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238-251 **DUBRAVKA ĐUKANOVIĆ**

ORIGIN OF ARCHITECTURAL FORMS  
OF THE PETROVARADIN ST GEORGE'S  
FORMER JESUIT CHURCH

SUBJECT REVIEW  
UDC 726.5 (497.11)"17"

PODRIJETLO ARHITEKTONSKIH OBLIKA  
BIVŠE ISUSOVAČKE CRKVE SV. JURJA  
U PETROVARADINU

PREGLEDNI ZNANSTVENI ČLANAK  
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Af



FIG. 1. PURSUANT TO THE PROVINCIAL INSTITUTE FOR THE PROTECTION OF CULTURAL MONUMENTS DECISION No. 915/54 OF 04.12.1954, THE ST GEORGE'S CHURCH AND THE PARISH HOME IN PETROVARADIN, ŠTROSMAJEROVA 20 WERE LISTED AS STATE PROTECTED. IN 1991 PETROVARADIN – THE UPPER AND THE LOWER FORTRESS WERE CLASSIFIED AS A SPATIAL CULTURAL AND HISTORIC COMPLEX OF OUTSTANDING VALUE. IT IS LISTED AS A CULTURAL MONUMENT No. PKIC 41 AT THE CENTRAL REGISTER OF THE REPUBLIC INSTITUTE FOR THE PROTECTION OF CULTURAL MONUMENTS – BELGRADE.

SL. 1. PREMA RJEŠENJU BR. 915/54 OD 4.12.1954. ZAVODA ZA ZAŠTITU KULTURNIH SPOMENIKA, CRKVA SV. JURJA I ŽUPNI URED U PETROVARADINU, ŠTROSMAJEROVA 20, PROGLAŠENI SU DRŽAVNO ZAŠTIĆENIM DOBRIMA. GODINE 1991. PETROVARADINSKA GORNJA I DONJA TVRĐAVA KLASIFICIRANE SU KAO PROSTORNI KULTURNI I POVJESNI SKLOP OD VELIKOG ZNAČAJA. U CENTRALNOM REGISTRU REPUBLICKOG ZAVODA ZA ZAŠTITU SPOMENIKA KULTURE U BEOGRADU OVAJ JE OBJEKT EVIDENTIRAN KAO SPOMENIK KULTURE POD BROJEM PKIC 41.

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## SUBJECT REVIEW

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## PREGLEDNI ZNANSTVENI ČLANAK

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TEHNIČKE ZNANOSTI / ARHITEKTURA I URBANIZAM

2.01.04. – POVIJEST I TEORIJA ARHITEKTURE  
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# ORIGIN OF ARCHITECTURAL FORMS OF THE PETROVARADIN ST GEORGE’S FORMER JESUIT CHURCH

## PODRIJETLO ARHITEKTONSKIH OBLIKA BIVŠE ISUSOVAČKE CRKVE SV. JURJA U PETROVARADINU

BAROQUE ARCHITECTURE  
 ECCLESIASTICAL ARCHITECTURE  
 MONASTIC CHURCH  
 PETROVARADIN, VOJVODINA  
 ST GEORGE’S MONASTERY CHURCH

BAROKNA ARHITEKTURA  
 SAKRALNA ARHITEKTURA  
 SAMOSTANSKA CRKVA  
 PETROVARADIN, VOJVODINA  
 SAMOSTANSKA CRKVA SV. JURJA

The paper explores the origin of architectural forms of the Vojvodina’s oldest baroque church – St George’s monastery church in Petrovaradin. Furthermore, it analyzes the ways in which the baroque architectural aesthetics influenced the 18<sup>th</sup> century ecclesiastical architecture in Vojvodina (southern Austro-Hungarian region). A typological systematization of the studied objects is presented according to the specific features of the spatial concept.

Ovaj rad istražuje podrijetlo arhitektonskih oblika samostanske crkve sv. Jurja u Petrovaradinu, najstarije barokne crkve u Vojvodini. Istražuju se također i načini na koje je arhitektonska barokna estetika utjecala na sakralnu arhitekturu 18. st. u Vojvodini (južne regije Austro-Ugarske Monarhije). Rad donosi i tipološku sistemizaciju analiziranih objekata na osnovi specifičnih obilježja prostornog koncepta.

## INTRODUCTION

### UVOD

The Roman Catholic Church structures represent a significant part of the architectural heritage of Vojvodina. A two-and-a-half-century long building period shaped by the turbulent political history<sup>1</sup> gave birth to 231 Roman Catholic religious structures of heritage value.<sup>2</sup> The first building to be completed was the St George's Church in Petrovaradin. The origin of its form and architectural shape is the central point of interest of this paper (Fig. 3). Furthermore, the impact of the church architecture on the development of the Roman Catholic churches space and form characteristics in Vojvodina in the first half of the 18<sup>th</sup> century is considered. The basic issues in the research are the spatial concept, the relationship between the function and the form of the structure, but also the problem of defining the trends in the cultural, socio-political and religious discourse within the governing circumstances in the Habsburg Monarchy and its provinces and, consequently, their translation to and reflection in the church structures in Vojvodina. There are three research levels regarding the origins of building the church structures: investigating the general history of the area, the Roman Catholic churches in all the Habsburg lands and the architecture of the preserved structures that belong to the given period in the area.

