

**MEMORY OF THE WORLD REGISTER
NOMINATION FORM**

REF N° 2004-11

PART A – ESSENTIAL INFORMATION

1 SUMMARY

The Miroslav Gospel, a manuscript dating from around 1180 with miniatures of outstanding beauty, is the representative of a group of illuminated manuscripts of specific style and iconography resulting from fusion of elements of the West (Italy) and the East (Byzantium). This Serbian script that the concept of book decoration shares with other Orthodox Slavs and the style with the miniatures originating from mid-Italian scriptoria, is actually one of the most important testimonies of the artistic influences paths made from the West to the East and back. The Miroslav Gospel documents the liturgic structure of the evangelistary and an important stage of development of the Rascian orthography, the importance of which goes beyond the mediaeval Serbia boundaries. The valuable material - parchment and gilding - has been preserved almost completely and documents well the endowment power of Christian princes in the Balkans by the end of the 12th C. By its style which is the mixture of the influences from the West and the East, the Miroslav Gospel is the unique manuscript of its kind in the region, as well as in the world. By its beauty and uniqueness the Miroslav Gospel will influence later other manuscripts of the region, as well as of the Medieval Europe. This manuscript represents the most precious and significant document in cultural heritage in Serbia.

2 DETAILS OF THE NOMINATOR

2.1 Name (person or organisation)

Unesco National Commission of Serbia and Montenegro
President Mr. Jovan Ćirilov

National Museum, Belgrade
Mr. Milorad Živković, Secretary
Ms. Aleksandra Nitić, curator
Ms. Branka Ivanić, senior curator

2.2 Relationship to the documentary heritage nominated

The National Museum in Belgrade is the institution charged by the law of the Republic of Serbia for the preservation and presentation to the public of the Miroslav Gospel. By the same law the National Library of Serbia is charged for the conservation of the Miroslav Gospel.

2.3 Contact person

National “Memory of the World” Committee
President Ms. Vesna Injac

2.4 Contact details (include address, phone, fax, email)

Ms. Vesna Injac
Deputy Director
National Library of Serbia
Deputy Director
Belgrade 11000
Skerliceva 1
Serbia and Montenegro
phone: ++381 11 451 750
fax: ++381 11 451 289
e-mail: injac@nbs.bg.ac.yu

3 IDENTITY AND DESCRIPTION OF THE DOCUMENTARY HERITAGE

3.1 Name and identification details of the items being nominated

Miroslav Gospel, manuscript from 1180

Country: Serbia and Montenegro

State: Serbia, City of Belgrade

Address: Trg Republike 1a, Belgrade 11000, Serbia and Montenegro

Name of the Institution: National Museum of Serbia, Belgrade

3.2 Description

The Miroslav Gospel is kept in the National Museum in Belgrade, under the inventory number 1536. One page, Folio 166 is kept in the National Library in Sankt Petersburg. The size of the Miroslav Gospel is 42.8 x 28.5 x 7.5 cm, created in parchment, consists of 181 sheets, and the size of one sheet is about 41.5 x 28.5 cm. The binding of the manuscript is leather, wood and nails.

The oldest kept Serbian illuminated manuscript, the Miroslav Gospel, is an evangelistary with texts arranged according to the yearly reading plan. The book was commissioned by Miroslav, the prince of Hum, which is documented by an inscription on the last sheet (fol. 181r) which dates the book around 1180. From the inscription we have the name of Grigorije, probably the illuminator of miniatures, who put his signature once more in the book, this time as Gligorije (fol. 178v). The Gospel is supposed to have been made for the church of St. Peter in Bijelo Polje, around which later settlement was been formed, in the territory of prince Miroslav, brother of the Great Zupan (Iupannus) Stefan Nemanja, who ruled Hum, the territory covering present-day Herzegovina approximately. During the year 1219 this Church became Episcopal residence.

Another question arises relating to the dating of the first 88 pages of the text where the letters were intensified, allowing considering that this intervention could be dated to a later date than the original text. The ink analyses though proved that the writing of the script and the intensification of the letters were done at one and same time.

