

**Abstracts of scholarly publications of Alexandra Dimitrova Milanova, PhD
after holding the academic position of Assistant Professor**

Monographs

1. **Milanova, Alexandra. *From Constantinople to Ioannina. Everyday Life in the Balkans through the Eyes of François Pouqueville*. Sofia: Institute of Balkan Studies & Centre of Thracology, Bulgarian Academy of Sciences, 2020, ISBN 978-619-7179-16-3, 400 p. [Миланова, Александра. *От Константинопол до Янина. Всекидневието на Балканите през погледа на Франсоа Пуквил*. София: Институт за балканистика с Център по тракология – БАН, 2020, ISBN 978-619-7179-16-3, 402 с.].**

This book leads to several significant late French travelogues and to the personality of their author, François Pouqueville (1770–1838). He is a major representative of European intellectual elite from the end of the 18th and early 19th centuries, who contributed undisputedly to the “rediscovery” of the Balkans and the Balkan peoples in modern times. Pouqueville visited different parts of the Balkan Peninsula on a number of occasions and through direct observations and intensive contacts with the locals, managed to become acquainted with various aspects of their daily lives. The diverse and detailed information about the life of the Balkan peoples, which the Frenchman provides, is reflected in a large number of his writings, the total volume of which exceeds 6,500 printed pages.

François Pouqueville is an author, known and cited by generations of historians, ethnologists, anthropologists and culturologists, as his works are a valuable source of information of the most diverse nature. It is paradoxical that despite the popularity of his texts, research on the fate of the Frenchman is modest, and his voluminous literary legacy is still not translated into Bulgarian and has not yet been the subject of a comprehensive study.

In this sense, Pouqueville and his works deserve a thorough and critical historiographical analysis. But the book is not intended either as a detailed biography or as a summary view of the books of the French author. Instead, it aims to systematically present and analyze the everyday life in the Balkan provinces of the Ottoman Empire in the way that François Pouqueville saw, experienced and presented it in his travelogues. This in turn helps to carry out the other main research task, namely – to make an objective assessment of the real contributions of this Frenchman to the development of the Balkan studies in the 19th and 20th centuries.

2. Milanova, Alexandra. *Touched by a Muse. Europe and urban musical culture in the Balkans, 19th – first half of the 20th century*. Sofia: Institute of Balkan Studies & Centre of Thracology, Bulgarian Academy of Sciences, 2022, ISBN 978-619-7179-32-3, 462 p. [Миланова, Александра. *Докоснати от муза. Европа и градската музикална култура на Балканите, XIX – първата половина на XX век*. София: Институт за балканистика с Център по тракология – БАН, 2022, ISBN 978-619-7179-32-3, 462 с.].

This interdisciplinary study has as its central goal the systematic presentation and analysis of European influences in the Balkan musical culture during a tempestuous period of considerable changes in all spheres of public life. This facilitates the accomplishment of the other main research task, namely – to provide an objective evaluation of the real contributions of foreigners to the development of the Balkan music during the 19th and 20th centuries.

Research objects are the Greek, Wallachian and Moldavian (subsequently Romanian), Serbian (later Yugoslavian) and Bulgarian musical cultures. This choice is far from random. It was motivated by the historical similarities in the development of the four Balkan states (the Republic/Kingdom of Greece; the Danubian Principalities/Kingdom of Romania; the Principality/Kingdom of Serbia, subsequently the Kingdom of Serbs, Croats and Slovenes, and then the Kingdom of Yugoslavia; the Principality of Bulgaria and Eastern Rumelia, later the Kingdom of Bulgaria) in the 19th and the first half of the 20th centuries. Among these similarities are: the overthrow of the Ottoman rule and the subsequent formation of modern nation states; the establishment of monarchies with rulers coming from foreign dynasties; religious affiliation to Eastern Orthodox Christianity; the intensive process of Europeanization of state institutions and everyday life. Considerable similarities are also noticeable with regard to urban musical culture. During that period, it was under the strong influence of Western music. This influence found expression in the differentiation of a specialized music education, in the development of opera, in the formation of philharmonic societies, symphonic and military orchestras, etc.

The monograph's structure assists in the completion of the set objectives. The study is organized on the basis of the classical spatial principle with individual chapters considering the European influences in the development of urban musical culture in each of the aforementioned Balkan states. The case of Greece is more specific. The study covers territories of the Greek diaspora that initially remained outside the restored Greek state. In fact, the period up to the end of the 19th century concerns mostly the Ionian Islands (joined to the Kingdom of Greece only in 1864), whereas in the following century musical activities moved to the urban centres in the country's hinterland and especially Athens.