**State administration** – The present Vojvodina territory is geographically linked to the southern Pannonia region along the Danube, the Tisa and the Sava rivers. However, as a

result of turbulent social events and changes of power in the region, Vojvodina is also, in historical terms, linked to the several state and administrative units which were at one point in history governing parts of today's Vojvodina.

The present territory of Srijem\* fell under the mediaeval Hungarian Kingdom in 12<sup>th</sup> century. The mediaeval Srijem and Vukovo County<sup>3</sup> lasted until the Turkish occupation of the territory in 1530. After the recovery of the Habsburg power<sup>4</sup> and the renewal of the territorial division into counties in the eighteenth and the first half of the nineteenth centuries north-west part of what is now Srijem was under the Srijem County and south-east lands were a part of the Military Border (*Militärgrenze*; Fig. 2). It was placed under the Slavonian General Command (*Militär Generalcommando in Slawonien und Syrmien*) established in 1701 with the main military headquarter in Osijek (1701-83) and later Petrovaradin (1783-1848). A chain of fortresses was constructed in Slavonia and Srijem (Petrovaradin 1692-1780) as a part of a new defence line against the Ottomans.<sup>5</sup> Constant presence of the engineers and free-lance master-builders employed by the General Command had a strong impact on the architecture at the local level. This influence spread even on art and architecture of the monastery buildings usually dictated by the strict control of the orders, who decided about the building type, style, choice of the builder, iconographic program and the purchase of the pieces of art.<sup>6</sup>

**Church organisation** – The Srijem archdeacon's diocese became independent in the 13<sup>th</sup> century, upon a request of a Catholic archbishop Ugrin Csak. Pope Gregory IX established a diocese of Syrmia (a Papal Bull of

<sup>1</sup> The beginning of the building period is linked to that of stability of political and economic circumstances in Austro-Hungary, following the end of Austro-Turkish wars (the 1699 Karlovac Peace Treaty and the 1718 Pozarevac Peace Treaty), while its end came in 1939, in the wake of the WWII. Any construction activity almost completely disappeared with the end of the WWII.

<sup>2</sup> ĐUKANOVIC, 2013: 129-132

<sup>3</sup> The mediaeval Srijem County (*Comitatus Sirmiensis*) was first recorded in a foundation document of the Belakut Abbey in 1237. [DOBRICA, 2009: 175]

<sup>4</sup> RAONIC, 2008: 41; SIMEONOVIC-ČOKIC, 2008: 48-49; GEREVICH, 1990; BÁCSKAI, 2002: 77-90; GAVRILOVIC, 1980: 111-131; JACOV, 1990

<sup>5</sup> MARKOVIC, 1999-2000: 287

<sup>6</sup> CVITANOVIC, 1985: 45

<sup>7</sup> ANDRIC, 2009: 263-264

<sup>8</sup> \*\*\* 1999: 173-190

<sup>9</sup> KIRÁLY, 1979: 106-122

<sup>10</sup> From the 12<sup>th</sup> century: the Benedictines and the Cistercians. From the 13<sup>th</sup> century: the Premonstratensians, the Dominicans and the Franciscans. Later on, Hermits of St Augustine and Cistercians were active too. [MAROSI, 2003: 9-40]

<sup>11</sup> The Petrovaradin Cistercian Abbey was established by king Bela IV, populating it with the members of the

\* Editor's note: The Croatian term for the geographical area is Srijem while the Serbian term is Srem.



1229) with a seat in Kő (Banostor) on the Danube.<sup>7</sup> After the liberation from the Ottomans, the late 17<sup>th</sup> century came with preserved or partially ruined, monumental Christian churches.<sup>8</sup> In 1773 Pope Clement XIV unified the Bosnian and Srijem episcopate, which from 1953 was called the Đakovo Episcopate or the Bosnian and Srijem Episcopate.<sup>9</sup> The Srijem episcopate regained its church independence in 2008, when Pope Benedict XVI passed a decision for the Đakovo episcopate to be elevated to an archdiocese, and the Đakovo-Srijem episcopate then split off.

**Religious orders in Srijem** – Religious orders were present in the mediaeval Hungarian state from the 12<sup>th</sup> century.<sup>10</sup> From the 13<sup>th</sup> century they began to operate in southern lands. Members of the Paulists, the Mendicants, the Dominicans and the Franciscans were active in Srijem, which was known as a strong centre of the Benedictine and the Cistercian Orders.<sup>11</sup>

The Order of Jesuits (*Societas Jesu*) appeared in Central Europe soon after its foundation in 1540. In 1561 Jesuits began to operate in Hungary.<sup>12</sup> In 1606 Jesuits who came from the coastal Croatia (1560 settled in Dubrovnik) established a centre in Zagreb<sup>13</sup> that introduced and spread ideas of the order across the Slavonian lands and Srijem. Jesuits were fervent propagators of the Counter Reformation ideas. They were promoters of social justice and participated actively in education, culture and health pursuits on the local level. As strong protagonists of the idea of the new role of the expressiveness of the art in Catholic church, Jesuits were supporters of the acceptance of the new Baroque esthetics.

