
BYZANTINE STYLE IN THE ARCHITECTURE OF ORTHODOX COUNTRIES SECOND HALF OF XIX - MIDDLE OF XX CENTURY

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Abstract

Byzantine style in the architecture of Orthodox countries, in spite of a certain similarity of the causes that created an interest to the Byzantine heritage, historical, cultural and religious communities, as well as the mutual influence, within each national tradition has found specific features, in varying degrees obeying the changing stages of evolution of architecture from eclecticism to functionalism and the effects of centuries of experience of one or other national school of architecture. The material presented in this paper suggests the existence of regional variants of a single style, due to the particularities of a certain cultural and historical context.

Keywords: architecture, Byzantine style, historicism, national romanticism

1. Introduction

Neo-Byzantine style, originated in the Romantic period and announced itself as one of the new styles of historicism over the middle of XIX - the middle of XX centuries, had been widely used in the architectural practice in Europe and North America. In recent decades, the Byzantine style attracts the attention of historians of architecture in different countries. We should first mention the works of Y.R. Savelev [1], M. Koeva [2], A. Kadievich [3] and R. Nemteanu [4]. Manifesting itself mainly in temple architecture, this style has left the most numerous monuments in Orthodox countries, where the interest in it has been caused by the growth of national consciousness and was supported by researches of their own and Byzantine medieval architecture. In various degrees, being influenced by the character styles and trends of this period, the shaping principles of which it followed, Byzantine style preserved awareness and demonstrated flexibility, assuming in each country-specific features and becoming an integral part of a complex process of finding and obtaining a national style. This paper is an attempt at a comprehensive study, comparative analysis and identifying the characteristics of the Byzantine style in the

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architecture of five Orthodox countries - Russia, Bulgaria, Serbia, Romania, Greece.

2. Review of the literature

On the Byzantine style in Russian architecture there are a number of publications besides that already named [1]. A.V. Ikonnikov [5], E.I. Kirichenko [6], E.A. Borisova [7], V.G. Lisovsky [8], A.L. Punin [9] and E.M. Kishkinova [10] have analyzed in their works the causes of periodization, the arts of leading masters and the main monuments of the Byzantine style.

Byzantine direction within the national romanticism in the architecture of Bulgaria and the participation of Russian architects in its formation is discussed in a number of publications of Margarita Koeva [M. Koeva, *Russian architects who worked in Bulgaria for the period 1879-1912 years*, www.liternet.bg/publish9/mkoeva/nasledstvo/ruski.htm; 2; 11; 12]. Some aspects of this topic are covered in the books of N. Mavrodinova [13] and P. Yokimova [14]. In Russian, was recently published an article of E.I. Kirichenko 'Russian architects in Bulgaria' [15]. However, the issue of specificity of the manifestations of Byzantine style is not completely solved on the territory of Bulgaria, its relationship with the Bulgarian medieval architecture and with the heritage of the National Revival.

The problem of the study of Byzantium in Serbian architecture was discussed by some of domestic architectural historians such as V.N. Belousov [16] and V.I. Kosik [17]. A great contribution to the study of national style in Serbian architecture was made by M. Yovanovich [18] and A. Kadievich [3], in whose book there is a broad view of the formation of this direction, based on an extensive factual material, in connection with historical events and the development of architectural theory. At the International Conference 'Art, architecture and art history of Russian Diaspora: problems, discoveries, research prospects' Serbian researchers came up with a number of interesting materials, relating to the Byzantine style [19-21].

In Russian there are relatively few publications, about to the national style in Romanian architecture [22; V. Sedov, *Wallachia: architecture of unrealistic expectations*, Project classic, XXIV–MMVIII, www.projectclassica.ru/travel/24_2008/24_01_travel.htm]. In recent years, the national style has been extensively studied by Romanian researchers, which is confirmed by general works [23], and monographs about this style, in particular, the book of M. Ene [24], the researches of R. Nemteanu [4, 25] and a generalizing work of C. Popescu 'National Romanian style - nation-building through the architecture. 1881-1945' [26].

Problem of the formation of Byzantine style in the architecture of Greece is discussed in the works published in Russian by V.M. Polevoi [27] and A.Y. Kazaryan [*Greece. Architecture XIX–XX century*, www.pravenc.ru/text/166461.html#part_20], in Greek - in general works [28, 29], as well as in studies of the Byzantine traditions [30].

