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art and architecture: Serbian

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custodians of *Sunni orthodoxy, especially in light of the political and religious advances by the Egypt-based *Shiite Fatimids.

For this reason, we see considerable construction activity in religious edifices (*mosques, *madrasahs) from Iraq to Afghanistan, and therein a number of shifts in terms of aesthetics and functionality. With respect to mosque planning and structures, the Seljuks incorporated the pre-Islamic Persian conception of the domed chamber and the *ivan*. The domed chamber would house the *mihrab* (prayer niche) which would then be foregrounded by the *ivan*, a vaulted open hall standing at the end of a walled rectangular courtyard. Massive vaulted *arches such as these *ivans* had been the defining features of secular space in pre-Islamic Iran, as we see from the hall of enthronement (Taq-i Kisra) at the Sasanian capital of Ctesiphon. A fine example of this style of mosque construction and layout can be seen in the Jami Masjid in *Isfahan. The other distinctive feature of Seljuk mosque building were the *minarets, lofty cylindrical towers attached to either side of the *ivan*. Mosques from other periods and locations in the Islamic world tended to be square (for example the Great Mosque in *Kairouan) or spiral (for example the Great Mosque in Samarra). With extensive decorations in glazed and unglazed brick as well as complex tile mosaics, these 80–100-foot minarets were construed by the Seljuks as conspicuous proof of their legitimacy and piety. It was also this propagandistic principle which explains the wave of madrasa construction in the late 11th century. Formal centres of theological training, madrasahs have been attributed to the administrative genius Nizam al-Mulk (d. 1092), who ordered the construction of these colleges in every principal Seljuk city. The generic form of a madrasah—assembly hall, inner sanctum, with rows of cells—has been linked in form and function to the small Buddhist temple-school complexes (*viharas*) which dotted the eastern Iranian landscape until the medieval period. Likewise, mausoleums and funerary structures produced during the Seljuk period have been connected with central Asian Turkic burial practices. There are two principal styles of Seljuk mausoleums: the tomb tower (cylindrical base with a coned roof) and the domed tomb (rectangular base with a domed roof). Religious architecture erected during the Seljuk period demonstrates the popularity of profiling sacred inscriptions, primarily Quranic Arabic, through inlaid tile work and stucco. Imperial palaces are well attested in contemporary chronicles for centres like Isfahan and Ray, but these have long since been destroyed or dismantled.

The Seljuk period is also recognized for its glazed tile and ceramic wares production, and while physical evidence is scattered and inconsistent, there are sufficient grounds to believe that artisans were able to develop new methods of ceramic production. The most impressive luxury ceramic

wares—complete with a rich palette of coloured glazes which profiled both scriptural and figural representation (*Quran, poetry, animals, humans, angels, and so forth)—was in Kashan (north of Isfahan). Seljuk *metalwork (ewers, lamps, jewellery) was noted for its impressive detail and use of inlaid work combining various metals. Illuminated double-paged frontispieces for Qurans were especially extravagant, and Seljuk-sponsored ateliers have been credited with introducing the 'East Persian' Kufic script to the repertoire of calligraphers and scribes.

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art and architecture: Serbian From the 9th-century conversion to Christianity until the 11th century, the ecclesiastical art and architecture of the Serbs, both Orthodox and Roman Catholic, shared the concurrent accomplishments of the Croats, Latins, and Greeks. All of these groups cohabited the territories between the rivers Bojana and Cetina in Duklja (Zeta, Montenegro), Zahumlje (Herzegovina), and their littoral. Wall *paintings, donor *portraits, inscriptions in Greek and Latin, and architectural *sculpture on *windows, portals, capitals, *chancel screens, *ciboria, and baptismal fonts, reveal influences of pre-Romanesque, Romanesque, and Byzantine models. Instructive examples come from the 9th-century *rotunda of St Peter at Ras, in central *Serbia; the cross-in-square church of St Triphon at Kotor (809?), replaced by a Romanesque *cathedral in the mid 12th century; the 11th-century single-aisled church of St Michael in Ston; and the 11th-century *basilica of Archangel Michael in the fortified town Martinići, near Skadar Lake.

The best preserved, studied, and most comprehensive Serbian artistic achievements are related to churches and monasteries built from the period of the Nemanjić dynasty founded by *Joupan* Stefan Nemanja (r. 1169–96) until the Ottoman conquest in 1459. Byzantine, Romanesque and Gothic influences on Serbian arts were continuous and of various extent. Stefan Nemanja founded three churches built in three different building idioms. The Byzantines built the all-brick church of St Nicholas (1160s) at Kuršumlija, while local builders used stone for St George (or Djurdjevi Stupovi, 1170–71) near Novi Pazar. Stefan Nemanja's mausoleum, the church of the Mother of God (begun in 1183) at Studenica monastery, revetted in high-quality marble, blends Romanesque *corbel-tables and architectural sculpture with Byzantine spatial concepts and *domes into a new, 'Raška School', architectural style.

