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СО ПРИРОДНОТО И КУЛТУРНОТО
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ON PROTECTION AND MANAGING
OF THE NATURAL AND CULTURAL
HERITAGE**

-Conference Proceedings-

Editor

Rubin Zemon

Struga, 17-19 January, 2020

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THE CULTURAL HERITAGE OF KOSOVO AND METOHİJA BETWEEN THE TWO WORLD WARS¹

Abstract: The area of Kosovo and Metohija is rich in cultural, spiritual and artistic heritage of different peoples and religions. In our paper we will deal with cultural heritage and its development during the interwar period. Thus, one part of our research will be the Mythos Kosovo, as the basis of national consciousness among the Serbian people. Also in our paper we will deal with examples of church monuments, Albanian monuments and common cultural heritage in the interwar period. A special place in our research will be devoted to folk literature, which was preserved and nurtured in the patriarchal family cooperative.

Key words: Kosovo and Metohija, Interwar period, Cultural heritage, The Mythos of Kosovo, National poetry.

In the territory of Kosovo and Metohija, cultural, spiritual and artistic heritage of different peoples and religions, unique in their beauty and value, were encountered. Cultural heritage, such as temples, churches, monasteries, but also literature, architecture, archeology, art history, history, musicology and more, is a very valuable.²

1. Cultural monuments - value and universality

Southern Serbia was rich in natural resources and church monuments. For this reason, was regarded as the cradle of old Serbian culture, grandeur, splendor and wealth (*Vardar*, September 8, 1936: 2; *Politika*, October 29, 1937: 5). In the period before liberation from the Turks, churches were political and spiritual centers around which people gathered during the assembly days and made important decisions. It was very important that the churches were not abandoned and neglected, and that were not exposed to religious persecution and destruction. That was the reason why in cities,

¹ This article is a contribution to the project *Transition and transformation – Historical Heritage and National Identity in Serbia in the 20th Century*, No 47019, financed by the Ministry for education, science and technological development of the Republic of Serbia.

² For more information and views on the various aspects of the richness and importance of cultural heritage of Kosovo and Metohija, see: *Kulturno nasleđe Kosova i Metohije. Istorijske tekovine Srbije na Kosovu i Metohiji i izazovi budućnosti*, Beograd 2013.

modern and new buildings, that were built in the interwar period, were “intertwined with monasteries, minarets and ancient churches” (*Zetski glasnik*, 32: 2). From churches such as those in Korminjane and Ranilug (in the county of Gnjilane) with walls that had loopholes where people would retreat in the event of an Arnaut attack (Kus-Nikolajev 1930: 127), to large and magnificent endowments, they were a hallmark of valuable artistic creations in architecture and painting and represented the masterpieces and a significant part of Serbian art (Bogdanović 1990: 62–63).

Kosovo and Metohija were and remain a constant inspiration in various arts. Serbian artistic heritage is great for such a small territory. Cartographer Ljubiša Gvoić depicted 534 old Serbian cemeteries, 96 fortresses and old towns on the map of Kosovo and Metohija, as well as 14 Serbian medieval castles. He also listed 1,181 churches, 113 monasteries, 48 hermitages, 8 memorial chapels and ossuaries. There is one Serbian monument every 2.5 square kilometers (Pavlović, Marković 2006: 293). According to the list of religious buildings, there are 22 monasteries, 110 Orthodox and 3 Catholic churches (mostly in ruins) and 25 mosques (2 in ruins, dating from the 16th century). If we add religious sites and burial architecture, the number of religious monuments exceeds half of the total heritage fund (208). There are 180 cultural monuments that belonged to Serbian history and were included in the cultural heritage (21 first categories, 43 second categories and 116 third categories). A very important feature of this cultural heritage is the period of its inception (there are about 400 monuments older than the 16th century) (Krstić 1994: 48).