Summarizing the brief review of the basic literature on the researched topic, we can conclude that the Byzantine style is considered by architectural historians as a rule, in the context of a particular national tradition. However, the specificity of the refraction of the Byzantine heritage through the prism of architectural experience of a particular country evidently appear when comparing several Byzantine lines, allowing to identify the common trends and regional characteristics of the manifestations of the Byzantine style.

3. Byzantine style in the architecture of Russia

Prerequisites for the emergence of the Byzantine style in the architecture of Russia were scientific advances in the study of art and architecture of the Byzantine Empire, Ancient Russia, the Caucasus, the desire of architects to use these advances in architectural practice. In addition, the Byzantine style was a symbol of common cultural-historical constant to the Slavs, a visible proof of genetic relationship and political affinity.

In the XVIII century, some Byzantine elements can be seen in the Kiev church of Nicholas Naberejnyi (I.G. Grigoovich-Barsky, 1775) and the Saint Sophia Cathedral in Tsarskoe Selo (C. Cameron, I.E. Starov, 1782-1788). In the romantic period of the first half of the XIX century one finds elements borrowed from the Byzantine architecture, freely interpreted, subject to active reconsideration in a number of works of G.G. Gagarin (Ascension Cathedral in Alagir, 1850-1853), A.M. Gornostaev (Church of All Saints on Valaam, 1850), M.D. Bykovskiy (Vladimir cathedral of Spaso-Borodino Convent, 1851-1859). An important role in these monuments, along with the Byzantine, is given to borrowings from Russian, Romanesque, Transcaucasia, early Christian architecture. The Byzantine elements are the compact volumes, semi-spherical or egg-shaped domes, wide drums with arcatures, gable endings of the facades, double and triple arched windows, striped masonry. By the year 1860, already eclectic, the style comes into its own 'archaeological' period and is clearly indicated in the works of D.I. Grimm (Saint Vladimir's Cathedral in Chersonesos, 1860-1891), R.I. Kuzmin (Greek Church in St. Petersburg, 1861-1865), A.A. Avdeev (Vladimir Cathedral in Sevastopol, 1862-1888) focused on the Byzantine medieval monuments. Architects tend to follow the truth of scientific fact, imitating not only their decorative details, but also plans, three-dimensional arrangements, proportionate solutions. Not only in Russian but also in the European architectural practice of Byzantium, Khersonesus project of D. Grimm was the earliest example of a convincing and clean styling of middling Byzantine architecture. At this time, the formation of a complex of decorative elements, including striped masonry, column capitals, the character of patterns, etc. was completed. The bell towers had the appearance of belfries or were absent. On the eastern facade there was one apse. Compositions of this phase are single-headed, with broad low drums, low domes. Later, in 1870-1890, the compositions become more complex, the decorative abundance increased, including the items borrowed not from Byzantine sources (mainly from the

Russian style). They often used the dominating in the silhouette high bell towers, five-domes, compounding tetra conch and five domes. Such temples are the project of E.I. Zhiber (Cathedral of Christ the Saviour in Samara, 1869-1894), A.A. Parland (Church of the Resurrection of the Trinity Sergio's Hermitage near St. Petersburg, 1872-1884), R.K. Flug (Cathedral of the Nativity in Riga, 1875-1884), V.A. Shreter (Church on the estate of Tereshchenko near Kiev, until 1883), A.A. Yaschenko (Ascension Cathedral in Novocherkassk, 1891-1905). At the turn of the century, three-dimensional arrangements became more plastic and whole, subject to the influence of Art Nouveau. A characteristic monument of this period is Nicholas Naval Cathedral in Kronstadt (1902-1913, V.A. Kosyakov), in which the influence of Art Nouveau is clear in the complex comparison of external forms, fully revealing internal volumes, but at the same time creating the impression of a bizarre growth and hidden dynamics, in the character and location of the decor, in the synthesis of architectural design and interior design. This stage include the Kazan Church of the Novodevichy Convent in St. Petersburg (1908-1912, V.A. Kosyakov), Cathedral of the Nativity of the Virgin in Poti (1905, A.I. Zelenko, R.R. Marfeld). Early Byzantine architecture, mainly VI century, becomes the major source of architectural forms, the role of basilica compositions increase, the preference is given to low domes, low drums and belfries. Emotionality, sometimes expressivity of authoring approaches reinforces the romantic component of the Byzantine style again.

