

Book Reviews

Andrej Andrejević, *Islamska monumentalna umetnost XVI veka u Jugoslaviji (Kupolne džamije)*, Filozofski Fakultet u Beogradu, Institut za istoriju umetnosti, (Studije 6), Srpska Akademija nauka i umetnosti, Balkanološki Institut (posebna izdanja knj. 24), Beograd 1984 (*Islamic Monumental Art in Yugoslavia during the Sixteenth Century. Domed Mosques*. School of Philosophy, Institute of the History of Art, Studio 6 and Serbian Academy of Sciences and Arts, Balkan Institute, Special edition, book no. 24, pp. 126+65 photographs).

The author of this book, an art historian, is a scholar who has made a considerable and varied contribution to the appreciation of the Islamic culture which developed on Yugoslavian territory during the period of Ottoman domination and which has only recently begun to occupy the position it objectively deserves. He has researched this culture's artistic values for years, both through the sources and in the field, seeking out the minutest details that bear the stamp of Islamic art. In his book, analysis goes hand in hand with synthesis, which requires an ability to select and combine those features of the material which are apt for chronological, stylistic, or typological classification. Prerequisites are, obviously, a complete understanding of the material in question and Islamic culture in general, and also the essential knowledge of the socio-political organisation, the structure of the state machinery, Turkish and Arabic literature, the history of the philosophy, art, and architecture of this culture, and also the spiritual messages it conveys. The author is in full possession of this specialised knowledge, and this has enabled him to produce a very important work. It is my belief, moreover, that his chosen methodology, which is based on contemporary research into this specific period in Islamic art, places Andrejević's work in a wider context of scientific interest, transcending the geographical confines of his own country. He is one of those scholars who have made great efforts to rationalise the enormous quantity of material relating to Islamic architecture in the Balkans, thereby facilitating future research in this field.

The subject of this book, the monumental architecture of a specific period and region, was not selected at hazard. There are certain factors which make the sixteenth century a particularly interesting period for scientific research:

1. The sixteenth century was the period when the Ottoman Empire's European territory then attained its maximum extent, while at the same time its government was in the hands of some of its most capable sultans (Selim II, Süleyman the Magnificent) and its most important viziers (Mehmed Sokolovitch, for example). The second half of this century was the most peaceful period for those areas of the Balkans which now comprise present-day Yugoslavia: and consequently there was every opportunity for rapid cultural development and the unhampered flow of cultural trends from the capital to the very periphery of the realm.

2. The architecture of the sixteenth century bears the stamp of Kodja Mimar Sinan, the architect who perfected the various types of domed structures and put into practice his

own ideas concerning the conception of space, structural forms, and questions of sculptured and painted decoration. His influence was particularly felt in the Balkans, chiefly in respect of his original and inventive architectural solutions, which were quickly conveyed to this region.

In the first, introduction, chapter (p. 9), the author conducts a historical review, providing all possible relevant information about research into Islamic building and artistic activity in his own country, and he presents all the scientific studies that have hitherto dealt with well-known great and small works of Islamic art in Yugoslavia. He also explains why he restricts himself to an examination of domed mosques as the most representative type of Islamic religious architecture wherever it is to be found. Moreover, apart from representing its founder's passionate desire for immortality, rendered both in bricks and mortar and artistically, the mosque also symbolises the official ideology of the feudal Ottoman society and dynamic affects the layout of the settlements, particularly new ones, whether urban or otherwise, since it is the spiritual and social centre of their structure.

Chapter Two (p. 16) deals with the historical and artistic situation prevailing in Yugoslavia in the sixteenth century the background against which the buildings the author examines were erected. With the creation of the pashalic of Budapest in the mid-sixteenth century, and as the rayahs adjusted to the Islamic type of state, various government measures gradually began to relieve them, either partially or fully, of tax burdens, particularly in the towns.

The building principles of the sixteenth century made the mosque the chief factor in the layout of old and new settlements alike. At the same time, as well as the Turks, who came to these parts of the Balkans in a military capacity or as colonists, a considerable number of Islamised Slavs and a few Greeks and Albanians also built foundations of their own in the sixteenth century. It seems that there was even a certain amount of mutual assistance and co-operation between the adherents of different religions and also between branches of the same lineage. The architecture of the mosques expresses better than anywhere else the functionality and the aesthetic conception of space. There was a prevalent belief that the best way to ensure eternal life was to invest material wealth in religious or social foundations (see the inscription on the bridge of Višegrad).

