

# *Studia Historica Slovenica*

## ***Studia Historica Slovenica***

*Časopis za humanistične in družboslovne študije  
Humanities and Social Studies Review*

letnik 23 (2023), št. 2



ZGODOVINSKO DRUŠTVO  
DR. FRANCA KOVAČIČA  
V MARIBORU

ZRI DR. FRANCA KOVAČIČA V MARIBORU

MARIBOR 2023

**Izdajatelja / Published by**

ZGODOVINSKO DRUŠTVO DR. FRANCA KOVAČIČA V MARIBORU/

*HISTORICAL SOCIETY OF DR. FRANC KOVAČIČ IN MARIBOR*<http://www.zgodovinsko-drustvo-kovacic.si>

ZRI DR. FRANCA KOVAČIČA V MARIBORU/

*ZRI DR. FRANC KOVAČIČ IN MARIBOR***Uredniški odbor / Editorial Board**

dr. Karin Bakračevič, dr. Rajko Bratož,

dr. Neven Budak (Hrvaška / *Croatia*), dr. Jožica Čeh Steger, dr. Darko Darovec,

dr. Darko Friš, dr. Stane Granda, dr. Andrej Hozjan, dr. Gregor Jenuš, dr. Tomaž Kladnik,

dr. Mateja Matjašič Friš, dr. Aleš Maver, dr. Rosario Milano (Italija / *Italy*),dr. Jurij Perovšek, dr. Jože Pirjevec (Italija / *Italy*), dr. Marijan Premović (Črna Gora / *Montenegro*),dr. Andrej Rahten, dr. Tone Ravnikar, dr. Imre Szilágyi (Madžarska / *Hungary*),dr. Peter Štih, dr. Polonca Vidmar, dr. Marija Wakounig (Avstrija / *Austria*)**Odgovorni urednik / Responsible Editor**

dr. Darko Friš

Zgodovinsko društvo dr. Franca Kovačiča

Koroška cesta 53c, SI-2000 Maribor, Slovenija

e-pošta / e-mail: shs.urednistvo@gmail.com

**Glavni urednik / Chief Editor**

dr. Mateja Matjašič Friš

**Tehnični urednik / Technical Editor**

David Hazemali

Članki so recenzirani. Za znanstveno vsebino prispevkov so odgovorni avtorji.

Ponatis člankov je mogoč samo z dovoljenjem uredništva in navedbo vira.

*The articles have been reviewed. The authors are solely responsible for the content of their articles.**No part of this publication may be reproduced without the publisher's prior consent and a full mention of the source.*Žiro račun / *Bank Account:*Nova KBM d.d.  
SI 56041730001421147Tisk / *Printed by:*

Itagraf d.o.o.

<http://shs.zgodovinsko-drustvo-kovacic.si>Izvlečke prispevkov v tem časopisu objavljujeta 'Historical – Abstracts' in  
'America: History and Life'.

Časopis je uvrščen v 'Ulrich's Periodicals Directory', evropsko humanistično bazo ERIH in mednarodno bibliografsko bazo Scopus (b, d).

*Abstracts of this review are included in 'Historical – Abstracts' and  
'America: History and Life'.**This review is included in 'Ulrich's Periodicals Directory', european humanistic database ERIH and  
international database Scopus (b, d).***Studia historica Slovenica**, Časopis za humanistične in družboslovne študije,  
je vpisan v razvid medijev, ki ga vodi Ministrstvo za kulturo RS, pod zaporedno številko 487.

Izdajo časopisa je omogočila Agencija za raziskovalno dejavnost RS.

*Co-financed by the Slovenian Research Agency.*

Studia  
Historica  
Slovenica



## Kazalo / *Contents*

## **Članki in razprave / Papers and Essays**

MARIJAN PREMOVIĆ: The Medieval Tradition in the Ideology of the Karadorđević Dynasty .....	293
<i>Srednjeveška tradicija in ideologija Karadorđevićev</i>	
JURIJ PEROVŠEK: Karadorđevići in slovenske politične stranke 1918–1941 .....	313
<i>The Karadorđevićs and Slovenian Political Parties, 1918–1941</i>	
TAMARA GRIESER-PEČAR: Slovenska katoliška cerkev in Karađorđevići .....	361
<i>Slovenian Catholic Church and the Karadjordjević Dynasty</i>	
ANDREJ RAHTEN: Zunanjepolitični koncept kneza Pavla .....	397
<i>Foreign Policy Concept of Prince Paul Karadordjević</i>	
DARJA KEREC: Karadorđevići in Prekmurje .....	427
<i>Karadjordjevićs and Prekmurje</i>	
MIRA MILADINOVIĆ ZALAZNIK: S srbskim patriarhom Gavrilom pri Windisch-Graetzih o Jugoslaviji pod žežlom Karadorđevićev .....	459
<i>The Serbian Patriarch Gavrilo at Windisch-Graetz Family Discusses Yugoslavia Under Karadorđević's Scepter</i>	
IVAN SMILJANIĆ in PETER MIKŠA: "Bronasti lik Največjega Jugoslovena": javni spomeniki Karadorđevićem na Slovenskem .....	489
<i>"Bronze Figure of the Greatest Yugoslav": Public Monuments to the Karadorđević Dynasty in Slovenia</i>	
BOŽO REPE: Karadorđevići in vladarska ideologija pri Slovencih .....	529
<i>The Karadorđevićs and the Ruler's Ideology Among Slovenes</i>	

# *Studia Historica Slovenica*

**Avtorski izvlečki / Authors' Abstracts.....** 565

**Uredniška navodila avtorjem /**  
*Editor's Instructions to Authors .....* 569

*Studia  
Historica  
Slovenica*

*Studia  
Historica  
Slovenica*

DOI 10.32874/SHS.2023-08

# ***The Medieval Tradition in the Ideology of the Karađorđević Dynasty***

*Marijan Premović*

Ph.D., Associate Professor  
University of Montenegro, Faculty of Philosophy  
Danila Bojovića bb, MNE-81400 Nikšić, Montenegro  
e-mail: premovicmarijan@yahoo.com

## *Abstract:*

This paper aims to illustrate how the medieval history of Serbia influenced the tradition and establishment of the Karađorđević dynasty's ideology. The emphasis of the first part of the paper is on the planning and organizing of the coronation and anointing of King Petar at the Žiča Monastery in 1904, highlighting medieval ceremonial practices. The significance of royal symbols is analyzed: the crown, scepter, *Globus cruciger* (the orb and cross), and mantle, along with their comparison to its medieval meanings. The history of the Middle Ages was utilized to solidify the dynastic position of Karađorđevići in order to establish the state continuity for the future. The second part of the paper portrays the invocation of medieval events, namely the battle of Kosovo and its conquest in 1913. Finally, the influence of St. Sava Nemanjić on the education system is presented alongside the celebration of St. Vitus Day (*Vidovdan*) and its significance.

## *Keywords:*

Karađorđević dynasty, Middle Ages, Nemanjić dynasty, tradition, Žiča Monastery, Kosovo

***Studia Historica Slovenica***

*Časopis za humanistične in družboslovne študije*

Maribor, 23 (2023), No. 2, pp. 293–312, 55 notes, 5 pictures

Language: Original in English (Abstract in English and Slovene, Summary in Slovene)

## Introduction

This study is based on the intention to illustrate a part of the influence of medieval tradition on the rule of the Karadorđević dynasty in Serbia (1903–1918), the Kingdom of Serbs, Croats, and Slovenes (1918–1929), and the Kingdom of Yugoslavia (1929–1941). Not much has been written on this topic in historical science. Mentions of the influence of medieval Nemanjić ideology in the 20<sup>th</sup> century can be found in several instances within Branko Petranović's study.<sup>1</sup> However, this medieval ideology 'excerpt' has not been thoroughly elucidated in the synthetic monographs of Ljubodrag Dimić on the cultural policies of the Kingdom of Yugoslavia (1918–1941).<sup>2</sup> Smilja Marjanović-Dušanić studied Serbian rulers' regalia from the 13<sup>th</sup> to the mid-15<sup>th</sup> century, presenting the selection and appearance of these regalia.<sup>3</sup> The same author continued her research on the Nemanjić ideology, presenting legal norms and symbolic meanings, dynastic policies, and rulers' propaganda.<sup>4</sup> However, Marjanović-Dušanić's research does not encompass a comparison between the medieval tradition and the modern history of Serbia. The research of Dragoljub Živojinović provides useful insights into the life and reign of King Petar I Karadorđević.<sup>5</sup> The most comprehensive information about King Petar I's coronation at the Žiča Monastery has been more recently provided by Ana Kostić in her study *From Ruins to the Coronation Church: Žiča Monastery in the 19<sup>th</sup> Century*. A specific focus has been placed on the role of the Žiča Monastery in royal ideology, state, and national programs up to World War I.<sup>6</sup> The existing historical knowledge has served as a stimulus for further scientific research.