4. Byzantine style and the Bulgarian National Romanticism

In the temple architecture of Bulgaria, Byzantine style was formed in the last quarter of the XIX century, immediately after the liberation of the country, and it was a clear and convincing expression of the desire for national self-identification. At that time prevailed basilica and cross-domed compositions, including the Athos types. Monuments of 1870s-1880s are characterized by a significant influence of the Bulgarian Renaissance heritage. Stylistically, they can be attributed to late Romanticism. At the end of the XIX century they often used Roman and Renaissance elements in the framework of eclecticism. Such is the Church of St. Nicholas of Myra in Stara Zagora (D. Dragoshinov, K. Ganchev, N. Troyanov, 1896-1909), and Saint Kirill and Methodius in Burgas (R. Toskani, 1897), Saint Sophia churches of Saint Trinity (1903-1905) and Saint John of Rila at the Theological Seminary (1902, Austrian architect F. Gryunanger). The turning point in the formation of the Byzantine style was the work on the project of Alexander Nevski Cathedral in the capital. The initial project of the church (1884-1885) belonged to I.S. Bogomolov. It was a triconch with adjoining hipped bell tower from the west. But Bogomolov died in 1886, the political reasons hindered the work for a long time, and only in 1898 a new project made by A.N. Pomerantsev was completed. This project was characterized by more prominent focus on the traditions of Bulgarian architecture. The temple was constructed in 1904-1912, Pomerantsev, who

studied a number of Bulgarian medieval monuments (in Turnovo, Asenovgrad and Nessebar), used in the Alexander Nevsky Cathedral the ratio of the dome and the bell tower characteristic from Asen church (XII century) and the Church of the Pantocrator in Nessebar (XIV century), resulting in a radically change in the bell tower silhouette, losing Russian features, as well as on the side facades - the motif of arches of Boyana Church. Pomerantsev did not randomly choose the basilica composition, characteristic for the Bulgarian Middle Ages (Church Saint Sofia in the capital of Bulgaria, and many other sites). Low and wide drum and shallow dome of the Alexander Nevski Cathedral reminds us of Sophia of Constantinople, the surrounding semi-domes reinforce the similarities. Temples of tetra conch type were common in the architecture of the Byzantine area. However, three conches, supplementing the central chapter of the Alexander Nevsky Cathedral, are very close to the three-dimensional solution of the Red Church in Perushtitsa (VI century). The planning solution with three conches, the so-called Athos, is supported by the later Bulgarian architecture (Cathedral church of Saint John the Divine of 1392, in Poganovski monastery, the Cathedral church of the Virgin of 1604, in Bachkovski monastery and some other monastic cathedrals). Typical Bulgarian motives are open arcades of the exonarthex of the temple, dating back to the early Christian architecture and at the same time closely related to civil buildings. In general, Pomerantsev, armed with the experience of Byzantium in Russia, which is, figuratively speaking, already closely approached to Art Nouveau, in his project for the first time, made the Byzantine style clearly and convincingly speak Bulgarian. It is recognized that this outstanding monument had a significant impact on the further development of the Bulgarian church construction. The plan of A.N. Pomerantsev also included constructing of the church of Saint Sedmochislennikov (Y. Milanov, P. Momchilov, 1899-1903) in Sofia, in place of the so-called 'Black Mosque' of the XVI century, which replaced the early Christian church. The square plan of the temple reminds us of the mosque's composition, of the widespread in Byzantine architecture of VI-XV centuries temples without columns, and Bulgarian churches (the Boyana Church and the Church in Sapareva Bane XI-XII centuries). A powerful shallow dome on a low drum, lightened by the abundance of window openings, contrasting with miniature domes of angular belfries, dates back to the Sophia of Constantinople. It is interesting to note the alternating by size openings of drum's arcature, creating a wavy line, close to the winding cornices of the traditional Bulgarian architecture. The silhouette of a bell tower with the adjacent to the main size semi-domes, is inspired by the bell tower of Saint Alexander Nevsky Cathedral. Striped facades reproduce a traditional Bulgarian device. The expressive plastic of volumes shows the influence of Art Nouveau.