**Petrovaradin Jesuits** – The records describing the works on the Petrovaradin Fortress in

French Trois-Fontaines Abbey in 1234. [DOBRONIC, 1987: 77-82; \*\*\* 1992: 44-51]

<sup>12</sup> The later Austrian Jesuite Province had jurisdiction of the Habsburg lands where eleven missions were established.

<sup>13</sup> MARKOVIĆ, 1999: 290

<sup>14</sup> M. Lechman mentioned 1687 as the year when both the Jesuit and Franciscans had pastoral station at the Petrovaradin fortres. [LECHMAN, 1966: 72]. J. Matoš wrote in detail (based on the rich source material) on the arrival of the Franciscans in Petrovaradin and the monastery buildings and the baroque church of St. Francis. This historical overview also tells about the Jesuits and their monastery in Petrovaradin [MATOŠ, 1987: 109-126].

<sup>15</sup> KORADE, 1993; TURKALJ PODMANICKI, HORVAT-LEVAJ, 2011: 223; PREDRAGOVIC, 1939: 3, 46

<sup>16</sup> The information is cited in a text about the St George's Monastery by R. Paulović referring to a manuscript kept in the National Library in Vienna, but the text does not state the library holdings or the call number of the manuscript [PAULOVIC, 1959: 18-29]. The same information can be found in some subsequent researchers, but without any reference.

<sup>17</sup> Jesuits led the parish of St Juraj from 1697. This was confirmed in 1701 by Cardinal Kolonic, according to J. Matoš, in his description of "Canonical visitation to Petrovaradin in the eighteenth century". [MATOŠ, 1987]

<sup>18</sup> ŠMIT, 2008: 350-366; \*\*\* 2006: 41

<sup>19</sup> LEHMANN, 1966: 128



FIG. 2. IN THE EARLY 18<sup>TH</sup> CENTURY, THE ENTIRE TERRITORY OF PRESENT VOJVODINA WAS UNDER THE RULE OF THE HABSBERG MONARCHY. THE BORDER AREAS WERE DIVIDED INTO SLAVONIA, DANUBE AND TISA MILITARY FRONTIER (UNTIL 1882) UNDER DIRECT ADMINISTRATION OF THE VIENNA COURT WAR COUNCIL. OTHER PARTS OF PRESENT VOJVODINA FELL UNDER THE COUNTY (CIVIL) ADMINISTRATION AS PART OF THE HABSBERG HUNGARY: THE BAC-BODROG COUNTY, THE TORONTAL COUNTY AND THE SRIJEM (RENEWED ON DECEMBER 11, 1745) COUNTY WITH A SMALL NORTHERN PART IN THE CSONGRAD COUNTY. VOJVODINIAN TERRITORIES WERE UNDER THE HUNGARIAN COUNTIES UNTIL THE 1848-1849 HUNGARIAN REVOLUTION. THE THREE UNITS MAKING THE PRESENT VOJVODINA – SRIJEM, BANAT AND BACKA – WERE BROUGHT TOGETHER IN ADMINISTRATIVE TERMS ONLY IN THE SECOND HALF OF THE 19<sup>TH</sup> CENTURY (SERBIAN VOJVODINA, 1848-1849 AND THE DUKEDOM OF SERBIA, 1849-1861).

1725 mention two churches, the Franciscan and the Jesuit church, both built next to the monasteries and founded after 1692, i.e. after the works on the present fortification had already started.<sup>14</sup> Some members of the Jesuit Order from Osijek brought by a Catholic archbishop, Cardinal Leopold Kolonic, settled in Petrovaradin (later one of eleven missions of the Austrian Jesuit Province) in 1693.<sup>15</sup> In 1695, the Jesuit records list the Petrovaradin Jesuits, the abbot Ivan Farkas and the pastor Ignatius Remes.<sup>16</sup> Immediately upon their arrival, the Jesuits started building the monastery complex below the Petrovaradin Fortress walls. As early as in 1703 the Jesuit parish of St George<sup>17</sup> was separated from the Srijem bishop's jurisdiction, falling directly under the Esztergom archbishop's jurisdiction. Besides their missionary work, they took upon themselves to treat the sick, teach school lessons, perform religious services and preach to the soldiers and other lower town residents. They also immediately started building a wing to a future monastery and around 1736 a hospital in the lower town of the fortress, close to the river Danube.<sup>18</sup> Jesuit's mission was active in Petrovaradin until the temporary suppression of the Order in 1773.<sup>19</sup>

## CHRONOLOGY OF CHURCH CONSTRUCTION AND INVENTORY

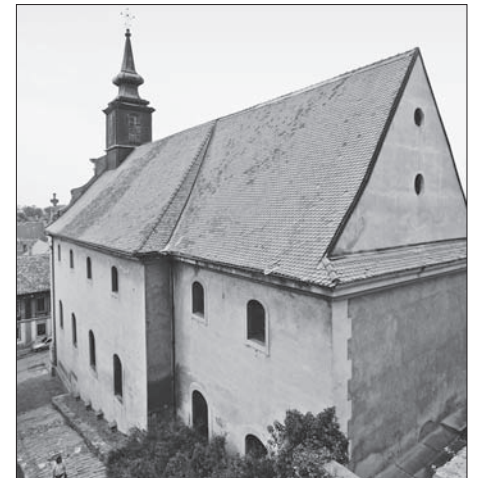
### KRONOLOGIJA IZGRADNJE I OPREMANJA CRKVE

Dating the first stages of the church construction is a process based on two archival sources.

