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Evidence for the Architectural Reconstruction of the Royal Mausoleum in Banjska, Kosovo

Elementi za arhitektonsku rekonstrukciju
kraljevskog mauzoleja u Banjskoj, Kosovo

The royal mausoleum in Banjska originally built between 1313 and 1317 as a romano gothic single nave basilica with the facades made of blocks of three kinds of polished stones and with the rich architectural sculpture on the portals heavily suffered very early and for a very long time was used as a quarry. Only the ruins of the mausoleum were visible until the protective works in 1938, which practically blocked any further architectural research because the original walls of the Mausoleum remained overbuilt with the latter walls. Until 2007, the Mausoleum was never properly excavated and the numerous fragments of the sculptures scattered in various museums and in the monastic complex itself were never catalogised (some were lost meanwhile) and this paper for the first time presents the reconstructions of the architecture and sculpture of the mausoleum.

Key words: *architectura and sculptura, Middle Ages, Royal mausoleum in Banjska, Srbija, Kosovo*

The Banjska monastery with the mausoleum dedicated to St Stephen was built between 1313 and 1317 as the foundation of the Serbian king Stephan Uroš II Milutin, who had planned Banjska as his mausoleum. The building of the complex was supervised by Danilo II, that time prior of Banjska, who eventually became the Serbian archbishop¹.

According to the explicit wish of the king Milutin, the mausoleum in Banjska was built as the reflection of the mausoleum in Studenica, which was known as the most important and most beautiful medieval Serbian mausoleum. Thus, the mausoleum in Banjska was the first medieval mausoleum built after the mausoleum in Studenica dedicated to the Virgin Mary whose facades were constructed with the use of polished blocks of three kinds of decorative stones in yellow, pink and grayish color, like the churches in Italy of that time. Architecturally, it was the most important royal mausoleum ever built in Kosovo and Serbia. The mausoleum of St Stephen in Banjska was the culmination of the development of the series of the royal mausoleums in medieval Serbian state.

The Banjska mausoleum was built a single-nave basilica with the transept, while the apse on the east was flanked with altar chapels, and the nave and narthex on the west were flanked with a pair of burial chapels. The monumental mausoleum originally had two high towers at the west, which are now almost completely destroyed. The narthex of the mausoleum was divided in two bays, the eastern was square and twice larger than the western where a gallery connected the towers whose walls were at the same time the side walls of the western bay. As judged by the remains of the ribbed vaults in the nave, both bays were vaulted with cruciform vaults. There were three portals at this part of the mausoleum. The present study is a result of a long identification of the great number of the preserved fragments of the sculpture which are scattered in and around the present day monastic complex of

Banjska, and many of them can be attributed with great certainty to particular windows or portals, while other are built very high in the recent walls and cannot be examined properly.

The Banjska mausoleum was the culmination of the long line of the development of the royal mausoleums. The "urprojekt", the mausoleum dedicated to The Our lady in Studenica, except for the dome whose design was a link to the Athos architecture, was a true Romanesque mausoleum and all the later mausoleums were only variations and experiments in search for the architecture whose final form was built in the mausoleums of Banjska, Dečani and Holy Archangels near Prizren². The Banjska mausoleum was the only mausoleum with a true transept. Although the interior still has the earlier architectural conception, the Banjska mausoleum from the outside had the appearance of the true Italian three-nave basilica. It is quite obvious that the mausoleums in Banjska and Dečani, as well as the abbey churches in Ratac, Sts. Sergius and Bacchus on the Bojana River near Skodra and the Cathedral of St. Tryphon in Kotor together with the Kotor series of churches have the common origin, the Kotor builders school and stonemasons workshop whose most prominent member eventually became Fra Vita, protomaster in Kotor. There are many examples which can prove this theory. For example, it should be noted that the building technique of mausoleums in Banjska, Dečani and Holy Archangels is very similar, and their architectural details are very close. The internal concept of the Banjska mausoleum was a cruciform nave with the dome on the crossing of nave and transept, again an original architectural idea deriving from Studenica mausoleum, but it was supplemented with the burial chapels and the true transept and from the outside it gave the appearance of the Italian 13/14 century three-nave basilica with the dome over the crossing of the nave and transept. This allows the possibility of the presence of the rose window on the western front. It is quite obvious that the Banjska mausoleum can be attributed to the architectural workshop of Fra Vita, protomaster of Dečani mausoleum, which was built a little later. The language of the architecture of

¹ This article could not be finished without the precious help from the numerous friends and colleagues. In the first place mr Bojana Borić Brešković, director, Ivana Vijatov, and the curators of the National Museum in Belgrade: mr Bojan Popović, head of the Gallery of frescoes, Nataša Ceranić, head of the Medieval department, Branka Ivanić and Aleksandra Nitić; Siniša Temerinski, Marija Radan Jovin, Dimitrije Madas, and Pavle Halupa who prepared all the graphic documentation.

² About the latest research and the new reconstruction of the mausoleum of the Holy Archangels see: S. ŽIVKOV - B. MLADENVIĆ, *The new architectural reconstruction of the Churches of the Holy Archangels and of St Nicholas near Prizren, Kosovo*. Split, 2012.

Dečani mausoleum was the same: the facades were built with the alternating layers of polished breccias and onyx blocks. The sculpture placed at the portals is romanesque, but on the windows is both romanesque and gothic. The gothic tendency towards the verticality was fully applied at the central part of both Banjska and Dečani mausoleums. Although the Dečani mausoleum is a five-nave basilica with a dome over single roof over the entire central core of the building the outermost naves actually take the place of the burial chapel of the Banjska mausoleum which in turn is a single-nave basilica with the outer appearance of the three-nave basilica like the Dečani mausoleum.

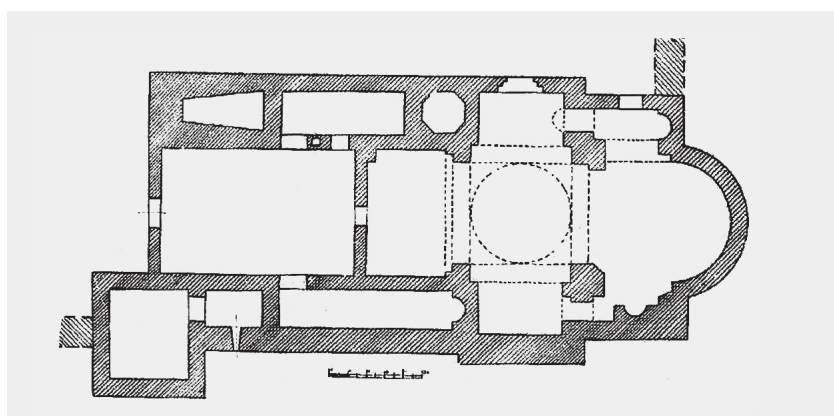
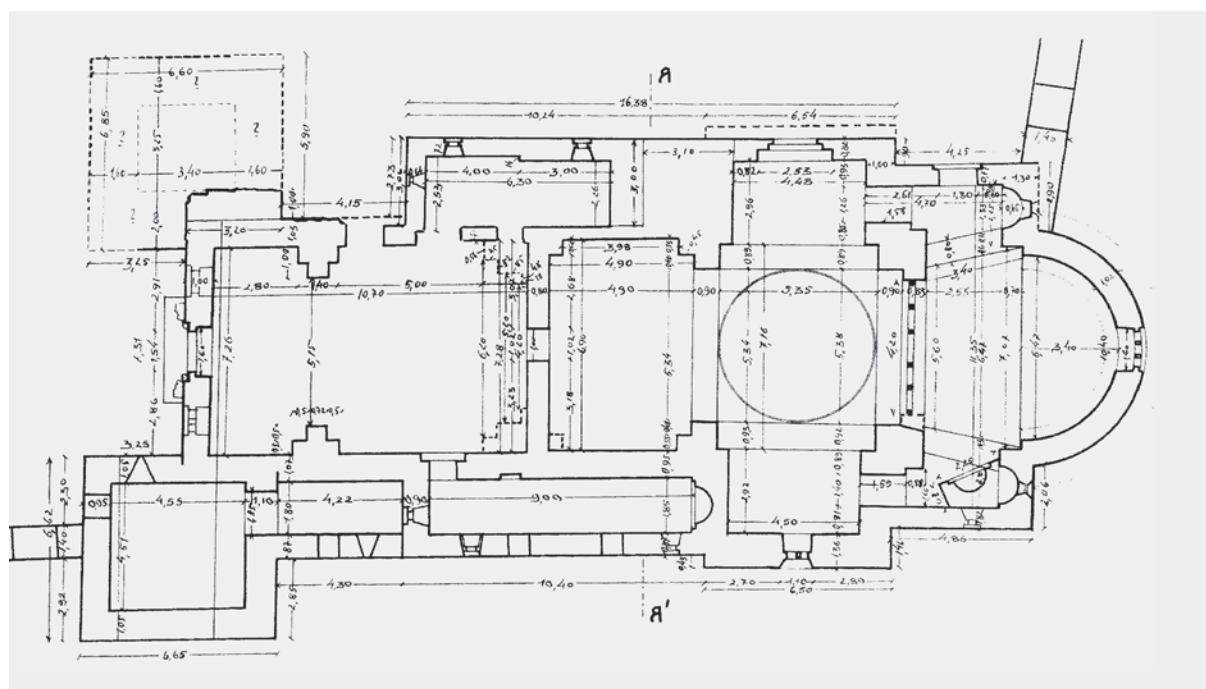