Albanian cultural monuments are located in the western part of Metohija (Djakovica, Dečani, Peć, Prizren, Orahovac, Kosovska Mitrovica) with a total of 40 registered. The first category monuments include „Stara Čaršija“ in Djakovica, the residential architecture of the „Kula Beć Hadrija“ in Junik, the Jašar-pasha residence in Peć, the residential house and the Hadum mosque in Djakovica, and the architecture of the Prizren League. This architecture is very specific; it contained neither public nor military buildings, because in the Middle Ages they identified with the Serbian state. Particularly prominent were the monuments of residential architecture, above all the towers - “arbanaške kule” (22 were registered) determined by customary rules, especially the protection of male members from blood feuds. All towers originated in the 19th century and were built by wealthy people. All Albanian monuments were preserved in its entirety because their owners did not have to leave them, as was the case with public and military buildings (Krstić 1994: 56-60).

In Kosovo and Metohija are also registered monuments that represent the common heritage of Serbs, Montenegrins, Albanians and Turks (153). These are monuments of prehistoric, Illyrian, Roman, Byzantine and Turkish heritage. There are 28 cities, temples and palaces registered in the category of Byzantine monuments. The first category includes the archaeological site of Gradina near Klina, and the second category includes the archeological sites Binices in Binač (Vitina), “Ilijina glava” in Velekinci (Gnjilane),

the remains of the town Zatrič (Orahovac), the remains of the monastery in Ajnovci (Kosovska Kamenica), the remains of the church in Banjica (Istok), the remains of important cities of Prizren (Prizdriana) and Lipljan (Ulpiana) and the foundations of later buildings in the churches „Bogorodica Ljeviška“ in Prizren, „Gračanica“ near Priština, „Sveti Arhangeli“ near Prizren, „Vavedenje“ in Lipljan, „Studenica Hvosanska“ near Istok and others. As for the Turkish monuments, there are 76 registered. The most significant are the Mehmed-pasha (Bajrakli) and Sinan-pasha mosques and Hamam in Prizren, „Carska“ (Fatih) mosque in Priština, the „Potok-mahala“ in Prizren, Tahir-beg's residence in Peć, Vojinović's bridge in Vučitrn and Terzija's bridge in Đakovica, as well as Murat's „tulbe“ in Kosovo polje. Other monuments include the „čaršija“ in Peć, two urban units in Prizren and one in Priština, 22 residential architecture buildings, 10 public architecture buildings (hamams, „sahat kule“- clock towers, public fountains), 15 mosques, 2 military buildings, 1 manufactory, 5 bridges, 1 water-mill and 6 loopholes (from the 15th to the 19th century). Among the monuments of common heritage are the remains of three Catholic churches (Latin church in Stari Trg near Kosovska Mitrovica from the 13th century, Sveti Nikola's cathedral (14th century) in the old town of Novo Brdo and the 14th century Catholic Church in Priština). The Jewish community left in the common heritage the Jewish cemetery in Priština (from 1850, with 27 plaques preserved) (Krstić 1994: 58-66).

Kosovo and Metohija, as the area where the Serbian medieval state was created, have numerous endowments from this period, whose founders were rulers who assisted and relied on the church (*Zadužbine Kosova – spomenici i znamenja srpskog naroda* 1987: 167-168). The endowments were most often created under Byzantine influence in architecture and painting, though Western art also penetrated into these areas („Banjska“ Monastery) (Mesesnel 1937: 374). Of great importance is the „Pećka Patrijaršija“ near Peć, where Serbian archbishops and patriarchs stood. Then, we should mention the church „Bogorodica Ljeviška“ in Prizren with its impressive architecture and tumultuous history. „Banjska“ Monastery near Kosovska Mitrovica is known as one of the most beautiful monuments of Serbian medieval architecture. The „Gračanica“ Monastery is one of the most beautiful and original works of medieval culture and is characterized by its aspiration for heights. Also, the „Dečani“ Monastery should be mentioned as the largest sacral building made in medieval Serbia, with lavish sculptural ornaments and diverse iconographic wealth. The monastery „Sveti Arhangeli“ near Prizren suffered great damage and destruction, so the remains do not represent the true image of its former beauty and grandeur, because the monastery was lavishly decorated with expensive materials.³

Podgora County was one of the richest of old Serbian endowments. There were churches: „Sveti Đorđe“, „Sveti Jovan“, „Sveta Trojica“, „Sveta Bogorodica“ and others. It should also be mentioned the monastery

³ For more on the beauty, significance and architecture of Serbian medieval church endowments in Kosovo and Metohija, see: *Zadužbine Kosova – spomenici i znamenja srpskog naroda*. 1987. Prizren: Eparhija raško-prizrenska; Beograd: Bogoslovski fakultet.