SL. 2. POČETKOM 18. ST. ČITAV TERITORIJ DANAŠNJE VOJVODINE BIO JE POD VLAŠĆU HABSBERGSKE MONARHIJE. GRANIČNA SU PODRUČJA OBUHVACALA PODRUČJE SLAVONIJE, DUNAVA I VOJNE GRANICE UZ Rijeku TISU (DO 1882.) POD NEPOSREDNOM UPRAVOM RATNOGA VIJEĆA BEČKOG DVORA. OŠTALA PODRUČJA DANAŠNJE VOJVODINE BILA SU POD CIVILNOM VLAŠĆU TRIJU ŽUPANIJA U SASTAVU HABSBERGSKE MAĐARSKE: BAC-BODROG, TORONTAL I SRIJEM (OBNOVLJENO 11.12.1745.), S MALIM DIJELOM NA SJEVERU U ŽUPANIJU CSONGRAD. VOJVODANSKI TERITORIJ BILI SU POD UPRAVOM UGARSKIH ŽUPANIJA DO MAĐARSKE REVOLUCIJE 1848./49. TRI JEDINICE KOJE ČINE DANAŠNJU VOJVODINU – SRIJEM, BANAT I BACKA – UJEDINJENE SU U ADMINISTRATIVNOM SMISLU TEK U DRUGOJ POLOVICI 19. STOLJEĆA (SRPSKA VOJVODINA, 1848./49. I VOJVODSTVO SRBIJA, 1849.-1861.).

FIG. 3. ACCORDING TO THE 1999-2000 RECORDS, THE ST GEORGE'S THE MARTYR PARISH WAS FIRST MENTIONED IN 1198 (NO SOURCE DOCUMENT IS STATED) AND WAS RESTORED IN 1701 OR 1702 [JARM, 2000: 76]. FROM 1963 IT WAS PART OF THE NEWLY ESTABLISHED ĐAKOVO-SRIJEM ARCHDIOCESE. WHEN THE INDEPENDENT SRIJEM EPISCOPATE WAS REINSTATED IN 2008, THE ROMAN CATHOLIC CHURCH OF ST GEORGE IN PETROVARADIN WAS THE EPISCOPATE CATHEDRAL IN THE PRESENT COMPLEX OF A TEMPORARY SRIJEM BISHOP RESIDENCE (THE BISHOP'S RESIDENCE IS HOUSED IN THE THREE WINGS OF AN FORMER JESUIT MONASTERY DORMITORY).

SL. 3. PREMA ARHIVSKOJ GRADI IZ 1999.-2000., ŽUPA SV. JURJA MUČENIKA PRVI SE PUT SPOMINJE 1198. GOD. (IZVOR PODATAKA NEPOZNAT). OBNOVLJENA JE 1701. ILI 1702. [JARM, 2000: 76]. OD 1963. SASTAVNI JE DIO NOVOOSNOVANE ĐAKOVAČKO-SRIJEMSKJE NADBISKUPIJE. GOD. 2008. PONOVNO JE USPOSTAVLJENA NEZAVISNA SRIJEMSKA BISKUPIJA, A RIMOKATOLIČKA CRKVA SV. JURJA U PETROVARADINU POSTALA JE BISKUPIJSKA KATEDRALA U SADAŠNEM SKLOPU PRIVREMENE REZIDENCIJE SRIJEMSKOG BISKUPA (BISKUPOVA REZIDENCIJA SMJESTENA JE U TRIMA KRILIMA BIVŠEGA SPAVAČEG TRAKTA ISUSOVAČKOG SAMOSTANA).



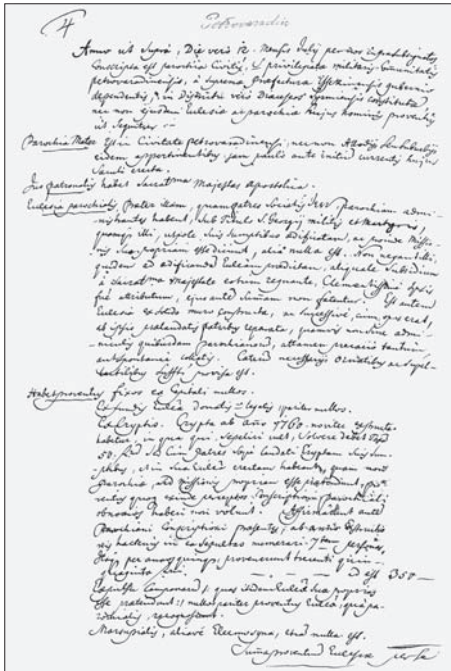


FIG. 4. A COPY OF THE PETROVARADIN CANONICAL VISITATION MINUTES LISTS OF BISHOP PAXIUS FROM 1765  
SL. 4. KOPIJA ZAPISNIKA KANONSKE VIZITACIJE PETROVARADINSKOG BISKUPA PAXIUSA IZ 1765.