The identity of every nation is rooted in its historical past and memory, enabling the formation of self-awareness (identity) on both personal and col-

---

<sup>1</sup> Branko Petranović, *Istoriја Југославије: 1918–1988. Књ. 1: Краљевина Југославија: 1914–1941* (Beograd, 1988) (hereafter: Petranović, *Istoriја Југославије*).

<sup>2</sup> Ljubodrag Dimić, *Kulturna politika Краљевине Југославије: 1918–1941. Део I: Друштво и дрžава* (Beograd, 1997) (hereafter: Dimić, *Kulturna politika I*); Ljubodrag Dimić, *Kulturna politika Краљевине Југославије: 1918–1941. Део II: Школа и црква* (Beograd, 1997) (hereafter: Dimić, *Kulturna politika II*); Ljubodrag Dimić, *Kulturna politika у Краљевини Југославији: 1918–1941. Део III: Политика и стваралаштво* (Beograd, 1997) (hereafter: Dimić, *Kulturna politika III*).

<sup>3</sup> Smilja Marjanović-Dušanić, *Vladarske insignije i državna simbolika u Srbiji od XIII do XV veka* (Beograd, 1994) (hereafter: Marjanović-Dušanić, *Vladarske insignije*).

<sup>4</sup> Smilja Marjanović-Dušanić, *Vladarska ideologija Nemanjića: diplomatička studija* (Beograd, 1997) (hereafter: Marjanović-Dušanić, *Vladarska ideologija*).

<sup>5</sup> Dragoljub Živojinović, *Petar I Karadorđević: život i delo. U izgnanstvu: 1844–1903. godine* (Beograd, 1988) (hereafter: Živojinović, *Petar I Karadorđević: život i delo*); Dragoljub Živojinović, *Kralj Petar I Karadorđević, knj. II, U otadžbini: 1903–1914. godine* (Beograd, 1990) (hereafter: Živojinović, *Kralj Petar I Karadorđević II*).

<sup>6</sup> Ana Kostić, *Od ruina do krunidbene crkve: manastir Žiča u 19. veku* (Beograd, 2022) (hereafter: Kostić, *Od ruina do krunidbene crkve*).

lective levels.<sup>7</sup> The medieval history of Serbia and its associated memories have been harnessed to serve national ideals in the modern and contemporary eras of the Serbian state. The government leverages this for the pursuit of political interests. The Serbian Karadorđević and Obrenović dynasties in the 19<sup>th</sup> and early 20<sup>th</sup> centuries employed historicism to legitimize and strengthen their authority.<sup>8</sup> Historicity is reflected through the utilization, revival, reinterpretation, and reconstruction of the medieval tradition through the environment, events, and figures. This period is considered the 'golden' age of the Serbian nation, and the achievements of this era were the greatest territorial success of the Serbian state.<sup>9</sup>

### **Coronation of King Petar I Karadorđević at the Žiča Monastery in 1904**

In May 1903, a dynastic change occurred in Serbia. Petar I Karadorđević ascends to the throne. The newly emerged political circumstances, caused by the violent toppling and assassination of King Aleksandar Obrenović and his wife Draga Mašin, made Serbia's foreign-political position difficult. The state was subjected to sanctions, and the legitimacy of the new ruler was contested. Therefore, Petar had to insist on the legitimacy of his own authority and adopt elements of the ideological framework of earlier rulers. He wanted to adjust the historical context of his rise to power to the ideology of the Karadorđević dynasty, suppressing all achievements associated with the Obrenović dynasty.<sup>10</sup> The legitimacy of Petar's rule is founded on the merits of his grandfather, Đorđe

<sup>7</sup> See more about identity memory in: Jan Assmann, "Communicative and Cultural Memory", in: Astrid Erll, Ansgar Nünning (eds.), *Media and Cultural Memory: An International and Interdisciplinary Handbook* (Berlin–New York, Walter de Gruyter, 2008), pp. 109–118.

<sup>8</sup> Igor Borožan, "Između dokaza i imaginacije: ubočiščavanje tradicije i umetnosti u službi srpske monarhije XIX veka", in: Lidija Merenik, Vladimir Simić, Igor Borožan (eds.), *Zamišljanje prošlosti i recepcija srednjeg veka u srpskoj umetnosti XVIII–XXI veka* (Beograd, 2016), pp. 71–84 (hereafter: Borožan, "Između dokaza i imaginacije"); Igor Borožan, "Tipologija javne figuralne skulpture u Kraljevini Srbiji (1882–1914)", *Naslede* 20 (2019), pp. 41–67.

<sup>9</sup> Ivan Stevović, "Od terenske skice do skice celine: Mihailo Valtrović i srpska srednjovekovna arhitektura", *Zbornik Narodnog muzeja. Istorija umetnosti* 22, no. 2 (2016), pp. 9–45 (hereafter: Stevović, "Od terenske skice do skice celine"); Damijela Vanušić, "Popularizacija srednjovekovnih heroja sredinom XIX veka: Spomenici Srbski Anastasa Jovanovića", in: Lidija Merenik, Vladimir Simić, Igor Borožan (eds.), *Zamišljanje prošlosti i recepcija srednjeg veka u srpskoj umetnosti XVIII–XXI veka* (Beograd, 2016), pp. 87–93.

<sup>10</sup> Živojinović, *Petar I Karadorđević: život i delo*, pp. 436–446; Igor Borožan, "Umetnička prerada srednjovekovne istorije i reprezentativna kultura srpske/jugoslovenske monarhije u prvoj polovini XX veka", in: Lidija Merenik, Vladimir Simić, Igor Borožan (eds.), *Zamišljanje prošlosti i recepcija srednjeg veka u srpskoj umetnosti XVIII–XXI veka* (Beograd, 2016), pp. 119–125 (hereafter: Borožan, "Umetnička prerada srednjovekovne istorije").

Petrović - Karadorde (1762–1817), aiming to highlight his role as the leader of the First Serbian Uprising and the progenitor of the Karađorđević dynasty.<sup>11</sup> The impression of the past needed to be politicized, as its interpretation was necessary to portray the dynasty's sovereignty and strengthen its future through desirable memories.<sup>12</sup>

In an attempt to improve the tense atmosphere following the brutal removal of the Obrenović dynasty in Serbia in 1903, the newly elected ruler, Petar I, organized a grand coronation in commemoration of the centenary of the First Serbian Uprising in 1904.<sup>13</sup> Traditions, ceremonies, and jubilees aim to ensure continuity with the past. They served as an ideological foundation of the mobilization, linking the past with the present era. The past was crucial to the 'new' Serbia, as sovereignty is inseparable from historical continuity.<sup>14</sup> Devoted to tradition, Petar considered the coronation necessary and imperative. All of this unfolded in the atmosphere of the devastated Court, bearing visible traces of the recent upheaval. Additionally, the assassination of Aleksandar Obrenović stirred negative reactions within the state circles of Europe at that time.<sup>15</sup> The ideological revisit of the past by the new ruler was selective.<sup>16</sup> Petar's intention was to mark the centenary as the beginning of a new modern Serbian statehood with the progenitor of the Karađorđević dynasty, which was meant to be the source of legitimacy for his state authority and the Karađorđević dynasty. He linked the foundation of the Serbian state to the medieval Nemanjić dynasty.