Apart from the “geographical” approach, the text follows another principle – the thematic one. The individual chapters trace European influences on the musical culture of the Balkan countries in four directions: 1) music education, 2) opera, 3) instrumental, chamber and symphonic music, and 4) military orchestras. In addition to these components, the part devoted to the European influences in Greek music includes the salon culture too. It is separately presented due to its considerable significance for Greek music life. These directions of the urban musical culture are deliberately chosen. Each of them is fundamental to its formation and development and therefore deserves special attention.

Editorial

1. Preshlenova, Roumiana, Alexandra Milanova and Belin Mollov – paintings. 101 Paintings from Bulgaria. Sofia: Institute of Balkan Studies & Centre of Thracology, Bulgarian Academy of Sciences, Professor Marin Drinov Publishing House of the Bulgarian Academy of Sciences, 2021, ISBN 978-619-7179-23-1, ISBN 978-619-245-184-4, 258 p. [Прешленова, Румяна, Александра Миланова и Белин Моллов – рисунки. 101 картини от България. София: Институт за балканистика с Център по тракология – БАН, Издателство на БАН „Проф. Марин Дринов“, 2021, ISBN 978-619-7179-23-1, ISBN 978-619-245-184-4, 258 с.]

This book is the result of inspiration and dedication, fusing together artistry and academism. It was born out of architect Belin Mollov’s desire to share some of his most successful works and of the Institute of Balkan Studies & Centre of Thracology’s mission to popularize Bulgarian historical and cultural heritage. From the many paintings he provided, the authors selected those that depict the most significant objects from Bulgaria. Some of them are dedicated to monuments of ancient and medieval history, including five of the seven cultural sites in present-day Bulgaria from the UNESCO World Heritage List. Other paintings show places that manifest the efforts of the Bulgarian nation to join the ranks of the developed European nations after five centuries of foreign domination, to break its ties with orientalism, and to establish the administrative and cultural institutions supporting the newly liberated state. Selected alongside them are landmark monuments that have preserved the national memory of suffering, sacrifice, victory, and gratitude. Last but not least, the book includes paintings that represent part of the Ottoman heritage, lest it be forgotten. Each painting goes with a text written by Roumiana Preshlenova and Alexandra Milanova about the history of those objects and their importance for

the Bulgarian people. The authors also give short biographical reference of the renowned Bulgarian and foreign architects and artists who designed and built the most significant edifices. Thus, the book offers readers a different face of the Bulgarian history and culture.

2. Preshlenova, Roumiana, Alexandra Milanova and Belin Mollov – paintings. *101 Paintings from Bulgaria*. Sofia: Institute of Balkan Studies & Centre of Thracology, Bulgarian Academy of Sciences, Professor Marin Drinov Publishing House of the Bulgarian Academy of Sciences, 2022, ISBN 978-619-7179-26-2, 224 p.

The book comprises works by architect Belin Mollov that depict the most significant objects from Bulgaria. Some of them are dedicated to monuments of ancient and medieval history, including five of the seven cultural sites in present-day Bulgaria from the UNESCO World Heritage List. The book also comprises paintings of architectural artefacts that manifest the efforts of the Bulgarian nation to join the ranks of the developed European nations after five centuries of foreign domination, to break its ties with orientalism, and to establish the administrative and cultural institutions supporting the newly liberated state. Selected alongside them are landmark monuments that have preserved the national memory of suffering, sacrifice, victory, and gratitude. Last but not least, there are paintings that represent part of the Ottoman heritage, lest it be forgotten.

Each painting goes with a text written by Roumiana Preshlenova and Alexandra Milanova about the history of those objects and their importance for the Bulgarian people.

3. Lepăr, Ana-Maria, Alexandra Milanova and Miroslav Šilić. *Parks in the Balkan Capitals: Leisure, Urban Impact, Monuments, Stories, and Significance*. Vol. 1 & 2. Peter Lang Publishing House, 2023 (*in print*).

Parks are among the most powerful resources of every town. They represent a place of relaxation for citizens, protect the city from pollution, have impact on the urban scene, host events, symbolize the identity of the town and the intrusion of nature into urban life, and inspire writers and painters to create their works. In this context, the collective volume aims to present the stories, architecture, and importance of parks in Balkan capitals for the community. A strong emphasis is given on: parks with special significance for Balkan capitals and for the collective memory of the community; stories related to parks in Balkan capitals (literature, folklore, etc.); representation of parks in comics, cartoons, movies or paintings; impact of parks on the urbanity and social life of the Balkan capitals; important historical monuments placed inside the parks; historical events and

their influence on the evolution of parks; modernization of the Balkan capitals and its impact on the outlook of parks.

