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SACRAL GOTHIC OBJECTS IN ARCHDIOCESE OF ĐAKOVO-OSIJEK AND DIOCESE OF SRIJEM

SAKRALNI GOTIČKI OBJEKTI U ĐAKOVAČKO-OSJEČKOJ NADBISKUPIJI I SRIJEMSKOJ BISKUPIJI

ABSTRACT

This short review of sacral Gothic buildings in the territories of Archdiocese of Đakovo-Osijek and Diocese of Srijem clearly exhibits the richness of Gothic style in construction of sacral objects, in contrast to other styles which are abundant in these two dioceses. When naming 22 locations with Gothic buildings, it was my wish to write about each of them. They are all similar by their building style, but there are also differences which make them unique monuments of the times when they were built. The oldest church was mentioned as early as the end of the 13th century, and they date from then towards the end of the 15th century.

It is important to note that all these buildings, or at least most of them, have not been preserved in their original forms. This is understandable, since the afore-mentioned territory has undergone through various conflicts and wars in the past few centuries. It is also important to state the fact that all these churches were built of full brick with beautiful Gothic details, which clearly shows the population had a rich religious life, in addition to their economic activities.

Key words: Gothics, sacral objects, Archdiocese of Đakovo-Osijek, Diocese of Srijem

SAŽETAK

U ovome kratkom prikazu sakralnih gotičkih građevina na području Đakovačko-Osječke nadbiskupije i Srijemske biskupije jasno se vidi bogatstvo gotičkoga stila gradnje sakralnih objekata, za razliku od drugih stilova kojima su bogate ove dvije biskupije. Navodeći 22 lokacije sa gotičkim građevinama, želja mi je bila o svakoj ponešto napisati. Sve su one slične po svojoj gradnji, no postoje i različitosti po kojima su jedinstveni spomenik vremena od kada datiraju. Najstarija se crkva spominje još koncem XIII. pa sve do kraja XV. stoljeća.

Važno je napomenuti da sve te građevine, ili većina njih, nisu sačuvane u svom izvornom obliku. To je razumljivo, budući da su se na navedenom teritoriju u zadnjih nekoliko stoljeća dogodili različitih sukobi i ratovi. Važno je navesti činjenicu da su sve crkve sagrađene od pune opeke sa prekrasnim detaljima gotike, što nam jasno pokazuje kako je stanovništvo, uz svoje gospodarske aktivnosti, živjelo i bogatim vjerskim životom.

Ključne riječi: Gotika, Sakralni objekti, Đakovačko-Osječka nadbiskupija, Srijemska biskupija

1. Introduction

Slavonian area could be designated as a peripheral reaching area of Central European gothics towards the south-east, adjoining Bosnia in the south – along the Sava River, Serbia in the south-east, and Transylvania (part of Romania nowadays) in the north-east. We wish to briefly represent those sacral objects within the territories of Archdiocese of Đakovo-Osijek and Diocese of Srijem that contain Gothic elements, since almost none of them have been preserved in their original form. Each of the 21 sacral objects will be described individually: **1)** the Nativity of the Blessed Virgin Mary Church in Bapska, built in 1332; **2)** a church in Cerna, consecrated to St. Michael the Archangel, originating from the 15th century; **3)** a church in Dragotin, consecrated to the Blessed Virgin Mary, from the 14th century; **4)** a church in Gorjani, consecrated to St. Margaret, which doesn't exist anymore; **5)** a church in Glogovica, consecrated to St. Stephen the Martyr, built in the end of the 14th and at the beginning of the 15th century; **6)** churches in Ilok – **a)** the St. Stephen the Martyr Church, discovered in 1951, **b)** a church discovered in 1972, and **c)** the Church of St. Mary, today called the Church of St. John of Capistrano, reconstructed in baroque style in the 18th century, and restored in neo-Gothic style in 1906; **7)** the parochial church of St. John the Baptist in Ivankovo; **8)** a church in Ledinci, constructed in the early 14th century; **9)** a church in Lipovac, so called “Lučica”, from the end of the 14th century, consecrated to the Blessed Virgin Mary, while the church's patron is St. Luke the Evangelist; **10)** a church in Marijanci, consecrated to Sts. Peter and Paul, with several preserved Gothic details; **11)** a church in Morović, consecrated to the Blessed Virgin Mary, from the end of the 14th century; **12)** a church in Nijemci, consecrated to St. Catherine, constructed in the 15th century; **13)** a church in Novi Mikanovci, consecrated to St. Bartholomew, constructed during the times of Knight Hospitaller Order; **14)** a Gothic Church of St. Cross in Osijek; **15)** a church in Rokovci, so called “Rokovačka zidina”, built in the 15th century; **16)** a Gothic church in Sveti Đurađ, consecrated to St. George; **17)** a church in Šarengrad, consecrated to Sts. Peter and Paul, from the 15th century; **18)** a Gothic parochial church in Šljivoševci, consecrated to Pope St. Gregory the Great, **19)** a church in Valpovo, court chapel of the Holy Trinity from the first half of the 15th century; **20)** the parochial church of St Andrew, the Apostle, from the 15th century; **21)** a church in Vinkovci, consecrated to St. Elias the Prophet, from the 15th century; **22)** a church in Zdenci, near Slavonski Brod, consecrated to St. Peter, originating from the mid-15th century.