„Sveti Nikola“ in Dobrušta, near Prizren, from the 14th century, as well as the churches „Sveti Vasilije“ and „Sveti Nikola“ in Velika Hoča. Near Prizren there are also the Monastery of Marko („Markov manastir“), built before 1388, and the Monastery „Svete Trojice – Rusinske“. Drenica also had a large number of monasteries and churches, which was the reason why it was called the second Serbian Holy Mountain („Srpska Sveta gora“), but there was preserved only the „Devič“ Monastery (Vukanović 1998: 84).

However, not only the endowments of the great medieval estates were built in the Kosovo-Metohija area, but there were also a large number of parish temples in the villages, which took the form of remains and ruins of old churches in the interwar period. Atanasije Urošević found that there were old churches in almost all villages in the area of central Kosovo, both Serbian and Albanian, and if visible traces were not preserved then they were indicated by topographic names („Kisha“ (Church in Albanian), „Kodra kishes“ (Church Hill in Albanian) and others) (Urošević 2006: 32–35). The remains of the monastery with an hermitage of „Sveti Petar Koriški“ and the ruins of the church „Sveta Bogorodica“ are located east of Prizren near the village of Koriša (*Zadužbine Kosova – spomenici i znamenja srpskog naroda* 1987: 17–20). The former monastery complex of „Bogorodica Hvostanska“, northeast of Peć, was also in ruins. In early August 1930, Velimir Jojić and Bogdan Knežević, a teacher from Vrelo, with the help of the Antiquities Society in Metohija, began the excavation of this monastery and the entire „Mala Studenica“ church was found (Jojić 1931: 35–40; *Zadužbine Kosova – spomenici i znamenja srpskog naroda* 1987: 21–23).

The antiquities of Kosovo and Metohija were neglected and little attention was paid to them.⁴ The Law on the Protection of Cultural Monuments was not adopted by the Kingdom of Yugoslavia until World War II (Krstić 1994: 54). The Museum of Southern Serbia in Skoplje collected all the antiquities it could get. The old monasteries complained of great tax overload, and little attention was paid to Islamic monuments. The correspondent of the Central Press Bureau of the Kingdom of Yugoslavia suggested that the National Museum in Belgrade should have a representative in Kosovo and Metohija without whose permission no objects could be brought to the antique market in Prizren and Priština, where 13th-century weapons, carpets, icons and more were sold. A large amount of these goods were bought by foreigners, paying for them almost nothing („bagatela”).⁵

However, in spite of all the above, in archival sources and literature,

4 On 24 December 1923, the Ministry of Religion formed a commission for the maintenance and restoration of church and monastery buildings. On 5 September 1930, the Commission was transferred to the jurisdiction of the Synod of the Serbian Orthodox Church. It was abolished by a decision of the Synod of 4 July 1934. It was renewed on 29 December 1936 as an Advisory Commission for the Preservation of Architectural Monuments, which began operations in March 1937 and did not meet again after February 1938.

5 Archive of Yugoslavia (next: AY), Fund „Predsedništvo Ministarskog saveta-Centralni pres-biro“, 38-10-39, Dopisnik Centralnog presbira, Izveštaj o Vardarskoj banovini, 15 January 1932.