Fig. 1. Plan of the Mausoleum before the works in 1938 (P. Popović).



In the tradition of the Italian Romanesque stylization, the polychromatism of the facades was combined into a harmonious blend with the architectural plastic which adorned the portals, windows and arcaded frieze under the roofs. However, the interior was completely decorated with the frescoes, known from the historical sources as the Banjska Gold which was a medieval name for the fresco decoration with the use of the gold. Unfortunately only very little was preserved of these frescoes, but enough to show that the fresco decoration was executed in the Byzantine tradition.

Banjska was also known as one of the richest medieval monasteries in Serbia, but today are only preserved two golden rings discovered in illegal excavations in 1915. Most probably, the complex was

Fig. 2. The plan of the royal mausoleum in Banjska after the works in 1938 (Đ. Bošković 1938.).

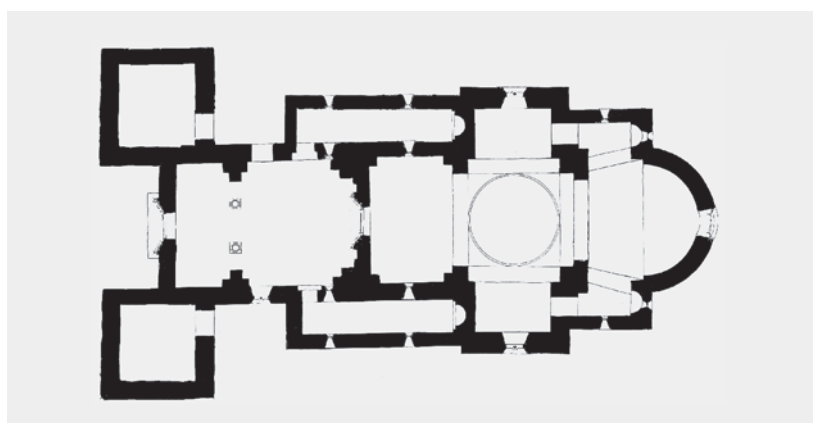


Fig. 3. Reconstructed plan of the Banjska Mausoleum with the windows of the nave included (S. Živkov & P. Halupa).



Fig. 4. The south side of the royal mausoleum in Banjska before the works in 1938 (Collection of National museum in Belgrade).

heavily damaged soon after the Kosovo Battle in 1389, and the remains of King Milutin were moved to Trepča, and later to Sofia where they still stand today. Already in 1419, the Mausoleum was devastated, dwellings burned, books and the treasury plundered³. The complex was abandoned for a very long time and had suffered heavily. Even before 1530, by direct order of the Sultan, the complex was deliberately demolished because it was used as a shelter for escaped Serbian slaves⁴. The walls of the medieval fortification, the keep, and the dining room were almost completely destroyed, as well as the great part of the mausoleum and the abandoned ruins were used as a quarry for the blocks of polished stone which was reused for building the houses and the hammam in the village. As judged by the state of preservation of the original walls, only most of the interior parts walls of the mausoleum remained standing almost in full height, as well as the apse, while the original dome was replaced with much lower one which was built, as well as the minaret, when the nave of the mausoleum was adapted for a mosque which was obviously adapted for the use of the soldiers who incorporated the mausole-

um into a much smaller fortress, and the narthex and the burial chapels were used as the dwellings. Fragments of the sculpture were scattered around, or reused as a building material and were discovered for the most part accidentally and now are housed in the collections of the National Museum in Belgrade, Archaeological Museum in Skopje⁵, City Museum in Kosovska Mitrovica⁶ while those discovered during the protection works in 1938, were built into the new walls, but unfortunately too many are even today scattered among the excavated walls. The Mausoleum was further damaged at the beginning of 20th century because the oldest photographs show much of the west façade still standing, but the photographs taken before 1930 show that most of the remaining parts of the façade are gone.

The mosque was already abandoned long before WWI, and the mausoleum was investigated first by Miloje Vasić who published his observations in 1936⁷, and in 1938 by Đurđe Bošković when it was “scientifically” conserved and roofed in order to be used as the church again and the minaret and

³ Note of the monk Andon, Minej in National library in Paris, see “Kosovo nekad i danas”, *Ekonomika politika*, Beograd, 1973, p. 465.

⁴ B. KURIPeŠIĆ, *Putopis kroz Bosnu, Srbiju, Bugarsku i Rumeliju 1530*. Beograd, 2001.

⁵ Known from the photographs in the collection of Frescoes Gallery, National museum Belgrade, partly published in J. MAKSIMOVIĆ, *Srpska srednjovjekovna skulptura*. Novi Sad, 1971, ill. 165 and 166.

⁶ Information published in *Kosovo nekad i danas*, p. 414.

⁷ M. VASIĆ, *Žiča i Lazarica*. Beograd, 1936, pp. 64-74.

