'extension du monastère de Dečani pour inclure le patriarcat du monastère de Peć, le monastère de Gračanica et l'église de la Vierge de Ljeviša soit approuvée sur la base des *critères ii, iii et iv* :

Critère ii: Le patriarcat de l'église monastique de Peć, l'église monastique de Gračanica et l'église de la Vierge de Ljeviša ont joué un rôle décisif dans le développement de la construction religieuse et des peintures murales dans les Balkans entre le XIVe et le XVe siècle, dans le style architectural de la Renaissance des Paléologues qui s'est développé de façon distincte dans les Balkans, et qui reflète une fusion du style byzantin orthodoxe de l'Orient et des influences romanes de l'Occident.

Critère iii : Les peintures murales des trois églises sont un témoignage exceptionnel des manifestations de la tradition culturelle de la Renaissance des Paléologues de Byzance dans les Balkans. Elles montrent le degré

d'accomplissement de l'art des Balkans dans la première moitié du XIVe siècle à Gračanica et à Ljeviša, qui n'avait pas d'autre semblable que l'église des Saints-Apôtres de Thessalonique et le monastère de Protaton au mont Athos, tandis que les peintures des églises de Peć, datant des environs de 1300 jusqu'en 1673/1674, sont la démonstration puissante de l'apparition de ce style et de ses développements.

Critère iv: Le patriarcat de l'église monastique de Peć, l'église monastique de Gračanica et l'église de la Vierge de Ljeviša reflètent le développement du style d'architecture et de décoration murale de la Renaissance des Paléologues dans les Balkans au XIVe siècle, quand l'Église et l'État allièrent leurs forces pour doter la Serbie d'une identité forte, conforme à ses orientations politiques.

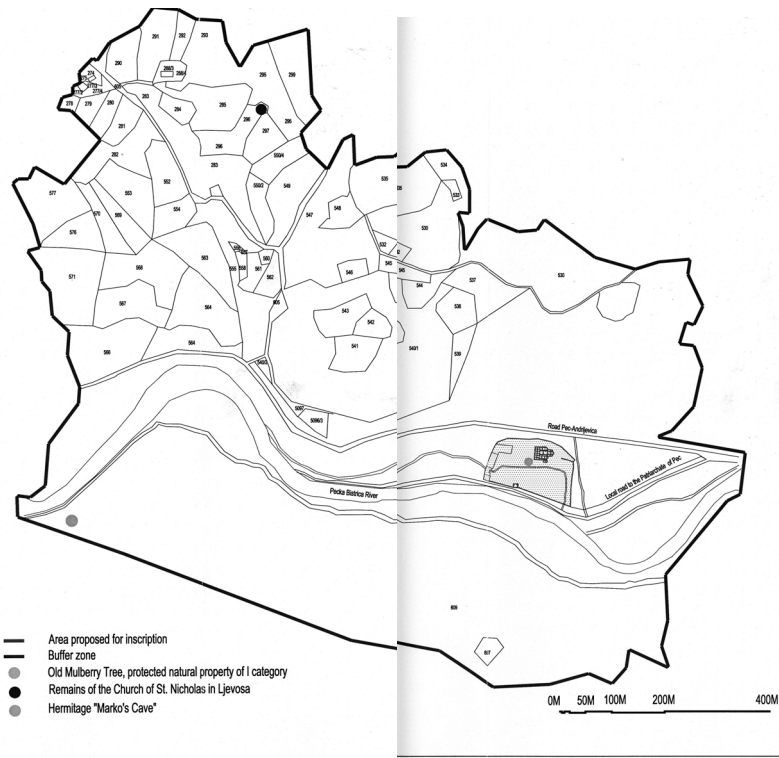
L'ICOMOS recommande également que les biens soient immédiatement inscrits sur la Liste du patrimoine mondial en péril, afin que des moyens soient engagés en urgence pour entreprendre des rapports de conservation et des travaux de conservation.

L'ICOMOS recommande également que l'État partie mette en place une protection plus stricte pour les zones tampon.

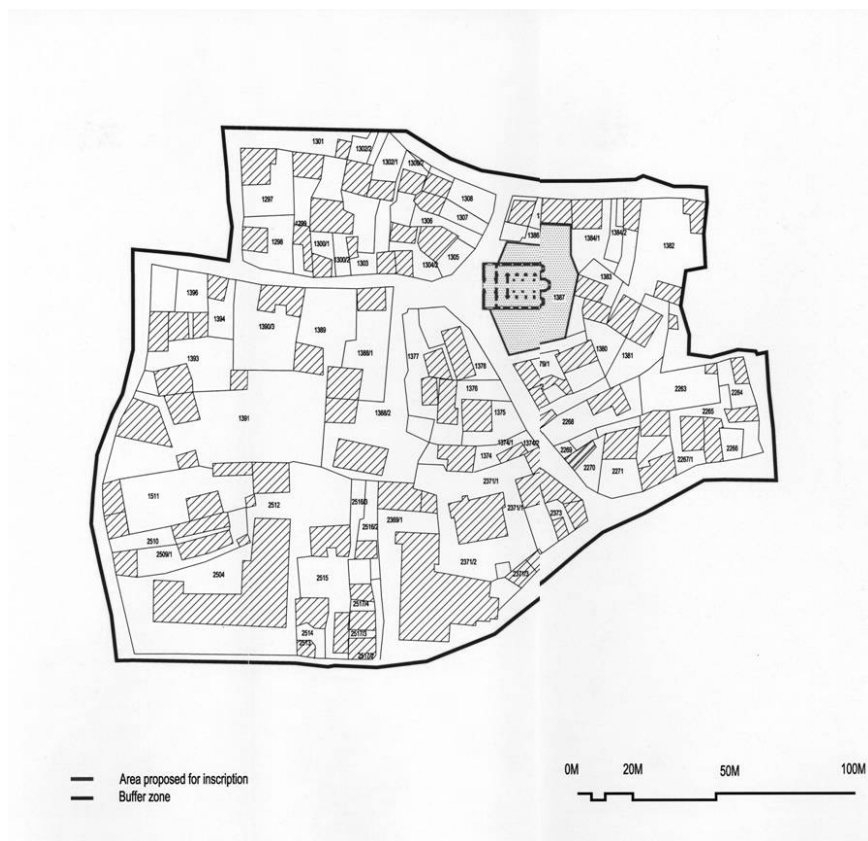
L'ICOMOS recommande que l'État partie considère l'extension des limites du patriarcat de l'église monastique de Peć, afin d'incorporer une plus grande partie de la vallée qui l'entoure.