we find that in the interwar period was done on the restoration of old and the construction of new churches. The new Orthodox churches were consecrated: „Sveti Ilija“ in Kačanik on 29 September 1929 (*Kosovo i Metohija, vek važnih događaja 1912–2012* 2012: 38), Church in the village of Nikodin near Uroševac on 6 September 1931, Church of „Sveti apostoli Petar i Pavle“ in July 1933 (*Kosovo i Metohija, vek važnih događaja 2012*: 43), church in Uroševac, dedicated to Emperor Uroš (*Kosovo i Metohija, vek važnih događaja 1912–2012* 2012: 43; *Vardar*, 22 September 1934: 6), church in Dvorane near Peć, 29 October 1933 (*Kosovo i Metohija, vek važnih događaja 2012*: 43) and the church near the village of Cernica near Gnjilane in March 1934 (*Kosovo i Metohija, vek važnih događaja 1912–2012* 2012: 44). The first Catholic church in Priština was consecrated on the feast of Sveti Antun, 13 June 1929 (*Kosovo i Metohija, vek važnih događaja 1912–2012* 2012: 37). Two churches in Prizren were restored in 1937, the church „Sveti Nikola“ in Bistrica and the Church “Sveti Arhangeli Mihailo i Gavriilo”⁶, and in 1940 the roof of the church “Bogorodica Ljeviška” was repaired.⁷ The church “Sveta Petka” in Prizren was restored in 1931 (*Politika*, 21 September 1931: 2). Significant works were undertaken at the Church “Samodreža”, where Prince Lazar communed the army before the battle of Kosovo in 1389, and was consecrated on Vidovdan in 1932 by Patriarch Varnava (Vlahović 1930: 580; *Kosovo i Metohija, vek važnih događaja 1912–2012* 2012: 40; *Srpsko Kosovo*, numbers 15 and 16, 1932: 6–8). In January 1933, works on the rehabilitation of “Pečka Patrijaršija” were completed (*Kosovo i Metohija, vek važnih događaja 1912–2012* 2012: 42). The restoration of the Monastery “Banjska” in 1939 entailed its preservation, but with it almost nothing of its medieval value remained (*Zadužbine Kosova – spomenici i znamenja srpskog naroda* 1987: 91–92). The works on the reconstruction of Monastery “Gračanica” lasted from 1936 to 1939, and the consecration took place on Vidovdan 1939. (*Vreme*, 29 October 1932: 2; *Skopski glasnik*, number 367, 15 June 1935: 1–2; *Zadužbine Kosova – spomenici i znamenja srpskog naroda* 1987: 771–772). In April 1940, the repair of the Ćuprić Vezir’s residence in the „Devič“ monastery began⁸.

The cemeteries, that were next to the churches, were different. Some were with simple stone slabs, as in Babin Most, near the church in Priština, and some with interesting tombstones (in Samodreža as an altar) (Vlahović 1930: 461–468). Due to disturbances and migration, many graves were abandoned and new cemeteries were built next to them. Such cemeteries testify that, in the villages inhabited by Albanians, there used to be a purely Serbian population (in Stari Dvorani, Radavac, Beli Lukavac, Ozdrim, Kruševo, Trstenik, etc.). In some villages there were communal cemeteries

6 AY, Fund “Ministarstvo pravde Kraljevine Jugoslavije”, 63-8, Ministarstvo građevina Ministarstvu pravde, 15 November 1937.

7 AY, Fund “Ministarstvo pravde Kraljevine Jugoslavije”, 63-8, Srpska pravoslavna parohija prizrenska upravnom odboru Srpske pravoslavne crkvene opštine Prizren, 1 August 1940.

8 AY, Fund „Ministartstvo pravde Kraljevine Jugoslavije“, 63-8, Ministarstvo građevina Ministarstvu pravde Kraljevine Jugoslavije, 3 April 1940.

(Christian and Muslim), because many originated from Serbian Orthodox families (in Novo Selo, Ozdrin and Bučin) (Raičević 1939: 26–29).

In the interwar period, memorial ossuaries were built. At the end of December 1932, a memorial chapel was completed in Kosovska Mitrovica with an ossuary containing the remains of Serbs hanged by the occupying authorities on 17 January 1917 (*Kosovo i Metohija, vek važnih događaja 1912–2012* 2012: 41). In Velika Hoča near Prizren, in 1936, an ossuary of Lazar Kujunčić and others who died on 25 May 1905, in the battle against the Turks in the place, was consecrated (*Politika*, XXXIII, 1936, number 10055: 1; number 10056: 6). A church with an ossuary (the bones of fallen warriors 1912–1918) was built in Djakovica. The church should have been called the “Temple of Freedom Monument” on the border with Albania, thus “a magnificent relic reminiscent of the martyrdom and heroism of the people and the Serbian army” and was to be completed in 1937.⁹

