Millet "L'ancien art serbe." p. 102
Duché "Manuel d'art byzantin" p. 102
The domes have a thoroughly Byzantine appearance which is far from being the case in the previously mentioned churches. The external decoration of the church shows typical Byzantine brick adornment while the windows—double or single—are of the Byzantine type.

It is to be noted moreover that the church—like others of the period—draws its inspiration from Constantinople and not from Greece. The brick designs are richer and more ornate than in Greece. The drum and dome are not of the Athenian type, but with their projecting archivoltts allowing a double row of saw tooth mouldings recall Constantinople. The ridge-roof over the remaining bays, brick fezli form the line of cornices. There is also the curved roof.

Another noticeable feature is that the drum of the central dome rests directly on the fendentives between the four great arches. Only in the subsidiary domes are walls carried up which have projecting arches at a higher level. The nave is also of the cross-in-square plan, but also shows divergencies.

The barrel-vaulted corn-arms are in two bays, vaulted at different levels. The narthex is a mere corridor and the wall between it and the church is reduced to two piers. The sanctuary has a dome (cf. the Egyptian churches) which is buttressed to north and south by semi-domes. Small cupolas on elegant drums appear at the corners of the building. The side-chambers are isolated by walls from the main body of the church.
1. Millet, "L'ancien art serbe." p. 110

2. Millet, "L'ancien art serbe." p. 112
3. "               " p. 114
4. "               " p. 116
The height to the central dome is considerable but the latter rests directly on pendentives between the great arches of the central piers.

Numerous influences are observable in this church. The eastern chambers remind one of Arite. The domes at the corners of these over the side-apse chambers at Mt. Athos, the narthex—not separated from the church—of earlier Saviour churches: the polygonal exterior to the apses of Byzantine churches elsewhere: the substitution of curved roofs for ridge roofs over the cross-arms of Constantinople (St. Saviour Panoecho etc.).

A large narthex with a dome over its central bay is of later date.

The smaller churches of the earlier part of the fourteenth century are of much simpler plan. The Church at Eues, is a cross-in-square with one dome on a high polygonal drum. Its walls are decorated with tall flat round-headed niches as in some of the churches of Constantinople. Churches at Ljubokor, Ruevista, Stift and Leonovo follow the same general plan. They are notable for the rich and beautiful brick adornment on their exterior and for the elegance of their high polygonal drums. The type of these drums, the curved roofs of their cross-arms, and the blind niches unite them to Constantinople. But it is rather remarkable that the additional bay before the apos is vaulted at the same level as the eastern cross-arm. This being not Constantinopolitan, but Greek.
2. Millet "L'ancien art serbe" p. 128

3. Millet "L'ancien art serbe" p. 133

The arches on which the dome rests are projecting arches, as in a previous Serbian type, and in many other Serbian churches.


Dick "Manuel d'art byzantin" p. 104
The influence of Constantinople is still strong at Malejic.

Previous Slavonic traits are seen in the isolated apsidal chambers and the corridor narthex, divided however in this case by an arcade from the western cross-arm.

It has the un-Byzantine feature of slight external buttresses—a feature observable also in Belovo and the Church of the Monastery at Marko.

Three late fourteenth-century churches on the banks of the Iliska are of a different type, being cruciform with the central dome buttressed by semi-domes inside.

The graceful little church of the Archangels at Kutcheviste is a rectangle with very short cross arms, and with projecting apses on north, east, and south. On the west is a large narthex. The idea of the projecting apses on north and south may have come from Mount Athos.

In this last group, ridge roofs (instead of curved roofs) recall Greece rather than Constantinople. The drums, however, are still Constantinopolitan.

Mention may be made of several churches in Macedonia, 'Zvin, Rilje.

St. John Ochrida, which contains partly of Slavonic, partly of Greek influence. They also date from the fourteenth century.

A final group of Slavonic churches dates from the latter part of the fourteenth and first part of the fifteenth centuries.

They belong to the Morava region, in the North-east, to which area the Serians

   Duhr "Manuel d'art byzantin." p. 103.

The Church of Pavlica (c. 1380) exemplifies the type. It shows a long nave with very short northern and southern cross-arms, and, as a result, narrow arcade-chambers. A single aisle projects from the east and an aisle terminates each of the cross-arms on north and south.

In Smederevo, the cross-in-square plan is abandoned and the dome rests on arches engaged to the walls. A cross aisle on north and south. On the west, before the central space, is a square bay, covered by a dome.