Book chapters

- 1. Milanova, Alexandra. Constantinople as a Prison. In: Mitchell, Jill, Susan Fern and Vladimir Crețulescu (eds.) *Visions of Constantinople*. Peter Lang Publishing House, 2023 (*in print*).**

This book chapter focuses on a slightly different and likely unconventional vision of Constantinople. More specifically, by presenting the conditions and everyday life of the prisoners kept in the dungeons of the famous Yedikule citadel, it introduces the city of Constantine as a place of imprisonment. For years, Yedikule Fortress (The Fortress of the Seven Towers) was used as a state prison where diplomats and foreign military personnel of countries currently at war with the Ottoman Empire were incarcerated. This citadel also housed prisoners who were victims of palace intrigue and infighting, as well as political opponents of the imperial court. During the Napoleonic Wars, Yedikule Fortress held a large number of Frenchmen, including the clergyman, doctor, diplomat, traveller and writer François Pouqueville (1770–1838). During his imprisonment for more than two years (1799 to 1801), he kept a diary wherein he gave a vivid and very comprehensive description of the citadel and the life of the inmates. His observations have later been included in his three-volume travelogue, *Voyage en Morée, à Constantinople, en Albanie, et dans plusieurs autres parties de l'Empire Othoman, pendant les années 1798, 1799, 1800 et 1801*. Based on Pouqueville's major works, this book chapter aims at presenting everyday life in Constantinople, as seen through the eyes of some of the notable prisoners in Yedikule Fortress. It also aims to show how the imprisonment had, to a large extent, coloured their understanding of the Balkans and of the Ottoman Empire.

Articles

- 1. Milanova, Alexandra. Opera and Modernization: The Case of Bulgaria. In: *Etudes balkaniques*, 2/2020. Sofia: Institute of Balkan Studies & Centre of Thracology, Bulgarian Academy of Sciences, 2020, pp. 435–454.**

Opera music may be much more central to our understanding of urban modernity than is habitually thought. Since its beginnings in Bulgaria around 1890, opera has had a strong relationship with urban space and the public sphere. Most opera houses were built in urban centres and came to be seen both as secular temples and sites of entertainment, in which the appreciation of high art coexisted with conviviality.

In this context, the article aims at demonstrating that development of opera art is inextricably linked to the process of modernization of Bulgarian cities. By addressing the impact of this classical art on urbanity, the article will also attempt to show how opera houses have been among important in towns“ transformations and alteration from the late 19th to the second half of the 20th centuries. By studying the inception and development of opera theatres in particular Bulgarian cities and through its focus on the liaison between music and localities, this paper should add to the vast body of scholarship in social and cultural history to do with the city, and the meaning of urbanity in Bulgaria.

2. Milanova, Alexandra. 120 years since the birth of Prof. Dr. Vesselin Beshevliev, Corresponding Member of the Bulgarian Academy of Sciences – one of the founders of the Institute of Balkan Studies at the Bulgarian Academy of Sciences. In: *Papers of the Bulgarian Academy of Sciences*, 4/2020. Sofia: Professor Marin Drinov Publishing House of the Bulgarian Academy of Sciences, 2020, pp. 40–43 [Миланова, Александра. 120 години от рождението на чл.-кор. Веселин Бешевлиев – един от основателите на Института за балканистика. В: *Списание на Българската академия на науките*, 4/2020. София: Издателство на БАН „Проф. Марин Дринов“, 2020, с. 40–43].

2020 marks the 120th anniversary of the birth of the distinguished Bulgarian historian, epigraph and philologist Prof. Dr. Vesselin Beshevliev, Corresponding Member of the Bulgarian Academy of Sciences. In this occasion, the article presents a short biography of the prominent scholar and emphasizes on his many achievements in history, epigraphy and philology. Prof. Beshevliev is one of the founders of the Institute of Balkan Studies at the Bulgarian Academy of Sciences. He is also the scholar to whom we owe the reading of the Madara inscription, the Omurtag's inscription in the Holy Forty Martyrs Church and about 150 other proto-Bulgarian inscriptions.

Vesselin Beshevliev leaves behind a huge volume of scholarly works. He is the author of more than 400 scholarly works published in Bulgaria and abroad. His numerous publications

abroad testify to the high appreciation of his scholarly work worldwide. A special recognition for the exceptional contribution of Prof. Beshevliev is his awarding of the Herder Prize in 1973.

