
In the beehive of letters

On the occasion of the exhibition of Mira Maoduš's paintings
"In Praise of the Cyrillic Language" at the Cyrillic Museum
in Bajina Bašta, 26th March 2026

"[...] A great man is one who, with his intellectual gifts and abilities, surpasses other people, who, like a bee, gathers honey, gathers knowledge, and discovers new truths, but crowns all of this with love for humanity, to help it rise as soon as possible from the miseries oppressing it: fear, hunger, ignorance, disease." [...] ^[1]

When Cyril and Methodius created the foundations of Slavic literacy, in their Christian piety they certainly did not even think that they would be crowned with a halo of saints for their merits, and that a day would be designated in the year when grateful posterity would celebrate the memory of their mission. It is even more certain that, despite their God-inspired foresight, which in itself can move a mortal to immortal deeds, they could not foresee the path that would have to be traversed by that script and that language, for whose originality and beauty they were preparing a highly elevated form of spirit. With their heroic work they covered the past centuries and left a legacy for posterity. We owe them the evergreen beauty of the Liturgy in Church Slavonic, the homeland of the Slavic languages. At this mystical wedding of Slavdom with God, these saints stand with candles of godfatherly joy.

That specific *hymn* to God and the Family settled in the heart of Mirjana Mira Maoduš, and now there is a beehive of Slavic iconic letters in it. Her ancestors abide in it, they sing bee-like psalms... *To our Lord Father of bees* ^[2]. The quiet song of letters hummed by the bees from the thyme and basil in Lika, Tesla's and her beginning, transfers the all-fruitful unanimity with the earthly pattern, to testify to the dominion, power and genius of the most brilliant Serb and citizen of the world. Mira Madouš herself comes from that national and patriotic beehive. That is her point of support. Hence her talent for art and strength in life. Her epic, knightly ancestor from Lika is in her spirit and her breath. That is why she, expressing praise to

[1] From the book *Nikola Tesla and His Era*, Toronto, "Istočnik" (1993), quoted according to V. Savić, *Nikola Tesla, Our Great Ambassador in the USA*.

[2] All the verses in the text are quoted according to V. Vukašinović, *Light in the Hills. Selected and New Poems*, Čačak (2007).



A painting inspired by motifs from the poem "Idu" (They are going) by Vladislav Petković Dis, by Mirjana Maoduš

Photo: Mirjana Maoduš

the Creator, is able to shape exciting pictorial-Cyrillic letter structures (gold-topped temples), thus bringing their own charm – the appearance of bees of its own. *Among bees there is also light // just like among letters.*

"[...] Upon their appearance, the bees looked inspirational to man's overall imagination. From time immemorial, *bees* and their products have had a privileged place in ancient peoples' magic, myth, poetry, naturalist manuscripts; and later in sciences, in art. That is because bees are artists themselves in the production of the Sense of life as a triumph over death, coldness and nothingness. [...]"^[3]

Carrying within herself the gift and responsibility for choosing the oldest roots, the oldest covenants and signs, the deepest spiritual bonds, she has opted for the Cyrillic alphabet, the secret of the unity of the fraternal Slavic peoples. To Mira, every letter is a sight with a spiritual meaning and message and/or moral.

[3] M. Radović, *The Appearance of Bees*, Novi Sad (2017), p. 17.

That is why she could not have secured her inspiration on a more solid and divine place. Cyrillic is our liturgical script, the vertical of Serbian spiritual, cultural and historical identity. The letter is the Light on these patriotic canvases, which connect us with eternity. With her unique pectoral language, Mira paints letters and praises the Logos, offering pictorial-poetic sermons to our feelings, which is the goal of Orthodox literature.

The God-seeking art of Mira Maoduš leads us through the Church Slavonic, or Serbian and Russian Cyril and Methodius tradition. This journey of letters is also a chant, an echo of selfless love in the Holy Trinity, in which the colours of n the artistic expression of the presence of the Holy Trinity in the “miracle” of the Liturgy. Ison – that quiet chant of the Holy Spirit of God proceeding from the silence of the Father.

Ison is the flight of eagles in the spirit, the third, most important ingredient of the language, contained in the Orthodox fullness of Pentecost.

Art contributes to the overall joy of theology. The inspired and talented builders of Saint Sophia knew the ancient Hellenic secret, that’s why the hallowed space of that temple was completely devoted to the praise of the Divine Logos. Mira has learnt that secret and that is why in her pictures, the offsprings of the soul and the spirit, there are burning colours in the rhythm of Serbian and Russian manuscripts that create words with accents, because when a language can use its accent to become the embodied “Music of God”, it is a sign of its royalty and eagle-like flight. Therefore, these sweet-sounding letters, the praise to God, bring the miraculous Light, Epiphany and joy to the spirit. Mira is impressed by the characters of holy warriors, holy martyrs and holy archangels. Her artistic poetics proves that an Orthodox artist has the wisdom of distinguishing: he emphasizes (the artistic procedure) only with the beauty of the Transfiguration world – revelation in Christ God. That is why the Greatest Artist give him courage to change first himself and then the surrounding world – by introducing and miraculously multiplying the loaves of the Beauty of God...