Chapter Three is entitled: "Architecture—Selected Monuments" (p. 46). It describes in detail twelve mosques, selected as being the most representative of all the many kinds of religious monuments. Most of these mosques form part of a larger complex, though some are isolated monuments offering a particularly interesting architectural solution. The examples are presented in chronological order with details of their founder and history, a brief description, and particular emphasis on the features and problems that are important for these monuments' stylistic or typological classification. Their ground plans and sectional plans are provided and the author has endeavoured to reproduce these to roughly the same scale to give the reader some idea of how they compare with each other. While acknowledging the high standard of the plans, the reviewer feels that this purpose would have been more efficiently achieved had they been grouped together, on the same scale, in a separate table. The author completes his account of each monument with details of its building materials and structure, which determine the quality of the construction.

Chapter Four (p. 46) concerns the architectural forms of the domed mosques. To my mind, it is the most important chapter in the whole book, for it more or less encapsulates the author's comprehensive work. He transcends the building activity in the territory of present-day Yugoslavia and links the architectural forms of the sixteenth century with those that breached the bounds of the capital and spread out all over Islamised territory, a pheno-

menon which occurred more and more frequently. This chapter contains certain concentrated sections, each of which could comprise a separate study in its own right. It must be noted, incidentally, that more emphasis is laid upon the monuments' typological structure and development than upon an analysis of their construction and materials. In his typological classification of the buildings, the author pays as little attention as possible to stylistic categories. According to Andrejević, the sixteenth-century mosques in the areas under examination may be divided into four broad groups. The architectural solutions are governed by the basic aim of covering a large unified interior with a dome. The open porch is roofed with cupolas and the minaret is usually situated on one of the sides of the central cubical body of the monument. This form bears elements of Byzantine, Seljukian, and Persian architecture and the volumes are derived from the geometric forms of the cube, the sphere, and the cylinder, a characteristic feature of most of the mosques of the sixteenth century. The author regards the result of the above-mentioned forms as the basic type of domed mosque, and to this type belong the well-known mosques of Ishac Tchelebi in Bitolj and Tchekrektchi in Sarajevo, the Aladža Mosque in Foča, and the Mosque of Hüseyin-Pasha in Plevlja.

Another important type, more rarely encountered in these parts, is the mosque with a doubletraved porch. Characteristic of this type are the monument's small dimensions, the minaret on the right-hand side, the porch with two cupolas of roughly equal height, the two side walls of the interior completely blank, and the accessory mihrab on the building's axis. This type appeared exclusively in the sixteenth century in Macedonia and Serbia and shares many common features with the mosques of Edirne (Adrianople), while its origins may be sought in thirteenth-century Anatolia. The most characteristic examples in Yugoslavia are the mosques of Bali-raïs in Niš and Altun-Alem in Novi Pazar.

The third type comprises the most representative buildings of this kind, which were built as a rule by high-ranking Turkish provincial officials. As far as the structure of these buildings' domes is concerned, they were modelled on Hagia Sophia in Constantinople. At the beginning of the sixteenth century, the royal architect Acem Esir Ali apparently made great strides in improving the statics of the hemispherical dome, and this is evident in the buildings under examination here. The most important examples of this type are: the Gazi Husref-Bey Mosque in Sarajevo, the Ferhadi Mosque in Banja Luka, and the Mosque of Jahja-Pasha in Skoplje.

The fourth type is very interesting from an architectural point of view and comprises the mosques with a dome on a hexagonal or octagonal base. Although these small, simple buildings (whose origins lie in Edirne/Adrianople, where they first appeared in the mid—fifteenth century—see the Mosque of Sultan Murad II) are few and far between in the areas in question, they reveal, if nothing else, the speed with which the various types of buildings spread out all over the Ottoman Empire. Kodja Mimar Sinan did a considerable amount of work on this type of mosque, and the most successful examples are unquestionably the Mosque of Mehmed-Pasha-Sokolovitch (1571) in Constantinople (dome on a hexagonal base), and the mosque of Sultan Selim II in Edirne (dome on an octagonal base). The Hasan-Aga Mosque in Rogovo and the Hadum Mosque in Djakovica are given as the most important examples in Yugoslavia.