The text of the Miroslav Gospel was written in two columns by quill in black that is brown ink while most of the headings are done in red. The book contains 296 miniatures drawn by quill and afterwards colored by brush in red, green, yellow and white and embellished by gold. All headpieces, except the first one with the evangelists Sts John, Mark and Luka (fol. 1v) are of simple design and drawn by quill. Initial letters, painted on the margins or between the columns are decorated with geometric intertwining, combined geometric and vegetation intertwining, made of floral elements and real and fantastic animals. There are initial letters with human figures or compositions also. The best known miniatures, except the headpiece from the first sheet, are the initial "V" with John the Baptist (fol. 36v), initial "V" with the Evangelist Mark (fol. 61v), Initial "V" – Alexander the Great (fol. 65v), Initial "V" – Mary Magdalene (fol. 175v). The initial "P", having two birds (fol. 115v), should also be mentioned as it has been used as the logo of the National Museum Belgrade, and because it is one of the most beautiful initial by its simplicity and elegance. Some of the miniatures with human figures represent illustrations of the text next to them. The size of the initial letters sometimes stretching for ten lines of the text is characteristic of Romanesque book decoration.

Artistically and iconographically, the painting of the Miroslav Gospel combines the Romanesque style with Byzantine tradition. Such combination is found in the scriptoria of Central Italy which makes them a possible source of influence. The basic means of artistic expression are lines and masterful combination of color effects – green and red lightened with yellow and gold.

The leather binding of the Gospel is not the original one and was probably made in the 14th C. It seems it had been taken from some other manuscript which is proved by the size of it (somewhat smaller than

the book) as well as technical and stylistic features. It is illuminated by monograms, floral ornaments and concentric circles at the line crosses. Judging by the monograms it was considered to have belonged to some of the monasteries on the Mt. Atos.

4 JUSTIFICATION FOR INCLUSION/ASSESSMENT AGAINST CRITERIA

4.1 Authenticity

The authenticity of the Miroslav Gospel, as well as its historiography, were established very early by experts for early Slavic manuscripts. The Miroslav Gospel was made by order of Prince Miroslav of Hum around 1180-1190. The next known fact dates from 1845-1846 referring to its being kept in the Serbian monastery Hilandar on the Mt. Atos, when and where the Russian bishop and scientist Porfirije Uspenski cut a sheet from the Miroslav Gospel (folio 166) and took it to Petrograd (Sankt Petersburg). It is still kept there in the National Library, but it is accessible to all world's researchers in the library reading rooms, what is confirmed by the letter of the Director of the National Library of Russia from Sankt Petersburg, Mr. V.N. Zajcev (this letter of support for our nomination is included with this nomination). The reprint edition, donated to Unesco, contains also the reprint of this one page.

The Miroslav Gospel was given as present to the Serbian king Aleksandar Obrenović during his visit to Hilandar, together with Hilandar Foundation Charter in token of gratitude for the payment of monastery debts. The manuscript was then taken to Belgrade. During 1896-97 it was in Vienna for the purpose of making a photoengraved edition of it, the work being paid by King Aleksandar. After the assassination of Aleksandar Obrenović in 1903, the Serbian minister of education and scientist Ljubomir Stojanovic brought a decree that the Miroslav Gospel and the Foundation Charter of Hilandar should be kept in the National Library. However, the Gospel was not found in the Court premises.

In World War I, during the retreat of the Serbian Army, the Miroslav Gospel, found in the treasure chest of the King Peter I, was carried over Albania and in 1916 it was brought to Corfu, and was kept there in the Central State Treasury until 1918. After the war, it was returned to Belgrade and kept in the vault of the Central State Bank. On 14 June 1935 upon decree of the Ministry of Finances, it was trusted for safekeeping to the Museum of Prince Pavle (today the National Museum in Belgrade).