2. Sacral Gothic Objects in Archdiocese of Đakovo-Osijek and Diocese of Srijem

2.1. Bapska

Nativity of the Blessed Virgin Mary (Birth of Mary) Church in Bapska is a single-nave longitudinal Romanesque-Gothic building, made of bricks. It is located at the cemetery outside present-day settlement. It is approximately 15 meters long, and 4.5 meters wide – this Romanesque church consists of Romanesque nave and lower and narrower apse and it has been extended toward west twice during the Gothic period. During the gothic period, the nave was first extended from the first pillar from the west, which has been removed during the last restoration works. The second extension followed in the 15th century, starting from the aforementioned pillar, first from the west, towards today's church façade. Angular anchor pillars positioned along the church façade also originate from that period. In the 15th century, the western side of the church also gets a pointed stone portal, with cut-off base angles.

Transition from the base to the triangular profile of the door-jamb has been carried out by slant filling of the corner.⁵¹

In the Register of Cultural Property of the Republic of Croatia, the Nativity of the Blessed Virgin Mary Chapel in Bapska has been described as follows:

St. Mary's Chapel was built in 1332. This properly oriented church, located at the local cemetery in Bapska, is basically Romanesque, with Gothic, Baroque and newer additions. Romanesque phase of construction consists of the church nave and lower and narrower semi-circular apse. The church nave has been extended towards west in Gothic style on two occasions – first time to the first counterfort, while the second extension up to today's church façade happened in the 15th century. At the same time, the pointed stone portal in Gothic style was fitted in the main façade and angular counterforts were added along the church façade. The bell tower and the portico were constructed in the 18th century in Baroque style, when the church interior was also restored in Baroque style and painted in illusionistic style. In the second half of the 20th century, a sacristy was added along the northern wall of the church nave.⁵²

Gjuro Szabo, writing in 1916 about the medieval church in Ledinci (near Srijemska Kamenica), continues:

The settlement of Bapska with its church is mentioned much more frequently. Near this church there is a Neolithic colony named Gradac, wherefrom many objects have been taken to Zagreb Archaeological Museum. Bapska is mentioned as an *appertinentiae* of the town of Athija (nowadays Šarengrad) since the 14th century onwards, and the parish remained even during the Turkish rule. When the priests from Srijem gathered in 1581 in the place called Baiachia (which Euzebijer Fermentžin wrongly identifies as Pajzoš near Bapska), there was a friar Jeronim who signed himself in the style of St. Cyril: "I, friar Jeronim, the chaplain of Bapska". There was also a votive painting which has been destroyed by the Turks in 1664, after they devastated the churches in Bapska, Ljuba and Ilok, as Matej Benlić, the bishop of Belgrade, describes.

This little church still exists today at the cemetery in Bapska. In a short period of time I gathered around it a Neolithic knife, a Roman buckle loop, silver medieval money and one piece of two fillers! For centuries people have been gathering there, fairs are still being held there nowadays, maybe in the same way they held them in that old time when Gradac colony was flourishing. I have visited a multitude of churches and chapels, but I have never felt what I have in that God's dark, in that semi-dark, rather long little church, when I saw two older women at the altar singing songs for the Virgin Mary, not caring for a newcomer who curiously peeped at every corner of the church, for a newcomer who knew that maybe people have been gathering on that spot for the same reason since the dawn of time.

The little church in Bapska is exactly of the type I described earlier. A semi-circular apse with a short nave is its first component, built even before the 14th century, and it has been upgraded in the Gothic period from the third left buttress. Sacristy was added afterwards, and then the portico in front of the church where altar mensa is located. The door that leads from portico to church have Gothic stone frame. The church is entirely made of bricks. The front part of the

⁵¹ Vukičević-Samaržija, Diana. (1986) *Sakralna gotička arhitektura u Slavoniji*. Zagreb. pp. 92-93;

⁵² Šarlah, Ljiljana. (2006) „Kulturna dobra u Vukovarsko-srijemskoj i Brodsko-posavskoj županiji. Sakralni spomenici u posjedu katoličke Crkve, upisani u Registar kulturnih dobara Republike Hrvatske“. *Vjesnik Đakovačke i Srijemske biskupije*. 11-12/2006; p. 1060;

church is built stronger, obviously it was planned to erect a church tower there. Out of three old Gothic windows, only one was left in the sanctuary, while the other two have been closed during later reconstructions (during the church restoration in the second half of the 20th century these windows have been uncovered). The exterior of the church is unappealing, walls are supported with buttresses, and repairs were done distastefully with white coating, so the church, especially its oldest part, looks smeared all over. Around all older parts and around most of newer parts there is a Gothic undershot cornice; the sanctuary has got an upper ornamental cornice made of baked brick.⁵³

2.2. Cerna

The parochial church of St. Michael the Archangel in Cerna is located at the building site which borders with the Bid River in the northern side. It is a one-nave Gothic and Baroque church with narrower and lower polygonal sanctuary supported by buttresses. The church nave is 15.76 meters long and 11.34 meters wide, while the sanctuary is 7.95 meters long and 6.2 meters wide. Interior of the church is completely decorated in Baroque style, and only things left from the Gothic period are walls and sanctuary buttresses. The church is built of bricks. The upper part of the sanctuary was added starting from the height of today's sanctuary window. There is also a visible small walled window in the south-east façade wall. According to these findings, the church could be dated into the 15th century.⁵⁴