es. The first one – Jesuit official records from 1696 that contain a part referring to the monastery and the activities of the Jesuit superior in Petrovaradin, which states: "There is some hope that the Emperor will build a church, where service can be conducted".<sup>20</sup> The other document – the text of the archival source *Litterae annuae Provinciae Austriae Soc. Jesu ONB, Wien, cod. 12 229, 283v*, interpreted by J. Matos<sup>21</sup>, said that in 1701 the founder of the Order, St Ignatius, was solemnly celebrated.<sup>22</sup> According to these documents it can be concluded that the construction of the St George's Church started after 1696 and the first construction stage was completed in 1701. In the same year the parish was canonically established in Petrovaradin and, as in other border fortifications, entrusted to the Jesuits. The start of the St George's Church construction and the description of the works are recorded in the canonical visitations minutes of the Petrovaradin bishop Sereny (1735-46) and bishop Paxy (1763-66), kept in the Diocese Archives in Đakovo (Fig. 4).<sup>23</sup> There is no reliable data on the completion of the church, but it is known that it was consecrated in 1714. On page 5 of the Diary from 1729 it says: "24<sup>th</sup> week VII by Whitsunday. Church consecration service (the church was consecrated in 1714, on 20<sup>th</sup> May – see the Diarium – a note was made at the top of page 4). No branches in the church. Preach as usual. The mass was sung by one and the same as the evening service yesterday. In the town nothing much. The Bishop, with his assistants, Mr Francis Naas, the musician, with his organist, were present at dinner. No catechesis. A litany instead of the evening service as the musicians got held up in the inn. /Popinae/"<sup>24</sup> The memo about the consecration written in the Diary from 1729 was obviously based on an older record (Diary) that has never been found. Based on an inscription at the foot of the St Ignatius statue in the first floor entrance wing niche, it can be concluded that the monastery construction, or the construction of the north wing, lasted till 1734. It says: *DIVE Ignati Vere potentis tVo braChlo DeVotos tibl soClos petroVarADlenses*, "St Ignatius with his strong arm protects his Petrovaradin devotees", while the sum of the capital letters yields 1734, probably stating the year of the completion of the statue or testifying to the date when the statue was set in the niche.

The former Jesuit church and monastery buildings today form a closed rectangular complex at the edges of the lower town, right below the upper town. The completion of the interior works of the three monastery wings and the church interior lasted till 1774. The St George's Church had all five altars by 1732. The replacement of the altars coincided with the abolition of the Order in 1773, so only the

main altar and the altar of Holy Cross were built.<sup>25</sup>

The monastery complex development and construction could be traced on the drawings and the Petrovaradin maps dating from that period. The drawings of the fortress complex from 1698 and of a battle near Petrovaradin from 1716<sup>26</sup> show a church tower rising above the lower town rooftops. A 1720 fortress plan done by engineer Wentz shows the church and the north end of the dormitory, while the 1753-54 plan shows the completed complex in its present form: the church and three dormitory wings.<sup>27</sup> Such a long period of construction, spreading over almost eight decades, was a result of the sparse amount of incoming contributions, as well as the fact that the construction of the Petrovaradin Fortress itself was at a standstill for almost a quarter of a century, during two wars (The War of the Austrian Succession, 1740-48 and The Seven Years' War, 1756-63) waged when Maria Teresa came to the throne.

## SPATIAL ARRANGEMENT AND OTHER CHURCH ARCHITECTURE SIGNIFICANT FEATURES

### PROSTORNA DISPOZICIJA I DRUGA ZNAČAJNA ARHITEKTONSKA OBILJEŽJA

The St George's Church (Fig. 1) is oriented roughly in the north-south direction lengthwise. Its east side, along with the three dormitory wings, encloses an irregular rectangular monastery courtyard. The monasterial complex is situated on a steep terrain, by the fortress ramparts, thus a section leaning on the fortress loses a whole storey, so that the dormitory south wing, the altar and the church south side are considerably sunken in the ground, as much as 6 m (Fig. 6).