The much more important Church of Ravanika shows an adaptation of the Pavlica plan, differing from it in having a triple aisle in the east and domes on high drums in the corners. The drum of the central dome is also high, and like the others rests on engaged arches at a higher level than that of the summit of the arches forming the central pier, in the fashion previously described.

This heightening of the proportions of the church, while it appears all through Serbian architecture, is carried to its extreme extent in the churches of the last period.

The very beautiful Church of Krusevac departs from the cross-in-square plan. It may be compared with Smederevo. The dome rests on four arches on piers engaged to the walls. From the north and south arches extend the semi-domes of the side-wall aisles. An additional bay is intercalated between each arch and aisle.
Millet "L'ancien art serbe." p. 176.

4. p. 181

   Diehl "Manuel d'art byzantin." p. 108
Beyond the west-arch is a corridor. The narthex is vaulted with a cross-vault on which rests a square bell-tower.

The Church of Sjubotinja is of the cross-in-square plan with the cross-arm apses. It is thus of the typical Byzantine plan, but the short cross-arms and the lack of projecting side-apses differentiate it from the Greek type. A large square narthex covered with a dome appears on the west.

On the other hand, the Kunevac plan is seen in Rudenitscha and Kalenitch.

Rudenitscha has a narthex of the Sjubotinja type, and Kalenitch, in its exterior decoration and narrow elegant pointed windows reveals distinct Arab influence.

Mention may finally be made of the fifteenth century churches of Maraniša and Vrancacina. They are built of stone

Maraniša, is of much the same plan as Ravanitsca, but the drums of the domes are thinner and still higher. Engaged colonnetts adorn the outside of the building, and the whole endeavour of the architect has evidently been to obtain the sense of elegance and height. Such a church contrasts with the compact church of Grace, where the dome does not soar away from the surrounding parts, but seems to gather them round it.

One has only to take such a church as Maraniša and one such as St. Theodore, Athens, to see how Byzantine Architecture expressed itself in forms very diverse, while keeping faithful to its basic principles.
Millet, "L'ancien art verbe," p. 196.
Vrancianuca is a simple oblong with a domed porch. It has pointed windows and like the previous church, arcades of hooded mouldings on the façades.

Thus it is seen that Byzantine Architecture in Serbia developed itself in a fashion different from that elsewhere. A truly local school was formed, just as another local school was formed in Greece.

Constantinople was the centre from which the fundamental ideas radiated to Serbia, but the West—Dalmatia, Italy and France—contributed their share of influence. Mount Athos and Greece had their effect. Even Mohammedan influence affects towards the end. But the Servian builders, while they borrowed, set their own impress on their work, and formed an essentially national art.
1. Rosengarten "Handbook of Architectural Styles" p. 193


Russian architecture was profoundly influenced by Byzantine, but it took on so many peculiar features, that it can only be classed as a type apart. Its fantastic forms, its medley of bulbous domes, and other alien traits, compel it to be distinguished as a style of its own.

"Russian architecture may properly be called a declension of the Byzantine style, though it was modified by many influences, and deviated considerably from it." Yet this modification and deviation sets it aside—a branch of Byzantine architecture, it may be true, but so distinct a branch, that it forms a style by itself.

In Roumania, Byzantine Architecture was also considerably modified, but the divergence is not so great.

St. Nicholas, at Curtea d'Argeș (13th century) is of Byzantine plan, but it resembles the castle churches of Transylvania in its defensive tower. The trifoliate Athonite plan appears in Bucovets (16th century) and Iasovichte (16th century.)

On the other hand, the early Servian type of a domed oblong appears in Moldavia in the late fifteenth century. Many churches there were built by Stephen the Great. They show considerable variety and reveal Gothic influence which entered through the Saxon settlements in Transylvania.
"Jorga: Histoire des roumains" p. 157

"Diehl: Manuel d'Art byzantin" p. 709
The most famous Church in Roumania is the Cathedral of Curtea d'Arges (1517-26).

Its plan shows a trefoil preceded by a square and would seem to be a modification of the Athos triple-nave church with its spacious narthex. In Curtea d'Arges, however, the square portion is part of the church proper. The two portions are surrounded by domes on drums and square towers, that on the trefoil resting on engaged pilasters and that on the west on twelve interior columns. The two western corners of the square are surmounted by domes, of which the drums have their sides twisted round, it would appear, in a very peculier fashion.
XVI. Churches at Trebizond.

An extremely interesting group of fourteenth century churches is to be found at Trebizond, on the shores of the Black Sea.