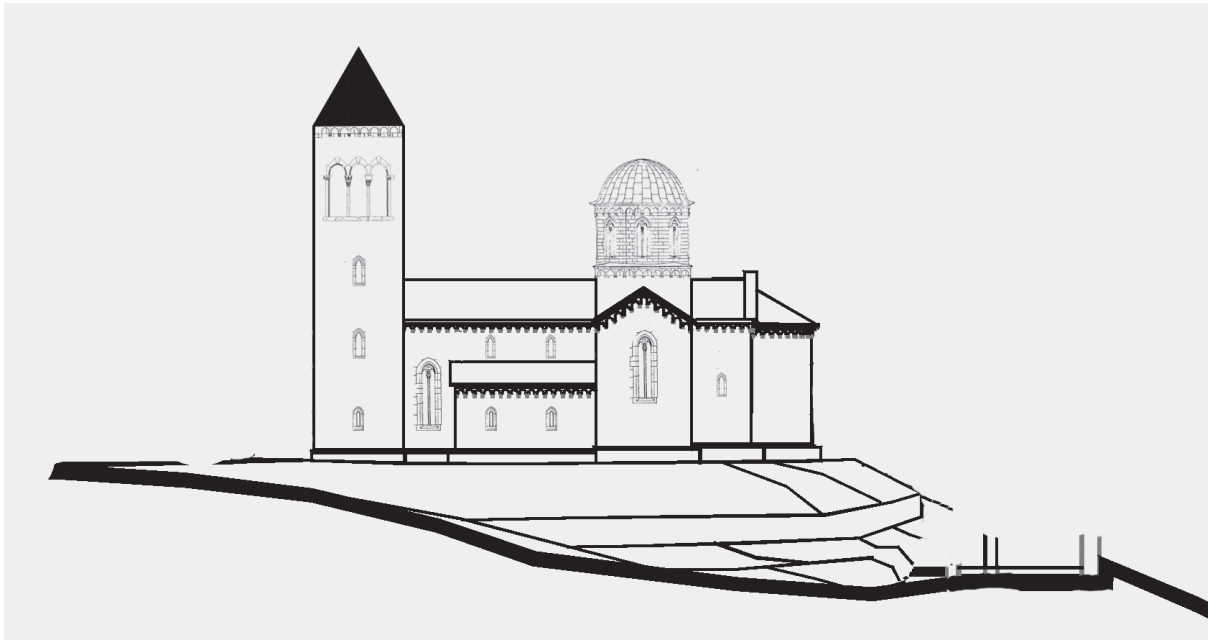


Fig. 55. Reconstruction of the south façade of the mausoleum in Banjska. The architecture of the spires was deduced according to the analogies, the scale of the arcaded friezes is not original (S. Živkov & P. Halupa).

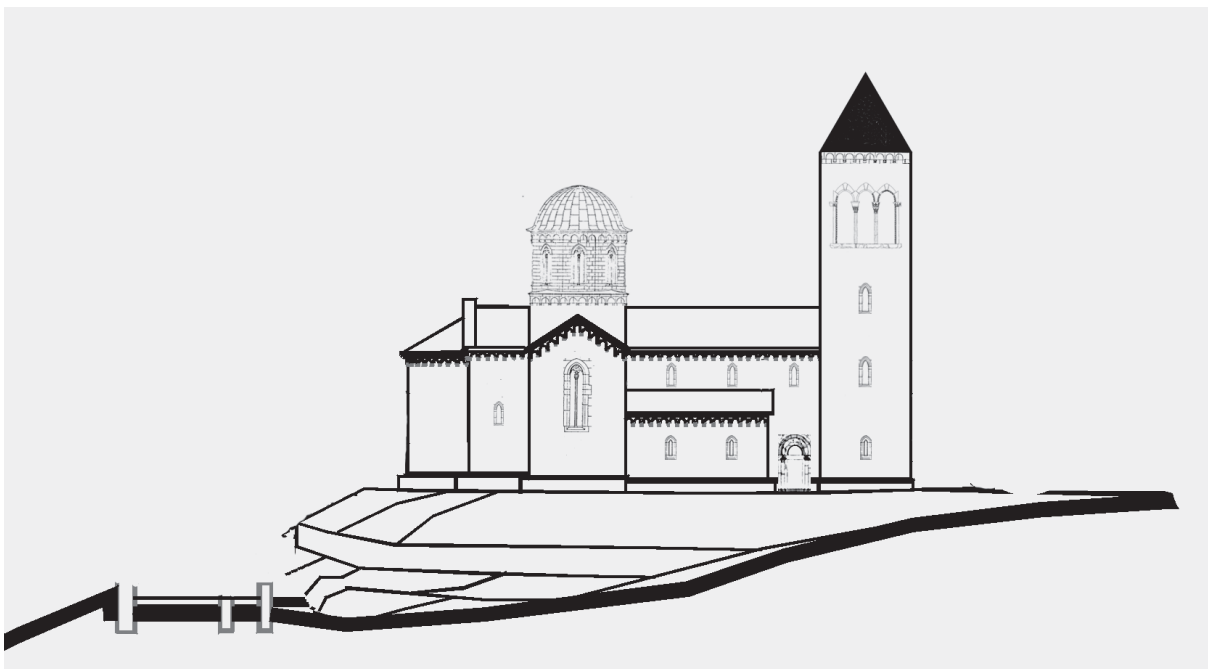


Fig. 56. Reconstruction of the north façade of the mausoleum in Banjska. The architecture of the spires was deduced according to the analogies, the scale of the arcaded friezes is not original (S. Živkov & P. Halupa).

mihrab were pulled down⁸. Although it was possible to restore the greater part of the mausoleum with the original material, the latter walls built over the original parts of the mausoleum were kept and

overbuilt with more than 100 cubic meters of brick walls in which some of the fragments of sculpture and architectural elements were randomly built.

⁸ Detailed report mainly of the building works was published in Đ. BOŠKOVIĆ, *Pred radom na osiguravanju Banjske*, *Starinar* 1938, Beograd, 1939, pp. 217-229.

The first scientific archaeological excavations conducted in 1959, were limited only to the trenches at the joint of foundations of the towers and the west front because V. Korać in his thesis supposed

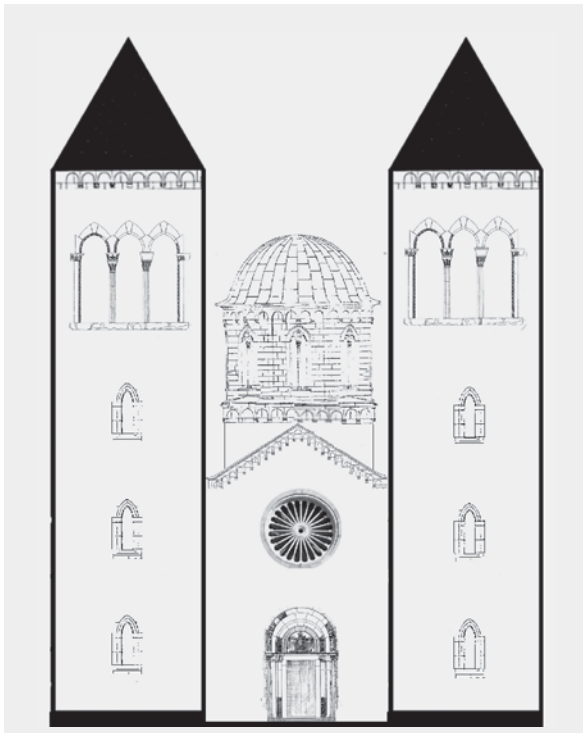


Fig. 53. Reconstruction of the west façade of the Mausoleum in Banjska. The architecture of the spires was deduced according to the analogies, the scale of the arcaded friezes is not original (S Živkov & P. Halupa).



Fig. 54. Reconstruction of the east façade of the Mausoleum in Banjska. Adapted drawing from Korać 1965 with new reconstruction of the dome. The scale of the arcaded friezes is not original (V Korać/ S Živkov & P. Halupa).

that the towers were a later addition⁹. The results of these excavations are still unpublished. During the seventies, the systematic archaeological excavations were started and the remains of the keep, dining room, and dwellings were uncovered. During these works, hundreds of architectural elements as well as numerous sculpture fragments were either excavated among the ruins or extracted from the houses in the village and piled among the walls of the Turkish fortress. Except for the short preliminary reports regarding the excavation, no final report was ever published. During the nineties, the official policy of the monument protection service became the policy of servicing the wildest wishes of the Orthodox Church and its plans for the orthodox reconquista of Kosovo. Thus the monument protection service approved the building of the new monastic dwellings in the Turkish fortress. Before the works were

commenced, all of the discovered architectural fragments were thrown out into the badly conserved excavated ruins of the cloister dwelling, and only a fraction of the collected sculpture fragments ever found its way into the newly built metal lapidarium, while the rest was also thrown to the south of the Mausoleum. At the same time, some fragments of the portal archivolt were used as the scenography decoration for the entrance of the mausoleum. In 2007, during the illegal works ordered by the zealot fraction of the Orthodox church, architectural and sculpture fragments were moved once more, and the already conserved Turkish wall, as well as parts of the original medieval wall were bulldozed, and over 50 truckloads of ruins together with original material from the mausoleum were dumped along the local roads.