3. Milanova, Alexandra. The impact of French classical music on works by Lyubomir Pipkov and Marin Goleminov and creation of the Bulgarian national music style. In: *Visual Arts and Music*, 2/2020. Sofia: Faculty of Educational Studies and Arts, Sofia University “St. Kliment Ohridski”, 2020, pp. 82–92 [Миланова, Александра. Значението на френската школа за творчеството на Любомир Пипков и Марин Големинов. Във: *Визуални изкуства и музика*, 2/2020. София: Факултет по науки за образованието и изкуствата, Софийски университет „Св. Климент Охридски“, 2020, с. 82–92].

Unlike the large number of studies on the personality and cultural heritage of Lyubomir Pipkov and Marin Goleminov, this paper focuses on an aspect of their life and music works that traditionally remains outside or in the periphery of musicology. The article is about an important period of the composers' life, related to their student residence in Paris, which is of great importance for their personality formation, as well as for creation of the Bulgarian national music style. It is now possible to study the works by Lyubomir Pipkov and Marin Goleminov and to value them by their place in historical perspective. In this context, this paper treats the problem of creation of the Bulgarian music style and especially the pursuit of the above-mentioned composers to incorporate the knowledge, methods and techniques from the West European (mainly French) music.

4. Milanova, Alexandra. Austrian Influences on the Urban Music Culture of the Romanian Principalities (1821–1859). In: Peykovska, Penka, Yordanka Gesheva, Mila Maeva, Nadya Filipova and Stefan Dimitrov. *Migrations, communities, and cultural-historical heritage*. Sofia: Institute for Historical Studies at the Bulgarian Academy of Sciences, Professor Marin Drinov Publishing House of the Bulgarian Academy of Sciences, 2021, pp. 173–183 [Миланова, Александра. Австрийски влияния в градската музикална култура на Румънските княжества (1821–1859). В: Пейковска, Пенка, Йорданка Гешева, Мила Маева, Надя Филипова и Стефан Димитров (ред.) *Миграции, общности и културноисторическо наследство*. София: Институт за исторически изследвания при Българската академия на науките, Издателство на БАН „Проф. Марин Дринов“, 2021, с. 173–183].

In musicology, the first half of the 19th century is traditionally defined as the triumph of Romanticism. The period is of great importance for the development of musical art as romantic music reached its apogee. It also marked a specific migration process from Western and Central Europe (Vienna, Milan, Venice, and Prague) to the European Southeast. A similar phenomenon is also observed in the Danubian Principalities where European (mostly Austrian) influences in the urban musical culture became an integral part of the long and profound process of political, economic and social transformation of Wallachia and Moldavia.

In this context, the article examines the impact of the Habsburg Monarchy on Romanian music development in the first half of the 19th century. Particular attention has been given to Austrian composers and musicians who took up temporary or permanent residence in the Danubian provinces. Their work brought about a radical shift in the cultural paradigm that had an effect upon the entire spectrum of musical life in the Principalities of Wallachia and Moldavia.

5. Milanova, Alexandra. 120 years since the birth of Prof. Dr. Vesselin Beshevliev, Corresponding Member of the Bulgarian Academy of Sciences. In: *Balkani*, 9/2020. Sofia: Institute of Balkan Studies & Centre of Thracology, Bulgarian Academy of Sciences, 2020, pp. 181–185 [Миланова, Александра. 120 години от рождението на чл.-кор. проф. д-р Веселин Бешевлиев. В: *Балкани*, 9/2020. София: Институт за балканистика с Център по тракология – БАН, 2020, с. 181–185].

This article is dedicated to the 120th anniversary of the birth of Prof. Dr. Vesselin Beshevliev, Corresponding Member of the Bulgarian Academy of Sciences. He is a renowned Bulgarian historian, epigraph and philologist, as well as one of the founders of the Institute of Balkan Studies at the Bulgarian Academy of Sciences. Prof. Beshevliev is the scholar to whom we owe the reading of the Madara inscription, the Omurtag's inscription in the Holy Forty Martyrs Church and about 150 other proto-Bulgarian inscriptions. Vesselin Beshevliev leaves behind a huge volume of scholarly works. He is the author of more than 400 scholarly works published in Bulgaria and abroad. The results of his many years of academic research in history, epigraphy and philology are spread among academic communities and the general public both in Bulgaria and abroad.