Andrej Andrejević is extremely well-informed about a great many of the buildings of the Ottoman Empire and, availing himself of the fact that researchers have recently been studying this material more and more, he has been able to observe, compare, and condense, and thus to arrive at important conclusions about the monuments in the region he has studied. His work reveals, then, that while the same materials were used in the various regions of

the Ottoman Empire, the building techniques employed in the examples in the south-eastern areas the author examines is different from those of the north-eastern areas. This is because the south-east continued to follow the old Byzantine building methods, which were also adopted by the Turkish artisans of the Bursa school, while the north-east was clearly influenced by the building methods brought to Ottoman territory by the artisans of Ragusa, the coastal regions, and Herzegovina. At the same time, from the European part of the Ottoman Empire right across to Asia Minor, the domed mosques present similar constructional solutions. Concerning the delicate matter of roofing, the author observes that the transition from the cubical area to the circular base of the dome is effected by means of squinches, or more rarely pendentives, while a transition by means of a triangle frieze, which is a purely Turkish device, was very rare indeed in the sixteenth century in the geographical areas under discussion. Although the author gives a concise and very clear exposition of this interesting subject, it unquestionably demands a much more detailed study and documented rationale from a constructional point of view.

Chapter Four (p. 72) analyses the main characteristics of these buildings' sculptured decoration. The author groups together the interior or exterior features bearing sculptured decoration according to the stylistic development of the domed mosques in the sixteenth century. He deals with the development of the sculptured decoration which adorned the surfaces of the minarets, fountains, capitals, and bases of niches and mihrabs, the cornices on the façades, doors, and windows, and the low-relief motifs to be found in the interiors of the mosques on mihrabs and mimbers. The author accompanies this discussion of the plastic decoration of the Islamic monuments in Yugoslavia with a general account of the corresponding forms of decoration in the capital during the same period. This is the old Constantinopolitan style of the early decades of the sixteenth century, which employed low stone relief on the portals and the stone furnishings. In the mid-sixteenth century, a desire for greater luxury in the decoration expressed itself in more elaborate sculptured ornamentation. In the last decades of the sixteenth century, under Sinan's influence, where decorativeness was unconnected with functionality it was considerably reduced, being confined to certain places only and smaller surfaces. In this chapter, the text is enhanced with sketches of selected examples of decoration, such as that of the Aladža Mosque in Foča.

Chapter Five (p. 84) concerns the polychromy that is an essential feature of the decoration and is achieved by means of mural art and faience wall tiles. The author has already indicated in the introduction which themes are permissible in Islamic art and which are not, and he emphasises that religious buildings are decorated chiefly with a rich repertory of stylised plant designs. Rare examples of painted decoration surviving in Yugoslavia are discussed, and their technical execution and their position are described. The author accepts Z. Kaimaković's basic classification (1960) of the mural painting of Bosnia and Herzegovina, and is of the opinion that this classification may hold good for all the Islamic monuments of the same period in the areas under discussion, including decoration with coloured faience tiles. He recognises two basic categories: the first comprising the Persian-inspired, strictly stylised arabesques decorating even the most simple plant designs; and the second the somewhat freer and less sophisticated plant designs, which apparently conformed more easily to local popular conceptions.

In the last chapter, entitled "Conclusions" (p. 97), Andrej Andrejević succinctly sets out his many interesting scientific conclusions; they are of enormous scientific importance in his own country and provide a definite impulse to progress in his own specialised field.

One of this work's most important aspects is the fact that it exposes problems, the solu-

tions to which demand much research still. The author himself in his introduction says that of all the material he has collected and analysed over the years, he has here discussed only those aspects which he himself considers most important at present for assessing the position of sixteenth-century Islamic architecture and art in relation both to the Islamic art which evolved in other parts of the Balkans and, particularly, to its development in Constantinople and Asia Minor in the same period.

The concluding chapter is followed by an appendix (p. 101) comprising the texts of four vakıfnames. Three of them directly concern domed mosques and other foundations too, and one concerns the establishing of a small town: a) Ishac Tchelebi's vakıfname for his foundation in Skoplje, written in Skoplje in 1508 (Serbian translation by H. Kalešić); b) Gazi Husref-Bey's vakıfname for his mosque, imaret, and khan in Sarajevo, written in Sarajevo in 1531 (Serbian translation by F. Spaho); c) Muslihudin Abdulganiye's vakıfname for his buildings in Novi Pazar, Skoplje, and Stari Trg, written in Skoplje in 1550 (Serbian translation by H. Kalešić); d) Mustafa Sokolovitch's vakıfname for the establishing of Ruda, written in 1555 (Serbian translation by N. Filipović). The value of these texts lies in the wealth of information they provide about economic, social, legal, and other relations, on the basis of which we are able to form an image of a building at the time when it was "alive".

The appendix is followed by a glossary of special terms (p. 114), an English résumé (p. 117, translated by G. Kovačević,) and a list of photographs (p. 121).