At the same time, scientific archaeological excavations were for the first time conducted in the interior of the Mausoleum and in few places in the complex by Dimitrije Madas and the position of the monumental rosette was excavated under the dome which was unfortunately covered with the concrete. During the excavations, several burials were exca-

⁹ The results of these excavations remained unpublished, Korać in the published version of his thesis in 1965 do not give a definitive building sequence for the construction of the towers: V. KORAĆ, *Graditeljska škola Pomorja*. (Posebna izdanja SANU 384, Odeljenje društvenih nauka, knj. 49), Beograd, 1965, pp. 102-105.

vated for the first time, and the tomb in the north burial chapel, which was discovered in 1915, was re-excavated. However, besides the complete 3D scanning of the interior of the mausoleum, the imprint of the monumental floor rosette was discovered as well as few of its fragments¹⁰.

New Evidence for the restoration of the mausoleum:

1.1. Polychromy of the facades.

Unlike the north, east and south facades which were built with the alternation of polished blocks of white, pink and grayish marble, the west façade was built only with the use of the blocks of pink marble, while the outer portal, and the arcaded frieze were built with the use of white marble, as a contrast to the pink façade. The recently discovered vintage photograph shows that much more of the west façade was preserved around 1912 when the earliest photograph is dated and all the blocks in situ are of a single sort of marble¹¹.

1.2. Architectural composition of the west façade.

Unlike the other three facades where the profiled geison separates the façade mirror from the ground, and which is, due to the character of the terrain, realized with cascades, there are no traces of such geison on the west front. The absence of geison was confirmed during the excavation of a trench NW of the portal of narthex¹². Furthermore, under the remains of the base of the narthex portal, a section of original pavement is still preserved and this indicates that the complete area between the spires was most probably a kind of a platform and the geison of both spires ended at the contact with the platform.

During the excavations in 2007, a profiled fragment with polygonal cross section and geison with the decorative motive of alternating squares was registered on the remains of the narthex portal base that could belong to a rose window which might have stood on the west façade.

1.3. Construction of the spires

As judged by the earliest photograph, the blocks

of facades of the almost completely ruined north spire were built into the mass of the west façade where the cavity left after the dismantlement of the blocks is clearly visible. This confirms that both spires were constructed simultaneously with the rest of the mausoleum. It is also obvious that the preserved stone structure of the lowest part of the south spire is actually a later addition which is confirmed with the unconstructive contact of the blocks of the spire with the west façade, and with the fact that the blocks from the interior geison were reused as a geison on the north façade of the south spire.

2.1. Evidence for the restoration of the portals

There were three portals on the mausoleum: the portal of the narthex on the west façade, the lateral portal on the north side of the narthex and the portal of the nave. Very little is preserved in situ: only the incomplete stone bases of the main and north portals, while the part of the base of the nave portal was registered in 1938, and lost since¹³. All three portals were romanesque and many fragments of the archivolts, as well as the columns and other material are known¹⁴.

Most of the fragments from portals have never been scientifically published, which is now almost impossible because some of them are presently missing. Fortunately, there are photographs of the now lost fragments which gave enough evidence for the reconstruction of the original appearance of the portals and their sculpture. Many fragments of the architectural plastic are preserved, known from the vintage photographs or recently recognized: relief of the Virgin from the lunette, fragment of the dress of one of the Archangels from the lunette, fragments of octagonal and round columns, fragment of the capital zone, two statues of lions, one fragment of lintel.

¹³ M. ŠUPUT, *Plastična dekoracija Banjske*, *Zbornik za likovne umjetnosti* 6, Novi Sad, 1970, pp. 39-52.

¹⁴ Although five fragments of the archivolts are kept in the National Museum in Belgrade, five fragments of archivolts and a fragment of the jamb were kept in the collection of the Archaeological Museum in Skopje, three fragments in the collection of the City Museum in Kosovska Mitrovica, only photographs of the few were ever published, and for unknown reasons, no attention at all was given to the problem of the reconstruction of the portals. In the single published article related to the sculpture of Banjska, attention was only given to the totally irrelevant discussion about the meaning of the term main portal. See M. ŠUPUT, *Plastična dekoracija Banjske*, pp. 39-52.

¹⁰ <http://www.novinar.de/2007/07/13/arheoloski-radovi-u-manastiru-banjska.html>, the report published in D. MADAS, *Izveštaj o arheološkim radovima u manastiru Banjska*, *Glasnik Društva konzervatora Srbije* 32, Beograd, 2008, pp. 193-197.

¹¹ Property of Branislav Jančić, kindly supplied by B. Popović.

¹² Information and photograph courtesy of D. Madas.

The known fragments are unfortunately scattered and some are presumably lost, but it was possible to sort them in several groups according to their ornament and shape: separately are grouped fragments with the single, double and triple trellis work. The profiles of the fragments produced the new groups: fragments with reliefs on the curved surface, characteristic for the outer archivolt, fragments with the reliefs on the even surface, fragments of the jamb. At the beginning it was obvious that some fragments belong to the same unity and even have the direct join. The only question was the provenience of particular fragments, because practically nothing is preserved of the architectural frame of the portals. However, the identical architectural language of Dečani and Banjska mausoleums gave the solution to this enigma: the drawings of the Dečani portals were used as a model for the reconstruction of Banjska portal and the results were fascinating: the preserved and known fragments of Banjska portal fitted perfectly both with their proportions and their style. It is now obvious that the proportion module for the portals of Banjska and Dečani mausoleums are identical for both mausoleums and this is not surprising because Dečani mausoleum was built only 14 years after Banjska.

2.1.1. Reconstruction of the Narthex portal

As judged by preserved remains, the portal of the narthex was architecturally simpler than the portal of the nave. It had a two-step profilation with one attached and one free standing column. In the gable of the inner portal was a relief of Our Lady with Christ Child in her lap, flanked with two kneeling angels. The sculpture of the lunette including the preserved group of Our Lady with Christ Child was romanesque, as well as the kneeling angels, one of which was discovered in 1931, and which is now also lost and is known only through the contemporary description, and a recently recognized fragment of the other¹⁵. The architectural composition was identical with the west portal of the mausoleum in Dečani which were built only 13 years later.

2.1.2 Reconstruction of the Naos portal

The portal of nave is completely destroyed but its architectural composition is known because one half of its base was discovered during the restoration work, but it was lost afterwards and now is

known only from the documentation¹⁶. This portal had the three stepped profilation with two attached and one free standing column on the figure of lion. Both figures are fortunately preserved. The composition was identical to the naos portal of the mausoleum in Dečani. Over the column stood the affronted statues of lion and a gryphon.

2.1.3 Reconstruction of the North portal

Apart from two western portals, there was a simpler portal at the north side of the narthex which had only a simple profilation at its sides and two sculpted archivolt.

2.2 Evidence for the reconstruction of the windows

The preserved height of the walls of the nave, as well as the architectural composition of the building itself allows the only possible solution for the position of the windows of the western bay of the nave, under the vaults. The reconstruction of the Banjska Mausoleum also allows the possibility of the symmetrical alignment of the windows of the north and south wall of the nave and narthex with the windows of the burial chapels. The lateral naves, present only in the outer volume of the mausoleum, actually comprised the burial chapels, where, under the floor, two separate tombs were discovered in each chapel. These chapels, as judged by the architectural composition of the whole mausoleum, most probably were illuminated with the gothic monophoras placed under the biforas of the nave,

The few partly preserved windows on Banjska Mausoleum, especially on the transept and south part of the altar show that they were built as the gothic byphora and monophora

Although the central altar window is almost completely destroyed, the inner part of the wall shows that this window was much higher than any altar triphora in the royal mausoleums and, judged by its proportions, most probably was the gothic triphora.