The church was built in the Middle Ages as a Gothic properly oriented church, at the plateau surrounded by a river. Narrower and lower polygonal apse is supported by counterforts (the only remnants of the Gothic phase). In the late 18th century the church was reconstructed in Baroque style. Along the sanctuary sacristies were added (symmetrically). The main façade is simply done, and a bell tower arises over it, covered by a pyramid-shaped roof. The church nave is vaulted by a ceiling – a Czech cap with flanges.⁵⁵

2.3. Dragotin

The Church of the Blessed Virgin Mary is located outside the village at the hill-fort from where there is a view on the cathedral in Đakovo. It was built with bricks. It is a single-nave Gothic building with narrower and lower sanctuary, and polygonal termination with buttresses. The nave is 21.58 meters long and 8.75 meters wide, whereas the sanctuary is 5.2 meters long and 6.17 meters wide. The nave is separated from the sanctuary by pointed, straight-cut triumphal arch. The wooden vault in the nave that existed until it collapsed (few years ago) was made in "pointed barrel" style. Over the Gothic sanctuary there is a six-part ribbed vault. A pear-shaped rib resists on the consoles shaped like five-sided reversed pyramids, horizontally divided by three coulisses. The church's sanctuary is from the last decades of the 14th century. The church has often been repaired, and in 1899 it has been restored in neo-Gothic style by an architect named Vančaš.⁵⁶

⁵³ Szabo, Gjuro. (1967) „Spomenici prošlosti u Srijemu“. *Godišnjak Ogranka Matice hrvatske Vinkovci*. 5/1966/67; pp. 344-345;

⁵⁴ Vukičević-Samaržija, Diana. p. 96;

⁵⁵ Šarlah, Ljiljana. p. 1060;

⁵⁶ Vukičević-Samaržija, Diana. p. 100;

2.4. Gorjani

The Church of St. Margaret existed earlier in Gorjani. It was a single-nave Gothic building with narrower sanctuary, and polygonal termination with buttresses. The church doesn't exist today.⁵⁷

2.5. Glogovica

The Church of St. Stephen in Glogovica is a single-nave building with narrower and lower, flat constructed sanctuary (square sanctuary). It was built with stone. There is a preserved Gothic Custody inside, as well as several frescoes which are barely discernible in restless walls, almost completely ruined, so they cannot be iconographically and temporally determined. The church's nave is approximately 8.3 meters long and 6 meters wide, whereas the sanctuary is 6.2 meters long and 4 meters wide.⁵⁸ This church is situated at the local cemetery. It was built at the end of the 14th or at the beginning of the 15th century. Openings at the southern side of the nave, the lobby, as well as the wooden tower (belfry) above the front are of newer origin. Over the church's nave and sanctuary is a coffered ceiling, also of newer origin.⁵⁹

2.6. Ilok

The following churches existed in Ilok:

The Church of St. Stephen - its remains were discovered in 1951. According to the excavation diagram from 1951 it can be concluded that the church was a single-nave building with polygonal sanctuary termination with buttresses and a tower above the front. This church was approximately 50 meters long.

At the beginning of 1972, in the southern side of the Ilok citadel, foundations of a part of a Gothic church sanctuary were discovered. The sanctuary is polygonal-shaped, with buttresses. Its dimensions are approximately 6 meters in length and 6.5 meters in width.

The Church of St. Mary, today called the Church of St. John of Capistrano, is a single-nave longitudinal chamber building, with polygonal termination with buttresses. It is 21 meters long and 7.4 meters wide. It was built in Gothic period on two occasions, reconstructed in Baroque style in the 18th century and finally reconstructed in neo-Gothic style in 1906.⁶⁰

The first church from the 14th century was a single-nave building with polygonal termination, arched with cross-ribbed vault. In the 15th century the church was extended towards east, in the 18th century it was reconstructed in Baroque style, and it was then vaulted with a Baroque-style vault.⁶¹

2.7. Ivankovo

The parochial church of St. John the Baptist is located at the hill-fort and it is a single-nave Gothic church – now a Baroque one – with narrower and lower sanctuary, and polygonal

⁵⁷ Vukičević-Samaržija, Diana. p. 102;

⁵⁸ Vukičević-Samaržija, Diana. p. 102;

⁵⁹ Šarlah, Ljiljana. p. 1063;

⁶⁰ Vukičević-Samaržija, Diana. pp. 107-108;

⁶¹ Šarlah, Ljiljana. pp. 1060-1061;

termination with buttresses. It was built with bricks. The interior is completely in Baroque style. Only perimeter walls and buttresses at the finish are preserved from the Gothic period. It is 21.58 meters long and 8.75 meters wide. The sanctuary is 5.2 meters long and 6.17 meters wide. Three construction phases can be seen in the southern wall: Gothic, Baroque and neo-Gothic.⁶² Both sacristies, along the northern and southern walls of the apse, are of newer build. The church nave is vaulted with barrel vault with flanges.⁶³

2.8. Ledinci

Ledinci is a very nice village in Srijem, somewhat moved from the Danube to the valley. There was a settlement here already in the prehistoric period. The remains of the former residents were found mostly when the land was being dug for the nearby brickyard. Sites from the Roman period have been mentioned, but the traces of such have been lost. Only two swords have been preserved from the medieval period.