Linking the past with the present was necessary, as a usable past grants the potential to wield power in the future.<sup>17</sup> The new ruler of Serbia intended to organize his coronation at the Žiča Monastery, situated near the present-day city of Kraljevo in Serbia. Žiča held significant historical importance during the medieval period of the Serbian state, serving as both a religious and state center. Constructed after 1207, its building was a result of the collaborative efforts of

---

<sup>11</sup> Živojinović, *Petar I Karađorđević: život i delo*, pp. 12–15.

<sup>12</sup> About the importance of memory for history see: Geoffrey Cubitt, "History and memory", in: Marek Tamm, Peter Burke (eds.), *Debating New Approaches to History* (London–New York, 2019), pp. 127–158.

<sup>13</sup> Čedomir Popov, Dimitrije Đorđević, Novica Rakočević, Đorđe Mikić, Kosta Milutinović, Vasilije Krestić, Andrija Radenić, Milorad Ekmečić, *Istorijski srpskog naroda. Knj. 6, Od Berlinskog kongresa do ujedinjenja: 1878–1918. T. 1* (Beograd, 1983), pp. 135–141.

<sup>14</sup> Aleksandar Ignjatović, "Između žezla i ključa: Nacionalni identitet i arhitektonsko naslede Beograda i Srbije u XIX i prvoj polovini XX veka", *Naslede* 9 (2008), pp. 51–73.

<sup>15</sup> Živojinović, *Kralj Petar I Karađorđević II*, pp. 7–42.

<sup>16</sup> On the history of memory culture: Tudor Kuljić, *Kultura sećanja: teorijska objašnjenja upotrebe prošlosti* (Beograd, 2006), pp. 17–19 (hereafter: Kuljić, *Kultura sećanja*).

<sup>17</sup> Milka Čanak-Medić, Danica Popović, Dragan Vojvodić, *Manastir Žiča* (Beograd, 2014), pp. 429, 437, 445 (hereafter: Čanak-Medić, Popović, Vojvodić, *Manastir Žiča*).

the brothers Sava and Stefan Nemanjić. At the request of Grand Prince Stefan Nemanjić, Pope Honorius III sent his legate to Serbia in 1217 and bestowed upon him the royal crown (the exact place of the coronation remains uncertain).<sup>18</sup> Two years later, the Serbian church gained autocephaly from the patriarch of Constantinople in Nicaea. The first Serbian Archbishop, Sava Nemanjić, chose Žiča as the center of the archdiocese in 1220.<sup>19</sup> With the elevation of the Serbian church to the rank of archdiocese in 1219/1220, the need arose for Stefan to be crowned once again. In 1221, at Žiča, Stefan Nemanjić was re-crowned in the most solemn manner with the "God-given crown" and anointed by Archbishop Sava. As the first crowned among the Nemanjići, Stefan received the title "Prvovenčani" (the First-Crowned). Serbia thus attained full state and ecclesiastical sovereignty.<sup>20</sup> Following this, Žiča was designated as the place for the coronation of subsequent Serbian kings.<sup>21</sup> A charter by King Stefan the First-Crowned, inscribed on the walls of Žiča in 1219, determined that the Church of the Holy Savior in Žiča would be the site for the 'enthronement' i.e., the coronation of Serbian kings and the ordination of leaders of the Serbian autocephalous archdiocese.<sup>22</sup> From historical sources, it was determined that Stefan the First-Crowned sons Stefan Radoslav (ruled 1228–1234) and Stefan Vladislav (ruled 1234–1243) were crowned at Žiča. It can be presumed that the youngest son, Uroš I (1243–1276), also respected his father's wish.<sup>23</sup> The Nemanjići consistently emphasized their dignity with regalia similar to the symbols of authority used by Byzantine emperors.<sup>24</sup>

*What is the connection between the medieval Monastery of Žiča and Petar I Karadorđević?* As a religious institution, Žiča stood as a pillar of vital insti-

<sup>18</sup> Marjanović-Dušanić, *Vladarske insignije*, pp. 29–30; Čanak-Medić, Popović, Vojvodić, *Manastir Žiča*, pp. 16, 23, 26, 28, 34, 46, 68, 81; Dragan Vojvodić, "Ka carskom dostojanstvu kraljevske vlasti. Vladarske insignije i ideologija u doba prvih Nemanjića", in: Ljubomir Maksimović, Srđan Pirivatrić (eds.), *Kraljevstvo i arhiepiskopija u srpskim i pomorskim zemljama Nemanjića: tematski zbornik u čast 800 godina proglašenja kraljevstva i autokefalne arhiepiskopije svih srpskih i pomorskih zemalja* (Beograd, 2019), pp. 315–316. See more about the ruling name Stefan in the Nemanjić dynasty: Marjanović-Dušanić, *Vladarska ideologija*, pp. 42–48.

<sup>19</sup> Marija Janković, *Episkopije i mitropolije Srpske crkve u srednjem veku* (Beograd, 1985), pp. 22–24, 30.

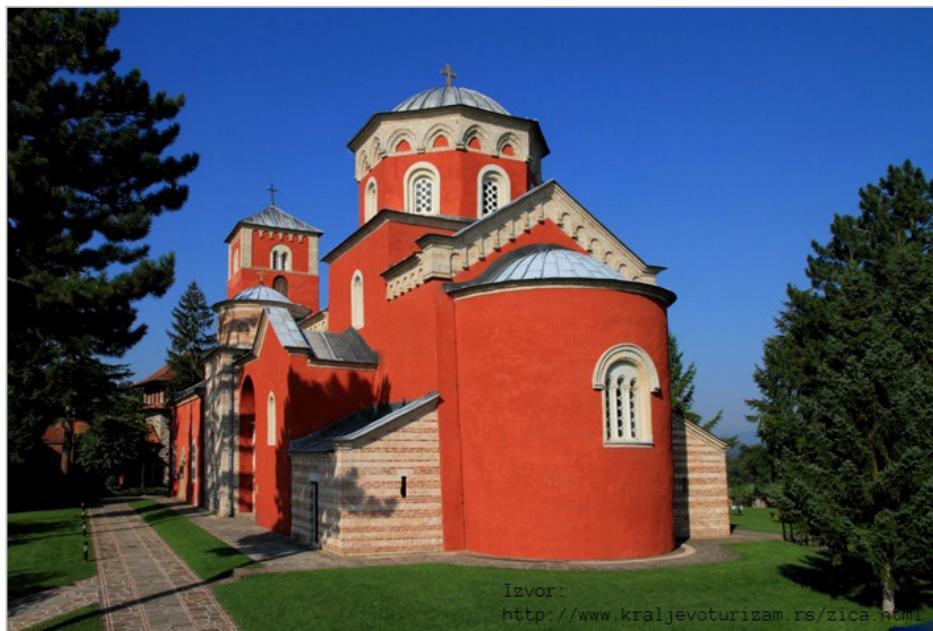
<sup>20</sup> Danica Popović, "Kada je kralj Stefan Prvovenčani uvršten u svetitelje? Prilog proučavanju vladarske „kanonizacije“ u srednjovekovnoj Srbiji", *Zbornik radova Vizantološkog instituta* 50, no. 2 (2013), pp. 573–583; Ivan Stevović, Jelena Erdeljan, "Oblici i simbolika prostora spasovine. crkve u Žiči", in: Miša Rakocija (ed.), *Niš i Vizantija: zbornik radova* 16 (Niš, 2018), pp. 87–95.

<sup>21</sup> Stevović, "Od terenske skice do skice celine", pp. 9–45.

<sup>22</sup> Čanak-Medić, Popović, Vojvodić, *Manastir Žiča*, pp. 37–38. More details about fresco paintings of the Monastery Žiča, see: Dragan Vojvodić, "Na tragu izgubljenih fresaka Žiče (I)", *Zografski časopis za srednjovekovnu umetnost* 34 (2010), pp. 71–86; Dragan Vojvodić, "Na tragu izgubljenih fresaka Žiče III", *Saopštenja Republičkog zavoda za zaštitu spomenika kulture* XLIV (2012), pp. 43–61; Dragan Vojvodić, "Zapažanja i razmišljanja o slikarstvu svetilišta Spasove Crkve u Žiči", in: Miša Rakocija (ed.), *Niš i Vizantija: zbornik radova* 11 (Niš, 2013), pp. 247–266.