Great attention was paid to the choice of structure site that had to ensure visual dominance of the complex from the close range as well as from a distant view.<sup>28</sup> Analysing the St George's location in the fortress' lower town, we can see that the builder's principal inten-

<sup>20</sup> PAULOVIC, 1959: 21

<sup>21</sup> MATOS, 1987: 112

<sup>22</sup> Lj. Vujaklija indicates the year 1701 as the year of commencement of construction but also F. Schams *Topographical Description of Petrovaradin*. [SCHAMS, 1820; VUJAKLIJA, 1980/81: 87]

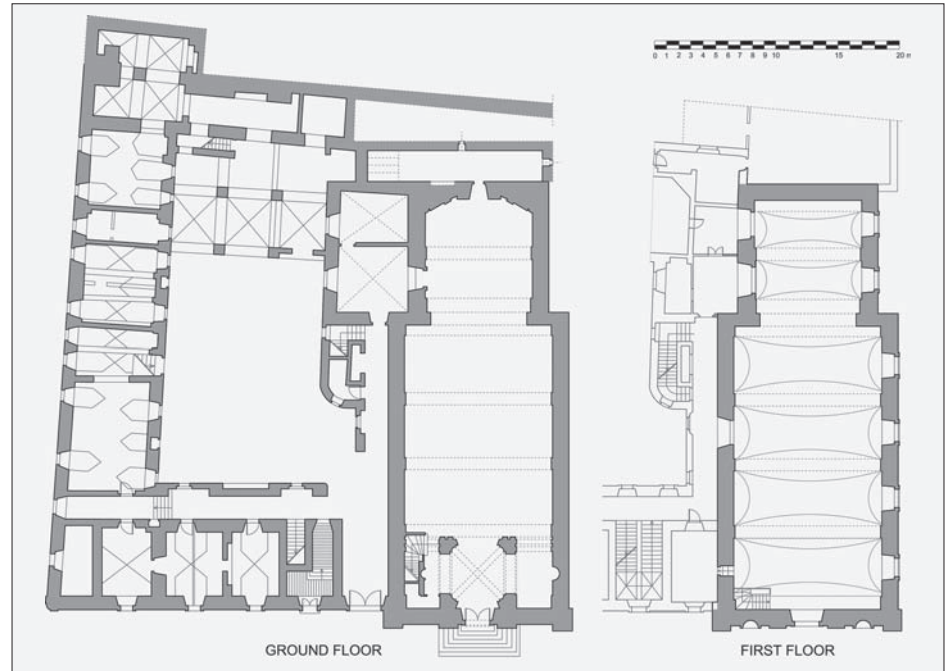
<sup>23</sup> CAA, HR-SNAD, unclassified material, 1735-65; \*\*\* 2006: 3-79; \*\*\* 2008: 79-369

<sup>24</sup> CAA, HR-SNAD-Bä. CXXIII, 1729; PASG, unclassified material: Diary..., 1729

<sup>25</sup> The same number of altars was mentioned in the Canonical visitations to Petrovaradin and in later reports. [MATOS, 1987: 112; \*\*\* 2006: 17; JARM, 2000: 76; PIPCM, E-5/A, 95&632, 1954; RIPCM, PKIC 41, 1991]



tion was the absolute dominance of the liturgical structure in its form, size and position over the urban environment it belongs to, which is more of a mediaeval characteristic than of the baroque urban concept. On the other hand, the spirit of the new period is mirrored in the choice of a prominent site determined by its natural land features, further accentuated by the positioning of the entrance on a platform and in the reduced architecture of the church. The choice of the plan, the presbytery that takes up the area of the entire apse and the open choir formed above the entrance define an integral, visibly longitudinal site.<sup>29</sup> Visual impression is emphasized by the lighting solution with two rows of windows. The St George's Church is a one-nave structure of a rectangular plan, with a somewhat narrower polygonal altar apse in the west end. The dimensional relations of the buildings represent the traditional characteristic. The interior of the naos is a rectangle with a 1:2 ratio. If we add, lengthwise, another square with its sides equal to the nave width, we get the exact exterior measures of the altar apse, creating a total interior ratio of 1:3. The ratio of the rectangle sides circumscribing the exterior line of the whole structure, including the entrance steps, is 1:2.5 and the ratio of the nave height and width is 1:1 (Fig. 5). The building has a shallow "false" barrel vault. The curve is formed by planking attached to the wooden roof structure. The whole interior area of the nave is divided into four bays and the altar area into two equal ones by shallow ellipsoidal Tuscan style pilasters. The vault arches dividing the bays end on a horizontal, continual, lavishly decorated cornice stretching along the side walls. At the church entrance side, in the area of the first, north bay, there is an open choir gallery, standing on two massive and profiled brick columns. The choir line towards the nave is straight, but slightly concave in its central part, where the pipe organ is located. Apart from the main church entrance from the north, street side, there is an entrance from the sacristy, formed along the east altar wall, and beside the sacristy is a room connecting it with the dormitory. The



sacristy and the adjacent room, as well as the central section below the choir, are vaulted with a groin vault. The church interior is well lit, with two rows of six windows opened in the line of the bays on the west side. The lower row of the larger windows is formed in the west façade wall, while the upper row of the smaller clerestory windows is made above the inner cornice, in the vault niches.