6. Milanova, Alexandra. Opera theatres and modernization of Bulgarian towns. In: Preshlenova, Roumiana (ed.) *Cities in the Balkans: Spaces, Faces, Memories*. Sofia: Institute of Balkan Studies & Centre of Thracology, Bulgarian Academy of Sciences, 2021,

pp. 649–674 [Миланова, Александра. Оперните театри и модернизацията на българските градове. В: Прешленова, Румяна Ил. (ред.) *Градът на Балканите: пространства, образи, памет*. София: Институт за балканистика с Център по тракология, Българска академия на науките, 2021, с. 649–674].

The opera is tied inseparably with the progress of modern European cities. Bulgaria is not an exception. The first Bulgarian opera theatre was opened in 1890 in Sofia. Following the example of the capital, in the next decades seven of the larger cities of the country also were privileged with operas. The development of Bulgarian operatic art made the opera a component of public life and culture in Sofia, Stara Zagora, Varna, Rousse, Plovdiv, Bourgas, Pleven and Blagoevgrad. Gradually, these places became models to be imitated. The standards they set were adopted by much smaller townships. That special positioning of larger Bulgarian cities was backed materially by the allocation of rather lavish resources for the erection of monumental buildings, though in other respects they would still be lagging behind European cultural centres. That effort included the building of opera houses. Bearing in mind such specificities of Bulgarian urban development after the Liberation (1878), this study aims at following and analysing the appearance and development of opera theatres in Bulgaria in connection with the modernization of the Bulgarian towns, beginning with the end of the 19th century and ending in the second half of the 20th century.

7. Milanova, Alexandra. Reflecting Europe: Presenting the Project “European Influences in the Modern Urban Music Culture in the Balkans. Bibliographic Research”. In: Sikimić, Biljana, Branko Zlatković and Marija Dumnić Vilotijević (eds.) *Savremena srpska folkloristika 9*. Belgrade: Uduženje folklorista Srbije, Beograd; Univerzitetska biblioteka “Svetozar Marković”; Centar za kulturu “Vuk Karadžić”, Loznica; Naučno-obrazovno kulturni centar “Vuk Karadžić”, Tršić”, 2021, pp. 231–242 [Milanova, Alexandra. Reflecting Europe: Presenting the Project “European Influences in the Modern Urban Music Culture in the Balkans. Bibliographic Research”. In: Сикимић, Биљана, Бранко Златковић и Марија Думнић Вилотијевић (уред.) *Савремена српска фолклористика IX*. Београд: Удужење фолклориста Србије, Београд; Универзитетска библиотека „Светозар Марковић; Центар за културу „Вук Караџић”, Лозница; Научно-образовно културни центар „Вук Караџић”, Тршић”, 2021, с. 231–242].

This article aims to present the ongoing project “European Influences in the Modern Urban Music Culture in the Balkans. Bibliographic Research”. The main objective of this interdisciplinary project is to conduct a bibliographic study of European influences in the modern urban music culture in the Balkans. Research activities involve searching and reviewing of bibliographic sources and published materials on the subject, their description, annotation, systematization, and classification. A significant part of the materials collected during the implementation of the project are digitized and will be integrated into national and international e-infrastructures for the purpose of Digital Humanities. Many of these documents will be available to researchers and the public for the first time. The article presents, on the one hand, the project objectives, approaches for accomplishment of the research goals, as well as expected outcomes. On the other hand, it shows the current state of the research and the challenges faced by the team in time of COVID-19.

8. Milanova, Alexandra. Opera and Modernization: The Case of Bulgaria. In: Preshlenova, Roumiana (ed.) *Cities in the Balkans: Spaces, Faces, Memories*. Sofia: Institute of Balkan Studies & Centre of Thracology, Bulgarian Academy of Sciences, 2021, pp. 237–257.

The article aims at demonstrating that the establishment of opera theatres was significant for the modernization of Bulgarian cities after the Liberation (1878). It also shows that for Bulgaria, opera houses were not just buildings on the architectural map: they had specific cultural functions. Firstly, they were important nationally, insofar as they were part of the creation of a national culture, and of the education of the people by the intelligentsia in becoming a nation. Secondly, they were places of prestige, evidence that the country was inhabited by a “people of culture”, belonging to a nation capable of high culture creation.

This article also shows how in the context of overall modernization, Bulgarians opted for an opera (at least insofar as we are talking about the art of the musical scene) that would focus not on the attractive, the entertaining and the spectacular, but on what was near to their idea of good behaviour in the context of patriarchy. People asked of the opera a “sentimental education”, a nobility of feeling, and also a heightened social prestige. The opera was seen as something that should soften behaviour, and not just fill one’s leisure time. In supplying that demand, opera, with its sweet music and high morality, with its highly understandable happenings, heroines and heroes, historically played the role of a *sui generis* Trojan horse in the penetration of the modern European musical tradition in Bulgaria.