<sup>23</sup> Čanak-Medić, Popović, Vojvodić, *Manastir Žiča*, pp. 73–74.

<sup>24</sup> Marjanović-Dušanić, *Vladarske insignije*, pp. 124–133.



Žiča Monastery (*Wikipedia Commons*)

tutions and a spiritual focal point for the centuries to come, preserving state ideology among the people and occupying a significant place in the history of modern Serbia. After Serbia was declared a kingdom in 1882, the monastery became a stage for a significant event – King Milan Obrenović organized a programmatic visit to major national shrines, including Žiča. In an effort to ground the legitimacy of his rule in a glorious past and present himself as the heir to Nemanjić traditions, the king, among other initiatives, launched a campaign for the restoration of Žiča. In the subsequent years, the monastery witnessed some of the most important state ceremonies, such as the anointing of King Aleksandar Obrenović (1889). The adoption of this ritual as a state act and part of a national program transcending dynastic frameworks was confirmed by the coronation ceremony of King Petar Karadorđević in 1904.<sup>25</sup>

Petar I was a devout follower of the Serbian Orthodox Church and had an interest in ecclesiastical matters and religious life. He was greatly influenced by

---

<sup>25</sup> Čanak-Medić, Popović, Vojvodić, *Manastir Žiča*, pp. 443, 470; Borozan, "Između dokaza i imaginacije", pp. 79–84; Kostić, *Od ruina do krunidbene crkve*, pp. 152–185. See about the appearance of Monastery Žiča at the beginning of the 20<sup>th</sup> century: Slobodan M. Nenadović, "Restauratorski radovi na Žiči za poslednjih sto godina", *Saopštenja* 1 (1956), pp. 28–30.

the myth of the 'seven-door Žiča', through whose portals the crowned heads of illustrious Nemanjić ancestors had passed. This myth also played a role in shaping public opinion and in the creation of the state-propaganda program of the Kingdom of Serbia.<sup>26</sup> As previously mentioned, only four Serbian rulers were crowned at Žiča, yet the identity and continuity of the Karadordević dynasty were sought through the memory of the Nemanjići. The medieval past of the Nemanjići was firmly preserved and existed in the collective memory at the beginning of the 20th century, with people perceiving the past as an integral part of the present.<sup>27</sup> For this reason, Karadordević planned to capitalize on the influence of the Žiča Monastery by being crowned king and undergoing the rite of anointing there. The history of the monastery was meant to bolster the power and ideology of the Karadordević dynasty, and therefore, a special program and coronation were planned, drawing inspiration from the Nemanjići. The execution of these ceremonies was entrusted to a committee led by Mihailo Valtrović (1839–1915), a prominent figure in the social life of the Kingdom of Serbia, specializing in art history, archaeology, church painting, and architecture.<sup>28</sup> Valtrović was also the central figure for state-royal ceremonies, having, for instance, organized the coronation of King Aleksandar Obrenović. Petar's return and his desire to showcase Serbia's national revival found expert support in Valtrović, who gravitated towards the new Serbian dynasty after the Obrenovići. As a leading architectural theorist, he aligned his actions with the political aspirations of the new Serbian dynasty: making decisions on coronation rituals, royal thrones, and designing regalia. He was wholeheartedly committed to forging stronger connections with medieval tradition. Throughout 1904, he researched medieval monuments, enabled by the Ministry of Education's special position related to the plans for the restoration and maintenance of Serbian antiquities.<sup>29</sup>

The Coronation Committee was tasked with reconstructing the coronation ritual and thus highlighting the connection between the Karadordević dynasty

<sup>26</sup> Čanak-Medić, Popović, Vojvodić, *Manastir Žiča*, p. 470.

<sup>27</sup> About this see: Kuljić, *Kultura sećanja*, pp. 193–202; Stevović, "Od terenske skice do skice celine", pp. 9–45; Borožan, "Između dokaza i imaginacije", pp. 82–85; Marija Vasiljević, *Kultovi svetih na centralnom Balkaru u vreme osmanskih ostvajanja* (Beograd, 2021), pp. 170–217 (hereafter: Vasiljević, *Kultovi svetih*).

<sup>28</sup> Mihailo Valtrović completed his architecture studies in Karlsruhe. He taught archaeology and architecture at the Grande école in Belgrade, and he was the initiator and editor of the journal *Starinar*. He also served as the director of the National Museum. See more in: Dubravka M. Preradović, "Istraživanje i snimanje srednjovekovnih spomenika pod okriljem Narodnog muzeja u Beogradu do 1941. godine", *Zograf* 40 (2016), pp. 1–33 (hereafter: Preradović, "Istraživanje i snimanje srednjovekovnih spomenika"); Stevović, "Od terenske skice do skice celine", pp. 9–45.

<sup>29</sup> Dragutin Tošić, "Mihailo Valtrović kao pokretač ideje o osnivanju Jugoslovenske umetničke galerije", *Saopštenja XV* (1983), pp. 297–312.

and the Nemanjići. This needed to be adjusted to historical facts. The Committee was responsible for preparing the coronation ceremony of King Petar I and initially considered the possibility of conducting the coronation and anointing simultaneously at the Žiča Monastery.<sup>30</sup> Professor Valtrović prepared the coronation ceremony according to Russian, Romanian, and British court protocols. Besides the coronation ritual, for which Valtrović ordered two thrones, the ruler's attire held significant importance, needing to historically testify to the continuity of Serbian statehood. Valtrović drafted the regalia for Petar's coronation, which were then crafted at the renowned workshop of the Falize brothers in Paris. In Paris, the following exhibits were created: orb, scepter, clasp for the mantle, and the coronation mantle. Simultaneously, Milisav Marković, a painter from Knjaževac, was commissioned to arrange the interior of the Church of the Savior in Žiča. He proposed covering the walls with canvas since there was limited time for plastering. On the canvas, he intended to paint in life-size of all seven kings crowned at Žiča,<sup>31</sup> with ornaments in the style of Žiča medieval painting surrounding these images. Since the church had no royal throne, he suggested making one, decorating the narthex (which was then covered), and constructing a platform in front of the church with drapes and decorations.<sup>32</sup>

After deliberation and hesitation, the idea of coronation at Žiča was abandoned, and the coronation and anointing ceremonies were separated. It was decided that the coronation would take place in Belgrade while the anointing would be performed at the Žiča Monastery. By decision of the government, Petar I was crowned on 8 September 1904, in the early morning hours at the Cathedral Church of St. Michael the Archangel in Belgrade. The ritual and enthronement service followed the form and protocol of Russian imperial coronations. The basis of the king's crown was the handle from Karadorde's bronze cannon. During the ceremony, Prime Minister Sava Grujić handed the crown to the new king, who then placed it on his own head. Chief of Army Staff Radomir Putnik presented the king with the scepter, while the leader of the Radical Party, Aca Stanojević, presented the king with the orb. The international community boycotted this event due to the assassination of Aleksandar Obrenović and his wife. Among the crowned heads, only Prince Mirko Petrović

---

<sup>30</sup> Preradović, "Istraživanje i snimanje srednjovekovnih spomenika", p. 5; Kostić, *Od ruina do krunidbene crkve*, p. 191.

<sup>31</sup> As we mentioned in previous part of the article, according to historical documents, only four were crowned in Žiča. Therefore, this mentionig of seven kings crowned in Žiča is part of the process of historical revisionism and manipulation guided by ideological interest to present Monatser of Žiča as more popular place for Serbian medieval dinasty.