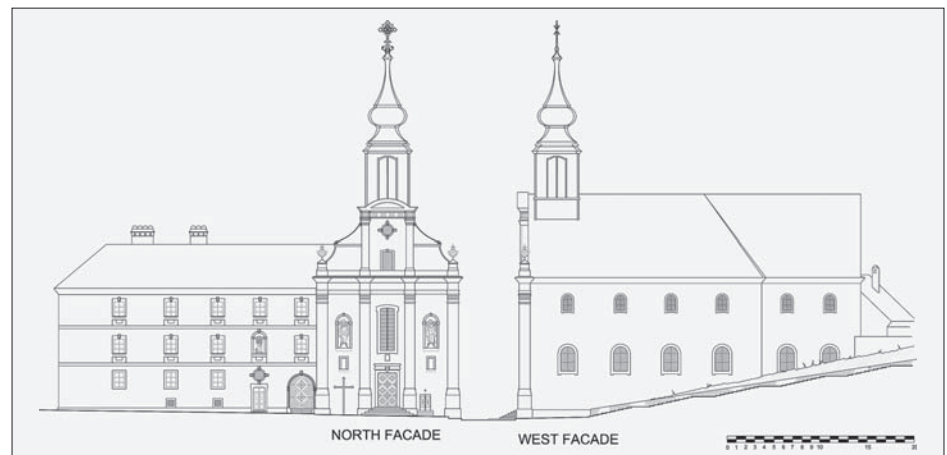
The first description of the church building that mentions size, structure and openings, dates from the canonical visitation minutes from 1811 and it says: "I visited this parish church built of solid material, 18 fathom long and 7 fathom wide. There is an arch of a solid material at the sanctuary, but the rest of the building is covered with plastered vault. There are 12 windows of sizes appropriate to

FIG. 5. THE FRANCISCAN MONASTERY WITH THE ST GEORGE'S CHURCH, PETROVARADIN, 1701: GROUND FLOOR AND 1<sup>ST</sup> FLOOR PLANS

SL. 5. FRANJEVAČKI SAMOSTAN S CRKVOM SV. JURJA U PETROVARADINU, 1701.: TLOCRT PRIZEMLJA I 1. KATA

FIG. 6. THE FORMER JESUIT MONASTERY COMPLEX WITH THE ST GEORGE'S CHURCH IN PETROVARADIN: FRONT AND SIDE

SL. 6. BIVSI SKLOP ISUSOVAČKOG SAMOSTANA S CRKVOM SV. JURJA U PETROVARADINU: GLAVNO I BOČNO PROČELJE



26 Österreichische Staatsarchive, Kriegsarchiv, Collection of maps H III d 906

27 MILOŠEVIĆ, 1959: 25-29

28 CVITANOVIC, 1985: 6

29 Longitudinal spatial organization of the early baroque architecture (visible in aisleless churches of a traditional one-nave space as well as in *Wandpfeiler* hall churches with lateral niches or chapels) is interpreted as a manifestation of the basic principles of Counter-Reformation architecture, defined at the Council of Trent (1545-1563) and summarised in the St Charles Borromeo's instructions on ecclesiastical building (*Instructiones fabricae et suppellectilis ecclesiasticae*: ACKERMAN, 1972: 15-28; HEMPEL, 1965; MARKOVIĆ, 2003; HORVAT-LEVAJ, BARICEVIĆ, RAPANIC BRAUN, 2011: 49; TURKALJ PODMANICKI, HORVAT-LEVAJ, 2011: 226-227; SOKOL GOJNIK, CRNCEVIĆ, ŠČITAROCI, 2011: 289-292)



FIG. 7. THE FORMER JESUIT ST GEORGE'S CHURCH, PETROVARADIN, 1701: INTERIOR  
SL. 7. BIVŠA ISUSOVAČKA CRKVA SV. JURJA U PETROVARADINU, 1701.: INTERIJER

the church. Six are in a row, next to the entrance on the right. Six are on the opposite side, topped with a row of smaller windows. Furthermore, there is a large window on the choir, then three on the left side, two in the oratory and one in the hall. All the windows are equipped with wooden trellis, except those on the right side. These are equipped with metal trellis.”<sup>30</sup>

Above the north tract central section, a two-storey bell tower (flèche) is rising, whose lower (loft) storey is incorporated in the front entrance façade gable wall, whereas the upper storey, carrying the profiled cap and, like the bell tower cap, covered with metal sheet, comes out from the roof level. There is a crypt built beneath the church, which can be accessed directly from the street, through an entrance on the north façade. The crypt was built on a later date (probably in the 18<sup>th</sup> century), after the original, smaller one had been closed.<sup>31</sup> This one is twice smaller than the church nave and is located along the west wall, almost in the mid-line. The central area of the crypt has a groin vault, ending in a shallow barrel vaulted altar apse. In the crypt side areas, like a columbarium, there are more than 100 compartments for cinerary urns storage.

The building exterior is modestly decorated. With regard to the flat side walls, where there are only small, thin, shallow window plaster frames, there is an emphasis in the north façade decorations. It is divided into three planes by shallow pilasters that, in somewhat narrower form, go on above the roof cornice, creating the same division on the curved gable wall, accentuating the vertical line of the whole structure. In the central line, above the entrance portal, there are two windows, a larger and a smaller one with an oval oculus above. On the sides there are niches with sculptures of St Francis Xavier and St John of Nepomuk, the patron of the Petrovaradin lower town. In the same line below the sculptures are the crypt entrances. On the monastery façade there is a sculpture of St Ignatius, founder of the Jesuit Order. The west façade is structured in an exact ratio 1:1.5 of the exterior sides.