9. **Milanova, Alexandra, Galya Grozdanova-Radeva and Georgi Yuri Dikin. Vocational music education in the Balkans: The example of Bulgaria, Greece and Romania. In: *Minalo*, 1/2022, pp. 75–84 [Миланова, Александра, Галя Грозданова-Радева и Георги Юри Дикин. Професионалното музикално образование на балканите. Някои примери от България, Гърция и Румъния. В: *Минало*, 1/2022, с. 75–84.**

The emergence and development of vocational music education in the Balkans can be traced back centuries. An astounding example in this respect is the Bulgarian state, with the earliest evidence dating back to the adoption of Christianity as official religion during the reign of Prince Boris I Michael (852–889). During the Middle Ages, musical art in the Balkans followed the traditions of the Christian world and developed according to the rest of Europe. However, the long period of Ottoman rule prevented musical culture from pursuing the natural pace of evolution. In the process of modernisation of the Balkan cities, which has been extremely intensive since the beginning of the 19th century, contacts with Western Europe have been steadily increasing. Western European influences have become more and more evident in various areas of public life, including music.

In this context, the article provides a panoramic overview of vocational music education in the Balkans examining its evolution in the three largest countries in the region by area and population – Bulgaria, Greece and Romania – from the first half of the 19th century to the present..

10. **Umerle, Tomasz Giovanni Colavizza, Elżbieta Herden, Rindert Jagersma, Péter Király, Beata Koper, Leo Lahti, David Lindemann, Jakub Maciej Łubocki, Vojtěch Malínek, Alexandra Milanova, Róbert Péter, Nanette Reißler-Pipka, Matteo Romanello, Marcin Roszkowski, Dorota Siwecka, Mikko Tolonen, Ondřej Vimr. *An Analysis of the Current Bibliographical Data Landscape in the Humanities. A Case for the Joint Bibliodata Agendas of Public Stakeholders*. DARIAH-EU, 2022, 48 p.**

This study is aimed at all active stakeholders in the humanities bibliodata landscape, especially public sector entities who may benefit from the insights and engage in cooperation to identify common interests, shape joint agendas, and achieve common goals. Those goals include creating shared infrastructure solutions, harmonising existing standards, and building partnerships to meet major challenges for contemporary bibliodata stakeholders.

The study analyses the state of the art by defining current bibliodata (Chapter 1), mapping the contemporary landscape (Chapter 2), identifying crucial stakeholder challenges and

opportunities (Chapter 3), and offering recommendations for future cooperation (Chapter 4). It also presents an overview of issues in the bibliodata landscape. Last but not least, the study intends to provide a foundation for more detailed reports and case studies on the issues identified.

11. Milanova, Alexandra. Opera and the creation of a national pantheon of heroes in nineteenth-century Romania. In: Volokitina Tatiana, Ksenia Melchakova, Marina Frolova (eds.) The Balkans, familiar and unfamiliar: Events, personalities, narratives. The 18th–21st centuries. Moscow: Institute of Slavonic Studies, Russian Academy of Sciences, 2022, pp. 229–240 [Миланова, Александра. Опера и формирование национального пантеона в Румынии в XIX в. Във: Волокитина, Татьяна, Ксения Мельчакова, Марина Фролова (съст.) *Балканы знакомые и незнакомые: события, личности, нарративы. XVIII–XXI вв.* Москва: Институт славяноведения, Российской академия наук, 2022, с. 229–240].

The article aims to present and analyse the relationship between opera as a cultural practice and the creation of a national pantheon of heroes in nineteenth-century Romania. On the one hand, the importance of opera art in the process of building Romanian national (self-) consciousness is explored. On the other hand, the most significant national operas of the 19th century are considered whose analysis allows the outlining of the main national strategies and representations embedded in them.

12. Milanova, Alexandra. Russian emigrants and the evolution of Serbian/Yugoslav opera art in the interwar period. In: Georgieva, Tina and Yura Konstantinova (eds.) Russia: Views from the Balkans. Sofia: Institute of Balkan Studies & Centre of Thracology, Bulgarian Academy of Sciences, 2023 (*in print*) [Миланова, Александра. Руските емигранти и развитието на сръбското/югославското оперно изкуство в периода между двете световни войни. В: Георгиева, Тина и Юра Константинова (съст.) *Русия: погледи от Балканите.* София: Институт за балканистика с Център по тракология – БАН, 2023 (*под печат*)].