<sup>32</sup> Borozan, "Umetnička prerađa srednjovekovne istorije", pp. 122–123; Kostić, *Od ruina do krunidbene crkve*, pp. 191–192. Compare: Živojin Andrejić, "Aleksandar I Karadordević kao Novi Konstantin, ili o krunama i insignijama kralja i kraljice Srba, Hrvata i Slovenaca i Kraljevine Jugoslavije", *Mitološki zbornik* 19 (2008), pp. 204–208.

of Montenegro attended. Despite being disregarded by European courts, the coronation significantly contributed to reviving traditions and establishing renewed rights of the Karadordević dynasty within the domestic sphere.<sup>33</sup>

On the same afternoon, a grand procession passed through Belgrade, organized like a historicized triumphal march that symbolically emphasized the continuity of Serbian statehood. The king and the costumed procession following him, dressed in attires reminiscent of medieval rulers and the most significant figures of the First Serbian Uprising, were meant to symbolically represent three eras of the Serbian state: the medieval period during Emperor Dušan Nemanjić's time, the era of the uprising during Karadorde's time, and the new era during King Petar's reign. This visually highlighted the historical vertical of Serbian statehood and the legitimacy of the new ruler.<sup>34</sup> Through the orchestrated procession, the resplendent past depicted memories and images intended to reflect the present. This kind of (mis)use of invoking the past was a manipulation and a political instrument employed by the Karadordević dynasty.

Together with the princes Đorđe and Aleksandar and their entourage, the king set off from Kragujevac towards Kraljevo, which was specially adorned for the occasion. From Kraljevo, he proceeded to visit the Studenica Monastery, built in 1196 by the great Serbian prince Stefan Nemanja, the founder of the Nemanjić dynasty, and also his final resting place.<sup>35</sup> The king's visit to the monastery held significant symbolic meaning for his anointing. Afterwards, Petar arrived in Žiča on 9 October 1904, and his anointing was conducted on the same day by Metropolitan Inokentije in a close circle (of ministers, bishops, and entourage). The anointing of the Serbian ruler by the Metropolitan was a sign of legitimacy and divine bestowal of royal authority, reaching the peak of reviving the medieval spirit of monarchy. The act of anointing is a Holy Sacrament, while the act of coronation is a ritual.<sup>36</sup> In this manner, Petar emphasized Serbian ideology and a return to the golden age of Serbian medieval statehood.

The anointing of King Petar was captured in three postcards, kept in the National Museum of Kraljevo. The first of the three preserved postcards captures the moment of reading the Gospel. In the postcard (*Figure 2*), we see the king in a mantle, standing at the ambo, while officers stand on either side holding the royal regalia: the crown on the right side, the scepter, and the orb (ball with a cross) on the left side. These represent Serbian medieval regalia, which

<sup>33</sup> Živojinović, *Kralj Petar I Karadordević II*, pp. 12–87.

<sup>34</sup> Kostić, *Od ruina do krunidbene crkve*, pp. 192–193.

<sup>35</sup> More about the cult of Stefan (Simeon) Nemanja and the relics of St. Sava in: Danica Popović, *Pod okriljem svetosti: kult svetih vladara i relikvija u srednjovekovnoj Srbiji* (Beograd, 2006), pp. 25–96.

<sup>36</sup> Borožan, "Umetnička prerada srednjovekovne istorije", p. 123.



The anointing of King Petar in monastery of Žiča (National Museum Kraljevo, Historical Collection, I 1820)

were consecrated in the Cathedral Church before the coronation ceremony.<sup>37</sup> Today, all these regalia are kept in the Historical Museum of Serbia in Belgrade.

To historically link his anointing with the Nemanjić dynasty, we will analyze the significance of these regalia. The crown is among the most significant symbols of royal authority in the Middle Ages. Researchers in the past often used the term 'wreath' to refer to this regalia. King Petar's crown is similar to the crowns in portraits of Kings Uroš I and Dragutin Nemanjić. It consists of a

<sup>37</sup> Available at: <https://nmkv.rs/wp-content/uploads/2020/10/Miropomazanje-Nj.-Vel.-Kralja-Petra-I-pri-citanju-Evandjelja-u-manastiru-Zici-9.-oktobar-1904-Istorijska-zbirka-Narodnog-muzeja-Kraljevo-I-1820.jpg>, accessed: 1 August 2023; Kostić, *Od ruina do krunidbene crkve*, p. 195.



The anointed ruler Petar exits from monastery of Žiča (National Museum Kraljevo, Historical Collection, I 1213)

circlet adorned with a high-domed cap. The scepter is among the main symbols of medieval supreme authority. The core of the beliefs of medieval people and the Nemanjići was the scepter (royal wand) as a metaphor for the monarch's position. In ancient Serbian articles, the scepter was used with a broad range of meanings, such as crown and throne (belonging to the people, state, dynasty, the given sovereign; representing heavenly and earthly nature). The orb symbolizes faith in the ecumenical significance of Christ's and the ruler's victories. Wearing this regalia served the rulers in displaying the power and splendor of their status to their subjects, as well as representing their state in the sphere of worship.<sup>38</sup> Mantle was one of the important medieval regalia, as part of the regal attire.<sup>39</sup> Petar was draped in a velvet and silk mantle, adorned with gold embroidery, and fastened with a ceremonial clasp. The mantle was 11 meters long, with its ends held by two officers.<sup>40</sup>

<sup>38</sup> Marjanović-Dušanić, *Vladarske insignije*, pp. 29–36, 124–132, 143–148.

<sup>39</sup> Marjanović-Dušanić, *Vladarske insignije*, pp. 17, 23, 115.

<sup>40</sup> Kostić, *Od ruina do krunidbene crkve*, pp. 195.



The king's Petar I procession around the Žiča Monastery after the anointing ((National Museum Kraljevo, Historical Collection, I 1213)

The second postcard captures the moment the anointed ruler exits the church (*Figure 3*).<sup>41</sup> The third postcard records the king's procession around the Žiča Monastery after the anointing. Petar I, with all the regalia and accompanied by two officers holding the ends of his mantle, makes a circuit around the church while the people greet him, with a part of his entourage behind him (*Figure 4*).<sup>42</sup>

After this ceremony, the king returned to Kraljevo, where a festive lunch was organized. In his speech, he emphasized his happiness at being anointed in Žiča, "where so many illustrious rulers of ours have received the church's blessing."<sup>43</sup> As a commemoration of the anointing in Žiča, an inscription was carved onto a marble plaque: "*Petar I/anointed in Žiča/the endowment of Stefan the First-Crowned/26 September 1904.*"<sup>44</sup>

<sup>41</sup> Available at: <https://nmkv.rs/zbirke/istorija/miropomazanje-kralja-petra-i-izlazak-iz-crkve-u-zici-i-1820/>, accessed: 1 August 2023.

<sup>42</sup> Available at: <https://nmkv.rs/wp-content/uploads/2020/10/Miropomazanje-Nj.-Vel.-Kralja-Petra-I-pri-obilasku-manastira-Zice-9.-oktobar-1904-Istorijska-zbirka-Narodnog-muzeja-Kraljevo-I-1213.jpg>, accessed: 1 August 2023; Kostić, *Od ruina do krunidbene crkve*, p. 195.

<sup>43</sup> Kostić, *Od ruina do krunidbene crkve*, p. 194.

<sup>44</sup> The records were destroyed during the German bombing of Žiča in 1941. See more in: Kostić, *Od ruina do krunidbene crkve*, pp. 194–195.

