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**TRACING INSPIRATION: A COMPARATIVE STUDY
BETWEEN MOTIFS IN MORAVAN SCULPTURAL
DECORATION AND ANATOLIAN ART FROM THE LATE
14TH AND EARLY 15TH CENTURY**

The repertoire of ornaments in sculptural decoration of churches in Moravan Serbia erected in the 14th and first half of the 15th century consists of various motifs of Byzantine, Romanesque, and Islamic provenance. However, besides one paper published by Jovanka Maksimović not many efforts have been made to inspect the closer relations between iconography of motifs in Moravan and Islamic art despite the rising Ottoman presence in the Balkans during this period.¹ The main methodological problem lies in the fact that, according to my analysis, the repertoire of Moravan ornaments consists of more than 320 motifs of which a significant number are composed as “arabesque” forms. However, it appears that this specific type of iconography does not have direct relations to Islamic art but represents a continuity of previous trends manifested in the Byzantine sculpture of Thessaly and Macedonia during the late 13th and early 14th century.² With the mobility of workshops and artisans these trends gradually spread towards the north of the Balkan peninsula and were incorporated into the decorative arts of Serbia around the middle of the 14th century (fig.1).³ At the same time, workshops of Serbian carvers, previously influenced

¹ J. Максимовић, *Византијски и оријентални елементи у декорацији моравске школе*, Зборник Филозофског факултета VIII, (Београд 1964), 375-384.

² Selected bibliography on this topic: T. Pazaras, *Reliefs of a sculpture workshop operating in Thessaly and Macedonia at the end of the 13th and beginning of the 14th century*, L'art de Thessalonique et des pays balkaniques et les courants spirituels au XIVe siècle, (Beograd 1987), 159-182; M. Шупут, *Византијски рељефи са настом из XIII и XIV века*, Зограф 7, (Београд 1976), 36-43; N. Melvani, *Late Byzantine sculpture*, Turnhout 2013, 99-100, 108-109; P. Androudis, *Αραβουργηματικές διακοσμήσεις και επιδράσεις της ισλαμικής τέχνης στην Παλαιολόγια. Τέχνη της Μακεδονίας/Arabesque decorations and influences of Islamic art in the Palaiologan art of Macedonia*, Γ' Ε.Συμπόσιο „Βυζαντινή Μακεδονία“, (Thessaloniki 2019), 771-793.

³ I am grateful to my colleague Dejan Vukelić for giving me the photograph of wooden throne in Dečani monastery and to Laura Brouwers for her numerous pieces of advice that have helped me to publish this research in English.



Fig. 1. Wooden throne in Dečani monastery, ca. 1343, photo Dejan Vukelić

Сл. 1. Дрвени трон из манастира Дечани, око 1343, фото Дејан Вукелић

by the Romanesque artistic tradition, gradually adopted the aesthetics of late Byzantine sculpture and developed their indigenous artistic expression. As noticed by Nicholas Melvani in his study of late Byzantine sculpture, analysis of the reliefs on pulpits in Veria and Ohrid, and the church of king Milutin in the Hilandar monastery, indicates that analogous ornaments start to appear in sculptural decoration of later Moravan monuments such as the Kalenić church built in the early 15th century.⁴

Over the course of more than one century, Moravan carvers conducted the architectural decoration of structures located throughout a territory spreading from the city of Novo Brdo in the south to Belgrade in the north. Their work also includes the exterior decoration of the Hilandar

outer narthex on Mount Athos. In this paper I will not discuss the general composition of Moravan motifs and their relation to late Byzantine chamblevé carving in the Balkans or Romanesque sculpture in the Adriatic littoral in detail, since it requires a separate and more elaborate discussion. Instead, I will focus on motifs that bear close resemblance to ornaments depicted in the sculptural decoration of predominantly Ottoman structures in Anatolia at the end of the 14th and beginning of the 15th century. According to my research, such motifs feature the reliefs of three Serbian monuments that have been restored or built during this period. These are: foliate motifs on north portal of the Hilandar exonarthex on Mount Athos, geometric patterns on portals of the Pavlovci church on Kosmaj mountain near Belgrade, and an interlace motif on one archivolt from the Melentija church in Rasina district.