This book is exceptionally thorough in respect of its structure and the systematic presentation of its wealth of material; but nevertheless there are certain criticisms to be made. In my view, the inclusion of certain supplementary material would have contributed to a more complete picture and a fuller understanding of the whole subject. I believe that any discussion of a building should include reference to its proportional relations, its static principles, and its manner of construction. A natural adjunct of the proportional relations, the geometry of the master plan, the design of a building, and its manner of construction is the question of the activity of the builders, who were after all the agents of the influences acting upon the execution or act of building. It is important to have information about their origins, their manner of work, life, and organisation, their movement from place to place, and their attitudes to the local building traditions which decisively influenced the architecture. Again, it is important to know why they were selected by their employer, the process of undertaking the job, and the conditions under which it was carried out. Of course, one realises that the full scope of all these questions makes for a prodigious field of research; but all the same I believe that a succinct discussion of them would certainly not have been out of place in such an diligent work as this. Let us hope that the author will soon be publishing the relevant material, which he has in fact carefully and painstakingly collected, and upon which he is working at the moment.

I feel that it would also have been useful to present the mural decorations in such a way as to make their polychromy apparent (either by artists' impressions or by photographs).

Finally, knowing how important it is in producing a work of this kind to dispose of the necessary supplementary scientific material, it is worth mentioning Andrejević's scrupulous and detailed acknowledgement—in accordance with accepted scientific practice—of the sources of the photographs, the figures, and the translations of the résumé and the Turkish texts.

I shall close this review of Andrej Andrejević's important work by pointing out that the material manifestation of the culture of the Ottoman Empire in the Balkans has not, as a whole, been the object of special study. To a certain extent, of course, this is natural,

in view of the fact that it has usually been identified with the Turkish state in its capacity of conqueror. Many of the monuments have fallen into oblivion or been left to suffer the ravages of time after liberation from the Turkish yoke, and have thus succumbed to their fate as exponents of a bygone historical and political situation characterised by the subjugation of the areas in which they are situated. Some, again, have been destroyed along with other monuments of other ages, victims of a frequently one-sided developmental and housing policy dealing with particular problems and new, often urgent, needs. In the areas especially, which, apart from having been in thrall, always suffered cultural, national, and religious discrimination at the hands of the conquerors, the monuments of Islamic art were not a particularly attractive field of research for specialists. These latter, functioning naturally within the historico-political and cultural climate of their age and their country, turned their attention to other areas of research that were more appropriate and more important in the quest for and the safeguarding of the national identity of the newly liberated peoples. It seems to me that it is only in the last decade, after a significant period of relative peace in this turbulent area that the right conditions have developed and above all the necessary historical distance achieved for the long period of Turkish domination to be placed on another footing as far as architecture and the fine arts are concerned—the footing of research and objectivity. From this point of view, Andrej Andrejevič's book may be considered especially useful, for he very clearly states his opinions upon fundamental problems which are of particular importance for interpreting and objectively assessing the position of sixteenth-century Islamic art within the history of the art and architecture of his country and for determining its place and its importance in the context of Islamic art in general.

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Sabit Jakubov Aptiev, *Das Deutsche Reich und die Mazedonische Frage 1908-1918*, München 1985, S. 251.

Diese Arbeit, von einem Historiker der Volksrepublik Bulgarien geschrieben, wurde im Jahre 1984 als Dissertation an der Universität München eingereicht und im vergangenen Jahre in der Schriftenreihe des Instituts für Geschichte Osteuropas und Südosteuropas veröffentlicht. Sie hat sowohl die Politik des Deutschen Reiches in der Mazedonischen Frage als auch den Widerhall dieser Frage auf die deutsche Öffentlichkeit zum Thema.

In den ersten Kapiteln—"Das deutsche Interesse an Südosteuropäischen Fragen 1878-1907" und "Deutschland und Mazedonien 1908-1913" (S. 9-49)—behandelt der Verfasser die südosteuropäische Politik des Deutschen Reiches bis zu den Balkankriegen. Obwohl Deutschland in der Blütezeit Bismarcks kein besonderes Interesse an den südosteuropäischen Fragen zeigte, nahm es besonders in der Ära Wilhelms II eine Kursänderung in seiner südosteuropäischen Politik vor, die darin bestand, die Aufrechterhaltung des Osmanischen Reiches abzusichern. So nahm Deutschland eine negative Haltung gegenüber dem Versuch der Großmächte, in Mazedonien Reformen durchzuführen ein und betrachtete das Land als ein Osmanisches Gebiet. Als mit den Balkankriegen die türkische Herrschaft über Mazedonien abgeschüttelt wurde, neigte Deutschland dazu, die Interessen Griechenlands zu