2. The Mythos of Kosovo - the foundation of national consciousness

The basis of national consciousness among the Serbian people in Kosovo and Metohija was the Mythos of Kosovo preserved through religious tradition and epic heritage (Bataković 2006: 71). The inspiration of the Battle of Kosovo 1389 stimulated the imagination of the people, and the Mythos of Kosovo was the basis for the realization of the national Yugoslav ideology (Pavlović, Marković 2006: 294–301). Dimitrije Bogdanović points out in “Knjiga o Kosovu” that “it is not a myth, but a historical memory and thought that link to the real historical past, because it was a living awareness of the Serbian medieval state that took place with the Serbian people.” The Kosovo epic was not the oldest, but according to Vuk Karadžić, “that tragic battle struck so hard in the consciousness of the people that everything that was sung was forgotten.” Remarkable poems about Kosovo and the heroes of Kosovo are preserved: „Slava kneza Lazara u Kruševcu“, „Strahinja Banović“, „Kosovka devojka“, „Smrt Majke Jugovića“, „Knez Lazar i kneginja Milica“, „Zidanje Ravanice“, etc. (Bogdanović 1990: 79-80).

Rebeka Vest in her travelogue describes the picturesque Kosovo polje and how much it causes “dreadful depression”, speaks of the great suffering that erupts from it, “a pain that has been born equally terrible for five generations, but that tragedy spills blood, though not the last a life-giving drop” (Vest 1989: 635–636). This is exactly how the Mythos of Kosovo lived, which was respected among the people of Kosovo and Metohija. These traditions and stories were particularly related to the heroes from the Battle of Kosovo. Miloš Obilić was celebrated as a great hero. That is why „Savez Sokola“ decided to build a monument to Miloš Obilić in Kosovo Polje. Numerous associations were established with his name (Milos Obilić Horse Regiment, Obilić Academic Singing Society, Obilićevo Military Technical Institute, and others) (*Skopski Glasnik*, No. 650: 4; *Vreme*, 11 July 1933: 2). Prince Lazar

⁹ AY, Fund „Milan Stojadinović“, 37-24-189, 1936.

was an example of heroic and moral behavior. According to the folk epic tradition, Vuk Branković contributed to the defeat because he withdrew his army (Jurišić 1988: 15; Urošević 1938, 368–372). We can see an example of how many people experienced the Battle of Kosovo when the “Battle of Kosovo” was played in Štimlje on the holiday “Sveti Sava” 1937. The villagers greeted Lazar and Milica. Some got to their feet when they saw Lazar. When Obilić uttered the oath, a standing ovation was heard: “Obilić! Hooray! Forward!” The writer of the article says “there was something touching and likeable here”. When Lazar was executed, a loud cry was heard and some people were revoltingly leaving the hall (*Vardar*, 10 February 1934: 7).

The people respected the places that, according to tradition, were places of death for Kosovo’s heroes. Above Priština, on a plateau called Mazgit, is Gazimestan, where in “tekija” (mosque without minaret) were two graves, where a Turkish flagman from the Battle of Kosovo and his squadron were buried (“Gazi” means “victor” in Turkish, and Turks say the hero was called “Mestan”). In the northwest of Priština is the Murat Tulbe, “tekija” covered with lead. This was considered by the Turks as the most sacred place, with great importance. It is thought to have been built after the Battle of Kosovo, at the place where Sultan Murat was killed, though he was buried in Brus (Nušić 2007, 206–208). Rebeka Vest describes Murat’s “tulbe” as an abandoned farmhouse, a poor and dusty courtyard with a mausoleum, an unpowered lawn, and with beggars (Vest 1989: 680–683). Murat’s “tulbe” was guarded by Sheasan efendi, an old man who was 93 in 1930 (*Južni pregled*, December 1930: 580). Two stones not far from Murat’s “tulbe” were thought to be the places where Prince Lazar and Miloš Obilić were executed (Nušić 2007: 197, 209–210). The Regional Defense Committee in Prizren proposed in 1938 to the Orthodox bishop of the Diocese of Raška-Prizren building a small church and a chapel for the bodies of Prince Lazar and Miloš Obilić. They also proposed building of a museum of weapons, Kosovo’s heroes and plaster relief with scenes from the battle. The monument complex was to be called the Temple of Glory.¹⁰