The use of Serbian language on *frescoes and distinctive local features such as the cult and image of Stefan Nemanja (St Symeon of Serbia) is first acknowledged at Studenica.

Comparable only to the *Hilandar *monastery on Mount Athos founded by Stefan Nemanja and his son Rastko (St *Sava of Serbia), Studenica remained of the greatest spiritual importance for the Serbs. Unique in its circular plan with the *katholikon in the very centre, Studenica became the ultimate model for 13th-century monasteries at Ziča, Mileševa, Sopoćani, Morača, Gradac, Arilje, and their *katholika*. Their frescoes introduced classicizing elements of Late Byzantine art, exemplified by the paintings from the Holy Trinity church at Sopoćani (1273/4). Monumental and rhythmical compositions, harmonious colour-schemes, and oversized saints painted as antique heroes recurred during the Italian Renaissance period.

Under King Stefan Uroš II Milutin (r. 1282–1321) the churches of Bogorodica Ljeviška at Prizren, Kraljeva crkva at Studenica, St George at Staro Nagoričino, the Dormition of the Mother of God at Gračanica, and Hilandar *katholikon* reveal the major shift towards a 'Serbo-Byzantine' style in both monumental painting and architecture. Materialized by builders and painters, mostly trained in Thessalonian and Epirote idioms, these churches reach the best Late Byzantine achievements. Sculptural decoration and building technique of some other early-14th-century churches, like at Banjska and Dečani monasteries, show western influences.

Byzantine influences continued to prevail in 14th-century Serbian icons (for example, the icon of the *Presentation of the Virgin*, Hilandar monastery), *embroidery (for example, *King Milutin's epitaphios*, Museum of the Serbian Orthodox Church, Belgrade), *manuscripts (for example *Serbian Psalter*, Munich, Bayer. Staatsbibliothek, Cod. slav. 4), and wall painting. The largest extant painting programme in the Balkans, that from Dečani church, has more than 1,000 compositions, including the *Nemanjić Family Tree* (cf. 'Tree of Jesse'), and exemplifies the finest artistic accomplishments under Serbian patrons. The churches of the Holy Archangels near Prizren and of the Mother of God at Matejič built under Stefan Uroš IV Dušan (r. 1331–46; emperor 1346–55) and the churches of Archangel Michael at Lesnovo and St Demetrios in Markov Manastir, founded by the Serbian aristocracy, reflect the different tastes of their patrons and the presence of various builders and artists who drew their inspiration from *Constantinople, Thessaloniki, and the Adriatic coastal regions.

After the battle on the river Marica (1371) the Serbian state shrank in the north to the Morava valley, where an idiosyncratic national style, the so-called 'Morava School', emerged. The style is typified by a triconch church at Kalenić monastery (1407–17) and its rich stone and ceramo-plastic decoration. Its frescoes of the parables of Christ represent figures dressed in the costumes of contemporary Serbian *nobility. See also ART AND ARCHITECTURE: BYZANTINE/GOTHIC/ROMANESQUE; ICONOGRAPHY: ICONS.

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art and architecture: synagogue Although documentary evidence attests to the existence of early medieval synagogues, archaeological remains and buildings that allow an understanding of their appearance exist only from the high MA. In Europe, the political stabilization of the Rhineland that took place in the 9th and 10th centuries led to the re-establishment of Jewish communities in cities where Jews had lived during the *Roman Empire, as well as the founding of new communities.

1. Ashkenaz (Speyer, Worms, Prague, Regensburg, Buda)
2. North Africa
3. Iberia (Toledo, Córdoba, Portugal)

1. Ashkenaz

The oldest excavated synagogue in *Ashkenaz (the German lands) is the synagogue of *Speyer, built in 1104, whose basic features are repeated in later houses of worship. The entry to this masonry synagogue was on the north side; a niche for the Torah scrolls was situated in the east wall facing *Jerusalem, the direction of prayer; and the reader's desk was placed in the centre of the space to permit the entire congregation to hear the reading of the Torah. The extant arcaded *windows are bifurcated by columns with cushion capitals. In the 12th century, a vestibule was added and a *mikveh or ritual bath with carved stone relief decorations was built nearby. In 1195, the synagogue was destroyed by fire (it had a wooden roof) and was rebuilt five years later. In the 13th century, it was again reconstructed. Enlarged Gothic windows were installed, and a women's prayer hall was added along the south side of the building. Windows cut into the south wall of the original men's synagogue allowed the women to follow the service.

Until 11 November, 1938 (*Kristallnacht*), the oldest extant medieval synagogue stood in nearby *Worms where it had been built on the site of an earlier house of worship dated 1034. The new synagogue was erected in 1174/5 as a double-*nave Romanesque building, a plan that was favoured by many Jewish congregations because it was used not for churches but for more secular purposes (although other plans having undivided spaces were also employed). The men's synagogue at Worms was subdivided by columns into two naves, each consisting of three groin-*vaulted bays. The ark for the Torah scrolls was built into the east wall, and the reader's desk was set between the two columns in the