During World War II, the Miroslav Gospel was first transferred to the safe-deposit of the National Bank in Uzice at 1940, and upon order of regent Prince Pavle, officials of the Ministry of Finance take it to the Rascia Monastery in 1941. It was kept there until 1943 when it was taken to the National Bank in Belgrade. In the premises of the National Bank, on 19 June 1945, upon decree of the Ministry of Education, it was trusted for safekeeping to the Arts Museum (today the National Museum in Belgrade).

4.2 World significance, uniqueness and irreplaceability

The Miroslav Gospel was introduced into scientific literature through Slavistic studies. During the second half of the 19th Century scientists researching old Slavic language and writing, while studying material in the monastery libraries on the Mt. Atos, noticed this manuscript in the library of the Serbian Monastery Hilandar. For the first researchers the Miroslav Gospel represented source of knowledge on the orthography characteristic for the Rascian orthography being the more dominant Cyrillic writing; on the choice and placement of texts in relation to other liturgical scripts and on the book decoration as within the Slavic manuscript tradition.

These three domains were decisive for the choice of scientific disciplines applied in later research. Philological studies referred to the Miroslav Gospel as to the founder of the Rascian orthography, writing that exerted influence on the Cyrillic literacy of the Central and East Balkans during the Middle Ages. The liturgical studies considered the prototype of this kind of manuscript had come from

the particular type of Evangelistary as was used in the Great Church, Hagias Sophia in Constantinople, which enlightened the work of this church within the Orthodox world.

World's history of arts considered this monument a document of artistic activities in the specific area of influence transfers between East and West, the idea based on the assessment of general decorations and particularly on the style of the Miroslav Gospel.

Many world's famous scientists and researchers were writing about the Miroslav Gospel. When in 1884 F. I. Buslaev wrote about the initial letters in the Manuscript, art history defined this kind of book decoration as most specific for Slavic Cyrillic scripts in that its coloring, drawing techniques and interpretation of the nature make it analogous to the Western attainments in the 12th and 13th centuries. The analysis made by N. Kondakov found two layers in the ornaments – the Byzantine and the Romanesque one (1899).

Later researches analyzed in more detail the stylistic and substantial elements of the monument and proved traces of Eastern (Syrian, Coptic, Bithynian) and Western traditions. Since the 30s and 50s of the 20th Century (L. Mirković, S. Radojčić) it was accepted that the models influencing the illuminator or illuminators were of diverse sources. In the second half of the 20th Century the influence of manuscripts from Apulia was proved (S. Radojčić, D. Milošević, J. Maksimović). Influence of this monument on the subsequent book illumination has been found in somewhat younger manuscripts of Bosnia and Hilandar. The connection between the content and illuminated images was noticed in about 30 initial letters.

From all scientific papers about the Miroslav Gospel it is evident that it is the unique manuscript in the world. By its mixture of styles and influences of the West and the East, and by its own later influences to other manuscripts and scriptoria of the Medieval Ages, it is evident that the Miroslav Gospel is the irreplaceable document of the world heritage.

4.3 Criteria of (a) time (b) place (c) people (d) subject and theme (e) form and style

a) The Miroslav Gospel dated from 1180 what is the fact proved by many respective experts for medieval manuscripts of the world.

b) The Gospel is supposed to have been made for the church of St. Peter in Bijelo Polje, around which later settlement was been formed, in the territory of prince Miroslav, brother of the Great Zupan (Iupannus) Stefan Nemanja, who ruled Hum, the territory covering present-day Herzegovina approximately. During the year 1219 this Church became Episcopal residence. Due to the geographical position of Serbia, Serbian miniature was intermediary of the transmission of influences from East to West and from West to East. The miniatures from the Miroslav Gospel present the true testimony of this transmission of influences.

c) The Miroslav Gospel was made by order of Prince Miroslav of Hum around 1180-1190. From the inscription we have the name of Grigorije, probably the illuminator of miniatures, who put his signature once more in the book, this time as Gligorije (fol. 178v).

d) The oldest kept Serbian illuminated manuscript, the Miroslav Gospel, is an evangelistary with texts arranged according to the yearly reading plan. The Miroslav Gospel documents the liturgic structure of the evangelistary and an important stage of development of the Rascian orthography, the importance of which goes beyond the mediaeval Serbia boundaries.