A great number of Russian emigrants settled in the Kingdom of Serbs, Croats, and Slovenes (later Kingdom of Yugoslavia) running away from the terror of the October Revolution (1917) and the subsequent Russian Civil War. Among them were many writers, artists, musicians, singers, and dancers. They made a significant contribution to the development of the domestic scene in the interwar period, especially the opera art. The uncovering of their important influence

on the evolution of opera performances in the Kingdom of Serbs, Croats, and Slovenes/Kingdom of Yugoslavia is the main purpose of this article.

Reviews

1. **Milanova, Alexandra. Round table “Romani people in the Ottoman Balkans and in contemporary Bulgaria. French-Bulgarian cooperation in the field of history and sociolinguistics”.** In: *Balkani*, 9/2020, Sofia: Institute of Balkan Studies & Centre of Thracology, Bulgarian Academy of Sciences, 2020, pp. 138–139 [Миланова, Александра. Кръгла маса на тема „Ромите в османските Балкани и в съвременна България. Френско-българско сътрудничество в областта на историята и социолингвистиката“. В: *Балкани*, 9/2020. София: Институт за балканистика с Център по тракология – БАН, 2020, с. 138–139].

This review gives information about the round table “Romani people in the Ottoman Balkans and in contemporary Bulgaria. French-Bulgarian cooperation in the field of history and sociolinguistics” held on November 11, 2019. It was organized by the Institute of Balkan Studies & Centre of Thracology at the Bulgarian Academy of Sciences in cooperation with the Embassy of France in Bulgaria and the French Institute in Bulgaria.

2. **Milanova, Alexandra. Lecture cycle of IBSCT-BAS “Every Second Tuesday”.** In: *Balkani*, 9/2020, Sofia: Institute of Balkan Studies & Centre of Thracology, Bulgarian Academy of Sciences, 2020, pp. 139–141 [Миланова, Александра. Цикъл лекции на ИБЦТ–БАН „Всеки втори вторник“. В: *Балкани*, 9/2020. София: Институт за балканистика с Център по тракология – БАН, 2020, с. 139–141].

The review briefly presents all public lectures organized in 2020 by the Institute of Balkan Studies & Centre of Thracology at the Bulgarian Academy of Sciences within the lecture cycle “Every Second Tuesday”.

3. **Milanova, Alexandra. Project “European Influences in the Modern Urban Music Culture in the Balkans. Bibliographic Research”.** In: *Balkani*, 9/2020, Sofia: Institute of Balkan Studies & Centre of Thracology, Bulgarian Academy of Sciences, 2020, pp. 149–150 [Миланова, Александра. Проект „Европейски влияния в модерната градска

музикална култура на Балканите. Библиографско изследване“. В: *Балкани*, 9/2020. София: Институт за балканистика с Център по тракология – БАН, 2020, с. 149–150].

This review aims at presenting the project “European Influences in the Modern Urban Music Culture in the Balkans. Bibliographic Research” funded by the Bulgarian National Science Fund of the Ministry of Education and Science.

4. Milanova, Alexandra. Public lecture “Multiculturalism in the Cities of the Habsburg Empire 1880–1914” presented by Catherine Horel, Ph.D. In: *Balkani*, 10/2021, Sofia: Institute of Balkan Studies & Centre of Thracology, Bulgarian Academy of Sciences, 2021, pp. 114–115 [Миланова, Александра. Публична лекция на д-р Катрин Орел на тема “Multiculturalism in the Cities of the Habsburg Empire 1880–1914”. В: *Балкани*, 10/2021, София: Институт за балканистика с Център по тракология, Българска академия на науките, 2021, с. 114–115].

This review is about the public lecture “Multiculturalism in the Cities of the Habsburg Empire 1880–1914” presented by Catherine Horel, Ph.D. on October 20, 2020 at the Hungarian Cultural Institute – Sofia. The event was organised by the Institute of Balkan Studies & Centre of Thracology at the Bulgarian Academy of Sciences in partnership with the Hungarian Cultural Institute – Sofia under the National Research Program Cultural Historical Heritage, National Memory and Social Development, funded by the Ministry of Education and Science.

5. Milanova, Alexandra. Lecture cycle of IBSCT-BAS “Every Second Tuesday”. In: *Balkani*, 10/2021, Sofia: Institute of Balkan Studies & Centre of Thracology, Bulgarian Academy of Sciences, 2021, pp. 118–120 [Миланова, Александра. Лекционен цикъл „Всеки втори вторник“. В: *Балкани*, 10/2021. София: Институт за балканистика с Център по тракология, Българска академия на науките, 2021, с. 118–120].