Vidovdan, as a holiday of the Kosovo Battle, was revered and celebrated among the people. During the Turks, church celebrations of Vidovdan and public meanings to Kosovo heroes were banned, and the first public celebration was in 1905 in Donja Gušterica (Bataković 2006: 72-73). To celebrate Vidovdan in Kosovo and Metohija in 1932, three days of absence were given to state officials. Excursions were organized around Kosovo and Metohija by bus and car (*Službeni list Vardarske Banovine*, 17 June 1932: 4). The celebration of the 550th anniversary of the Battle of Kosovo was celebrated in 1939 (*Politika*, 29 June 1939: 1), when a “grand national ceremony” was staged at Gazimestan. The celebration was attended by Prime Minister Dragiša Cvetković, Army Minister General Milan Nedić, National Assembly President Milan Simonović, and other distinguished guests. The commencement of the celebration was in „Gračanica“ Monastery, where there was a vigil and a liturgy dedicated to Prince Lazar. The Great Vigil in Gračanica was served by

10 AY, Fund „Milan Stojadinović“, 37-23-402, 23 April 1938.

the highest representatives of the Orthodox Church, with Patriarch Gavrilo at the helmand with the Priština Singing Society "Kosovo". In the morning was the Vidovdan Liturgy. Exercises of "Savez Sokola" were performed, the aero-club "Our Wings" from Priština organized an air show and a military parade was held. At the liturgy, Patriarch Gavrilo gave a speech to pay tribute to the graves of the martyrs of the participants in the Battle of Kosovo and to honor the "great historical endeavors of the ancestors" (*Kosovo and Metohija, vek važnih događaja 1912-2012*: 51). At the ceremony attended 25,000 people (*Pravda*, 29 June 1939: 1) but some magazines listed 100,000 participants (*Vreme*, 29 June 1939: 1). To mark this anniversary, the film "Celebrating the 550th Anniversary of the Battle of Kosovo", directed by Kosta Novaković, Mihailo Popović and Dragoljub Gorčić, was made in December 1939 (Vukadinović Bogavac 2001: 149-156; Denda, Dželetović-Ivanov 1993: 32).

3. Folk literature of the patriarchal family cooperative

The folk literature of the Serbs in Kosovo and Metohija was very developed. The folk lyric is best preserved within the framework of rituals, customs and patriarchal lifestyles, and folk epic within the oral folk tradition and oral history. The patriarchal Serbian cooperative guarded and nurtured folk tales, fairy tales in the context of sorcery, curses, oaths within old customs, toasts, riddles, sayings, questions, proverbs, as well as their customs and beliefs (Vukadinović, Bogavac 2001: 149-156). There was a nurturing of singing when leaving and arriving from fieldwork, as well as when knitting and embroidering handwork. Men used to sing heroic folk songs with "gusle" or in the form of saying or reciting the whole song. The inhabitants of Gora had a very developed spiritual life, which could be seen from the language, song and suits. All the songs were a reflection of the life of the area. Everyday speech and folk song were characterized by a rich language called "Naški" or "Goranski", which was similar to the language of the Serbs from Sredačka Parish (Lutovac 1955: 43-44, 54-55).

An interesting folklore phenomenon was the singing of folk songs with the rotation of a pan on a "sofra" (kind of table) or on the floor, especially in the countryside, and it was generally a female custom for various festive occasions. This custom was represented in the wedding ritual, "Sunet" ritual, and as a party in the countryside. It was very popular with the Albanians and was represented from Peć to Djakovica. It was interesting that in Kačanik that way, mothers put their children to sleep, and it was even applicable to posthumous rituals. It was thought that singing the folk songs while turning the pan was the most beautiful in the Albanian language. This custom was also present with the Turks, and it was thought that in addition to its entertainment function, it had some magic effect. Usually short songs were sung, especially those that were particularly difficult to sing (Vukanović 1956: 118-157; Vlahović 1988: 133).

