

The Turco-Mongol beginnings of Brunelleschi's dome

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Abstract

After Italy's archbishopric to Sultaniya and consulate to Tabriz, Arnolfo di Cambio changed his columns for the pylons – as in Sultaniya's Oljeytu mausoleum. Filippo Brunelleschi borrowed the silhouette and the two shells of the mausoleum's dome, and repeated its peripheral chambers as the apses to resist his dome's load.

The Italian *tamburo* – as well as the Provencal *tambourin* dance and the Italian army's *tamburino* drummer boy – were coined from the Turkic *dombira*. Central Asia's cultural and military advance brought the tile facades and the high domes on the lofty *dombiras* (drums) – to Venice and Florence, and spread the Turkism *dombira-tamburo* to European languages.

From the XI-th century Isfahan domes via the Veneto region the *spinapesce* brickwork came into Brunelleschi's caissons. Antonio Sangallo's drawing of *spinapesce* "built in Florence with no armature" is closer to Turkey's XIII-th century dome spirals.

Brunelleschi's dome of the Turco-Mongol beginnings inspired Europe's great cathedrals.

Keywords pylons, composition, tile facades, *dombira-tamburo*, ribs, *spinapesce*