Miroslav Gospel is written in the old Slavic language, Serbian redaction, meaning Slavic-Serbian language and in orthography from Rascia (Ras – old capital of the Serbian dynasty Nemanjić).

In the studies of famous philologists, Miroslav Gospel found its honorable place as the originator of the orthography of Raška of the old Slavic language, the alphabet that will influence the Cyrillic literacy of the Central and Eastern Balkans during the whole Medieval Century. In the art history, the Miroslav Gospel is considerate as very important monument and document of art activity, important for its transfer of influences from East to West and from West to East. The analyze of this manuscript, done by N. Kondakov, has found in the ornamentation of the manuscript two traces – Byzantine and Roman. Later researches have shown the traces of the tradition of the Far East (Syria, Coptic, Bithynia) and West cultures.

The Miroslav Gospel is extremely important for the research of the origins and type of the full Slavic apokryph. It ranks among the first oldest redaction with these attributes: exactitude and fidelity to the original. This group includes also Mariyin, Asemany and Ostromir gospels.

For a long time, Miroslav Gospel was the subject of admiration and imitation in all Slavic regions, especially in scriptoriums of Russia, Bulgaria, Hum and Bosnia. In the Serbian Vatican Gospel (XIII century), created on the court of Prince Ninoslav, the influence of Miroslav Gospel is well noticed and observed in the creation of initial letters and illuminations.

The traces of the Doclea-Romanic style in the illuminations of the Miroslav Gospel are extending over the ornamentals of younger Bosnian manuscripts. Also, in some manuscripts from Monastery of Hilandar from Mont Athos in Greece, from the XIII century, the development of this style into the new phase of the late Roman style is present. Certain elements of the teratology style of the Miroslav Gospel are discovered in the art of Bulgaria and Russia, from the XIII and XIV century, confirming the thesis about “the first South Slav influence” of the Slav teratology to the art of the North-East Europe.

In this oldest kept Serbian manuscript, the Gospel of the Prince Miroslav of Hum, beside the basic motifs of Byzantine iconography, the presence of the West influence is extensive in the iconography, as well as in the style, and it is very close to the texture effectuated in the scriptoriums of South Italy, which represents the rupture with the archaically tradition of ornaments at the time in the Slavic Cyrillic and Glagolitic manuscripts.

As a crucial piece in the history of Serbian miniatures, during the whole XIII and XIV century, the Miroslav Gospel was influencing in many different ways the ornaments in all Serbian books, for what it deserves a very important place in the Serbian art, equal with the one that has the Church of Mother of God (Bogorodicna crkva) in the monastery Studenica, cultural monument under the protection of Unesco.

Teratology style of illuminations in the Miroslav Gospel with floral elements has a great influence on the work of the scriptoriums of the Monastery of Hilandar and other monasteries in Mont Athos in Greece.

The illuminations and initial letters with some fantastic beasts and human faces interlaced in the same figure represent ornaments and rare drawings, which are relaying on the style of the monumental painting of the Byzantine tradition of this time, and which was further cultivated in the XIII and XIV century, in the clerical scriptoriums of the monasteries of Hilandar, Peć, Dečani, Lesnova.

The ornamentals of the luxury books, with illuminations and initial letters, written for the highest dukes of the Serbian state and church, are absolutely in concordance with the concept of the classicism of the best artistic workshops of the Byzantine metropolis, relaying on the tradition of the manuscripts of Constantinople, from the XI and XII century.

Following the model of the Miroslav Gospel, in the scriptoriums of Russia, Vlaška, Moldavia and Bulgaria, they are painting and decorating the manuscripts with golden and delicate colors, blue and green, like enamel. In the manuscripts of these scriptoriums, we can find the best example of the influence of the Miroslav Gospel style.

In the scriptoriums of Bosnia and Hum originated series of manuscripts, which miniatures are mostly relying on the archaically ornamentals with interlaced elements of teratology style, characteristically for the Miroslav Gospel.