The first motif in this group are “rumi” palmettes depicted on a frieze between consoles that support the lintel above the north portal of the Hilandar outer narthex on Mount Athos (fig. 2).⁵ The Hilandar exonarthex has recently

⁴ Melvani, *Late Byzantine sculpture*, 124.

⁵ I would like to express my gratitude to Mount Athos Foundation of America for providing me with travel grant for my trip to Mount Athos in October 2019 where I have studied sculptural decoration of the Hilandar outer narthex. I am also grateful to Father Teodosije, brotherhood of the Hilandar monastery, and restaurateur Siniša Zeković for their generous hospitality and support during my stay at the monastery. I am planning to publish results of this analysis in one of the future articles.



Fig. 2. North portal of the Chilandar exonarthex, between 1408 and 1427, photo Svetozar Petrović

Сл. 2. Северни портал хиландарског ексонартекса, између 1408. и 1427, фото Светозар Петровић



Fig. 3. a. North portal of the Chilandar exonarthex; b. West portal of the king Milutin's church, Chilandar monastery, around 1315-1316, photos author

Сл. 3. а. Северни портал хиландарског ексонартекса; б. Западни портал цркве краља Милутина, манастир Хиландар, око 1315-1316, фото аутор

been studied by several scholars and new theses were proposed regarding its date of construction.⁶ Although it still remains uncertain when the exonarthex was built, most scholars agree that it was initially erected as an open structure with passages which were later closed with portals, windows and slabs.⁷ This

⁶ Most scholars consider that outer narthex was built between 1371 and 1389 by prince Lazar Hrebeljanović. On the other hand, Slobodan Ćurčić argued that exonarthex was constructed around the middle of the 14th century by emperor Stefan Dušan, while Branislav Todić recently posed that structure was erected between 1322 and 1324 by king Stefan Dečanski. S. Ćurčić, *The exonarthex of Hilandar. The question of its function and patronage*, Međunarodni naučni skup Osam vekova Hilandara; istorija, duhovni život, književnost, umetnost i arhitektura, (Beograd 2000), 477-487; Idem, *Незапажени доприноси Хиландара развоју српске средњовековне архитектуре*, Четврта казивања о Светој Гори, ур, М. Милосављевић, М. Живојиновић, (Београд 2005), 30 – 31; Idem, *Architecture in the Balkans from Diocletian to Süleymān the Magnificent c. 300 – 1550*, New Haven and London 2010, 655; Б. Тодић, *Време изградње католикона и ексонартекса манастира Хиландара*, Хиландарски зборник 14, (Београд 2018), 147-155.

⁷ Ђ. Бошковић, М. Ковачевић, *Хиландар. Саборна црква, Архитектура*, Београд 1992, 44-45; В. Кораћ, *Археолошка опажања о припрати кнеза Лазара у Хиландару*, Између Византије и Запада, одабране студије о архитектури, (Београд 1987), 116-117; В. Ристић, *Моравска архитектура*, Крушевац 1996, 83-84; Ćurčić, *The exonarthex of Hilandar*, 485; Тодић, *Време изградње*, 160.

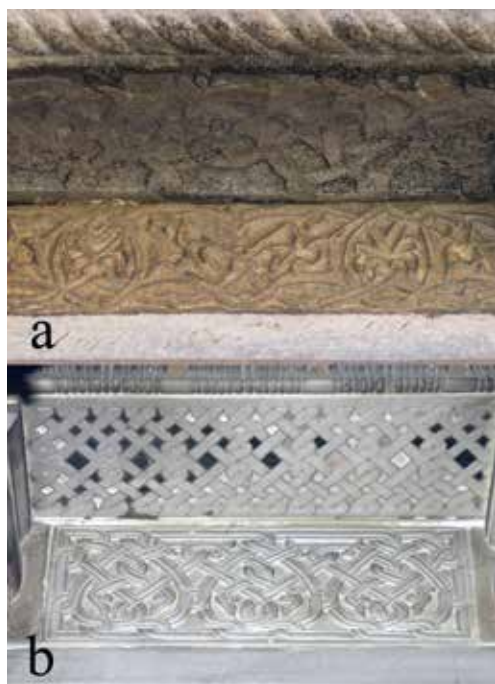


Fig. 4. a. Decoration of the frieze and bottom of the lintel above north portal of the Chilandar exonarthex; b. Decoration of the frieze and bottom of the lintel above west portal of the king Milutin's church, photos author