The review briefly presents all public lectures organized in 2021 by the Institute of Balkan Studies & Centre of Thracology at the Bulgarian Academy of Sciences within the lecture cycle “Every Second Tuesday”.

6. Milanova, Alexandra. Exhibition “The City in the Balkans: Spaces, Faces, Memory in postcards” in Rousse. In: *Balkani*, 11/2022, Sofia: Institute of Balkan Studies & Centre

of Thracology, Bulgarian Academy of Sciences, 2022, p. 108 [Миланова, Александра. Изложба „Градът на Балканите: пространства, образи, памет в пощенски картички“ в Русе. В: *Балкани*, 11/2022, София: Институт за балканистика с Център по тракология, Българска академия на науките, 2022, с. 108].

The review gives information about the exhibition “The City in the Balkans: Spaces, Faces, Memory in postcards”. It was designed by the Institute of Balkan Studies & Centre of Thracology at the Bulgarian Academy of Sciences in cooperation with the Rousse Regional Museum of History under the National Scholarly Program “Cultural Historical Heritage, National Memory and Social Development”, funded by the Ministry of Education and Science.

7. **Milanova, Alexandra. Exhibition “Balkan Studies, Diplomacy and Politics. 100 years since the birth of Acad. Nikolai Todorov”.** In: *Balkani*, 11/2022, Sofia: Institute of Balkan Studies & Centre of Thracology, Bulgarian Academy of Sciences, 2022, p. 109 [Миланова, Александра. Изложба „Балканистиката, дипломацията и политиката. 100 години от рождението на acad. Николай Тодоров“. В: *Балкани*, 11/2022, София: Институт за балканистика с Център по тракология, Българска академия на науките, 2022, с. 109].

This review aims to present the Exhibition “Balkan Studies, Diplomacy and Politics. 100 years since the birth of Acad. Nikolai Todorov”. The centenary of the birth of Acad. Nikolai Todorov (1921–2003), a distinguished scholar, diplomat and politician in the recent history of Bulgaria, was an occasion to recall his incontestable contribution in diplomacy, politics and Balkan studies.

8. **Milanova, Alexandra. Exhibition “The Heart of Bulgaria. Masterpieces from the Rila Monastery”.** In: *Balkani*, 11/2022, Sofia: Institute of Balkan Studies & Centre of Thracology, Bulgarian Academy of Sciences, 2022, pp. 109–110 [Миланова, Александра. Изложба „Сърцето на България. Шедьоври от Рилската света обител“. В: *Балкани*, 11/2022, София: Институт за балканистика с Център по тракология, Българска академия на науките, 2022, с. 109–110].

The review is about the exhibition “The Heart of Bulgaria. Masterpieces from the Rila Monastery”. It was organized with the blessing and in cooperation with the Rila Monastery, the National Commission of Bulgaria for UNESCO at the Ministry of Foreign Affairs of the Republic of Bulgaria and the Culture Directorate of Sofia Municipality.

9. Milanova, Alexandra. Lecture cycle of IBSCT-BAS “Every Second Tuesday”. In: *Balkani*, 11/2022, Sofia: Institute of Balkan Studies & Centre of Thracology, Bulgarian Academy of Sciences, 2022, pp. 110–114 [Миланова, Александра. Лекционен цикъл „Всеки втори вторник“. В: *Балкани*, 11/2022. София: Институт за балканистика с Център по тракология, Българска академия на науките, 2022, с. 110–114].

The review briefly presents all public lectures organized in 2022 by the Institute of Balkan Studies & Centre of Thracology at the Bulgarian Academy of Sciences within the lecture cycle “Every Second Tuesday”.

10. Milanova, Alexandra. Presenting the album “101 paintings from Bulgaria” in Sofia and Plovdiv. In: *Balkani*, 11/2022, Sofia: Institute of Balkan Studies & Centre of Thracology, Bulgarian Academy of Sciences, 2022, pp. 114–115 [Миланова, Александра. Представяне на албума „101 картини от България“ в София и Пловдив. В: *Балкани*, 11/2022. София: Институт за балканистика с Център по тракология, Българска академия на науките, 2022, с. 114–115].

This review gives information about the presentation of the album “101 paintings from Bulgaria” in Sofia (March 20, 2022) and Plovdiv (April 1, 2022). Both events were organized by the Institute of Balkan Studies & Centre of Thracology at the Bulgarian Academy of Sciences and were met with great interests by the academia and the general public.