How much the calligraphy of the Miroslav Gospel is representative and rare testified the name for one modern form of style, of the today's alphabet, so called “Miroslav”. This modern alphabet is formed and based on the medieval Cyrillic calligraphy and it is suitable for the edition of all old Cyrillic texts.

e) The Miroslav Gospel is the most prominent representative of the style that originated by end 12th Century in Serbia through fusion of influences from Italy and Byzantium. It left deep traces in the Serbian and Bosnian illumination of the 13th but also of the 14th-15th centuries. The Orthodox Slavic countries – Serbia, Bulgaria and Russia since the end of the 12th and in the 13th centuries shared the similar style and the same concept of book decoration, where initial letters dominated being followed by headpieces, while miniatures covering the whole page were rare. Among the Serbian and Slavic illuminated scripts the Miroslav Gospel excels for its richness and quality of decoration and the beauty of its writing. The Romanesque style with elements of the Byzantine one connects it with the Central

Italian miniature painting. Thanks to the geographic position of Serbia, Serbian miniature was both receiving influences from the East and the West and served as mediator in their further spreading which is testified by the miniatures in the Miroslav Gospel.

The importance of Miroslav Gospel is reflected, before all, in its uniqueness, which was noticed by the oldest researchers, I.I. Sreznjevski and I F. Buslaev. The documentation of the Manuscript represents, in the most favorable way, the compression and fusion of several artistic streams, which were dominating in the surroundings of the Medieval Town of Raška, in a unique style expression. The characteristics of the mature Romanesque floral concept are already adequately highlighted in this text. The second artistic stream, visible in the decorations of Miroslav Gospel, is also deriving from West Europe, precisely from Monte Kasina, whose style was integrated in by Benedict Monasteries in South Adriatic Littoral in their artistic production. The third artistic stream shows elements belonging to Byzantine ateliers, in which was developed the phrase of the main compositions of the Orthodox iconography, readable in our Manuscript in fragments of scenes, incorporated in the decoration of initials. The fourth manner belongs to the so called Slavic Teratology, which is present in the Gospel in only few initials and anticipates the late manner of the book illumination of the Balkans under the Turkish reign. The last, but not minor, group of initials, belongs to the so called insular or island provenience. This style of initials was created in the scriptoriums of Ireland, and after several centuries of dragging in the Europe, one part of these monks concentrates in towns of north Italian coast of the Adriatic Sea, from where influences were exerting toward the Southern littoral of Dalmatia, with which Raška was in politic and commercial relations. This multilevel and heterogeneous artistic influence shows not only the openness of the scriptorium to multiple aside influences but the skillfulness of the master to create a unique organism from such heterogeneous structure. All the enumerated influences, during last centuries, have had an important role in the Balkans and the Miroslav Gospel has not just anticipated them, but represents the model of their fusion.

The technology of making the block script (parchment), leather binding, writing and miniatures of the Miroslav Gospel were studied, and the necessary chemical analyses were made as well as comparisons with the resources – painting and writing handbooks, coming both from the Middle and Near East and the West. It has been found that for the black, i.e. brown letters the iron tannin ink and for the red ones the vermillions were used. The same ink was used for the miniature outlines. As pigment for miniatures were used: vermillion, green pigment based on copper (probably verdigris), auripigment for the yellow and the white was made from white lead. Gold was also used for miniatures.

4.4 Issues of rarity, integrity, threat and management

The Miroslav Gospel is of outstanding integrity, i.e. preservation of its body. All the sheets of the original book have been completely preserved, and the damages made with time have not endangered the wholeness of the manuscript. There is only one sheet, kept in the National Library in Sankt Petersburg, separated from the complete body of the script (fol. 166). This one page, which is missing in the original manuscript kept in the National Museum of Belgrade, does not raise a question of the manuscript's authenticity and completeness in any way. This one page is accessible to all researchers of the world in the National Library of Russia in Sankt-Peterburg. Attached to this nomination, we are sending also the confirmation of the Russian National Library that this one page is accessible to the public. Besides, this letter from the Russian National Library is also the confirmation of the Russian National Library that they are supporting truly the nomination of the Miroslav Gospel for the Unesco World's Register of documentary heritage "Memory of the World".