A special place in oral literature was occupied by mourning songs, which were very present at funerals in all Serbian regions (Šaulić 1929: XI). They were recorded by Tatomir Vukanović in Priština, Lab, Srbica and Peć and all were recorded by settlers from Montenegro. His collection contains 83 records of twenty persons (Bovan 1977: 191).¹¹ It was a common custom to lament the dead in improvised verses, which were done by women of gender or professional mourners (“narikače”) (Lazarević 2011: 34-35). Mourning songs were passed down from generation to generation, but were also taught by listening and memorizing words in cemeteries (Bukumirić 2007: 189-190). Through these songs, the deceased was represented. They also addressed the deceased, which indicated that the mourners believed in the afterlife (Pešić, Milošević Djordjević 1984: 252). The professional mourners (“narikače”) was an old custom with the Albanians and was often used in Prizren, Peć, Djakovica and Priština, as Turkish ethnic features were the most accepted. This was a typical sacrifice to the spirits of deceased ancestors, which had its root in the patriarchal man’s overall attitude to death (Vukanović 1965: 173-212; Slavković Mirić 2018: 406).

The oral folk literature of Kosovo and Metohija has been studied extensively since the 19th century. Previously, these regions were inaccessible to scholars and to the European public, despite their wealth of folk literature. Ivan Jastrebov did research with associates and followers in Old Serbia and Macedonia, and between the two wars, folk songs were recorded.¹² Živko Nikolić published a collection of Lazaric poems (“lazarske pesme”) from Sirinić; Pera Ilić poems of mowers from Nerodimlje; Grigorije Božović published an epic poem about “danak u krvi” given to him by Petar Kostić; Jovan Hadži Vasiljević published several poems; Gliša Elezović published a collection of folk songs from Kosovo; Tatomir Vukanović wrote down the mourning songs in Kosovo; sisters Ljubica and Danica Janković published a collection of poems describing folk dances (70 Kosovo dances: Gornje Nerodimlje, Vučitrn, Priština, Kosovska Mitrovica, the villages of Rudare, Korilje and Srbovac, Prizren and villages of Koriša and Ljubižda, Djakovica and Peć, and 84 from Gnjilane and the environment); Milivoje Pavlović published a collection of poems from Sredačka Parish; Miodrag Lalević folk songs from Istok district; Miladin Nikačević Simić Lazaric poems (“lazaričke pesme”) from Sredačka Parish and Ilija Šoškić from Peć. Serbian composers Vladimir Djordjević and Kosta Manojlović collected and recorded Kosovo folk songs between the two world wars. Djordjević recorded a large number of songs after his stay in Southern Serbia, 28 of them from Kosovo (Petrović

11 For more information about dirges, see: T. Vukanović, *Srpske narodne lirske pesme*, Vranje 1975; T. Vukanović, *Enciklopedija narodnog života, običaja i verovanja Srba na Kosovu i Metohiji*, Beograd 2001; T. Vukanović, *Narodne tužbalice*, Vranje 1972.

12 More about folk literature in Kosovo and Metohija, look: V. Bovan, „Narodna književnost Srba na Kosovu i Metohiji“, *Zbornik okruglog stola o naučnom istraživanju Kosova održanog 26. i 27. februara 1985*, 141-155; V. Bovan, *Narodna književnost Srba na Kosovu*, Priština 1980; V. Bovan, *Obredne narodne pesme sa Kosova i Metohije*, Priština 2000; V. Bovan, *Lirske i epske pesme Kosova i Metohije*, Beograd 2002.

1988: 156). In 1930, Manojlović recorded the first sound musical material on wax plates with 96 tunes, touring Gračanica, Priština, Brod and Prizren (in 1925 he collected and recorded 129 tunes). Composer Miloje Milojević also toured several cities and villages in Kosovo and Metohija in 1930 and recorded 254 tunes (Petrović 1988: 157).

The magazine "Srpsko Kosovo" was the first publication intended for youth and national education. The contributors to the magazine were from various places and professions, lovers of written words. It published lyric and epic poems, and a special role was devoted to folk literature and ethnography.¹³ As a follower of the activities of the "Srpsko Kosovo" newspaper, "Božur sa Kosova" also paid special attention to the preservation of oral folk art.¹⁴

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¹³ „Srpsko Kosovo“ magazine: newspaper for Serbian youth (owned by M. Dimitrijević), Skoplje-Kosovska Mitrovica, was published in the period 1920-1934.

¹⁴ „Božur sa Kosova“: Youth National Education Journal (edited by Risto Durutović), Kosovska Mitrovica, was published in the period 1934-1938.

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