

The word of the editor

Every reader of book about world's great ballet artist Milorad Mišković, rightly can wonder, how come that this kind of project was supported by Historical Archives of Belgrade. Is it possible that concreteness of historiography, personalized by documents, can face the affective, transcendental, something not verbal? Or, is this complete individualization of history, personalized in someone's first and last name, narrowing it's views up to limits that make no sense of it?

Answer on these questions are equally provocative as the questions itself. Because, let's remind ourselves: Historyography is humanistic science. However, that moment when we rejected every idea of individual or subject as individual but general maker of history, we dehumanized it.

Let's get back on our main character. Milorad Mišković, with unclear boundaries of his affiliation, as universalism's necessity of ballet art, through this book backs to his origin: Belgrade, Serbia, Historical Archives of Belgrade. One artistic career, on it's best way, shows how does the European principle, which always saves the individual identity, in domain of universal, acts. Milorad Mišković, in eight decade of life, hands over his legacy to Archives, Belgrade and it's citizens.

Contents of historiographic concreteness, this time, will be photographs, letters, movies, and lines speaking about our citizen, who, on relation Belgrade - Paris - London, enriched our culture, as much as culture of every town he created and lived in.

So, history of Belgrade, becomes history of all those individuals whose creativity and personality, living the 'frame' of personal life and time boundaries defining the human lasting behind, improved and enriched their domain of work.

It's to us to save the legacy of Milorad Mišković, and to you to know it and research.

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