Of these, three - S. Philip, the Panagia and the Evangelistria - are rectangular, and have the dome supported on engaged piers.

Two - Mouniand and St. Basil - are of the four-columned cross-in-square plan, with three apses.

Two others - St. Anne and Katholikami - are basilicas.

The three remaining churches - St. Eugene, St. Sophia and the Chryselephantos - present interesting features. The western arm of the cross in the Chryselephantos is prolonged by an extra bay.

Beyond this extend a narthex, an exo-narthex and a portico of later date. A gallery occupies the western and eastern compartments of the church, including the arms of the cross. It extends right along the whole length of the church, like the galleries of basilicas and forms, on the ground floor, true aisles, made up of compartments, a little unequal but all vaulted at the same level.

The plan bears a general resemblance to those of the Pantanassa and Brontochion at Mistra.

The portico on the north wall is to be noted.

Similar lateral porticoes appear in St. Eugene and St. Sophia. In these churches the western arm is lengthened and to restrict the space covered by the arcades, the piers on the west are considerably prolonged.
1. Freshfield "Cellae Sicchorae" I. p. xiv

2. Freshfield "Cellae Sicchorae" I. p. 15

3. Freshfield "Cellae Sicchorae" Vol. I. p. 10

Near Santa Croce in Camerina, in Sicily, there are to be found two domed cruciform chapels, which, it is said, "are certainly older than Justinian's reign." They were built "probably by refugees from Africa during one of the Vandal persecutions in the end of the fifth century or beginning of the sixth."

In both an additional chamber prolongs one of the cross-arms, making the plan of the form of a Latin cross. The dome is supported not by means of squinches or pendentives, but by being set back over the angles of the walls. Yorshfield says that this method is not found in the East, but it appears in a church in Anatolia. The arms of the cross are of a less diameter than the central space.

The chapels of Malvagna, (Maccari) and S. Theresa (Syracuse) are said to have been built "if not by a Constantine the archiect, at least by some one who was quite familiar with Byzantine models."

The chapel of Malvagna consists of a square with semi-circular apses on three of its sides. It is roofed with a flat dome supported by squinches, the arches of the semi-domes of the apses and the wall of the remaining side.

The chapel at Maccari is much the same. The dome has an external drum and four step buttresses.

S. Theresa, Syracuse and a similar plan, but a rectangular narthex is formed on the west.
"Fleshfield "Cellae Sichorum." Vol I. p. 31

"Fleshfield "Cellae Sichorum." Vol I. p. 34
The dome rests on pendentives.

A number of churches in Western Sicily show a combination of Byzantine, Western and Arab motifs. Between the Saracen landing (827) and the Norman capture of Palermo (1071) the church, tolerated by the Saracens, lay nominally under the jurisdiction of Constantinople. The architects were Greek. After the Norman conquest, some churches built for the Latin Rite were designed by similar architects who combined their own ideas with others suggested by their masters.

S. Giovanni dei Lebbrosi, Palermo (late 11th c.) shows a remarkable combination of diverse influences.

It is a domed basilica, but markedly different from those in Anatolia. The dome is placed not in the centre, but immediately in front of the apse (This reminds one of Egypt). A long nave with aisles stretches away to the west.

The dome is supported by squinches—the Oriental method. Externally, it is quite Arab in appearance. The dome arches are pointed.

The church has the Byzantine feature of three apses. They are round, outside.

The chapel of S. Philip and S. James, Palermo has a nave in three cross-vaulted bays. A wall, pierced by a pointed arch separates it from a chancel. Covered with a dome supported by squinches on a square tower.

Beyond the chancel projects the apse. Its internal plan shows a stilted semi-circle, but outside a straight wall set at right angles to two other walls appears. This again reminds one of Egypt.
There is no additional bay on the eastern facade are but remnants of the antae as in SS. Servio (Bacchus, Mani).

2. Freshfield "Cellae Trichora" vol. I. p. 62

3. Freshfield "Cellae Trichora" vol. I. p. 64

4. Freshfield "Cellae Trichora" vol. I. p. 68
The Church of the S. Maria di Della at Castelvetrano is of interest as showing the cross-in-square plan, with four central pillars and the angle-spaces roofed with corbel-vaults. The dome is carried on its drum rests by means of squinches on pointed arches. Externally it appears like the dome over an Arab tomb. The windows are pointed, but a moulding runs along the walls and over the windows like the brick bands in Byzantine churches. This church may date from the twelfth century, but the first reference to it is at the end of the fourteenth.