Here, above the village, the ruins of an ancient church arise alone, around which there were vineyards in 1916. The ruins are relatively well preserved, and the church was built with crushed stone, which was abundant in the local area. The semi-circular apse is gone, but its foundations have been preserved. At the arch between the apse and the nave there are remains of old paintings. In the northern side there is a narrow Gothic window, and the traces of the other two. At the church entrance there was a tower, built at the same time as the church, which is still preserved in relatively significant height. With its size, this church is similar to the ones in Rokovci and Novi Mikanovci, and we won't be much wrong if we set its origins in the early 14th century.⁶⁴

2.9. Lipovac – Lučica

The church at Lučica near Lipovac from the end of the 14th century is a single-nave chamber building, with polygonal termination with buttresses. It is situated in the wetland area. It was built with bricks, and up to a half-meter height the builders used the Roman bricks. The southern, northern and eastern church walls were opened by large Gothic windows 1.7 meters wide and 5 meters long. Nowadays, these windows are completely walled up. The western portal is also walled up, and it can be perceived on the front wall. From the Gothic period, only two consoles can be seen in the church, in the western wall, above the choir stalls. The consoles are shaped like a three-sided pyramid. The body of the console is rounded and decorated with a flower in a form characteristic for the end of the 14th century, with raised middle. The church is unplastered and dilapidated. The church is located outside the settlement, surrounded by a trench. All Gothic moldings are done with bricks.⁶⁵

This old Gothic church has been severely damaged in Croatian War of Independence (1991-1995), and its fittings have been completely destroyed.⁶⁶

⁶² Vukičević-Samaržija, Diana. p. 109;

⁶³ Šarlah, Ljiljana. p. 1061;

⁶⁴ Szabo, Gjuro. p. 344;

⁶⁵ Šarlah, Ljiljana. p. 1061;

⁶⁶ Jarm, Antun. (1998) „Razoreni i oštećeni crkveni objekti na području Đakovačke i Srijemske biskupije 1991. – 1997“. *Vjesnik Đakovačke i Srijemske biskupije*. 10/1998; p. 648;

2.10. Marijanci

The parochial church of Sts. Peter and Paul is situated at the central village square and it was built with bricks. It is a single-nave Gothic building, restored in Baroque style, with lower and narrower sanctuary, which has been partially preserved. The sanctuary's finish is done in Baroque style in the form of apse. The church is 16.6 meters long and 8.45 meters wide, while the Gothic sanctuary is 3.42 meters long and 5.43 meters wide. From the Gothic period, the perimeter walls of the nave and parts of sanctuary have been preserved, and in the middle of the southern side of the church a luxuriously profiled portal.

2.11. Morović

The Mother of God Church is located along the road to Morović, near the settlement, at the cemetery. It is a single-nave Romanesque-Gothic church. The Romanesque church was expanded toward west in the 14th century with a higher Gothic nave with a tower at the front. During the remodelling a Gothic chapel was built which leans against the Romanesque object in the northern side. The church was built with bricks. It is 25.28 meters long and 8.46 meters wide.

This, for our conditions significant monument is basically simple. It consists of elongated rectangular nave, a sanctuary divided on almost squared choir and semi-circular apse with elongated sides. In front of the western side of the object there is a bell-tower with approximately squared layout, which at the second storey level transgresses into octagonal shape. A short rectangular sacristy leans against the northern wall of the sanctuary, enclosed in the eastern side with an apse, approximately semi-circular outside, and trilateral inside. There are three niches in the southern side of the sanctuary, two of them vaulted in a semi-circular style, and the third is of irregular shape. The triumphal arch cuts into like a rectangular step. The bell-tower is enforced in the west by two double-column counterforts and the nave by two from the western side and two each from the north and the south. The nave is covered with flat wooden ceiling, just as the sacristy, while the choir square is vaulted with barrel vault and the apse with a semi-calotte.

Above the vault there is a special room, which is accessed through a narrow corridor, built in the northern wall of the sanctuary. This is why this wall is thicker and the northern half of the church is slightly bigger than the southern one. The aforementioned corridor is today accessed through almost half walled opening. The room probably had a function of a refuge. It is illuminated from the east by two small rectangular openings, like loopholes. The fort-like character of the church is emphasized by other small openings – two in the southern wall of the choir and two in the apse – located so high that their niches cut into the vault mantle. The tops of the openings are barely pointed (like the openings in Bapska). The nave is illuminated from the south by four somewhat larger and pointier openings, grouped rather properly, two and two.

There are also three properly distributed windows in the north. Above these openings there are on each side three four-leaved openings, with low-profiled frames, indented into circular niches. In the southern side there is also a rectangular door opening, which has been installed later, judging from the shape and location.

The main entrance in the western side is accessed through the bell-tower ground-floor, shaped like a small portico vaulted with a barrel ceiling, with an arched opening only towards the west.

The floor in the nave and the sanctuary is made of large format bricks. The sacristy is connected to the sanctuary by a partially vaulted passage. The entrance to the sacristy from the west is walled up. The sacristy is illuminated by two windows on the apse.

The square-shaped bell-tower is accessed through the wooden choir along the western wall of the nave. The entrance is rectangular at the nave side, and rounded at the bell-tower side. The first floor is illuminated by a four-leaved opening in the western wall. It is vaulted with a longitudinal barrel vault. On the second floor there are three long, narrow openings with a semi-circular end on the outer walls, which cut into the bell-tower walls in two steps. At this floor level the squared layout transgresses into octagonal. On the third floor, there are elongated cross-shaped openings on each of the seven outer sides, with a rectangular niche on the inner wall. This shape corresponds to the usage of bow and arrows. The roof of the church is accessed from this floor through an opening of uncertain shape (highly damaged edges). In the bell-tower wall on the roof side there is a mildly pointed opening shaped like a screw head. The fourth floor of the bell-tower combines both basic types of openings. Rounded openings, cut into in three steps and oriented by the cardinal directions, are significantly less elongated than the openings on the second floor, and on the other four sides there are smaller cross-shaped openings. The tower is covered by a conical cap with shingles and tin end. The roof above the church nave and the choir square is covered with tiles, and the apse with tin. The object is built with bricks. Only at the upper register of the southern façade of the choir there are some reconstructions with crushed stone, and similar interventions are also noticed inside the refuge.