It is important also to note that texts aimed at liturgical services as well as the inscriptions made by illuminators including the historical inscription dating the Gospel and the miniatures have been completely preserved.

The legal document about access policy, "*Instruction on Conditions and Methods of Safekeeping, Maintaining and Using Cultural Property of Extreme Importance - The Miroslav Gospel*" requires the following for the purpose of providing higher level of protection: "The Miroslav Gospel itself shall not be used for treatment and publishing to avoid handling of the sensitive material. Instead, photo-

documentation of the National Museum Belgrade and the National Library of Serbia shall be used as well as the photoengraved editions in accordance with UNESCO expectations in protection of manuscripts.”

The common project, between the National Museum and the National Library of Serbia, of the creation of the CD-Rom and Internet edition is in process and will be finished until June 2005. These editions will include text, audio and video records about the history, style, significance and uniqueness of the manuscript. The special innovative software for “turning the pages” of the manuscript with adequate animation and different reading possibilities, as well as the special design have already been done by informatics specialists in the National Library of Serbia. This new Internet edition will be accessible to the large public through the web sites of the National Museum and the National Library of Serbia.

5 LEGAL INFORMATION

5.1. Owner of the documentary heritage (name and contact details)

The valid owner is the State of Serbia, and it is kept in the National Museum in Belgrade

National Museum

Trg republike 1a

11000 Belgrade

Telephone: (++ 381 11) 624 322

Fax : (++ 381 11) 627 721

E-mail: na.muzej@Eunet.yu

5.2 Custodian of the documentary heritage (name and contact details)

Ms. Aleksandra Nitić, curator

Ms. Branka Ivanić, senior curator

National Museum

Trg republike 1a

11000 Belgrade

Telephone: (++ 381 11) 624 322

Fax : (++ 381 11) 627 721

E-mail: na.muzej@Eunet.yu

5.3 Legal status:

(a) Category of ownership: Public – Cultural property of the State.

Legal and administrative framework for preservation of the Miroslav Gospel is set by the *Law on Cultural Property* (Official Gazette of Republic of Serbia, 22 December 1994) and by *Instructions on conditions and methods of safekeeping, maintaining and using cultural property of extreme importance - “The Miroslav Gospel”* (Official Gazette of Republic of Serbia, 28 September 2001). Duties of curators, conservators and security service at the National Museum Belgrade are set by the *Minutes on the methods of using and safekeeping the keys to the treasury and the case in which the Miroslav Gospel is kept* (The Archive of the National Museum Belgrade, No. 26/94 dated 28 August 2001). The Miroslav Gospel was proclaimed a cultural property of extreme importance in the category of old and rare books considered cultural property by the Decree on Proclaiming the Old and Rare Book of Extreme Importance (Official Gazette of SRS, No. 54 dated 29 December 1979, p. 2099, Entry 484). Central institution in charge of protection of old and rare books is the National Library of Serbia (*Law on Cultural Property*, Art. 74 and 83).

(b) Accessibility: Access policy is established by the *Instruction on conditions and methods of safekeeping, maintaining and using cultural property of extreme importance - “The Miroslav Gospel”*.

(c) Copyright status: Copyright is regulated by the *Law on Cultural Property* (Art. 73) which requires a mandatory permit of the Ministry of Culture of the Republic of Serbia.

(d) Responsible administration: The National Museum of Belgrade is charged for the preservation and the National Library of Serbia is charged for the conservation and restauration of the Miroslav Gospel.

6 MANAGEMENT PLAN

6.1 Is there a management plan in existence for this documentary heritage? YES

- Access policy: The access policy and procedures are regulated by the *Instructions on conditions and methods of safekeeping, maintaining and using cultural property of extreme importance - "The Miroslav Gospel" and Minutes on the methods of using and safekeeping the keys to the treasury and the case in which the Miroslav Gospel is kept.*
- Preservation budget: Preservation budget is provided by the regular budget of the National Museum Belgrade, by the State.
Preservation staff: Aleksandra Nitić, curator, art historian, the National Museum, Ms. Branka Ivanić, senior curator, art historian, the National Museum, Zoran Pekić, conservator at the National Library of Serbia, Zoran Pavlović, conservator at the National Museum Belgrade, archaeologist.