Сл. 4. а. Декорација фриза и потрбушја надвратника северног портала ексонартекса Хиландара; б. Декорација фриза и потрбушја надвратника западног портала цркве краља Милутина у Хиландару, фото аутор

intervention probably occurred in the first decades of the 15th century (between 1408 and 1427) under the auspice of despot Stefan Lazarević who financed and deployed artisans from Serbia to Mount Athos.⁸ During this period Moravan sculptors carried out the decoration of the north portal amongst other elements within the passages of the outer narthex. Most carvings were conducted on reused material which previously belonged to some demolished structure within the monastery complex or its vicinity.

The conception of the exonarthex's north portal was based on the appearance of two west portals of king Milutin's church which, according to Todić, was completed in 1315 or 1316.⁹ These two entrances are also surpassed with massive lintels supported by corbels (figs. 3. a, b). Beside the similarities in their general conception, part of the decoration on all the three portals was executed in an analogous manner. The composition of an unusual geometric pattern on the bottom of the lintel above the north portal was most likely inspired by interlace motifs depicted on the lintels above the two west entrances (figs. 4. a, b). In addition, a foliate motif on the frieze above the outer narthex's north portal has similarities with images of stylized palmettes on the main portal of king Milutin's church (figs. 4. a, b). It is interesting that this foliate motif - i.e. palmettes with connected peaks - does not appear any-

where else in the carved decoration of the Chilandar katholikon or Moravan monuments in Serbia. Moreover, they resemble "rumi" palmettes which are a common motif in the sculpture of early Ottoman structures in Anatolia (fig. 5. a). For example, quite similar motifs are represented on bordures of stone fences ("korkuluk şebekleri") on the porch ("son cemaat yeri") of Yeşil camii in Iznik

⁸ Ристић, *Моравска архитектура*, 139; В. Божиновић, *Хералдички симболи на парпетним плочама хиландарског ексонартекса*, Ниш и Византија XVII, ур, М. Ракоција, (Ниш 2019), 295-315.

⁹ Тодић, *Време изградње*, 147-155.

(fig. 5. b).¹⁰ The construction of the mosque was initiated in 1378 by Ottoman vizier Çandarlı Halil Hayreddin Paşa and it was completed in 1391 by his son, Ali Paşa.¹¹

The second motif from this group is carved on three sides of a damaged stone block built into south corner of west façade of Pavlovci church, which is located on Kosmaj mountain (fig. 6. c).¹² With regard to a document issued by despot Stefan Lazarević in Pavlovci in 1425, it is considered that the construction of the monastery most likely took place during his reign.¹³ The architecture and sculptural decoration of the church are testifying in favour of this hypothesis.¹⁴ Pavlovci church was most likely completed before November 1425 when despot Stefan resided within the complex. As established by Žarko Tatić, the position of the block and its decoration indicate that it probably represents a part of south portal of the original exonarthex.¹⁵ The south, west and

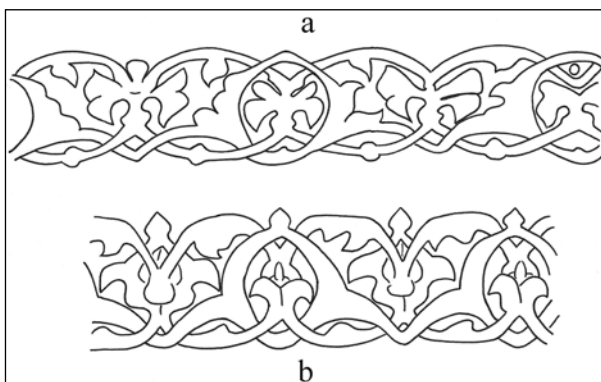


Fig. 5. a. Motifs of palmettes above north portal of the Chilandar exonarthex; b. Motifs of palmettes on the fence of Yeşil camii in Iznik, 1378-91, drawings author