In Sardinia, Mr. Heathfield mentions a little church at Silanus which he says is "certainly a Byzantine building," but the dome covers not a square, but a circular space on the ground level.

The Church of St. Giovanni in Sinio. Western Sardinia has a dome resting on pendentives and covering a square space just before the apse. Indeed it overhangs a part of the apse where it is recessed back in several orders. The dome is very shallow and is almost continuous with the pendentives. The church has a nave and aisles. It may date from the ninth century, when the island was under Byzantine sovereignty, but Byzantine influence continued to affect Sardinia until much later date.

The Church of S. Saturnino, Cagliari, is supposed to date from the eleventh century. At the centre rises a dome on squinches. It is supported by four fiers.

The church is of cruciform plan.
The dome, arches are buttressed by corso.


-vaults in the arms of the cross supported by pillars. Each arm has as it were a nave and two aisles. On the east side the vault is a barrel-vault. The arms of the cross terminate in semi-circular apses, except on the west.

A quadrangular wall encloses the lower part of the drum outside.

This church has been compared to S. Sophia, Salonica. But is true that the quadrangular wall appears in both, but the ground-plans are widely different. It would be better compared as far as its plan is concerned, to St. Elias, Salonica: with the like the latter church, but has the three-naved and pillared ground-plan of St. Elias' narthex, introduced into the other three arms of the cross which are lengthened and widened.

The north and south arm apses appear in both churches.

Plan LV. At Asemini, Sardinia is a small cruciform church of the eleventh century. It is interesting to note, in connection with what has been already said regarding the development of the cross-in-square out of the cruciform. That as recently as forty years ago, the angle-apses of this church were filled up and the ground plan brought to a square.

In Calabria, Southern Italy, several Byzantine churches are to be found. The Roccella del Vescovo di Squillace is of cruciform plan. The apse has niches like Pulajami in Constantinople. The cross-in-square plan is found in the Cattolica at Sirka, some little distance inland from the shores of...
1 Diehl: "L'art byzantin dans l'Italie méridionale." p. 190

2 Diehl: "L'art byzantin dans l'Italie méridionale." p.198

The Donian Sea.

The central dome rests on a cylindrical drum and the four angle-spaces are covered with similar domes.

There is no narthex.

The church has three apses at its eastern end, round both without and within.

The dome is decorated with ribs forming a diamond pattern and the round-headed windows are surmounted by a pattern of radiating ribs in typical Byzantine fashion.

The church is said to date from the eleventh century.

Plan III

The Church of St. Mark at Rosana has been dated to the ninth or tenth century. Strips of the cross-in-square type with arches cut away.

A large vestibule, reflecting the original narthex appears at the western end. The apses are found outside.

The church has five domes. They do not rest on drums, but directly on the pendentives between the arches of the piers.

The interior decoration of the church is very simple. "C'est par la disposition élégante et simple de ses lignes essentielles que la chapelle de San Marco prend toute sa valeur."

Mention may be made finally of a Baptistery at Santa Severina which is thought to date from the ninth century. The exterior wall is circular.

Within, are eight pillars joined together by arcades forming semicircular exedrae. The central ring of columns supports a drum. It is interesting because of the similarities it has to San Vitale, Ravenna.
These scattered churches in Italy, Sicily and Sardinia, may be of no great consequence. They show however how widespread was the range of Byzantine influence, and they display that interesting intermingling of the Byzantine with other styles which is observable also in other areas.
Byzantine Architecture holds no mean place among the architectural styles of the world. It has had a long and noble history. Its influence has extended far and wide. It has produced monuments both of grandeur and charm.

S. Sophia, its greatest work, is a brilliant triumph of logical construction. Such a building in our own land as Westminster Cathedral shows us how grand an interior Byzantine Architecture can afford. The vastness of the great open spaces, the sweep of the arches, the strength of the piers, the charm of the arcades combine to leave the deepest feeling of admiration on the mind. Most of all, the mighty dome, pierced with its ring of windows which let fall a flood of light on the central space, strikes the imagination with wonder and delight.

So the beauty of the architectural form, the Byzantines added the rich loveliness of colour in the mosaics and the precious marbles with which they adorned the walls. For such adornment the style was peculiarly suited. Richness of decoration and simplicity of line combine to make the best Byzantine churches great works of art.