The following legal documents are of great importance for the conservation of the Miroslav Gospel:

- *Decree on proclaiming the old and rare book of extreme importance* (Official Gazette of SRS, No. 54 dated 29 December 1979, p. 2099, Entry 484)
- *Law on Cultural Property* (Official Gazette of Republic of Serbia, 22 December 1994)
- *Instructions on conditions and methods of safekeeping, maintaining and using cultural property of extreme importance - "The Miroslav Gospel"* (Official Gazette of Republic of Serbia, 28 September 2001).
- *Minutes on the methods of using and safekeeping the keys to the treasury and the case in which the Miroslav Gospel is kept* (The Archive of National Museum Belgrade, No. 26/94 dated 28 August 2001).

7 CONSULTATION

7.1 Provide details of consultation about this nomination with (a) the owner of the heritage (b) the custodian (c) your national or regional Memory of the World committee

a) Republic of Serbia, Cultural property of extreme importance, Ministry of Foreign Affairs, nominated by Unesco National Commission of Serbia and Montenegro, President Mr. Jovan Ćirilov.

Note: This nomination is created by the team of expert for Miroslav Gospel from the National Museum, curators Branka Ivanić and Aleksandra Nitic, by the specialists from the National Library of Serbia, Radoman Stankovic and Zoran Pekic, and by expert from the Serbian Academy of Sciences and Arts, prof. PhD Gordana Jovanović, one of the editors of the Critical edition of "Miroslav Gospel", published on 1986 by Serbian Academy of Sciences and Arts.

Bibliography:

1. The Miroslav Gospel: Photoengraved edition: 3 volumes: Photoengraving, Comments, History / Editors V. Topalović, D. Mrdjenović, B. Brkić. - Belgrade: Dosije, Službeni list SRJ, 1998.
2. N. Rodić and G. Jovanović: The Miroslav Gospel: Critical edition. - Zbornik za istoriju, jezik i književnost srpskog naroda (Studies in History, Language and Literature of Serbian People), I Department – Volume XXXIII. – Belgrade: Serbian Academy of Sciences and Arts, 1986

3.V. Radosavljević: The Miroslav Gospel: Studies in Technology of the Making, Condition and Conservation. – Belgrade, 1994.

b) Ms. Aleksandra Nitić, curator
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c) National “Memory of the World” Committee
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PART B – SUBSIDIARY INFORMATION

8 ASSESSMENT OF RISK

8.1 Detail the nature and scope of threats to this documentary heritage

There is no threat to this documentary heritage. The Miroslav Gospel is kept in the National Museum in Belgrade under special conditions, in specially created airconditioned commora which is located in the separate but central exhibition room of the National Museum in half-dark room. For the purposes of using we have the microfilms of the Miroslav Gospel, as well as the digital copies. Very rich film documentatiton, created during the conservation and restauration of the Miroslav Gospel is also accessible to all researchers, as well as for the purposes of presentation, publishing and public access.

9 ASSESSMENT OF PRESERVATION

9.1 Detail the preservation context of the documentary heritage

Access policy: The access policy and procedures are regulated by the *Instructions on conditions and methods of safekeeping, maintaining and using cultural property of extreme importance - “The Miroslav Gospel” and Minutes on the methods of using and safekeeping the keys to the treasury and the case in which the Miroslav Gospel is kept.*

Preservation budget: Preservation budget is provided by the regular budget of the National Museum Belgrade, by the State.

Preservation staff: Aleksandra Nitić, curator, art historian, the National Museum,
Ms. Branka Ivanić, senior curator, art historian, the National Museum,
Zoran Pekić, conservator at the National Library of Serbia,
Zoran Pavlović, conservator at the National Museum Belgrade, archaeologist.