Where has Mira taken us? To the Slavic landscapes of the bees’ multicoloured prayer chant in the Light called by the soul (litany). To those regions and spaces of spirituality that demand prayerful sincerity and purity. To the wondrous and miraculous source of Sava’s water – This is our originally pure Orthodox faith, which springs from the cross that the Saint made in our thirsty soul. From that inexhaustible spring, let us rejoice in the love, kindness, and mercy of Saint Sava. The sights we will shortly absorb by our tearful eyes will show us Mira’s way of creating, see the harmony of forms in the in harmony of colours, like the masters from Kosovo and Metohija – the capital of the Serbian artistic empire, the Holy Mountains of Fruška Gora and Mother Russia, because those covenants are so close to our hearts. In this endless swarm of Slavic letters Mira Maoduš has managed to capture the magic of the beehive. The mystical Secret, contained ion her artistic journey of letters through universal spiritual history.

The gifted and patient hand, impressed by the beauty of Serbian and Russian manuscripts (the Light comes from the East), proves the inexhaustible Saint Sava honey-flowing source and the invincible strength of holy Serbian and Russian ancestors. Because the Logos has become human, so that we might be deified.

Guardian of the invisible in the visible

In her skill and art, Mira Maoduš presents before us the vividly written and illustrated thought of Saint Sava. "For Serbs, there is a narrow path and not a wide road". These words direct us towards measure, i.e., balance and patten, model and ideal as the principles of freedom, while giving strength to Mira so that she can see the certainty of her artistic aspirations in her *service to the light*.

Art contributes to the integrated joy of theology. Mira has come to know this secret of artistic creation – in the dedicated praise of the Divine Logos. This praise to God and the Family settled in the heart and spirit of Mirjana Mira Maoduš, and she was amazed by the images of holy warriors, holy martyrs, and holy archangels. Her painting poetics proves that an Orthodox artist has the wisdom of distinguishing: he emphasizes (the artistic procedure) only with the beauty of the Transfiguration world – revelation in Christ God. That is why the Greatest Artist give him courage to change first himself and then the surrounding world – by introducing and miraculously multiplying the loaves of the Beauty of God... Her hand is guided by the Holy Spirit towards free strokes inspired at the source, for in the beginning was the Word (Logos). Here we can feel that Letter, see its descent on the earth, its saviour energy and perceive what distinguishes it from its mechanical presentation. Mira's *light writing* (painting) thus dispels darkness, giving the holy beauty of Serbian (Slavic) iconic Cyrillic letters – images. By reading, in them we find the verses of the Serbian-Russian poetic fraternity about God, love, fatherland, honour and glory...

The source of Mira's inspiration is in the light contained in the Creator's depths and secrets. The stroke of her colour, the secret touch with the world that sends its messages, and the beauty of her handwriting, is not only in the chosen line and colours, but in the meanings, in the material and the spherical created by these meanings, stemming from the longing for the invisible world. That is why her artistic expression is shaped in a hymn to creation. That is how she enriches the life around us and gives it hope and harmony with the time that does not pass.

Mira's soft, Christ-longing soul was absorbed by the ground that now bears the Lord's gifts to touch our soul. She is accompanied by a whisper of prayerful silence and a gentle blue like a royal, Raška, blue eye and a subtle sensitivity and need for beauty. Her pictures, painted in prayer and with love, permeated by lyrical sensitivity, live in inviting the Divine while imbuing and encouraging us, transferring the spiritual joy from the models to us, observers. This is an imperceptibly conquered and achieved spirituality, because Mira's inner spiritual landscapes of felt landscapes, cities, essence, possess an invisible language, and her paintings are her inner gardens from which the heavenly shines. Mira resists temptations and persistently stays on the chosen road, enticing her talent by the knowledge that in each embryo there is a secret message from the ancestors. Mira paints – heartily, eagerly, devotedly, bravely, she both warns and reminds, cures and encourages. She is the painter of Hope, Faith and Love. Her soul about which we speak is without reservation shaped by concealed centuries of the Serbian Golgotha, but also by the Resurrection. In her paintings, there is a sense of something timeless, but also timely... they are a unique kaleidoscope of knowledge and talent,

experience and love. That is why they radiate and attract with their divine inspiration, by the willingness to sacrifice even one's life for the sake of the Holy Spirit of truth and beauty. That through beauty we may rise and rejoice in the Truth that knows no time.

Before she became the resident of large cities, shining and luxurious capitals, and the citizen of the world, before all her academic and artistic beginnings, traversed roads and trials, high rewards and well-deserved respect and fame – Mira Maoduš had been imbued with Dučić's worldview about God and Serbdom, on which her ardent patriotism rests: "The fatherland is neither a tribe nor a language, but a collective spirit of a nation".

The organizers and authors of the exhibition of Mira's selected pictures know that the most beautiful reception is a gift, and that is why they wanted this spiritual feast to bring us all joy and elation, reminding us of the depth of our root and of the height of our lineage.