Among the hundreds of various blocks which were collected during the earlier works, many blocks belonging to the windows were found. Among them the most important are the lowest blocks belonging to the various gothic windows, as well as numerous blocks belonging to the sides of the gothic windows as well. This confirms the similarity with the

¹⁵ Registered by S. Živkov in the pile of stones in the former lapidarium, now missing.

¹⁶ The photograph is kept in the Documentation of Đurđe Bošković in Archaeological Institute in Belgrade, at the moment inaccessible.

architecture of Dečani Mausoleum where all of the windows of the naos were gothic, but those on the apses and narthex were romanesque. However, in Banjska all of the windows of the naos, as well as of the altar chapels were gothic.

2.3. Evidence for the reconstruction of the dome

The dome of the mausoleum is not preserved, but the recently recognized block with the two arcades of the frieze ideally fits with the architecture of the dome on Dečani Mausoleum where the cubic base had an arcaded frieze. Furthermore the detailed analysis of the known consoles gives the indication for the reconstruction of the dome very similar to the dome of the Dečani mausoleum.

Although the sculpture of the Mausoleum was published in 1970¹⁷, there was no attempt to sort all of the consoles which were known at that time. According to their size, the consoles are grouped in three groups: the smallest belonging to the dome, the middle sized, belonging to the apse, and the largest, belonging to the walls of the naos and narthex. This division is confirmed with the presence of three sizes of the arcades of the frieze

2.4. Evidence for the restoration of the floor

During the works in 1938, few fragments of the original floor were discovered and some ideas for the reconstruction of the floor were published in 1941. However during the excavation campaign in 2007, the complete recent floor from 1938 was removed and in the central part, under the dome an excellently preserved platform made of mortar was excavated¹⁸. On the upper surface of the platform were still well preserved imprints of the floor slabs which were removed long ago. The diameter of the platform is 5.40 m. In the same time during the demolition of the Turkish fortification wall, two floor slabs were extracted, and a third was discovered in the excavation trench nearby. All these discoveries gave the evidence for the reconstruction of the original layout of the floor rosette in whose center originally was a single circular slab of coloured marble, surrounded with the 24 inserted slabs in the shape of the shields, while the series of the inserted squares formed the outer ring of the rosette. Unfortunately, the discovered platform, as well as

the fragments of the rosette were covered with the concrete floor during the illegal works.

2.5. Evidence for the reconstruction of the Gallery in the narthex

During the excavations of the interior of the Mausoleum, the complete floor from 1938 was removed and in the area between the two bays of the narthex, a foundation wall which connects pilasters on the north and south wall, was discovered¹⁹. The only explanation for the presence of the foundation wall on this position is the presence of a structure, otherwise this wall is completely unnecessary. Among the numerous architectural fragments which stood in the area to the south of the extant spire, several fragments carved with great care were recognized as belonging to the porch of the gallery.

2.6. Evidence for the restoration of the iconostasis

At present, only one fragment of the Iconostasis belonging to the pillar is known and is kept in the collection of the National Museum in Belgrade, while another was discovered in Kosovska Mitrovica, but it was never published. In the piles of various blocks scattered around the Mausoleum, a possible fragment of the panel of the iconostasis was recently recognized and its decoration is very close to the decoration of the fragment of the pillar.

Conclusion

The Royal Mausoleum in Banjska, together with the mausoleums in Dečani and Holy Archangels near Prizren, represents the peak of the regional romano-gothic architectural tradition which was characteristic for medieval Serbia. The numerous similarities with the mausoleum in Dečani and series of churches in Kotor indicate that the mausoleum in Banjska is likely a work of protomagister Fra Vito from Kotor who built the mausoleum in Dečani. The architectural language is the same: facades of the both mausoleums were built with the use of precisely carved blocks of polished stone: white marble, grayish and purple limestone in Banjska, and yellow Peć onyx and purple breccias in Dečani. All architectural plastic on both mausoleums was precisely carved from white marble, most of the win-

¹⁷ M. ŠUPUT, *Plastična dekoracija Banjske*. The drawings from this article by D. Todorović were supplemented with photographs (BW collection of National Museum in Belgrade, colour by A. Sheku and B. Popović) for the published classification of the consoles (ill. 40-43)

¹⁸ D. MADAS, *Izveštaj o arheološkim radovima*, pp. 193-197.

¹⁹ Published in D. MADAS, *Izveštaj o arheološkim radovima*, pp. 193-197.

dows on both mausoleums were gothic, and together with the mausoleum of the Holy Archangels near Prizren, Banjska and Dečani Mausoleums present the end of the development of the regional romano

-gothic architectural school which ended with the death of Tzar Dušan and the collapse of the medieval Serbian state.

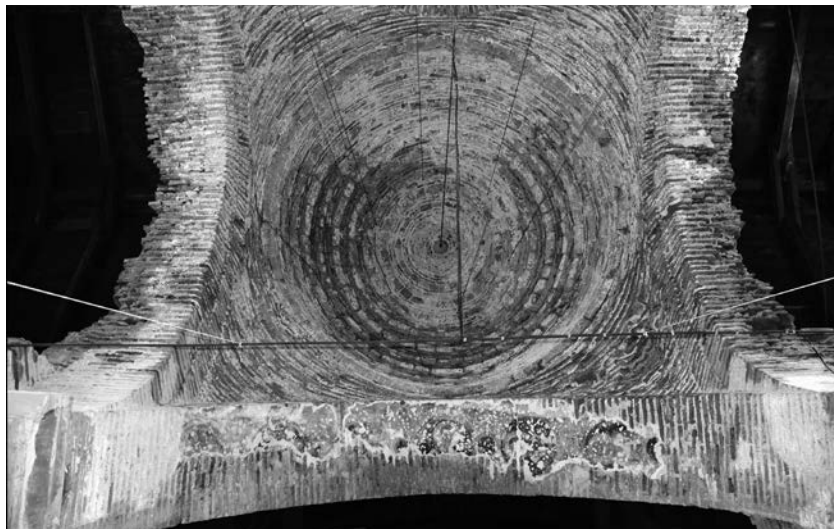


Fig. 5.



Fig. 6.



Fig. 7.



Fig. 8.



< Fig. 9.

Fig. 5. The interior view of the Turkish dome with the remains of fresco decoration (photo Siniša Temerinski).

Fig. 6. State of preservation of the west façade in 1912 (From Andrejević 1976, ill 7).

Fig. 7. State of preservation of the Mausoleum prior to works in 1938 (Collection of National Museum in Belgrade).

Fig. 8. Excavations in front of the west façade, with the fragment of the rose window 2007 (D. Madas).

Fig. 9. Present appearance of the west façade of the Mausoleum (B. Popović). Visible are original parts of the west front built with blocks of purple limestone.



Fig. 10.

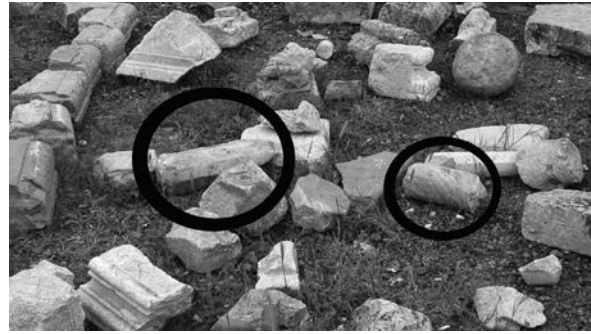


Fig. 11.



Fig. 12.



Fig. 13.