The Mother of God Church in Morović is undoubtedly one of the most beautiful monuments of older medieval architecture in our Pannonian region. Closed and rigid silhouette impresses, where individually designed bell-tower is especially emphasized, and a harmonic conjunction of architectural elements is especially significant. "Gothic" elongation is in fact not a stylistic expression, but a result of climatic conditions and fortification role of the church. As in many other examples in our art history, by combining the usual forms (layout, shape of the bell-tower, openings), the architect has managed to create a specific, individual and high quality monument.

It is indeed a shame that this invaluable exemplar of our historical heritage remains here in a very rusty condition. It would be desirable that the conservators deal with it before it turns into a ruin, like many other medieval monuments in the interior of the country.⁶⁷

2.12. Nijemci

The parochial church of St. Catherine is located on a site within the settlement. It was built with bricks. It is 15.83 meters long and 9.65 meters wide. The sanctuary is 7.2 meters long and 6.5 meters wide. It is a single-nave Gothic-Baroque church with narrower and lower sanctuary, and polygonal termination with buttresses. Nave walls, sanctuary walls and

⁶⁷ Gvozdanović, Vladimir. (1970) „Crkva Majke Božje u Moroviću“. *Peristil, Zbornik radova za povijest umjetnosti*, 12-13/1969; pp. 15-22;

buttresses have remained from the Gothic period. The interior is completely reconstructed in Baroque style.⁶⁸

The church was built in the 15th century. It was reconstructed in Baroque style in the 18th century. In 1729 the vault was vaulted by a semi-dome on pendentives, and the ceiling in the nave is flat – a coffered ceiling. During the Baroque period a sacristy in the southern side of the sanctuary and a bell-tower have been added, and the sacristy in the northern side has been added in recent times.⁶⁹

During the Croatian War of Independence (1991-1995) the church has been repeatedly bombed and finally completely destroyed. The entire church inventory has been destroyed and bells have been stolen. After the destruction only parts of the church walls were protruding.⁷⁰

2.13. Novi Mikanovci

The Church of St. Bartholomew in Novi Mikanovci is a single-nave Romanesque building from the times of Knight Hospitaller Order. It is a firm single-nave church with a wooden ceiling, 20 meters long and 5.4 meters wide, standing in the east-west direction. The apse is in the east. The original entrance was in the northern wall of the nave. In the southern wall of the nave there are three narrow Romanesque windows. In front of the church, where a portal should be, a rounded bell-tower was added, tilted 112 centimetres. The bell-tower is shaped like a loophole tower, and it finishes in an octagonal way with conical roof. The Romanesque apse was destroyed and another one in a Gothic style was built in its place during the Middle Ages, with three windows and four buttresses. Petar Bakić, the Bishop of Bosnia and Đakovo, ordered the church to be reconstructed in 1731. Presumably it was then that a new roof was built, lower than the original, lateral chapel was added, as well as a southern entrance to the nave, above which is a memorial plaque with information about the reconstruction of the church.

Regional Bureau for the Protection of Cultural Monuments in Osijek carried out protective works on the church from 1978 to 1985. After the plaster was removed it was determined that parts of foundations contained processed stones, and the walls occasionally contained Roman bricks. Devastations and additions were also determined. In the Gothic apse sedilia and the remains of frescoes were discovered. Archaeological Department of the Municipal Museum of Vinkovci later carried out a protective research within the church nave. Under the current floor two more floor levels were discovered. Besides that, 15 skeletal tombs were discovered, dug in the virgin soil in the depth of 2.25 to 2.45 meters. Under the foundations of the current church, older foundations were found. This could be an early Romanesque church.⁷¹

2.14. Osijek

The monastery church of St. Cross in Osijek is a Gothic baroque church located at the edge of Tvrdá near the Drava gate. It was considered that the Franciscan monastery together with the church has been constructed from the ground up between 1709 and 1732 on the site of former Suleiman-khan mosque. The layout disposition of the church pointed out that it is a Gothic,

⁶⁸ Vukičević-Samaržija, Diana. p. 121;

⁶⁹ Šarlah, Ljiljana. p. 1061;

⁷⁰ Jarm, Antun. p. 648;

⁷¹ Šalić, Tomo. (2011) „Hrvati i Veliko Selo. Srednjovjekovni posjedi istočno od Đakova“. *Zbornik Muzeja Đakovštine*. 10/2011; pp. 54-55;

single-nave chamber church (Saalkirche), terminated polygonally with two buttresses in termination. Besides the walls from Gothic period, a Gothic base on the northern side of the termination wall has been partially preserved.⁷²