Exquisite carving on the capitals of the columns — as we see in S. Vitale at Ravenna — and the preciousness of these columns themselves add to the effect.
Even in its smaller buildings, Byzantine Architecture does not lack beauty. The grandeur of such an interior as that of Santa Sophia cannot but be absent, but what is lost in sublimity is atoned for in elegance and charm. The harmonious decoration on the exterior, the grace of the arcaded and colonnaded drum, the proportions of the building's component parts, the admirable way in which these parts are grouped around the dominant cupola—these features command respect. There is little that is fantastic in Byzantine Architecture. There is little that is meaningless. There is nothing that is out of or grotesque. Only when it penetrates into Russia does it lose its true character and degenerate.

There is considerable variety in Byzantine Architecture. It is true that in a given area a fixed type became dominant and that certain general principles came to be followed throughout a long period of years. Yet different areas furnish their own particular features. Extraneous influences favoring into the areas combine with the inventive genius of local architects in forming characteristic schools. There is a common basis. The building remains Byzantine. Yet it shows marked features in one area different to those which it showed in another. Greece is different from Mount Athos, Mount Athos from Serbia, Serbia from Constantinople, Constantinople from Armenia. Nevertheless, there are features
common to all.

Nor did Byzantine Architecture fail to exercise its influence on other styles. To mention but one example, the architecture of the Moslem after the Turkish conquest of Constantinople became profoundly influenced by the Byzantine.

S. Sophia was the model for the great mosques which arose in the Turkish capital, and a building with a central dome has been the type for a Turkish mosque ever since.

So it is that Byzantine Architecture both for itself and for the influence it exerted holds no small place in the history of building. The Christian East has well contributed to the world's Art.
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The porticoes appear to have been left standing.
Appendix

Porphyrio's Church at Gaza.
Extracts from his Life by Marty the Deacon.

"Now when the Macedon was wholly burned, and the city set in order, the blessed bishop took counsel with the holy clergy and the Christ-loving layfolk to found a holy church in the place that was burned, as it had been revealed unto him when he was in Constantinople..." Some then counselled that it should be built after the fashion of the temple of the idol: for the shape of it was round, being set about with two porticoes, one within the other: but in the midst of it was a dome spread out and stretching up on high... After this fashion then, some said that the holy church should be built, but others said the contrary, saying that the very remembrance of the fashion thereof should be destroyed: and they who said this persuaded all men, as speaking well. But the holy bishop said, 'This also let us leave to the will of God.' But while yet the place is being made clear, there came a servant of the Master of the Offices bearing an imperial letter from Eudoxia... And there was in another paper within the letter the plan of the holy church, shaped like a cross, even as now with God's help it is to be seen, and it was written in the letter that the holy church should be founded according to the plan."
De la stepyrie. "L'architecture religieuse en France à l'époque romane. " pp. 465 etc.

The builders of the front only made it of frescoes and plan because they did not wish to destroy the bell-tower.

Delasteyrie mentions a fountain of the 2-3rd c. at Beauvy. Beauvy with pendentives (p. 268)
Additional Note on Chapter X

The Origin of the Périgueux type.

It has been contended by M. de Lasteyrie that St. Front at Périgueux was not copied from St. Mark's at Venice. In this he follows A. Ramé, A Saint-Paul, Bruntais, and Phœnix Spiers. Spiers says that the domed churches of Aquitaine possess none of the characteristics of the Byzantine style. and de Lasteyrie himself says: "J'estime que Saint-Front est le fruit d'une école indigène qui ne doit aux influences byzantines ni plus ni moins des autres églises bâties au sud de la Loire pendant l'époque romane. Son plan n'a rien de byzantin." There are also great and essential differences between the type of pendentive used in St. Front and the Byzantine pendentive: their diagonal profiles is different, etc.

Yet he does not consider that St. Front was the prototype of the domed churches of Aquitaine. "La vérité est qu'on a fait pendant longtemps des erreurs violées de copies sur pendentifs avant de songer à en faire un emploi systématique pour autres les églises. Cette idée a fut suivie dès le 11e siècle." S. Front is of 12th century date, being built after a fire in 1120 which destroyed a previous church.

It may be interesting to note that the author of a book published this year would derive S. Front from a church at Aleppo.
Dr. Gayer, the author in question says in his "My Journey down the Nile" of the 5th or 6th century Madrasah al-Hakawiyeh at Al-Farab, which is a relic of the ancient Cathedral.

"A square space under the dome, adjoining it a semicircular apse-like bay are all that remain of this once superb building. The nave of it was probably at one time surmounted by a whole series of these domes. It must have resembled the characteristic domed Romanesque churches of Aquitaine. It is curious that these appeared first after the First Crusade. There is therefore ground to entertain the theory that the ancient Cathedral at Al-Farab was the model for the churches of Southern France."
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