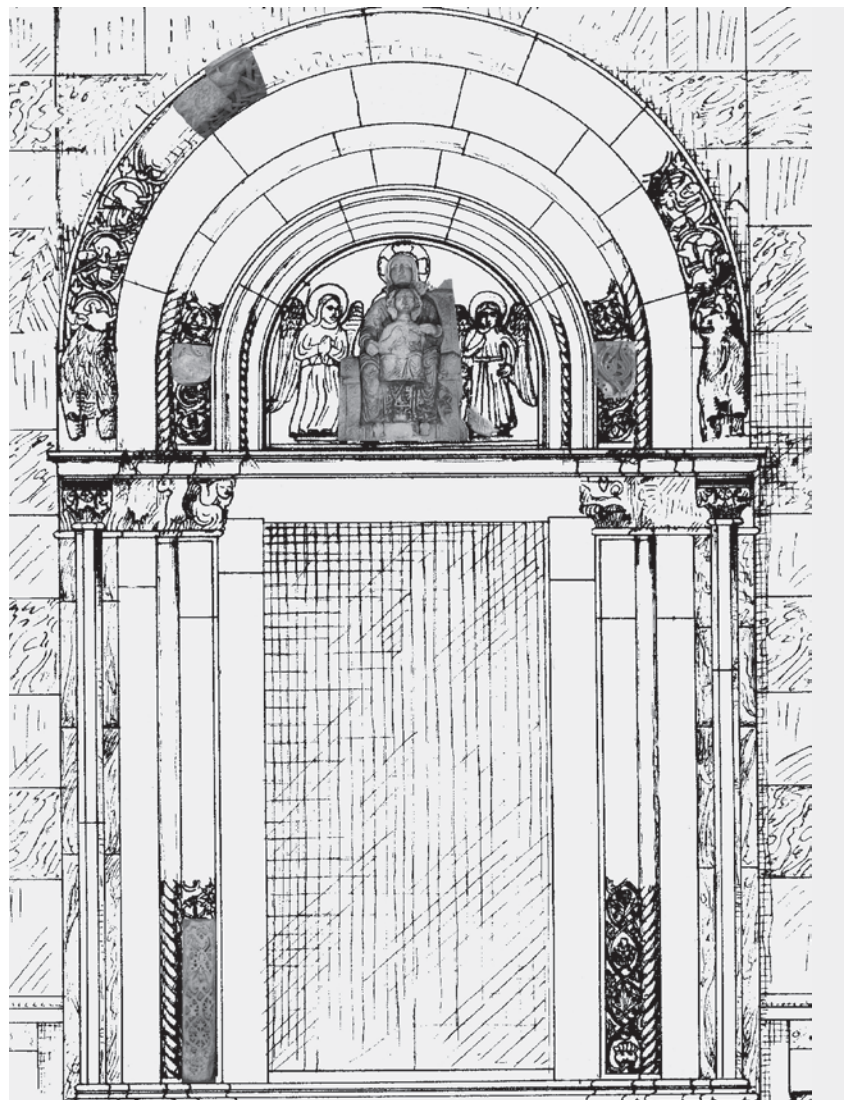


Fig. 14.

- Fig. 10. The view of the Mausoleum in 1913. The remains of the west façade and north tower are marked
- Fig. 11. Fragments of the octagonal and round columns from the portals registered in 2007 (S. Temerinski)
- Fig. 12. Fragment belonging to the capital zone of the portal registered in 2009 (B. Popović)
- Fig. 13. Fragments of the octagonal and round columns from the portals registered in 2007 (S. Temerinski)
- Fig. 14. Reconstruction of the Narthex portal (S. Živkov & P. Halupa)



Fig. 15.



Fig. 18.



Fig. 16.



Fig. 17.

- Fig. 15. Fragment of the archivolt belonging to the portal of the narthex. Triple trellis work. Curved profile. Collection of the National Museum in Belgrade (photo: National Museum Belgrade).
- Fig. 16. Fragment of the jamb of the narthex portal. Flat profile, Triple trellis work. Once in the collection of the Archaeological Museum in Skopje (photo: National Museum Belgrade).
- Fig. 17. Fragment of the inner archivolt of the Narthex portal, in the collection of the National Museum in Belgrade. Flat profile Double trellis work (photo: National Museum Belgrade).
- Fig. 18. Fragment of the inner archivolt of the Narthex portal, in the collection of the National Museum in Belgrade. Flat profile Double trellis work. (photo: National Museum Belgrade).
- Fig. 19. Relief of Virgin from the lunette of the Narthex portal, Church in Sokolica (photo: National Museum Belgrade).

< Fig. 19.



Fig. 20.



Fig. 21.

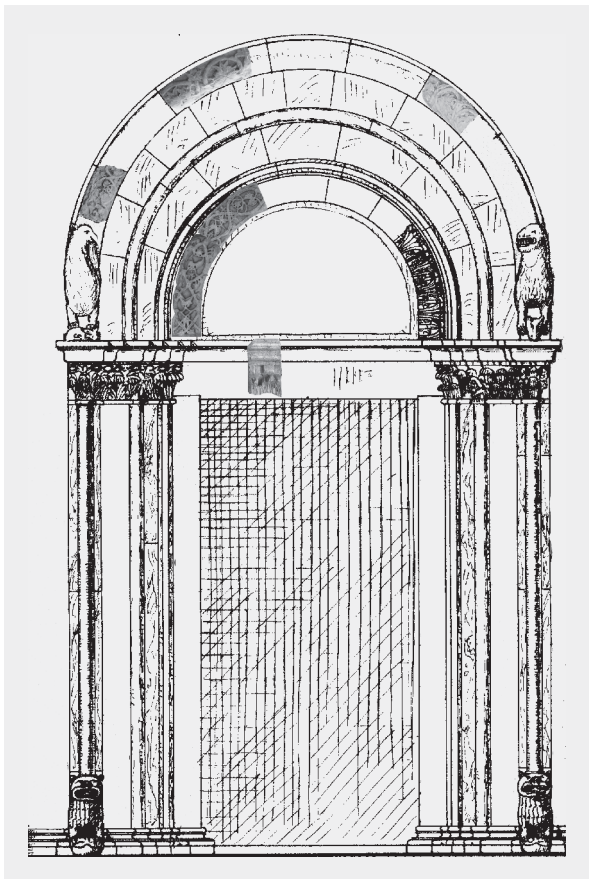


Fig. 22.



Fig. 23.



Fig. 24.



Fig. 25.

Fig. 20. Fragment of the relief of Archangel from the lunette

Fig. 21. Fragment of the base of the narthex portal, in situ (photo: National Museum Belgrade).

Fig. 22. Reconstruction of the Naos portal (S. Živkov & P Halupa)

Fig. 23. Fragment of the outer archivolt of the nave portal, single trellis work Curved profile In front of the Mausoleum (photo: collection of the National Museum in Belgrade).

Fig. 24. Fragment of the outer archivolt of the nave portal, single trellis work. Curved profile In front of the Mausoleum (photo: A Sheku).

Fig. 25. Fragment of the outer archivolt of the nave portal, single trellis work. Curved profile collection of the National Museum in Belgrade (photo: S. Živkov).



Fig. 26.



Fig. 27.



Fig. 28.



Fig. 29.

Fig. 26. Fragment of the inner archivolt of the Naos portal, once in the collection of the Archaeological museum in Skopje joining with the fragment Flat profile, Double trellis work (photo: collection of the National Museum in Belgrade)

Fig. 27. Fragment of the inner archivolt of the Naos portal, once in the collection of the Archaeological museum in Skopje joining with the fragment on 026 Flat profile, Double trellis work (photo: collection of the National Museum in Belgrade)

Fig. 28. Statue of lion from the Naos portal, collection of the Archaeological museum in Skopje (photo: National Museum Belgrade).

Fig. 29. Statue of lion from the Naos portal built into the Turkish fortification wall (photo: A. Sheku).

Fig. 30 Fragment of the lintel of the Naos portal, once in the collection of the Archaeological Museum in Skopje (photo: collection of the National Museum in Belgrade).

Fig. 31 Reconstruction of the North portal (S. Živkov & P. Halupa).