Сл. 5. Мотиви палмета изнад северног портала хиландарског ексонартекса; b. Мотиви палмета на огради Зелене џамије у Изнику, 1378-91, цртежи аутор

¹⁰ Y. Demiriz, *Osmanlı mimarisi'nde süsleme I, Erken devir (1300 – 1453)*, Istanbul 1979, 598; Y. Özbek, *Osmanlı Beyliği mimarisi'nde taş süsleme: (1300-1453)*, Ankara 2002, 87, 535.

¹¹ Demiriz, *Osmanlı mimarisi'nde süsleme*, 595; Özbek, *Osmanlı Beyliği mimarisi'nde taş süsleme*, 82. A. V. Çobanoğlu, *Yeşil cami külliyesi*, TDV İslam ansiklopedisi cilt 43, (Istanbul 2013), 495-496.

¹² I am sincerely grateful to dr Jasmina Ćirić together with whom I have examined sculptural decoration of Pavlovci church in May 2018. I would also like to express my gratitude to Father Gavriilo for his warm hospitality during our stay at the monastery.

¹³ A. Младеновић, *Повеље и писма деспота Стефана*, Београд 2007, 84-85.

¹⁴ J. С. Ћирић, *Рајско цветање, Цвет живота на порталу цркве св. Николе у Павловцима. Структура и значење*, 600. година манастира Павловац, (Младеновац 2017), 95-112; eadem, *Манастир Павловац. Досадашња истраживања и нова запажања о архитектури манастирског комплекса*, Зборник Народног музеја XIX-2, (Београд 2010), 33-61; eadem, *Прилог проучавању позносредњовековних цркава на Космају*, Гласник Друштва конзерватора Србије 30, (Београд 2006), 87-88; М. Поповић, *Манастир Павловац, Старијар XXX*, (Београд 1980), 75-81; idem, *Сакрално окружење Београда у доба деспота Стефана*, 600. година манастира Павловац, (Младеновац 2017), 28-33; Ристић, *Моравска архитектура*, 224; Н. Катанић, *Декоративна камена пластика моравске школе*, Београд 1988, 227-230; Д. Мадас, *Радови на цркви манастира Павловац, Саопштења VIII*, (Београд 1969), 189-191; Ж. Татић, *Павловац под Космајем*, Старијар (трећа серија) III, (Београд 1925), 3-9; К. Јовановић, *Две старе цркве на Космају*, Старијар (новог реда, година III) свеска прва и друга, (Београд 1908), 174-181.

¹⁵ Татић, *Павловац под Космајем*, 4. Other scholars have proposed different thesis regarding original purpose of this element. Konstantin Jovanović has assumed that block

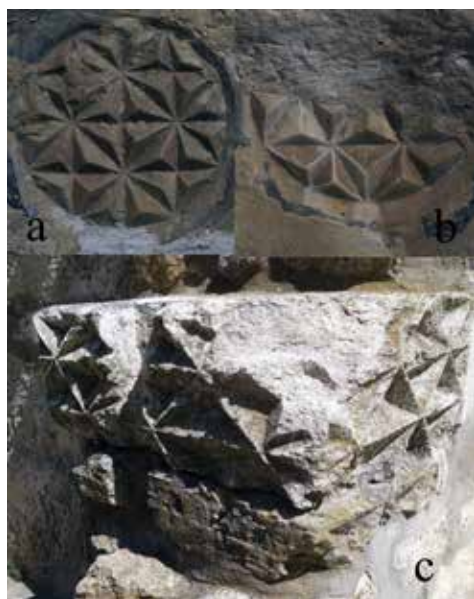


Fig. 6. Sculptural decoration of Pavlovci monastery; a, b. Roundels above the west entrance; c. Part of the south portal of the exonarthex, before 1425, photos Jasmina Ćirić