L'ICOMOS demande également à l'État partie d'envisager de prendre des mesures appropriées pour garder l'église de la Vierge de Ljeviša.

ICOMOS, avril 2006



Plan indiquant les délimitations du Patriarcat du monastère de Peć



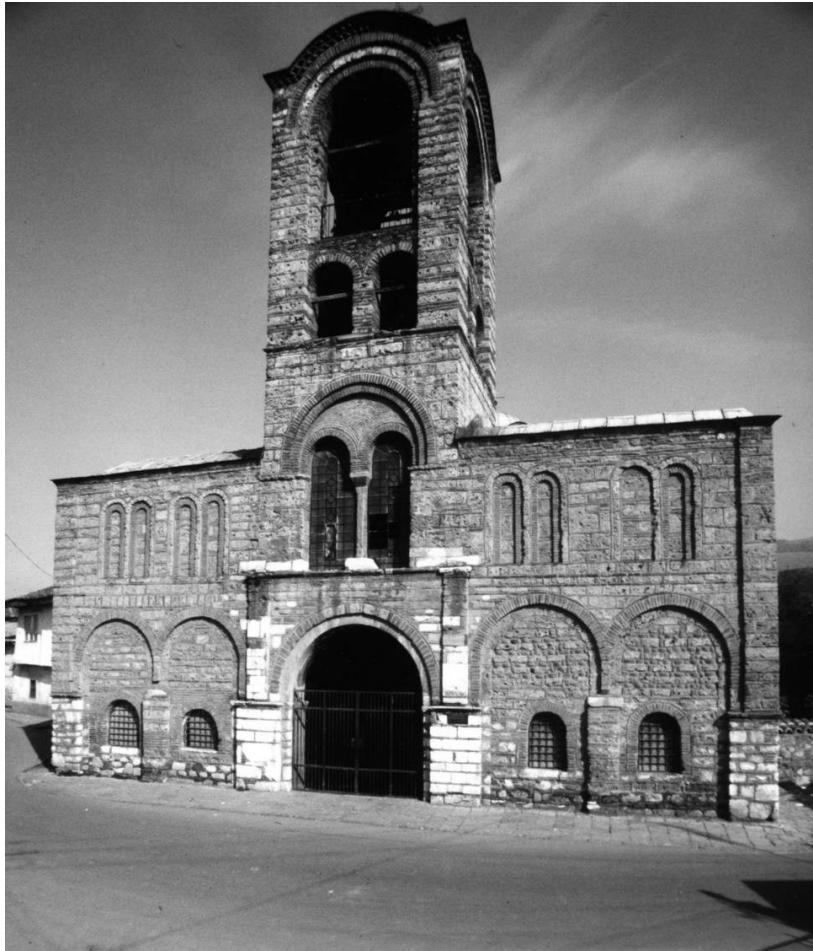
Plan indiquant les délimitations de l'église de la Vierge de Ljeviša



Patriarcat de Peć, vue nord-est des églises



Eglise des Saints-Apôtres



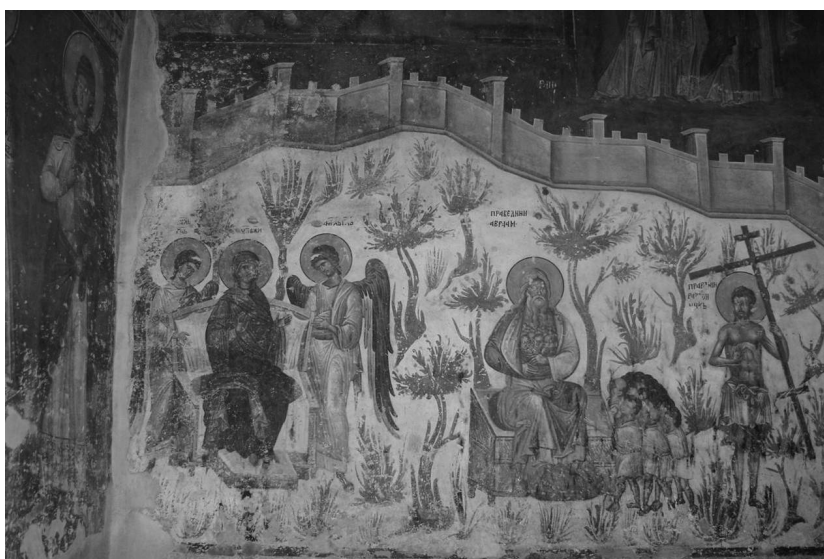
Eglise de la Vierge de Ljeviša



Evêques officiants



Monastère de Gračanica, église de la Dormition de la Vierge



Le jugement dernier