Fig. 32 Fragment of the sculpted archivolt from the north portal Double trellis work. Flat profile collection of the National Museum in Belgrade (S. Živkov).



Fig. 30.

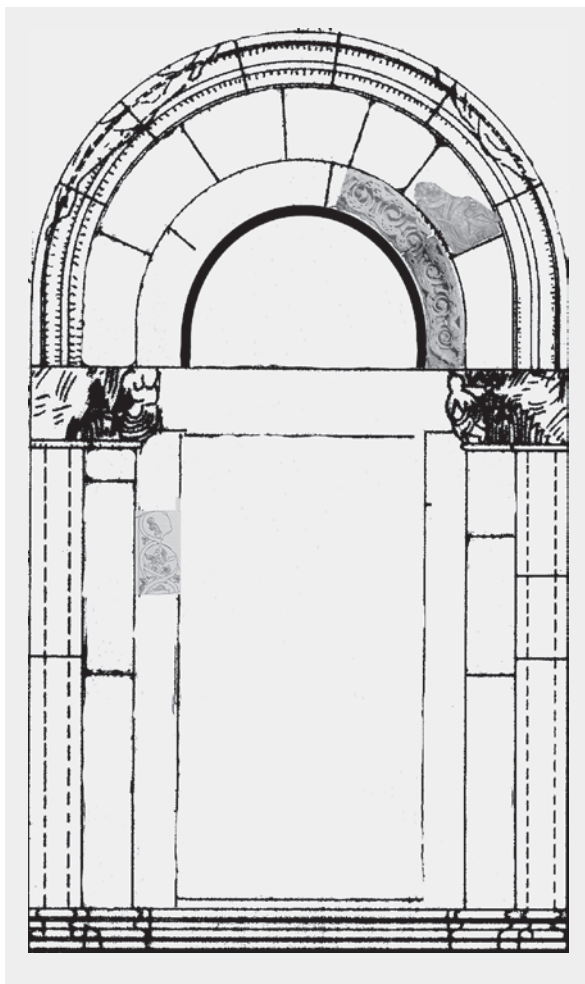


Fig. 31.



Fig. 32.a



Fig. 32.b



Fig. 33.



Fig. 37.

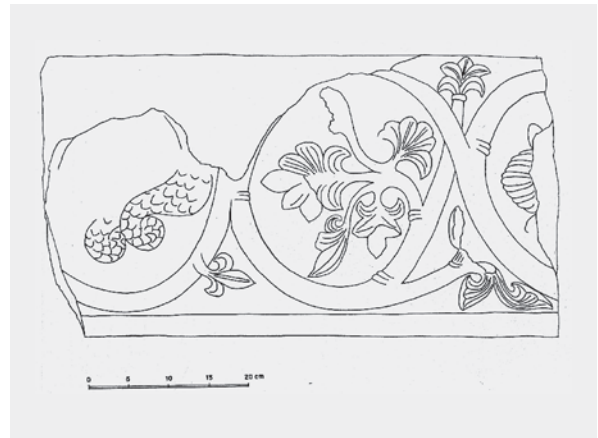


Fig. 34.



Fig. 35.



Fig. 36.

Fig. 33. Two joining fragments of the inner archivolt of the North portal, once in the collection of the Archaeological Museum in Skopje (photo from Maksimović 1971, pl 165 & 166).

Fig. 34. Fragment of a door jamb, drawing published in Šuput 1970.

Fig. 35. Reconstruction of the bifora on the south transept (photo by A. Sheku, reconstruction by P. Halupa).

Fig. 36. The altar apse with the built-in position of the altar trifora and the preserved half of the window of the south chapel (photo: collection of National Museum in Belgrade).

Fig. 37. Fragment of a bifora registered in 2011 (photo: B. Popović)



Fig. 38.



Fig. 39.

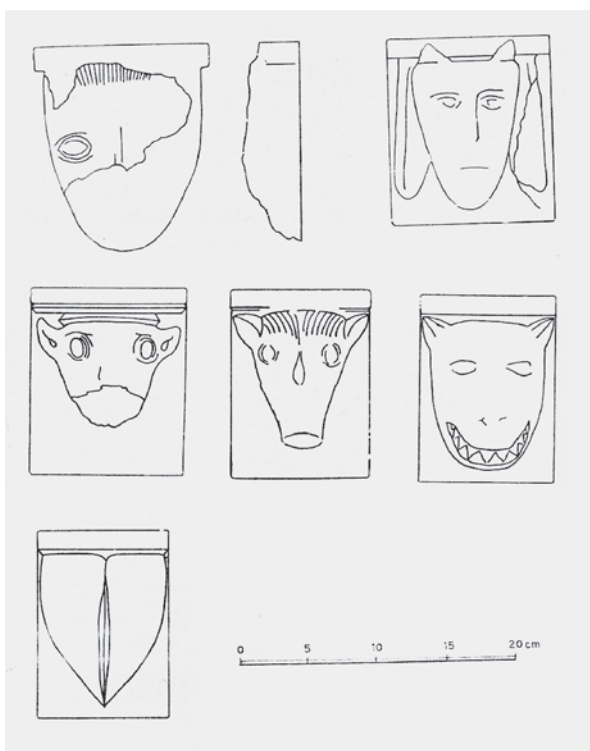


Fig. 40.

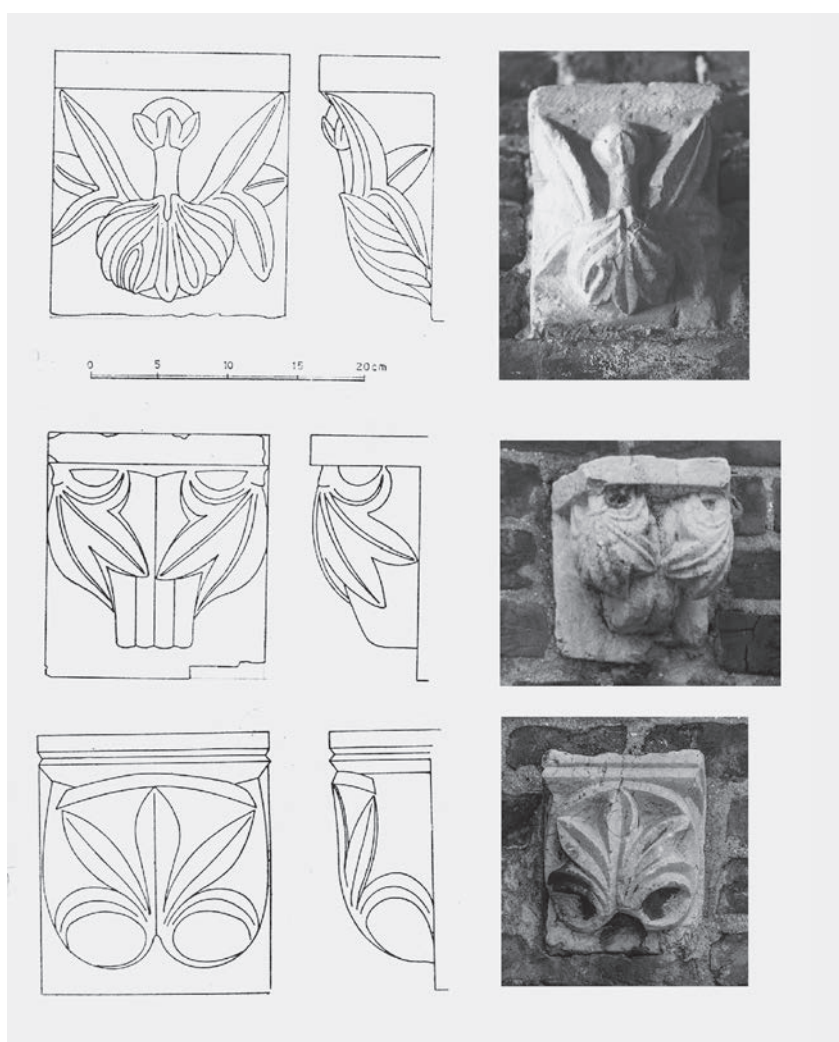


Fig. 41.