Сл. 6. Клесана декорација манастира Павловци; а, б. Розете изнад западног портала; с. Део јужног портала спољне припрате, пре 1425, фото Јасмина Ћирић

north side of this element are ornamented with a geometric pattern which resembles muqarnas compositions in Anatolian architecture (figs. 7. b, c, d). Analogous forms are also appearing in the decoration of two roundels on lintel above the west entrance of Pavlovci (fig. 6. a, b). These unusual motifs have been studied earlier by scholars, of whom some have posed that, because of their “oriental” character, such reliefs might be the result of additional works conducted during the Ottoman rule in Serbia.¹⁶ In a recent study, Jasmina Ćirić has additionally strengthened Tatić’s thesis that the reliefs on the south and west portal are likely to be part of the original decoration from the beginning of the 15th century.¹⁷ In addition, Ćirić links the meaning of such images to the “Paradisiac Blossoming” or “Flower of Life” motif and argues that analogous geometric forms are represented within the same symbolical context in carved decoration of other Moravan monuments.¹⁸

As part of this study I will shed some light on the composition of this geometric pattern which, in my opinion, is similar but does not have exact analogies with other ornaments in Moravan sculpture. Almost identical motifs are appearing in Serbian art more than a century

later in the decoration of the Ovčarsko-Kablarska Gorge monasteries. The closest examples are reliefs on marble slabs built into windows on the dome of the church of the Holy Trinity which was erected sometimes between 1557 and 1572.¹⁹ The geometric pattern on the doorframe of the south portal of Pavlovci

was part of pillar of the later porch. Јовановић, *Две старе цркве*, 176. In addition, Katanić considered it to be fragment of the rosette. Катанић, *Декоративна камена пластика*, 230. However, after the on-site investigation conducted by Jasmina Ćirić and me in May 2018, it has been established that thesis of Tatić is most likely correct and that block is indeed part of south portal of the demolished outer narthex.

¹⁶ Јовановић, *Две старе цркве*, 176-177; Катанић, *Декоративна камена пластика*, 230; М. Бајаловић Хаџи Пешић, *Налази хришћанске камене пластике из времена између IV и XVII века на подручју Београда*, Зборник Народног музеја XVII-1 (археологија), (Београд 2001), 254-255.

¹⁷ Ћирић, *Рајско цветање*, 95-112.

¹⁸ *Ibidem*.

¹⁹ For decoration of marble slabs on windows see Бајаловић Хаџи Пешић, *Налази хришћанске*, 254, footnote 43; М. Чанак Медић, *Неки примерци црквеног каменог намештаја, амвонских плоча и прозорских транзена*, Зборник Народног музеја IX-X, (Београд 1979), 536; М. Домазет, *Црква св. Тројице под Овчаром*, Рашка баштина 2, (Краљево 1980), 359; В. Цамић, *Манастир Свете Тројице под Овчаром*, Београд

church is conducted only with a ruler, and traces of engraved drawing are still visible on south side of the block (fig. 7. c). Its complex composition tends to confuse the eye of the observer. At the first glance, it seems that the most dominant forms are six-pointed stars composed of triangles. A more detailed analysis indicates however that the depicted pattern consists of cubical shapes layered in horizontal rows, which create the optical illusion that the composition is “rising” towards the top. Analogous muqarnas forms are widespread in the decoration of early Ottoman structures erected in region of Bursa, but also in other parts of Anatolia. This geometric pattern was particularly convenient for the decoration of pendentives or