2.15. Rokovci

“Rokovačka zidina” is a well-oriented church, located in the lowland, in a desolate place near Rokovci. It originates from the 15th century. It was built with bricks. Considering the floor plan, it is a single-nave church with semi-circular sanctuary – apse. Dimensions of the nave are approximately 8.5 meters in length and 6.7 meters in width. Nowadays we can see a part of sanctuary (shape of the apse can be tracked on the ground), a triumphal arch and the western façade, while the northern and the southern walls are almost completely collapsed. The official list of hill-forts from 1905 states that it had a roof and frescoes remains on the walls. The frescoes were seen by Ana Deanović, and she was able to conclude from the modest remains that they were Gothic frescoes. From the floor plan, text and aquarelles that were left by Gjuro Szabo it can be discerned that “Rokovačka zidina” was a church with a small semi-circular sanctuary, where the side of the nave was wider than the walls of the apse. Walls can also be discerned that continue toward another addition in the west-southwest side. On photographs taken by Szabo there are windows on the south side of the nave, placed very high. Szabo encountered the whole western portal (nowadays only the base of the portal can be seen), as well as another one on the north side, also in Gothic style, and a base of the whole building, which is today present only as remnants in the northern wall of the nave. Based on the sources and an analysis of the floor plan and space, it can be concluded that “Rokovačka zidina” was not a church of the Franciscan monastery, as some authors wrote, but a court or memorial chapel on the property of Motočinski family.⁷³

2.16. Sveti Đurađ

The church of St. George in Sveti Đurađ was built on a fort and is well oriented. It is a single-nave Gothic-baroque building, with narrower and lower sanctuary, polygonally terminated with buttresses. It was built with bricks. The church nave is 16.2 meters long and 9 meters wide. The sanctuary is 7.6 meters long and 5.8 meters wide. The interior is covered with newer coffered ceiling and nothing was preserved from the Gothic period. The church is oriented toward the settlement with its south side, and it has a southern entrance with a Baroque portico. Moulded Gothic portal is covered with a thick layer of mortar and its mouldings are difficult to read.⁷⁴

2.17. Šarengrad

The Franciscan church of Sts. Peter and Paul in Šarengrad is located on a hill opposing the dominant citadel, and the settlement is formed in the valley that stretches perpendicular to the Danube, between two hills. It is a well-oriented single-nave Gothic-Baroque church with narrower and lower sanctuary, terminated polygonally. A gothic tower was added as well as the monastery. Buttresses in the nave were added in the second Gothic phase, two on each side, and they make three lateral chapels. The church was built with bricks. Its nave is 20.76 meters long and 10.92 meters wide, while sanctuary is 4.55 meters long and 7.55 meters wide.

⁷² Vukičević-Samaržija, Diana. p. 124;

⁷³ Crnčan, Mirko and Dević, Antun. (2004) *Župa Rokovci – Andrijaševci*. Rokovci-Andrijaševci. pp.18-24;

⁷⁴ Vukičević-Samaržija, Diana. p. 100;

The sanctuary is separated from the nave by a triumphal arch, with two skewes between which is a concave bulge, and a half-column is leaned against the flat part. Only a lower part of the triumphal arch has been preserved, up to the heel, and the arch itself is from the Baroque period.

Half-columns in the sanctuary are three quarters rounded without a base, on which, separated by a ring, capitals shaped like a concaved glasses rest. Windows, made in a basic Gothic pointed shape, reside in slanted niches, and their mouldings have been removed during the restoration in Baroque style. Two tripartite sedilias in the southern and northern side of the sanctuary were recognized in its basic form as the Gothic ones. Sedilia's tracery, only the chiselled parts, is also gothic, while the fills in plastering and ornaments are from the Baroque period.

Inside set buttresses in the nave are decorated on upper corner skewes with one Gothic leave each.

On the southern nave wall above the walled up portal, which is visible on the outer side from the cloister, there is a richly moulded oculus.

The western portal is semi-circular in shape, richly moulded with a stick and a pear, between which there are skewes and coulisses.

Within the sanctuary truss, above the Baroque vault, there are remains of vaults and a window that was walled up during the construction of the tower. Nave walls were plastered and painted light-yellow above the inside set buttresses. Coffered ceiling bearing can also be seen.

A part of the monastery, an east wing, can be determined by the half-column located under the staircase in the first room next to the sacristy. The half-column is set in the western corner and it has got a capital very similar to the capital from the sanctuary. A beginning of a pear-shaped rib can also be distinguished. This room was noticed by some earlier explorers, like Friar Mladen Barbarić, but they were confused by its function. Mladen Barbarić, who has found it in more original shape with two more half-columns, interpreted it as a tomb of Archbishop Ladislav Gereb. The location of the room clearly states it used to serve as a chapter house. The remains of a portal to this hall can also be noticed on the wall, from the side towards the cloister. Besides the chapter house, a whole cloister and perimeter walls of the monastery have been preserved.

The tower is completely made with bricks and non-plastered. It is preserved all the way to the top and its cover which is also made with bricks. The eastern window on the first floor looks like a lancet window from the outside and it is only visible from the inside that it is a part of a larger window, as well as that it is set *in situ*. It was Gjuro Szabo who has already noticed that the window was brought there. The southern window on the first floor is without tracery and moulded light opening. The windows of the upper floor were unglazed, and mouldings of the light opening were done with bricks.

A portal at ground level of the tower, which leads to the sacristy, is turned towards the tower with its face – profile. It is moulded just by skewing of the edge, and it bears a stonemason's sign.

Around 1420 the nave got its buttresses, and in the original room (sacristy?) a chapter house was constructed as a part of monastery's east wing, in such manner that it partially, in 4 meters length, leans its outer wall on the inner wall of the original room. A part of the chapter house which has no base today was inserted into the original room.