Church Saint Sedmochislennikov, as well as Alexander Nevsky Cathedral, caused numerous imitations in the temple architecture of national romanticism - in particular, in the church of Saint Nedeli in Sofia (1929-1930, I. Vasilov, D. Tsolov). It is a laconic, reminiscent of the early Byzantine patterns, a square planned building with a single wide dome on a low drum, with an apse

with ambulatory from the east, a traditional arched gallery - exonarthex and a low bell tower from the west. In the three-dimensional solution of the eastern facade, in the interpretation of the window openings, we can identify features that related with Saint Sophia Church of the X century. A little later, the church of Saint Sedmochislennikov created the Pleven mausoleum, in the memory of the fallen Russian and Romanian soldiers (1903-1907, P. Koychev), with a pronounced in the external volume tetra conch, cruciform plan, with a dome overlying the central cubic volume, and a spectacular striped stone and brick coating of the facades, in the imaginative solution of which we see a processing of the motives of the church in Sapareva Banya. A unique within the 'Byzantine style' is the round church of Saint Paraskeva in Ruse (1939-1944, L. Dinolov). One of the most significant monuments of the 'Byzantine' line in the Bulgarian architecture of the first third of the XX century is the building of A. Tornova - an outstanding architect and architectural theorist of national romanticism. The Church of Saint Paraskeva in Sofia (1921-1930), which tends to a square in its planning, combines the features of the temples with eight bearings (such as the Church of Sergio's and Bacchus in Constantinople, San Vitale in Ravenna - VI century, Nea Moni of Chios XI century) and temples-rotundas (Rotunda of Saint George in Sofia, IV century). It is notable for the plastic and complex centric composition, which seems to be 'fashioned' of individual self-evolving, dynamic volumes, combined in a streamlined silhouette and at the same time segmenting, arguing and resonating with each other in a whimsical rhythm, with an abundance of curved cornices. The temple is crowned with a powerful dome with ferroconcrete cover having a drift of 20 m, supplemented by small semi-domes at the corners of the main volume. The porch, completed by a belfry, closely adjacent to the temple, is covered with blind domes. A. Tornova managed to create an original work, marked by a genuine synthesis of Art Nouveau, Art Deco, Expressionism, Byzantine stile and Bulgarian tradition, a work in which the internal energy of architectural masses reaches the limit voltage, turning the temple into a kind of emotional apotheosis, an imaginative quintessence of the architecture of Bulgarian romanticism. The Church of Saint Mines in Kyustendil (1934 A. Tornova) is built in the spirit of late Art Nouveau. As examples of churches, marked with the influence of functionalism, we can mention the works of P. Tsvetkov – Saint Ivan Rila Church in Plovdiv and Bank (1932) and Saint Kirill and Methodius church in Vratsa (1920-1935). During the first third of the XX century, in Bulgaria, the monuments of Byzantine style are characterized by a large compositional diversity. Along with the basilica and the cross-domed, single-aisle churches, with a planning in the form of a Latin cross, and having various centric compositions, including trikonh, tetra conch, Octagon are becoming more common. The decorative possibilities of masonry are actively used. All the compositions used in the Bulgarian Byzantine style, not only have Byzantine origins, but also were used in the past in the Bulgarian medieval architecture. As a result of Turkish influence, we can consider the sustainable use of basilica compositions and high bell towers, close to minarets.

5. Serbian version of the Byzantine style

In Serbia, as well as in Bulgaria, the formation of the Byzantine direction in the national style is based on an intellectual rise after the country's liberation and rebirth of the statehood, which was stimulated by the study of ancient monuments. In the first half of the XIX century, when Serbia was a part of the Austro-Hungarian Empire, as a whole we can feel an influence of classicism, but churches' architecture already includes national elements in the spirit of Raska and Moravian schools. By the middle of the century, such searches in the spirit of Romanticism become particularly noticeable on the background of the development of the national bourgeoisie and national consciousness. According to the periodization, outlined by A. Kadievich [3, p. 12-15], in this first phase we can observe, while maintaining the influence of the Austro-Hungarian Empire, a mixture of Baroque, Classicism, Romanticism (including Byzantine and Serbian elements). This approach is very similar to the methods of the Bulgarian National Revival. Church of Saint George in Smederevo (1851-1855, A. Damyanov) clearly illustrates this stage, and if the Serb features here are quite recognizable, the Byzantine can be seen indirectly, in the origins of the planning solution.

