

Preface

This book comes as the result of my dissertation at the University of Pennsylvania. It was started at the suggestion and under the guidance of my teacher and advisor Professor Cecil L. Striker from whose knowledge and experience I have greatly benefited. Most memorable and intellectually gratifying during my graduate studies were the congenial surroundings and the academic atmosphere at the History of Art department. For this I feel indebted to members of the faculty and in particular to Professor Renata Holod who took active interest in my work. But above all I will remember my sojourn in Philadelphia for the friendship and hospitality of Cecil and Ute Striker which made all the difference.

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Bratislav Pantelić
Sabancı University
Istanbul
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A Note on Pronunciation

In writing this book I felt that it would be best not to transliterate Serbian historical names to facilitate further reference for those readers who wish to pursue research in scholarly sources. Readers unfamiliar with the consonants typical of the Slav group of languages may refer to the following pronunciation guide:

c	is pronounced as the 'ts' in <i>cats</i>
č	is pronounced as the 'ch' in <i>cheek</i>
ć	is a sound between the 'ch' in <i>cheek</i> and the 'tu' of <i>tune</i>
dž	is pronounced as the 'j' in <i>jar</i>
đ	is a sound between the 'd' in <i>duke</i> and 'dg' in <i>bridge</i>
j	is pronounced as the 'y' in <i>yesterday</i>
lj	is pronounced as the 'lli' in <i>million</i>
nj	is pronounced as the 'n' in <i>new</i>
š	is pronounced as the 'sh' in <i>ship</i>
ž	is pronounced as the 's' in <i>treasure</i>