After 1420 a tower was constructed. It leans on the southern side of the sanctuary, and since the sacristy has already existed, the lowest room of the tower does not serve as a sacristy. The tower could be entered from the outside through a portal which can be recognized where the base in south-west corner ends. Therefore the inner portal which was used to enter the sacristy, that is the church, had its mouldings turned towards the tower.

During the repairs in late 17th century and restoration in Baroque style in the 18th century the church got a lower Baroque-style vault, chapter house window was moved to the tower and a part of the original room wall was destroyed (during the construction of a new sacristy). Originally it went all the way to the base of the east monastery wing and at the same time served as an outer wall of a part of the chapter house. At that time the sedilias got their baroque ornaments.⁷⁵

2.18. Šljivoševci

Parochial church of Pope St. Gregory the Great is a well-oriented church, located by the road on a small uplift within the settlement and its longer side is parallel to the road. It is a single-nave Gothic-Baroque church with narrower and lower sanctuary, finished by polygonal termination with two buttresses. It is 15.6 meters long and 8.55 meters wide, and the sanctuary is 4.9 meters long and 6.55 meters wide. A tower in front of the façade and a sacristy are the structures from more recent times. In the interior nothing was preserved from the Gothic period. The sanctuary is vaulted. Square-cut ribs come out of the walls and intersect on the top in the key stone. The sanctuary was very awkwardly vaulted in Gothic style, but in the 19th century, in 1822. Only nave walls and sanctuary remained from the Gothic period. In art history literature this church hasn't been mentioned, but Doctor Andela Horvat, an art historian from Zagreb pointed it out.⁷⁶

2.19. Valpovo

A court chapel of the Holy Trinity is a part of a medieval-Baroque castle complex Prandau-Norman and the oldest sacral object in Valpovo. From the late 1980s archaeological and afterwards conservatory works have been done in it, and recently it has finally been restored and furnished. Within the wall probes from the outer and inner side of its walls newly-discovered parts of earlier walls, window openings, murals and other details have been conserved.

The chapel was added in the first half of the 15th century within the existing Morović's fort Walpo as a late-Gothic object consecrated to St. Ladislaus the King. It is assumed that the chapel was transformed into a mosque during the Turkish occupation, and after the liberation from the Turks it was in a dilapidated state and with unknown function until the restoration in Baroque style. In 1720s it was thoroughly restored in Baroque style, preserving the Gothic layout with counterforts, foundations and a good part of medieval walls. It got its name, the

⁷⁵ Vukičević-Samaržija, Diana. pp. 143-147;

⁷⁶ Vukičević-Samaržija, Diana. p. 148;

chapel of the Holy Trinity, after a great altarpiece (360×168 centimetres) of the famous Austrian Baroque master Johann Michael Rottmayer de Rosenbrunn, made in 1730.⁷⁷

Diana Vukičević Samaržija describes this chapel as follows: “The chapel is located within Valpovo castle and is well-oriented. It was built with bricks. It is a single-nave court church terminated polygonally with buttresses. The eastern part of the church extends out of the castle’s body and encroaches into the yard. The façade of the church extends from the western outer wall of the castle for the thickness of the wall. The church is completely restored in Baroque style, and only the walls have remained from the Gothic period. It is 18.11 meters long and 5.75 meters wide. The chapel was probably built in mid-15th century, when Morović family completely moves to Valpovo and performs major construction works.”⁷⁸

2.20. Viljevo

The parochial church of St Andrew, the Apostle in Viljevo is 23 meters long and 9 meters wide, while the tower is 43 meters high.

Current appearance of the Gothic church of St Andrew, the Apostle is a result of a series of construction changes in the 18th and 19th centuries. Remodeling from the 19th century is especially visible, since it is the period when the choir and the southern sacristy were built, northern sacristy was reshaped, and sanctuary overarch was changed.

Wall sheathing of the original structure which determines its area and layout is almost completely preserved. Its typology of a single-nave building with narrower polygonal sanctuary with counterforts determines it as a Gothic church.

During the reconstruction of the building in 2002 mortar was removed and it was possible to determine the original openings and wall structure. This well-oriented medieval church was built with bricks. In the interior, premises of current building, the nave and the sanctuary are equally high. Since its original elevation hasn’t been preserved up to the crown, it is not possible to determine the exact height of the Gothic church as well as the differences in height between the nave and the sanctuary.

According to existing windows and traces of those nowadays walled up it can be concluded that the church has changed the illumination several times. During the Gothic period it had narrow, high-placed windows that are walled up. Their traces can be seen on the exterior of the church. Locations of three original windows on the southern side of the nave have been preserved, as well as location of a portal that was placed in the middle of the wall surface. Locations of eastern and south-eastern windows of the sanctuary have also been preserved, and the southern one can be assumed according to the way the interior was vaulted.

Along the sanctuary, on the northern side there was a Gothic sacristy. Its shape was changed. It was extended towards east, and the north-eastern counterfort was removed on that occasion. Along the western wall a room was added to the sacristy where a Gothic retaining wall was preserved. On the outer northern wall of the nave a relieving arch is looming which resulted from a series of construction changes and modifications to the church. Current openings in

⁷⁷ Stanić, Damir. (2006) „Obnovljena dvorska kapela Sv. Trojstva – najstarija crkva u Valpovu“. *Vjesnik Đakovačke i Srijemske biskupije*. 6/2006; p. 602;

⁷⁸ Vukičević-Samaržija, Diana. p. 150;

that wall are recent ones, because the medieval church did not have windows on the northern side.