In the next period, the Byzantine features become more defined, we can speak of the Roman-Byzantine style, an example of which is the Church of Saint Spyridon in Trieste (1861-1869, Italian architect K. Machiakini). The construction of an Orthodox church in Trieste was due to the presence of a strong Greek-Serb community. Five columned, five-domed church in its planning is an equal-cross, resembling the Moscow Cathedral of Christ the Saviour, but with conches on its hoses on three sides. The faceted proportions of belfries in the corners are subject to the scale of the main dome, doubled and round windows, alternating, are inscribed in the arcature of its drum. On the west facade there is a gable, mosaics, arcature - columnar zone with sculptures have a clearly Romanesque character. 1870s-the beginning of XX century is a new period, when within the frameworks of eclecticism, under the influence of one of the founders of the Byzantine style in Western architecture, the Austrian T. von Hansen, temples are built combining elements of the Byzantine, Romanesque, Gothic, Renaissance and Oriental heritage (S. Ivachkovich - Church of the Transfiguration in Pancevo, 1874-1878, Saints Peter and Paul in Jagodina, 1899; works of V. Nikolich, Y. Ilkich, D. Zhivanovich). Five-domed or one-domed, these four columned temples are distinguished by striped coating of the facades, however, it resembles not the Byzantine Empire, but Italy. A number of them are complemented by high 'Romanesque' bell towers. Apart is the Chapel in Nis (1892 D.T. Leko). A restrained and serious nature of the monument with the basic cubic volume, above which rises a massive octagonal drum of the single pyramidal dome, relates it not only with the Romanesque monuments, but also with the Byzantine samples of the V-VI centuries. Serbian pavilion at the World Exhibition in Paris (1900, M. Kapetanovich with the participation of A. Bodri) may be assigned to the next stage. Since the

beginning of the XX century, Serbo-Byzantine style, patronized by a new dynasty Karadjordjevic, remaining in line of the search for national style, to some extent stands apart from the actual Serbian, however, keeping a relationship with it. At this stage Russian architects have made a significant contribution in its development. Thus, at the beginning of the XX century, M.T. Preobrazhensky has developed a project for the church Nikshich. In 1903, the project of an unknown Russian author was built - Trinity Church in Gornji Adrovatse on the spot of Raevskiy's death. Serbian-Byzantine style is marked in the program of competition for the design of the church of Saint George in Oplenac (1903) with the crypt tomb of Karageorgevichs. The implemented project (1909-1912, K.Y. Yovanovich) is a five-domed cross-domed church, almost symmetrical in planning, with a low bell tower on the west facade. Byzantine arcature of the drums and doubled windows are complemented by conches on the north and south facades, adopted from Moravian medieval monuments. Sash bending of the cornice on the western facade resembles the temple of Ravanica (XIV century). The successful composition found here will get in the future a lot of interpretations in temple architecture of Serbia. After 1918, already in the Kingdom of Serbs, Croats and Slovenes, a significant impulse for the development of the Serbian-Byzantine style is given by the arrival of Russian emigrant architects (N.P. Krasnov, V.M. Androsov, G.I. Samoylov). At this time the research and restoration of medieval monuments is particularly active. In 1927 is held in Belgrade the Second International Congress of Byzantine. N.P. Krasnov, in particular, restored the medieval church Ruzica in Belgrade Kalemegdan Fortress (1924); in the spirit of the early Christian churches Rotondo, he constructed a chapel-mausoleum Njegoš on Lovcen (1925). V.M. Androsov is the author of about 60 temples of Serbo-Byzantine style, among them the Church of the Holy Trinity in Mountain Mutnitse (1924) and city Leskovats (1922-1931). In the first of these, Byzantine features appear along with Serbian, but in the second one, which combines "Moravian decorative, Kosovo-Metohija five domes and Raska portal" [3, p. 198] Serbian clearly prevail. According to the works of G.I. Samoylov we see the sustained Roman-Byzantine spirit - the little church of Saint John the Baptist in Vuche (1936), one domed, with three conches and an open three-span arcade, connecting the temple with a belfry. The temples of Russian authors are as a rule, cross domed, square or cruciform in planning, often with three conches. Their compositions tend to be centric and are characterized by a stepped pyramidal silhouette. The central polygonal drum dominates, its pedestal is very high, side heads are absent or very low, they are removed from the central and low belfries are located on the western vestibule. The windows are arched and narrow, often doubled and tripled, skipping little light into the interior. In the works of Serbian architects we can see similarities, the national style prevails. For example, the Cathedral of Saint Mark in Belgrade (1930-1939, B.I.P. Krstich) is recognizably focused on the Church of the Annunciation Monastery from Gracanica (XIV century). Few monuments and projects demonstrate a clear predominance of Byzantine components. These are the Church rotunda of