In connection with the coronation of King Petar I, a documentary-reportage movie was produced by the British filmmakers Arnold Muir Wilson and Frank Storm Mottershaw in September and October of 1904 to commemorate his coronation in Belgrade. The title of this movie is *A Journey Through Serbia, Novi Pazar, Montenegro, and Dalmatia*. The initial scenes of the movie portray the gathering of people in the city center on the eve of the coronation ceremony. The camera captures the assembled populace dressed in festive attire: men in civilian suits, women in elegant dresses with hats, villagers in traditional costumes, and the final preparation of soldiers for the parade. After filming in Belgrade, Wilson and Mottershaw visited and filmed the Žiča Monastery, followed by the Studenica Monastery, a market day in Kraljevo, wheat threshing with horses in Raška. After that, they set out on a journey back to their homeland, capturing scenes of the meyhane yard in Novi Pazar, which was then within the Ottoman Empire, the main street in Andrijevica, and the passage of Montenegrin troops in Cetinje. Footage shot in Dalmatia showcased the cities of Šibenik and Zadar. Today, this film stands as one of the oldest preserved cinematic documents in the Balkans.<sup>45</sup>

### Kosovo in the Karadorđević tradition

In addition to invoking the medieval tradition of rulers' ideology during the coronation, King Petar I, during the First and Second Balkan Wars (1912/1913), based his territorial aspirations on the state of the Serbian king-emperor Dušan (1331–1355), whom he saw as the successor to the Nemanjić state. The territory of Emperor Dušan encompassed the territories of Serbia, Montenegro, Kosovo and Metohija, Macedonia, Bulgaria, Greece, and Albania, as well as certain parts of Croatia, Bosnia, and Herzegovina.<sup>46</sup>

In the First Balkan War of 1912–1913, Petar I reclaimed Kosovo from the Ottoman Empire, thereby avenging the Serbian Prince Lazar Hrebeljanović and his death in the Battle of Kosovo in 1389.<sup>47</sup> Petar defended Kosovo as a sacred place for historical reasons, using politicization to legitimize this act. By emphasizing Lazar's sacrifice in defense of Christianity, the historical retribution is highlighted, aiming to justify his territorial ambitions.<sup>48</sup>

<sup>45</sup> Enes Midžić, "Krunidba srpskog kralja i Šibenska luka: arheološko istraživanje prazne filmske limenke", *Hrvatski filmski ljetopis* 46 (2006), pp. 75–84.

<sup>46</sup> Božidar Ferjančić, Sima M. Ćirković, *Stefan Dušan kralj i car: 1331–1355* (Beograd, 2005), pp. 49–212.

<sup>47</sup> Mil. Dušan Šijački, *Balkanski rat u slici i reči: 1912–1913 / uz saradnju srpskih književnika i ratnika* (Beograd, 1922), pp. 9–10, 15, 26, 30, 45, 52–53, 61–63, 83, 85, 93, 96, 101, 108–109, 166–167, 181–182, 210, 212–214, 290, 325, 374, 434, 446–447.

<sup>48</sup> Vasiljević, *Kultovi svetih*, pp. 290–302.

*In the album of the Balkan Wars of 1912/1913 (Figure 5), we can see the invocation to medieval traditions and Dušan's empire as a means of asserting rights over the lands liberated in the Balkan Wars.*

His Majesty King Petar I Karadorđević, who avenged Kosovo and the gray-headed Emperor Lazar. He revived Dušan's empire and the ancient glory of the Serbian name. Under his rule, the Serbian army carried the glory of Serbian arms from Merdare to Thessaloniki and from Adrianople and Çatalca to Durrës and Shkodër, always victorious and invincible.<sup>49</sup>

### **Some segments of medieval tradition during the reign of King Aleksandar I Karadorđević (1918–1934)**

After the Kingdom of Serbs, Croats, and Slovenes was founded on 1 December 1918, the ideology of the Karadorđević dynasty was envisioned as the pooling of all national forces into a great political, social, and cultural community. The search for deeper historical foundations was intensified, dictating a new reinterpretation of the past. The historical basis of the new state was explained through a continuity established from Croatian King Zvonimir (1075–1089), Serbian Emperor Dušan, and Bosnian King Tvrtko (1353–1391) up to the Karadorđević dynasty.<sup>50</sup>

The Serbian Orthodox Church was the pillar of Serbian citizenry in the Kingdom of Serbs, Croats, and Slovenes, and later in Yugoslavia. It held the perspective that Serbs were a chosen nation and that the Karadorđević dynasty was deeply rooted in the people. Orthodoxy was seen as the authentic faith, and the organization of the Orthodox Church was considered 'the people's.' It emphasized the medieval tradition through the spiritual strength of the founder of the Nemanjić dynasty, Stefan, and his successors, particularly Emperor Dušan, who elevated the Church to the status of a patriarchate in 1346, thus elevating his state to the highest level of power. At the end of 1929, the Law on the Serbian Orthodox Church was enacted, introducing a new church organization. The Serbian Orthodox Church was treated as the 'protector of the state', and there was a favorable view of its 'clerical legitimacy'.<sup>51</sup>

---

<sup>49</sup> *Balkanski rat 1912–1913* (Prag, n. d.).

<sup>50</sup> Dimić, *Kulturna politika II*, p. 137; Ljubodrag Dimić, "Srpsko društvo i jugoslovenska država 1918/1941", *Kultura polisa: časopis za negovanje demokratske političke culture* 5, no. 8–9–10 (2008), pp. 4–19; Borozan, "Umetnička prerada srednjovekovne istorije", p. 131; Tijana Borić, "Stvaranje prošlosti: Dvorski kompleks dinastije Karadorđević u svetlosti obnove srednjovekovlja", in: Lidija Merenik, Vladimir Simić, Igor Borozan (eds.), *Zamišljanje prošlosti i recepcija srednjeg veka u srpskoj umetnosti XVII–XXI veka* (Beograd, 2016), pp. 135–145.

<sup>51</sup> Petranović, *Istorijski Jugoslavije*, pp. 10, 190.



ЊЕГОВО ВЕЛИЧАСТВО КРАЉ  
ПЕТАР I КАРАЂОРЂЕВИЋ  
КОЈИ ЈЕ ОСВЕТИО КОСОВО  
И СЕДУ ГЛАВУ ЦАР  
ЛАЗАРА ОБНОВИО  
ДУШАНОВО ЦАРСТВО  
И СТАРУ СТАВУ  
СРПСКОГ ИМЕНА.

ПОД ЊЕГОВОМ ВЛАДОМ ЈЕ  
СРПСКА ВОЈСКА ПРОНЕЛА  
СЛАВУ СРПСКОГ ОРУЖЈА ОД  
МЕДАРА ДО СОЛУНА  
И ОД ЈЕДРЕНА И ЧАТАЦЕ  
ДО ДРАЧА И СКАДРА  
УВЕК ПОБЕДОНОСНА,  
НЕСАВЛАДИВА.

Album of the Balkan Wars of 1912/1913 (*Balkanski rat 1912–1913* (Prag, n. d.))

Medieval tradition was present in education through the observance of holidays. As part of this medieval tradition, the Feast of Saint Sava and Vidovdan (St. Vitus' Day) were celebrated. In 1929, the celebration of St. Sava was established as a public-school holiday.<sup>52</sup> In 1932, the Committee for National Enlightenment designated St. Vitus' Day as a holiday of national enlightenment. The cultural St. Vitus' Day, a holiday of enlightenment, was meant to exclusively showcase extracurricular cultural and educational activities and the spread of education to broad population strata. Celebrations of St. Sava's and St. Vitus' Day were treated as "general national holidays," with the requirement that all school programs be infused with the spirit of religious respect and Yugoslav national unity.<sup>53</sup> The connection between these two significant dates in the life of schools and education with Serbian Orthodox holidays, St Sava (27 January) and St. Vitus (28 June), was certainly not accidental. The commemoration of

<sup>52</sup> Dimić, *Kulturna politika I*, pp. 254, 299; Maria Falina, "Svetosavlje: A case study in the nationalization of religion", *Schweizerische Zeitschrift für Religions- und Kulturgeschichte* 101 (2007), pp. 505–527; Dragan Ašković, "Svetosavlje između identitetskog i poetskog", *Crkvene studije* 16 (2019), pp. 93–106.

<sup>53</sup> Dimić, *Kulturna politika I*, pp. 254, 314.

the founder of the Serbian Church, St. Sava, and the Battle of Kosovo (St. Vitus' Day, 28 June 1389) facilitated the homogenization of collective memory and the mobilization of the masses through the revival of a traumatic, heroic, or sacrificial context of the Serbian national past integrated into Yugoslav identity.