The building has retained in its interior its basic proportions – length and width, while its elevation and illumination are considerably changed. An inner portal that serves as an entrance to the sacristy is in basic, square shape with Gothic mouldings and distinctive median rod. Mouldings are painted and not quite clearly legible.

Judging by the layout sketch from the late 19th century where the sanctuary was presented as a regular polygonal shape designed according to the octagon, and judging by the portal mouldings, it can be concluded that the church was constructed in the 15th century. Its shape fits into a standard type of sacral Gothic buildings in Slavonian area.⁷⁹

2. 21. Vinkovci

The Church of St. Elias the Prophet in Vinkovci is approximately from the 15th century. It is a single-nave Gothic-Baroque building with somewhat narrower and lower sanctuary, with polygonal termination. It was built along an older sacral object. Its nave is approximately 15.85 meters long and 8.3 meters wide.

The church was completely remodelled during the reconstruction in Baroque style, getting the buttresses, windows and a triumphal arch. It was turned into a warehouse in the 18th century (in the most recent times it was very inexpertly turned into an “exhibition gallery”).

Only the walls have remained from the Gothic period, and on an old photograph taken with an oblique illumination a long narrow Gothic window is seen in the southern side as well as a shape of the portal in the middle of the southern wall. It is visible on the same photograph that the church was built with bricks.⁸⁰

2.22. Zdenci

In the river Penja basin area, at the end of the village of Zdenci, approximately 10 kilometres north-west of Slavonski Brod, there is a church of St. Peter with the corresponding cemetery.

The village of Zdenci was first time mentioned in the historic sources in the mid-15th century. During the Middle Ages the village was located near the church and the cemetery, which is witnessed by numerous pottery fragments widespread all over the fields around the church and the cemetery. Nowadays the village is located approximately 4 kilometres to the north, along the road from Poderkavlje to Brčino. The reason for its relocation is the order of the Empress Maria Theresa from the middle of the 18th century to align all houses in rows (so called “ušoravanje”), and to merge smaller adjacent hamlets into one village under one name. In the old location of the village only the church has remained, together with the cemetery where people are still buried today.

The Church of St. Peter belongs to late-Gothic churches. It was built with stones, and with several minor interventions it preserved its original appearance and dimensions. It is a modest, rustic Gothic architecture. The church is a single-nave one, with rectangular apse, 15.5 meters long (the nave is 10.2 by 9 meters, and the apse is 5.3 by 4.3 meters). It has got a pointed

⁷⁹ Crnčan, Mirko and Dević, Antun. (2003) *Župa Viljevo*. Viljevo. pp. 31-32;

⁸⁰ Vukičević-Samaržija, Diana. p. 153;

triumphal arch, narrow Gothic windows and a Gothic stone doorjamb. Above the main entrance there is a wooden tower.

Because of the great endangerment of the church, during the Croatian War of Independence (1991 – 1995) restoration of walls and repairs of the roof were started. Within the works, a protective archaeological research has been conducted in the church nave in 1992 and 1994 and in the apse in 1997.

97 burials of the deceased were discovered, that were almost entirely buried according to the Christian tradition: they were laid on their back, with arms crossed on the chest or pelvis, generally oriented from east to west (the head pointing to the west). Several younger persons (children) were buried in oak coffins, out of which pieces of wood and forged nails have been preserved. These burials are shallower (a relative depth of approximately 1 meter) and they are probably from the period after 18th century. The shallowest are the burials of newborns and small children, and they are placed next to the church floor surface, at a relative depth of 0.1 meters. The deepest burials were discovered at a relative depth of 1.5 meters. These are the oldest graves that deviate most from the church orientation, because of which it is supposed that they are from the period before the construction of the church. Various findings were discovered in these graves: earrings, rings, and buttons. According to the typology of the findings it is determined that the burials are from the 13th or early 14th century. Especially significant are the findings of three pairs of Old Croatian earrings – silver-plated copper earrings with one bead and two shanks and silver ones with three beads, with rich, granulated ornaments. A finding of a well-preserved silver signet ring is also important. Approximately fifteen Hungarian silver coins from the 15th to the 17th century have been found, which witness that the trading was developed in this area regardless of the Ottoman conquests. Some medieval pottery and forged nails have also been found, which probably served for nailing coffins.

Researches have shown that there was no earlier church at the location of the present church. No traces of flooring have been spotted either.

The village of Zdenci, like most of the villages settled in the central part of southern slopes of Dilj, used to belong to the powerful family Berislavić, who have reached their peak in the 15th and 16th century. After the Ottoman conquest of Slavonia in 1537, their every trace was lost. The church of St. Peter was probably a reflection of power of these nobles, who have constructed churches in the 15th century in Oriovčić, Glogovica and Brod, besides the one in Zdenci.⁸¹

3. Conclusion

All the aforementioned sacral objects give us a good insight into a rich life of people in mentioned areas, consisting of work and prayers. Despite different troubles, wars and historic circumstances, such as the decline of old buildings, we have clear proofs of Gothic style applied on sacral objects in Archdiocese of Đakovo-Osijek, as well as Diocese of Srijem. Proud of the fact that we are recognized as the *antemuralia christianitatis* (the bulwark of Christianity) even by the Gothic sacral objects, we are obliged to commit ourselves further in economic, cultural and religious areas.

⁸¹ Lozuk, Josip. (2006) „Zdenci – crkva Sv. Petra“. *Stotinu hrvatskih arheoloških nalazišta*. Editor Aleksandar Durman. pp. 312-313;

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