PART C - LODGEMENT

This nomination is lodged by:

Mr. Jovan Ćirilov, President, Unesco National Commission of Serbia and Montenegro
Signature June 2004

APPENDIX

1. **Letter of supporting of the Russian National Library from Sankt-Peterburg**
(Original in Russian was sent in June 2003, as well as the translation in English)
 2. **Reprint edition of the Miroslav Gospel from 1998 (3 volumes + charter)**
(After the procedure of the nomination, this reprint edition is the donation of the Ministry of culture of Serbia to the Unesco Library in Paris. Reprint edition of Miroslav Gospel was sent to Unesco in Paris in June 2004. During the ceremony held in Unesco in June 2004, the Ambassador of Serbia and Montenegro at Unesco, Mr. D. Najman presented this luxurious edition to Mr. K. Matzura, General Secretary of Unesco).
 3. **Final Notes**
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1.

Translation of the Letter of the Russian National Library supporting the nomination of the Miroslav Gospel

**From: National Library of Russia
Sankt-Peterburg**

**To: Ms. Vesna Injac
President of the National Committee
of the Unesco “Memory of the World” Program
Belgrade**

Dear Ms. Vesna Injac,

We confirm that one parchment's folio of the memorable manuscript book from the XII century, known in the scientific World as “Miroslav Gospel”, is kept in the Department of Manuscripts of the National Library of Russia, in St. Petersburg, under the book mark F.p.I. 83.

This folio came to our Library within the composition of the Collection of the Bishop Porfirije (Uspenski) from 1883. At the lower margin, by the hand of the Bishop Porfirije, is written: “From the Gospel of the Prince Miroslav (Chilandar)”.

The dimensions of the fragment are 41x21,5 cm.

In the XIX Century, in the Imperial Public Library, for this fragment was made a solid binding with back cover and corners in leather. The Gospel text has two initial letters in red color, decorated with gold. By its content, our fragment has to occupy the place after the folio nr.165 of the basic part of the manuscript book, kept in the National Museum of Belgrade.

The material (parchment), on which was written our folio, the ink of the text and the colors of the initial letters are very well preserved.

The fragment of Miroslav Gospel, kept in the National Library of Russia, is available to all scientific researchers who want to research the history of the Serbian literacy and culture.

We express our agreement for the presentation of the Serbian manuscript book of the XII century, the “Miroslav Gospel” (including one folio from the National Library of Russia) for the nomination for inclusion in the Unesco Register “Memory of the World”.

National Library of Russia

General Director

V.N. Zajcev

2. Reprint edition sent to Unesco in Paris in June 2004.

3. Final Notes

The Ministry of Culture of the Republic of Serbia was so kind to give one copy of the representative and luxury reprint edition of the Miroslav Gospel to the Unesco National Commission of Serbia and Montenegro for the purposes of the nomination:

Miroslavljevo jevanđelje. Fototipsko izdanje / prepared by Veljko Topalović, Dušan Mrđenović and Branislav Brkić. – Beograd: Dosije, Službeni list SRJ, 1998. – (Johannesburg: Se Litho).

The set consists of three books:

- Reprint of Miroslav Gospel manuscript .- 360 p.
- History . – 145 p.
- Commentaries.- 168 p.

We hope that the copy of this reprint edition will be useful to the Unesco International Advisory Committee in the procedure of nomination. This reprint edition includes also the reprint of one folio which is kept in the National Library of Russia.

It is a great pleasure of the Unesco National Commission of Serbia and Montenegro to inform Unesco in Paris that after the procedure of the nomination, the copy of this reprint edition will be the donation of the Ministry of Culture of the Republic of Serbia to the Unesco Library in Paris. We are sure that the Unesco Library in Paris, as cultural center of the world, is the most adequate place for preservation and presentation of the reprint copy of this precious monument of the Serbian culture “Miroslav Gospel”.

The charter of the ownership of the reprint copy, with number 49, dedicated to the Unesco Library in Paris, is attached to the set of the reprint edition of Miroslav Gospel.