As part of the Karadorđević tradition from the Middle Ages, we also have the Orders that they continued to uphold from the Obrenović dynasty. During the reign of King Aleksandar, educational authorities awarded the most deserving individuals the Order of St. Sava. In 1930, Sima Pandurović was honored with the Order of St. Sava Third Class, for his literary work. Isidora Sekulić received the Order of St. Sava, Third Class, in 1930 for her literary work. Desanka Maksimović was awarded the Order of St. Sava, First Class, in 1932 for her poetic work.<sup>54</sup> In 1935, the Kingdom of Yugoslavia celebrated and marked 700 years since the death of Saint Sava. Various events were organized throughout that year by state institutions, the Serbian Orthodox Church, as well as various associations, clubs, and others. During that time, a large number of publications dedicated to Saint Sava were printed.<sup>55</sup>

**Marijan Premović**

## **SREDNJEVEŠKA TRADICIJA IN IDEOLOGIJA KARAĐORĐEVIĆEV**

### **POVZETEK**

V mesecu maju leta 1903 se je v Srbiji zgodila dinastična sprememba. Namesto dinastije Obrenovićev so prestol zasedli Karadorđeviči. Konkretno je šlo za Petra I. Karađorđevića, ki se je kasneje trudil, zaradi uboja kraljevega para (Aleksandra in Drage), popraviti razmere tako v državi, kot tudi srbski zunanjepolitični ugled v tujini. V ta namen se se je oprijel zgodovine, da bi z njeno pomočjo

---

<sup>54</sup> Dimić, *Kulturna politika III*, pp. 294–295.

<sup>55</sup> Vladimir Cvetković, "Još jedan osvrt na predavanje Nacionalizam Svetog Save Svetog Nikolaja Žičkog", *Crkvene studije* 16 (2019), pp. 140–141.

utrdil identiteto in kontinuiteto svoje dinastije. Petrova želja je bila povezati preteklost s sedanjostjo, saj je uporabna preteklost temelj za gradnjo moči v prihodnosti. V tem smislu je želel izkoristiti stolnico Prvega srbskega upora leta 1904 in organizirati svečano kronanje ter tam izpostaviti zasluge svojega deda Karadorda. Peter je načrtoval kronanje v srednjeveškem samostanu Žiča, ki je že leta 1220 postal sedež srbske nadškofije. Tu je bil leta 1221 tudi okronan prvi srbski kralj Štefan Prvovenčani, ki ga je kronal srbski nadškof Sava. Takrat je bil samostan tudi določen za mesto kronanja srbskih kraljev. Čas Nemanjićev je bil razumljen kot "zlati čas" srbskega naroda in uspehi tega časa so bili smatrani za največje uspehe Srbije.

Z izvedbo kronanja so imenovali odbor na čelu katerega je bil postavljen Mihailo Valtrović. Odbor je dobil nalogu, da rekonstruira ritual kronanja, kot se ga je izvajalo v času Nemanjićev. Novi ritual bi torej moral biti v skladu z zgodovinskimi dejstvi. Petra I. so okronali z odlokom srbske vlade 8. septembra leta 1904 v Beogradu. Istega dne popoldne je šla skozi Beograd svečana povorka, organizirana kot zmagovalni sprevod, ki je simbolično nakazoval kontinuiteto srbske državnosti. Kralj ter v kostume oblečeni udeleženci sprevoda za njim so nosili oblačila srednjeveških vladarjev in najpomembnejših osebnosti Prve srbske vstaje. Cilj je bil simbolično predstaviti tri obdobja srbske države: srednjeveški čas carja Dušana Nemanjića, vstajo v času Kaardorda in nov čas kralja Petra I. Takšno sklicevanje na preteklost je bila koristna manipulacija in orodje v službi prihodnosti dinastije Karadorđevićev. Po koncu sprevoda se je kralj Peter odpravil v samostan Žiča, kjer so 9. oktobra opravili obred maziljenja, ki ga je vodil metropolit Inokentije. Poseben politični in obredni pomen so pri tem imele vladarske insignije, ki jih je nosil Karadorđević in ki so bile narejene po vzoru iz časa Nemanjićev: krona, žezlo, vladarsko jabolko in vladarsko ogrnjalo.

Poleg naslanjanja na srednjeveško tradicijo v času kronanja, je Peter tudi državni projekt širjenja Srbije v času 1. in 2. balkanske vojne (1912/13) naslonil na srednjeveško tradicijo. Zasedbo Kosova je skušal politično upravičiti s tem, da je bilo Kosovo del države carja Dušana (1331–1355). Prav tako je bilo tudi maščevanje zaradi smrti Lazarja Hrebeljanovića leta 1389 v borbi z Osmani in obramba krščanstva prisotna v uradni državni narativi. Kod del srednjeveške dediščine se je v času Aleksandra Karadorđevića praznovalo tudi praznike sv. Save in Vidovdan. Državne so red sv. Save tudi podeljevale.

Pri dinastiji Karadorđević je bila prisotna nerazdružljiva povezanost preteklosti, sedanosti in prihodnosti v zgodovinski zavesti. Nacionalnost in ideologizacija se je v političnem prostoru Nemanjićev preračunano in selektivno prepletala. Z utemeljitvijo legitimnega dinastičnega nasledstva v preteklosti sta kralja Peter in Aleksander Karadorđević želela izpostaviti močnejšo oporo državi ter doseči, da bi postala sprejemljivejša za različne sloje v Srbiji, Kraljevini SHS in Jugoslaviji.

## SOURCES AND LITERATURE

**National Museum Kraljevo**, Historical Collection / **Narodni muzej Kraljevo**, Istorija zbirka; available at: <https://nmkv.rs/collections/history/?lang=en> , accessed: 1 August 2023.

.....

- Andrejić, Živojin**, "Aleksandar I Karadorđević kao Novi Konstantin, ili o krunama i insignijama kralja i kraljice Srba, Hrvata i Slovenaca i Kraljine Jugoslavije", *Mitološki zbornik* 19 (2008), pp. 203–232.
- Ašković, Dragan**, "Svetosavlje između identitetskog i poetskog", *Crkvene studije* 16 (2019), pp. 93–106.
- Assmann, Jan**, "Communicative and Cultural Memory", in: Astrid Erll, Ansgar Nünning (eds.), *Media and Cultural Memory: An International and Interdisciplinary Handbook*. (Berlin–New York: Walter de Gruyter, 2008), pp. 109–118.
- Balkanski rat 1912–1913* (Prag, n. d.).
- Borić, Tijana**, "Stvaranje prošlosti: Dvorski kompleks dinastije Karadorđević u svetlosti obnove srednjovekovlja", in: Lidija Merenik, Vladimir Simić, Igor Borozan (eds.), *Zamišljanje prošlosti i recepcija srednjeg veka u srpskoj umetnosti XVIII–XXI veka* (Beograd, 2016), pp. 135–145.
- Borozan, Igor**, "Između dokaza i imaginacije: uobičavanje tradicije i umetnosti u službi srpske monarhije XIX veka", in: Lidija Merenik, Vladimir Simić, Igor Borozan (eds.), *Zamišljanje prošlosti i recepcija srednjeg veka u srpskoj umetnosti XVIII–XXI veka* (Beograd, 2016), pp. 71–85.
- Borozan, Igor**, "Umetnička prerada srednjovekovne istorije i reprezentativna kultura srpske/jugoslovenske monarhije u prvoj polovini XX veka", in: Lidija Merenik, Vladimir Simić, Igor Borozan (eds.), *Zamišljanje prošlosti i recepcija srednjeg veka u srpskoj umetnosti XVIII–XXI veka* (Beograd, 2016), pp. 119–133.
- Borozan, Igor**, "Tipologija javne figuralne skulpture u Kraljevini Srbiji (1882–1914)", *Nasleđe* 20 (2019), pp. 41–67.
- Čanak-Medić, Milka, Popović, Danica, Vojvodić, Dragan**, *Manastir Žiča* (Beograd, 2014).
- Cubitt, Geoffrey**, "History and memory", in: Marek Tamm and Peter Burke (eds.), *Debating New Approaches to History* (London–New York, 2019), pp. 127–158.
- Cvetković, Vladimir**, "Još jedan osrt na predavanje Nacionalizam Svetog Save Svetog Nikolaja Žičkog", *Crkvene studije* 16 (2019), pp. 131–148.
- Dimić, Ljubodrag**, *Kulturna politika u Kraljevini Jugoslaviji: 1918–1941. Deo 1, Društvo i država* (Beograd, 1997).