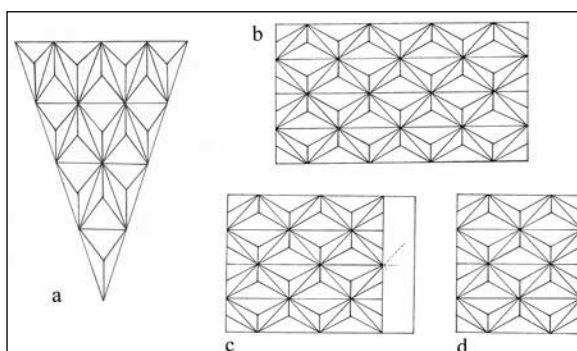


Fig. 7. a. Decoration of pendentives on the central dome of Muradiye camii in Bursa, 1425-26; b, c, d. Stone block, part of decoration of south portal of the outer narthex of Pavlovci (b. west side, c. south side, d. north side), drawings author

Сл. 7. а. Декорација пандантифа на централној куполи џамије султана Мурата II у Бурси, 1425-26; б, с, d. Камени блок, део декорације јужног портала ексонартекса Павловаца (b. западна страна, с. јужна страна, d. северна страна), цртежи аутор

tromps since it contributes to impression of rising verticality in the interior of buildings. In Bursa, such a solution was applied on the pendentives and central dome of the Muradiye camii, erected between 1425 and 1426 under the auspice of Sultan Murad II (fig. 7. a), and on the pendentives and tromps of the blind domes on the upper floor of the porch of Hüdavendigâr camii, built between 1365 and 1385 by Sultan Murad I.²⁰ The composition of this muqarnas pattern might have been based on the appearance of actual weight-bearing structures in the form of stepped cubical consoles composed of bricks. One example with a purely decorative function is depicted on the corner of the Çerağ Bey mescidi in Bursa, presumably from the first quarter of the 15th century.²¹ However, identical structures were previously applied in Seljuk architecture in Anatolia, as it is demonstrated on one of the spandrels of the Day Hatun caravanserai.²²

2016, 74-75; For construction date of the church and other information see Idem, *Место Свете Тројице под Овчаром у црквеној архитектури обновљене Пећке патријаршије*, Саопштења XLIV, (Београд 2012), 279-300; Д. Рајић, М. Тимотијевић, *Манастир св. Тројица под Овчаром*, Зборник радова Народног музеја XXXV, (Чачак 2005), 51-64.

²⁰ For construction dates of these mosques and depicted muqarnas patterns see Demiriz, *Osmanlı mimarisi'nde süsleme*, 247, 249, 265, 266; S. Çağaptay, *Frontierscape: Reconsidering Bithynian structures and their builders on the Byzantine-Ottoman cusps*, Muqarnas vol. XXVIII (Leiden 2011), 173; Özbek, *Osmanlı Beyliği mimarisi'nde taş süsleme*, 67, 384; S. Eyice, *Hüdavendigâr külliyesi*, TDV İslam ansiklopedisi cilt 18, (İstanbul 1998), 291; D. Yavaş, *Muradiye külliyesi*, TDV İslam ansiklopedisi cilt 31, (İstanbul 2006), 196.

²¹ Demiriz, *Osmanlı mimarisi'nde süsleme*, 241-242.

²² S. Chmelnizkij, *Architecture. Central Asia, and Asia Minor: The Great Seljuks, the Anatolian Seljuks, and the Khwarazm-Shahs*, Islam, art and architecture, ed. M. Hattstein, P. Delius, (Köln 2007), 355.

The last motif from this group is represented on one archivolt discovered during excavations of the Melentija monastery.²³ The exact date of construction of this church and the identity of its *ktetor* remain uncertain. Based on the charter issued in 1429-1430 by despot Djuradj Branković to grand *čelnik* Radič, it seems possible that Melentija was built between 1430 and 1433 by Radič Postupović or another important noble.²⁴ The high level of execution of the sculptural decoration on this church, of which fragments are both located *in situ* and in the National museums in Kruševac and Belgrade, is supporting such claims. With regard to the archivolt in question, labelled as archivolt number 12, I was not able to establish its whereabouts and therefore my analysis is based on a photograph published by Tomić.²⁵ According to this photograph, the front side of archivolt is decorated with a geometric interlace pattern of which Tomić has argued that it was inspired by similar images in manuscript illumination (fig. 8. b).²⁶ This does not exclude that, beside ornaments from manuscripts, the sculptor of Melentija was also familiar with analogous patterns composed of intersected circles which are represented in the sculpture of the Ravanica, Ljubostinja and Kalenić churches (fig. 9). However, it is interesting that in the composition of this motif the artisan has applied a form of intersected octagons and created a pattern which is more common in Anatolian art. Similar motifs are appearing on Ottoman, Seljuk, and Armenian monuments but also in the art of Menteşe Beylik, as exemplified in the sculptural decoration of Ilyas Bey camii in Balat (Aydın), which was erected by Menteşoğlu Emir Şücaeddin Ilyas Bey in 1404 (fig. 8. a).²⁷