the Transfiguration, in the New Sarajevo (A. Deroko, 1939-1940), a rare monument of 'purity of style', sharply expressive in its ultimate archaization, oriented on the centric Byzantine churches of V-VI centuries, and the project of the church of Saint Sava in Belgrade (M. Zlakovich and A. Papkov, 1926), based on the reinterpretation of the composition of Hagia Sophia of Constantinople. It is significant that the projects of Saint Sava Cathedral, in the multiple competitions caused accusations of belonging to the Byzantine and not Serbian style. On the contrary, the built temple (B. Peshich, consecrated in 2004), which was constructed as a symbol of Serbian independence, is constructed entirely in Byzantine forms. The Byzantine style is widely represented in the high-society architecture of Serbia. Much brighter than in church architecture, the impact of Art Nouveau, academism, functionalism, expressionism and art deco, is evident here, as well as strengthening of the role of the Byzantine component (the building of Trade Academy in Belgrade, 1925-1926, E. Denich; the building of the Ministry of Post and Telegraph in Belgrade, 1926-1930, M. Korunovich, etc.). This process can be explained by the fact that the Byzantine style of public buildings was intended to express the idea of a unified government in multinational Yugoslavia, and Serbia was a part of it at that time. At the moment, on the stage of post-modernism, Byzantine heritage remains in demand in the temple architecture of Serbia (for example, in the works of L. Folich).

6. Byzantine heritage in the Romanian style

In the architecture of Romania, the Byzantine style also took the steps of late Romanticism, Eclecticism, Art Nouveau (pronounced here as in Serbia, in a very restrained way), functionalism and art deco. At the same time, Byzantinism manifested here in a purer form in religious architecture, but in the high-social, the Byzantine component acts in the synthesis with borrowings from the heritage of middle Ages and the national folk architecture within the neo Romanian style (i.e. the neoromanesk style). The urgency of traditions access in Romania was related not only with the pursuit of self-identity, but also to the need for government unity of a nationally and confessional diverse country. In the second half of the XIX century, the works of the masters from T. von Hansen School had a decisive influence on the formation of the Romanian Byzantium, along with the research and restoration of heritage monuments and public support for searching the national style. As examples we can mention the Peter and Paul Cathedral in Constanta (1893-1895, I. Mincu), the Church of Saint Elijah in Craiova (1889-1890, F. Springer) and the Church of the Assumption in Brasov, which almost literally reproduces the Church of Trinity in Vienna (T. Hanzen, 1856-1858). The Church of the Ascension (the so called Church Belas, 1881-1895) in Bucharest should be attributed to the same area, on its project have been working A. Orascu (who was educated in Berlin and Munich), K. Benesh, F. Hartman and French architect-restorer A. Lekomt de Nui. The so-called church of Amzei in Bucharest (1898-1901, A. Savulescu)