- Dimić, Ljubodrag**, *Kulturna politika Kraljevine Jugoslavije: 1918–1941. Deo 2, Škola i crkva* (Beograd, 1997).
- Dimić, Ljubodrag**, "Srpsko društvo i jugoslovenska država 1918/1941", *Kultura polisa: časopis za negovanje demokratske političke culture* 5, no. 8–9–10 (2008), pp. 4–46.
- Falina, Maria**, "Svetosavlje: A case study in the nationalization of religion", *Schweizerische Zeitschrift für Religions- und Kulturgeschichte* 101 (2007), pp. 505–527.
- Ignjatović, Aleksandar**, "Između žezla i ključa: Nacionalni identitet i arhitektonsko nasleđe Beograda i Srbije u XIX i prvoj polovini XX veka", *Nasleđe* 9 (2008), pp. 51–73.
- Janković, Marija**, *Episkopije i mitropolije Srpske crkve u srednjem veku* (Beograd, 1985).
- Kostić, Ana**, *Od ruina do krunidbene crkve : manastir Žiča u 19. veku* (Beograd, 2022).
- Kuljić, Todor**, *Kultura sećanja: teorijska objašnjenja upotrebe prošlosti* (Beograd, 2006).
- Marjanović-Dušanić, Smilja**, *Vladarske insignije i državna simbolika u Srbiji od XIII do XV veka* (Beograd, 1994).
- Marjanović-Dušanić, Smilja**, *Vladarska ideologija Nemanjića: diplomatička studija* (Beograd, 1997).
- Midžić, Enes**, "Krunidba srpskog kralja i Šibenska luka: arheološko istraživanje prazne filmske limenke", *Hrvatski filmski ljetopis* 46 (2006), pp. 75–84.
- Nenadović, Slobodan M.**, "Restauratorski radovi na Žiči za poslednjih sto godina", *Saopštenja* 1 (1956), pp. 28–37.
- Petranović, Branko**, *Istorija Jugoslavije: 1918–1988. Knj. 1 : Kraljevina Jugoslavija : 1914–1941* (Beograd, 1988).
- Popović, Danica**, *Pod okriljem svetosti : kult svetih vladara i relikvija u srednjovekovnoj Srbiji* (Beograd, 2006).
- Popović, Danica**, "Kada je kralj Stefan Prvovenčani uvršten u svetitelje? Prilog proučavanju vladarske „kanonizacije“ u srednjovekovnoj Srbiji", *Zbornik radova Vizantološkog instituta* 50, no. 2 (2013), pp. 573–583.
- Preradović, Dubravka M.**, "Istraživanje i snimanje srednjovekovnih spomenika pod okriljem Narodnog muzeja u Beogradu do 1941. godine", *Zograf* 40 (2016), pp. 1–33.
- Šijački, Mil. Dušan**, *Balkanski rat u slici i reči : 1912–1913 / uz saradnju srpskih književnika i ratnika* (Beograd, 1922).
- Stevović, Ivan, Erdeljan, Jelena**, "Oblici i simbolika prostora spasove. crkve u Žiči", in: Miša Rakocija (ed.), *Niš i Vizantija: zbornik radova* 16 (Niš, 2018), pp. 87–100.
- Stevović, Ivan**, "Od terenske skice do skice celine: Mihailo Valtrović i srpska srednjovekovna arhitektura", *Zbornik Narodnog muzeja. Istorija umetnosti* 22, no. 2 (2016), pp. 9–45.
- Vasiljević, Marija**, *Kultovi svetih na centralnom Balkanu u vreme osmanskih osvajanja* (Beograd, 2021).

- Tošić, Dragutin**, "Mihailo Valtrović kao pokretač ideje o osnivanju Jugoslovenske umetničke galerije", *Saopštenja XV* (1983), pp. 297–312.
- Vanušić, Danijela**, "Popularizacija srednjovekovnih heroja sredinom XIX veka: Spomenici Srbski Anastasa Jovanovića", in: Lidija Merenik, Vladimir Simić, Igor Borozan (eds.), *Zamišljanje prošlosti i recepcija srednjeg veka u srpskoj umetnosti XVIII–XXI veka* (Beograd, 2016), pp. 87–93.
- Vojvodić, Dragan**, "Portreti prvih kitora u prizemlju žičke kule: poreklo ikonografije", in: Miša Rakocija (ed.), *Niš i Vizantija: zbornik radova 10* (Niš, 2012), pp. 323–339.
- Vojvodić, Dragan**, "Na tragu izgubljenih fresaka Žiče (I)", *Zograf: časopis za srednjovekovnu umetnost* 34 (2010), pp. 71–86.
- Vojvodić, Dragan**, "Na tragu izgubljenih fresaka Žiče III", *Saopštenja Republičkog zavoda za zaštitu spomenika kulture XLIV* (2012), pp. 43–61.
- Vojvodić, Dragan**, "Zapažanja i razmišljanja o slikarstvu svetilišta Spasove Crkve u Žiči", in: Miša Rakocija (ed.), *Niš i Vizantija: zbornik radova 11* (Niš, 2013), pp. 247–266.
- Vojvodić, Dragan**, "Ka carskom dostojanstvu kraljevske vlasti. Vladarske insignije i ideologija u doba prvih Nemanjića", in: Ljubomir Maksimović, Srdan Pirivatrić (eds.), *Kraljevstvo i arhiepiskopija u srpskim i pomorskim zemljama Nemanjića: tematski zbornik u čast 800 godina proglašenja kraljevstva i autokefalne arhiepiskopije svih srpskih i pomorskih zemalja* (Beograd, 2019), pp. 315–354.
- Živojinović, Dragoljub**, *Petar I Karadordević: život i delo. U izgnanstvu: 1844–1903. godine* (Beograd, 1988).
- Živojinović, Dragoljub**, *Kralj Petar I Karadordević, knj. II. U otadžbini: 1903–1914. godine* (Beograd, 1990).
- Živojinović, Dragoljub**, *Kralj Petar I Karadordević – život i delo. [III], Rat i poslednje godine 1914–1921. godine* (Beograd, 1994).

*Author:* **PREMOVIĆ Marijan**

Dr., izredni profesor

Univerza v Črni gori, Filozofska fakulteta

Danila Bojovića bb, MNE–81400 Nikšić, Črna gora

**Title: SREDNJEVEŠKA TRADICIJA IN IDEOLOGIJA KARADORDEVIČEV**

**Studia Historica Slovenica**

Časopis za družboslovne in humanistične študije / *Humanities and Social Studies Review*

Marijbor, letnik 23 (2023), št. 2, str. 293–312, 55 cit., 5 slik

*Jezik:* angleški (izvleček angleški in slovenski, povzetek slovenski)

*Ključne besede:* Karadordevići, srednji vek, Nemanjići, tradicija, samostan Žiča, Kosovo

*Izvleček:* Namen tega prispevka je prikazati, kako je srednjeveška zgodovina Srbije vplivala na tradicijo in vzpostavitev ideologije dinastije Karadordevićev. V prvem delu prispevka se osredotočamo na kronanje in maziljenje kralja Petra v samostanu Žiča leta 1904, pri čemer poudarjamo srednjeveške obredne prakse. Analiziran je pomen kraljevih simbolov: krone, žezla, vladarskega jabolka in plašča, skupaj s primerjavo njihovih srednjeveških pomenov. Srednjeveška zgodovina je bila s strani Karadordevićev uporabljena za utrditev njihovega dinastičnega položaja ter za vzpostavitev državne kontinuitete v prihodnosti. Drugi del prispevka prikazuje navezovanje Karadordevićev na srednjeveške dogodke predvsem na Kosovsko bitko med osvajanjem Kosova leta 1913. Vpliv sv. Save Nemanjića na izobraževalni sistem je predstavljen ob praznovanju dneva sv. Vida (Vidovdan) in njegovem pomenu ter odlikovanjih v izobraževanju.