²³ Г. Томић, *Једна варијанта у оквиру Моравске школе*, Моравска школа и њено доба, научни скуп у Ресави 1968 године, ур, В. Ј. Ђурић, (Београд 1972), 254 and fig. 12.

²⁴ Tomić assumed that construction of the church was initiated by prince Lazar and that it was later completed by someone from his family. Томић, *Једна варијанта*, 259. Vladislav Ristić has proposed wider dating for erection of Melentija - sometimes at the end of the 14th and the beginning of the 15th century. Ристић, *Моравска архитектура*, 221: Katanić places construction of the church after 1430. Such thesis is based on the charter issued in 1429-1430 by despot Djuradj Branković to grand *čelnik* Radič Postupović. With this charter despot Djuradj has confirmed possessions to his general in chief who retrieved to Mount Athos in 1433. Document mentions that village of Melentija was property of grand *čelnik* Radič. However, since text of the charter only mentions village under this name and not the church, it is being considered that Melentija monastery was erected after this year. Катанић, *Декоративна камена пластика*, 231. In the study of Preradović and Petrović authors have accepted thesis of Katanić and proposed dating between 1430 and 1433 stating that patron of the church was some important noble from this period. Д. Прерадовић, Б. Петровић, *Реконструкција розете са западне фасаде цркве манастира Мелентија*, Саопштења ХЛП, (Београд 2010), 238; Kesić-Ristić considered that the church was built around the middle of the 15th century, С. Кесић-Ристић, *Мелентија, манастир*, Споменичко наслеђе Србије, Београд 1998, 255.

²⁵ Томић, *Једна варијанта*, 254, and fig. 12.

²⁶ *Ibidem*, 254.

²⁷ Özbek, *Osmanlı Beyliği mimarisi'nde taş süsleme*, 588, fig. 575; A. Durukan, *Ilyas Bey külliyesi*, TDV İslam ansiklopedisi cilt 22, (İstanbul 2000), 164.

With regard to this analysis of the similarities between motifs used in the decoration of structures in Moravan Serbia and Anatolia at the end of the 14th and beginning of the 15th century, it is possible to draw several conclusions.

First of all, the decoration of the north portal of the Chilandar outer narthex with “rumi” palmettes could indicate that these reliefs were conducted at the beginning of the 15th century when the influence of Ottoman art had an effect on Serbian sculpture, as it is noticeable in the decoration of Pavlovci and Melentija. However, the main reason why the sculptor applied such a motif in the decoration of this entrance is likely due to his intention to depict a pattern which resembles the arabesque and pseudo-kufic forms represented on the west portals of the church of king Milutin, which he observed as models. Moreover, this proposed dating could additionally support the hypothesis that the reliefs within the openings of the outer narthex were executed during the reign of despot Stefan, as discussed in some of the previous studies on this topic.²⁸

The compositions of reliefs on the south portal of the outer narthex of Pavlovci, and the two preserved roundels above its west portal, are designed in an analogous manner as decorative muqarnas forms on pendentives and tromps of early Ottoman structures in Bursa. The main difference is that on the Ottoman monuments these geometric patterns are part of the decoration of architectural elements, while in Pavlovci they are executed in sculpture and applied in the decoration of portals. If such motifs are indeed of Anatolian provenance, Serbian artisans carefully appropriated them to local artistic practice by relating them Christian meanings and symbolism.²⁹ This could indicate that they were perhaps transmitted into Serbian art indirectly – e.g. via textiles or some other artefacts of applied art. Since Moravan sculptors were continuously executing various compositions with complex geometric designs, they were most likely studying and interpreting analogous new forms available from imported works of art in order to supplement or “upgrade” the existing repertoire of motifs. This is also noticeable in the execution of the geometric pattern on archivolt number 12. from Melentija where an artisan has “modified” a motif which already existed in the decoration of Moravan churches so it would resemble ornaments in Eastern art.