also includes elements of the Romanian medieval, Byzantine, Gothic, Renaissance and Baroque features. The Church of Saint Demetrius in Craiova (restored, or rather re-built in the 1889-1893 period by A. Lekomt de Nui) and the Church of Saint Eleftheres in Bucharest (K. Lotsu, D. Marcu, its construction began in 1935, consecrated in 1971) can serve as examples of the synthesis of Byzantine and Romanian medieval features. However, there are many monuments with a predominance of Byzantine elements. So, the Byzantine style of Art Nouveau period, in the best way describes the Cathedral in Sibiu, which has a particularly expressive volume and a silhouette solution and a perfection in detailing being the second largest Orthodox church in Romania (1902-1906, V. Nagi and I. Kamner). It combines the compositional scheme of Hagia Sophia of Constantinople with a two-tower main facade, the bell towers of which are completed by domes with baroque images, and techniques of the Art Nouveau in glazing of the central arch. In the interwar period, Byzantinism in Romania actively and successfully uses the principles of shaping, characteristic for functionalism and art deco, as a rule, temples, cross-domed or pillarless type vary. They are supplemented by one or two bell towers dominant in the silhouette, reinforced concrete being widely used in the construction. Examples - the Church of the Ascension of Heroes of World War I memorial in Giurgiu, built in the 1927-1939 period using the project of S. Balozina; the mausoleum of the heroes in Focsani; the Churches of Saints Constantine and Helen in Constanta (1934-1937, D. Ionescu-Berechet) and the Cathedral of the Assumption in Tirgu Mures (1925-1934, V. Vlad). The cathedral of Saint Trinity in Sighisoara (1934-1937, D.P. Gopesh) is constructed in a similar style - a triconch with high bell tower on the west facade, also the temples of the Archangels Michael and Gabriel in Satu Mare (1932-1937, V. Smigelchi), in Constanta (1939-1940) and the monastery casinos in Bucharest (1935, both - D. Ionescu-Berechet). The laconism of geometrized volumes, a bold generalization and exaggeration of medieval details are clear in the eponymous cathedral in Orastie (1936-1945, G. Kristinel) - cross-domed, also complemented with a high bell tower. Among the numerous high-social buildings, including, as been said, some Byzantine elements are administrative, educational, museum buildings, private mansions and villas (in Bucharest - the building of the Ministry of Public Works (1910 P. Antonescu), Faculty of Architecture, now the University of Architecture and Urban Development (1912-1927, G. Cherchez), the Museums of Geology (1906-1908, V. Stefanescu) and the peasantry (1912-1941, N. Gika-Budesht), D. Ionescu mansion (1925, T. Socolescu), etc.

7. 'Byzantium after Byzantium' in the architecture of Greece

In the architecture of Greece after independence, the Byzantine style has taken a special place. Here it did not have to compete with the national heritage of the Middle Ages, for the medieval architecture of Greece existed entirely within the Byzantine architecture. Experience of Byzantium as its own history is

with particularly acute marked in Greece, and the attitude to the heritage is painted with trembling reverence, which limited the possibilities of bold experiments in religious architecture. Throughout the existence of (from the middle of XIX century up till now) Byzantine style in temple architecture of Greece, moving from late Romanticism to a phase of eclecticism, did not experience any significant effect of Art Nouveau, nor the subsequent architectural styles. Among the earliest examples - late-romantic Cathedral of the Annunciation in Athens (1842-1862, T. von Hansen, D. Zazos, F. Bulanzhe), which includes, along with classic and Byzantine motifs, gothic elements. The works of L. Kavtadzoglu are characterized by a classic compound and Byzantine elements, of its most 'Byzantine' structures we can mention the Church of Saint George Karitsisa in Athens (1845-1849). The Church of Our Lady Chrysospilotissa in Athens (1863-1878, D. Zazos, P. Calcos) is constructed in the same style. At the turn of the XIX-XX centuries, Byzantine style has become one of the three search directions of national identity in the architecture of Greece, along with the folk architecture and Neogreek style. This phase is characterized by, in particular, the Cathedral of Saint Gregory Palamas in Thessaloniki (1891-1914, E. Tsiller, K. Peonpidis) - five-domed cathedral of cross-domed type, twelve domed cathedral of Saint Andrew the First-Called in Patras (1908-1974, E. Rober, A. Orlandos, G. Nomikos). A. Orlandos as well as A. Zahos - architects and restorers, worked on the design of new churches, the study and architecture restoration of the Byzantine period. In the church of Saint Dionysius the Areopagite on the Skufa street in Athens (1931), Orlandos used the techniques of classicism combined with elements of the Byzantine heritage, but the three-nave Basilica Cathedral of the Monastery of Saint Dionysius Zakynthos (1925-1948) can be recognized (with the exception of the bell tower), as an example of 'pure' Byzantine style. More accurate adherence to middle Byzantine samples is seen in the works of A. Zahos. "He reproduced in his buildings middle Byzantine technique of masonry (Baptistry of the Church of the Virgin Ahiropiitos in Thessaloniki (1926-1928), the Metropolitan Cathedral of Saint Nicholas in Volos (1927-1928), the Church of Saint Stylianos in Thessaloniki (1938) ... the Church of the Dormition of the Virgin in the Vlatadon monastery (1939)" [www.pravenc.ru/text/166461.html#part_20]. Archaeological Byzantinism - the main direction of Greece temple architecture throughout the XX century up to the present time (Saint Kseniya church in Thessalonica, 1982, D. Triandafilidis, Saint Nectarios cathedral in Aegina, 1973-1994, G. Nomikos, etc.). In contrast to the religious one, civil architecture of Greece Byzantine style actively changed under the influence of Art Deco. Evidence of this are the monuments of Thessaloniki marked with artistic perfection: mansion of Longo (the so-called 'Red House', L. Dzhennari, 1926), 'The Bosporan House' (1922, A. Paykos), hotel 'Méditerranée' (1924, D. Marinos), club 'Thessaloniki' (1925, S. Angelos). Saloniki is perhaps the only city in the world where the architectural ensemble of the centre is designed in the Byzantium style. The project of its building is owned by the French architect E. Ebraru and is dated by the year