Fig. 38. The lowest blocks of gothic windows in front of the narthex (photo: B. Popović).

Fig. 39. Recently recognized block with two arcades belonging to the frieze of the cubic base of the dome. (photo A. Sheku).

Fig. 40. Consoles belonging to the dome.

Fig. 41. Consoles belonging to the apse.

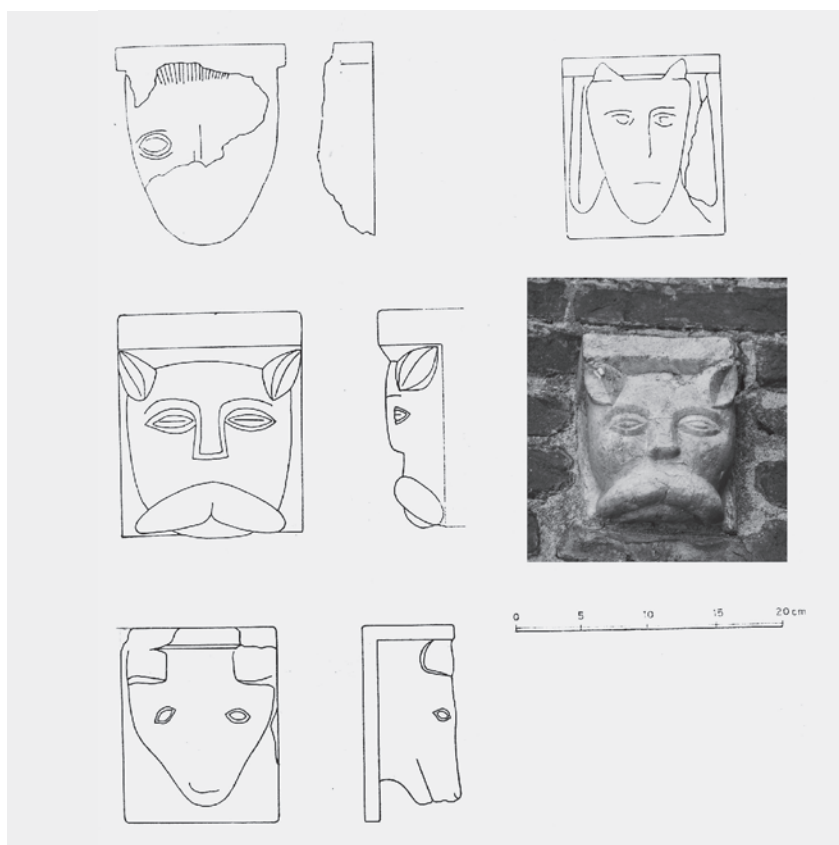


Fig. 42.



Fig. 43.



Fig. 44.



Fig. 46.



Fig. 45.

Fig. 42. Consoles belonging to the naos and narthex.
 Fig. 43. Various unpublished consoles.
 Fig. 44. The mortar platform of the floor rosette with the imprints of the stone slabs (photo: S. Temerinski).
 Fig. 45. The mortar platform of the floor rosette with the imprints of the stone slabs (photo: S. Temerinski).
 Fig. 46. Fragment of the outer ring of the floor rosette discovered during the excavations (D. Madas).

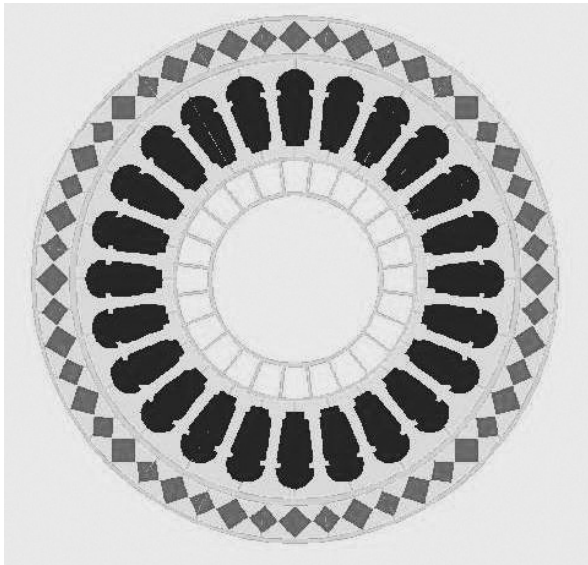


Fig. 47.

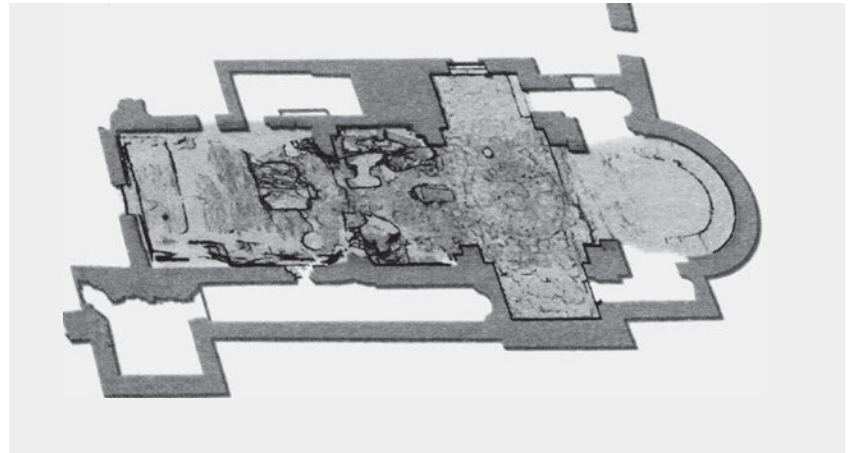


Fig. 48.



Fig. 52.



Fig. 49.



Fig. 51.

Fig. 50.

Fig. 47. Reconstruction of the floor rosette (D. Madas).

Fig. 48. 3D scanning of the interior of the Mausoleum (Z. Sobić).

Fig. 49. Bases belonging to the porch of the gallery (photo: B. Popović).

Fig. 50. The pillar which originally stood on the left side of the iconostasis where it was attached to the wall, as judged by the roughly cut area which was covered with the wall (photo: S. Živkov).

Fig. 51. In the middle of the right side of the fragment there is a clearly visible roughly carved area which was covered with the panels of the ikonostasis. All of the pillars and panels stood on the sill. (photo: S. Živkov).

Fig. 52. Among the scattered material around the complex, was recently identified a fragment which might have belonged to the missing panels of the ikonostasis (photo: A. Sheku).

Stanislav ŽIVKOV

Elementi za arhitektonsku rekonstrukciju kraljevskog mauzoleja u Banjskoj, Kosovo

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Kraljevski mauzolej u Banjskoj, sagrađen između 1313. i 1317. godine, teško je nastradao veoma rano te je kroz dugo razdoblje služio kao kamenolom. Zaštitne radove 1938. godine dočekaao je uglavnom kao potpuna ruševina. Sagrađen je po uzoru na romaničko-gotičke bazilike s pročeljima od tri vrste ukrasnih kamenih blokova i raskošnom plastikom na portalima. Spomenutim zaštitnim radovima istraživanje i arhitektonsko snimanje mauzoleja praktično je onemogućeno pošto su mu izvorni zidovi ostali nadograđeni. Do 2007. godine u mauzoleju nisu izvršena sustavna arheološka iskopavanja, a brojni ulomci skulpture nikada nisu katalogizirani. Dijelom se nalaze u muzejskim zbirkama, dijelom su ostali na samom lokalitetu, a ima i primjeraka koji su izgubljeni. Ovaj rad po prvi put donosi rekonstrukcije arhitekture i skulpture mauzoleja u Banjskoj.