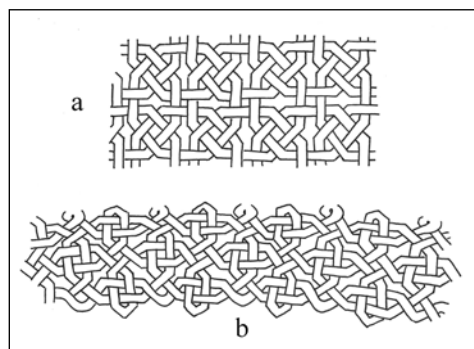


Fig. 8. a. Geometric pattern on window of Ilyas Bey camii in Balat (Aydm), c. 1404; b. Geometric pattern on archivolt number 12. from Melentija monastery, presumably between 1430 and 1433, drawings author

Сл. 8. Геометријски мотив на прозору цамије Илијас-Бега у Балату (Ајдин), око 1404; б. Геометријски мотив на архиволти бр. 12. из манастира Мелентије, вероватно између 1430. и 1433, цртежи аутор

²⁸ Ристић, *Моравска архитектура*, 139, 232; Божиновић, *Хералдички симболи*, 295-315.

²⁹ Ђирић, *Рајско цветање*, 95-112.



Fig. 9. Geometric pattern on the east window on south façade of Ljubostinja monastery, before 1389, photo author

Сл. 9. Геометријски мотив на источном прозору јужне фасаде манастира Љубостиње, пре 1389, фото аутор

To sum up, it appears that Serbian sculptors operating in the Moravan region have, regardless of the turbulent political circumstances at the end of the 14th and beginning of the 15th century, preserved their autonomous artistic expression which was established during the second half of the 14th century. In addition, examples of motifs presented in this paper which bear close resemblance to Anatolian ornaments are testifying in favour of the hypothesis that Moravan artisans were interested in the decorative arts of other cultures in the Balkans during this period. However, the context in which sculptors have deployed such ornaments on Serbian structures (i.e. Chilandar exonarthex, Pavlovci and Melentija) indicates that the process of transition of ornaments was not one of random repetition of imported motifs. Instead, motifs stemming from other architectural traditions were “linked” to repertoire of Moravan architectural decoration due to their similarities in composition and iconography with already existing ornaments in Serbian sculpture during this period.

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У ПОТРАЗИ ЗА ИНСПИРАЦИЈОМ: КОМПАРАТИВНА СТУДИЈА ИЗМЕЂУ
МОТИВА У МОРАВСКОЈ СКУЛПТУРИ И УМЕТНОСТИ АНАТОЛИЈЕ ИЗ КАСНОГ
14. И РАНОГ 15. ВЕКА

У раду се анализира иконографија неколико мотива у српској скулптури касног 14. и раног 15. века који имају сличности са архитектонском декорацијом споменика у Анатолији из истог периода. У питању су прикази палмета на северном порталу хиландарског ексонартекса, геометријски мотиви на западном порталу Павловаца и јужном улазу порушене спољне приправе ове цркве, као и геометријски преплет на архиволти која је откривена током ископавања Мелентије. Компаративном анализом са мотивима који су заступљени у декорацији споменика Бурсе, Изника и Ајдина, указује се на могућност да је у Србији и на Атосу таква врста орнаментике могла да настане током првих деценија 15. века. Разматра се хипотеза да су током рада на наведеним споменицима моравски уметници опонашали мотиве „оријенталног“ карактера због њихове композиционе сличности са већ постојећим орнаментима у српској скулптури.