1917. This plan was brought to life only after World War II. The ensemble of the square and the street of Aristotle, organized on the basis of the architectural principles of classicism, is formed by buildings, whose style can be defined as academic Byzantinism. Byzantine features here are noticed in the arcades of the first floors, the forms of the windows' openings, the decorative elements. Such are the buildings of the hotel 'Electra Palace' (1962, F. Vokos, A. Konstantinidis, D. Triandafilidis) surrounding the square, the cinema 'Olympion' (1949, M. Zhake) and others.

8. Conclusions

Features of the Byzantine style in Russian architecture can be noticed in the duration of its existence within the XIX century, early and expressive 'emancipation' in the 1860s, which gave rise to 'archaeological' samples. Later by the use of Byzantine, and different styles borrowings, and in the early XX century - going beyond eclectic, the prosperity in the period of Art Nouveau and the orientation at this time on the actual Byzantine designs, without any admixture of Russian medieval architecture elements.

In Bulgaria, because of the specific of historical and political situation, the period of the existence of the Byzantine style within the eclectic one, compared with Russia was chronologically compressed. During the period of Art Nouveau, Byzantine style became an integral part of the Bulgarian national romanticism. This stage, in contrast, because of historical reasons, in Bulgaria covers a much longer time than in Russia, and is marked by the creation of the most important monuments. In the Russian architecture, the Byzantine style in the period of the modernist style creatively processes the Byzantine samples, trying 'to clear' them of the latest stratifications. On the contrary, the Bulgarian Byzantinism of the first half of the XX century developed against active studying of medieval architectural property differs in the active use of the achievements of national architectural heritage. It is connected with the problem of national self-identification which was sharply standing in Bulgaria after finding its independence.

In the temple architecture of Serbia, the Byzantine direction until the late 1930s did not go beyond eclectic, although in some of its monuments we can also note the influence of Art Nouveau, Art Deco and Expressionism. In contrast, in civil architecture of Serbia, Byzantine style was fairly widespread. It overcame the frameworks of historicism and experienced a significant impact of Art Nouveau, academism, functionalism, expressionism and Art Deco, gradually freeing itself from the influence of the Serbian part. In general, the interaction with the national heritage is even more appreciable than in Bulgaria, so it is appropriate to talk here specifically about the Serbian-Byzantine, rather than about the actual Byzantine style.

In the temple architecture of the Romania, Byzantine style as relatively independent was formed in the late XIX century, within the framework of historicism. At the beginning of XX century it experiences the influence of Art

Nouveau, and in the interwar period - the influence of Art Deco and functionalism. In the secular architecture, the Byzantine direction existed from 1886 to 1947 in the neo Romanian style, which has become one of the most brilliant achievements in the history of Romanian architecture.

In Greece, Byzantine style was an organic extension of the post-Byzantine architecture. Here it is presented by the most significant number of monuments, and to this day it by far dominates in the temple construction, though it does not overcome the frameworks of historicism, differing by dry pedantry in the reproduction of medieval samples. More liberal interpretations of the heritage lie in secular architecture, the achievements of which should include the unique experience of the creation of a holistic urban ensemble on the basis of Byzantium.

Thus, despite the persistence of specific recognizable 'generic' signs, the Byzantine style in the architecture of Russia, Bulgaria, Serbia, Romania and Greece, had been formed as a self-sufficient artistic phenomenon. In each country it organically included unique features that allow us to speak of the existence of regional variants of a single style, arising from the features of a particular cultural and historical context.

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