### ORIGIN OF ARCHITECTURAL FORMS AND THE ST GEORGE'S CHURCH BAROQUE AESTHETICS IMPACT

#### PODRIJETLO ARHITEKTONSKIH OBLIKA I UTJECAJ BAROKNE ESTETIKE CRKVE SV. JURJA

The St George's Church spatial concept and style point to a quite uniform architecture of the early baroque monastic buildings as a probable model. The spatial type of an early

baroque “*ad aula unica*” hall church (without lateral niches or chapels) is deeply rooted in the Gothic architectural heritage.<sup>32</sup> It was known around 1700 and became popular in the first half of the 18<sup>th</sup> century all over former Hungary and central Austria (Innerösterreich).<sup>33</sup> A readily visible similarity of traditional monastic single-nave hall churches comes basically from an extremely reduced spatial concept – a simple rectangular nave with polygonal chancel, both covered with a barrel vault. A bell tower is usually displaced from the front façade plane. A simple triangular of more common baroque gable rises above the front façade, while the pilasters divide it into three planes. The portal is on the central one, with a window above, while the lateral planes hold niches with the sculptures of the saints. A motif of a medallion or an oval oculus is quite a frequent one. The side façades are usually plastered flat without decoration.

Early Baroque spatial concept of traditional monastic single-nave hall churches was in-

<sup>30</sup> \*\*\* 2008: 429

<sup>31</sup> The first crypt with 12 seats for the coffins and the same number of the burial pits was built behind the central altar between 1743 and 1746. [\*\*\* 2006: 55]

<sup>32</sup> MILOŠEVIĆ, 1959: 23-29; HEMPEL, 1965; MILANOVIĆ-JOVIĆ, 1990: 30-37; \*\*\* 2002: 22-38; CVITANOVIĆ, 1985: 69-73; CVITANOVIĆ, 1992: 41-59

<sup>33</sup> Czech family Dientzenhofer introduced the model of a baroque hall church that was spread all over the Austrian lands. [CVITANOVIĆ, 1985: 40]

<sup>34</sup> One of the earliest examples, that influenced wider territory of the Habsburg Monarchy (mostly southern territories that were part of the medieval Kingdom of Hungary), is the reconstruction of the Franciscan church in Zagreb (XIII), completed 1607-20. Reconstructed Franciscan churches, the Holy Trinity in Karlovac (XVI / 1672-74/1705-30) and the Assumption of the Virgin Mary in Bac (XIII / 1734-56) are of the same type [MIRKOVIĆ, 1992: 99-101; HORVAT-LEVAJ, 2011: 105-107]. The church of the Pauline Monastery in Lepoglava (a gothic building reconstructed between 1640 and 1705 and renewed with the new front built in 1710-11) was another influential building of the time [CVITANOVIĆ, 1985: 46-7, 243; PUHMAJER, KUČINAC, 2008: 151-166].

<sup>35</sup> The spatial concept, dimensions and exterior design of the St Francis Church was almost identical to its contemporary Jesuit Church in Petrovaradin. Plans of the church, developed from 1783 to 1874 for the purposes of expanding the military hospital, which are kept in the War Archives in Vienna, were published by J. Matos. [MATOS, 1987: 117-121]

<sup>36</sup> The St Nicolas Church in Čakovec was constructed in stages, between 1707 and 1711, when the sanctuary was consecrated and between 1725 and 1728. The drawing of the monastery complex from 1752 shows the original high gable front façade that was reconstructed in 1905 in neo-baroque style. [HORVAT, 1956; ČVEKAN, 1978]

<sup>37</sup> CVITANOVIĆ, 1985: 69-70

<sup>38</sup> Present structure – aisleless building with a triconch sanctuary – is the result of the third construction stage (1725-30). The originally built rectangular chapel (1702) was elongated in 1715. The spatial concept of that church was almost identical to the one of the St George's church: one nave building with a narrower, rectangular altar area, topped with a barrel vault. [ŽINIĆ, 2006: 129]

<sup>39</sup> The former mosque was converted in chapel by Jesuits in 1693 [CAA, 514-1881]. The building was elongated in 1745. After the Bollé's neo-romanesque reconstruction in 1881 [CAA, 630-1881; DAMJANOVIĆ, 2013: 339-344] its

FIG. 8. THE FORMER DOMINICAN ST MICHAEL CHURCH (BELVÁROSY SZENT MIHÁLY TEMPLOM), PEST, 1700: INTERIOR

SL. 8. BIVŠA DOMINIKANSKA CRKVA SV. MIHAELA (BELVÁROSY SZENT MIHÁLY TEMPLOM) U PESTI, 1700.: INTERIJER





roduced mostly by the radical renovation of older Middle-ages structures in Baroque manner. It was common in the 17<sup>th</sup> and the beginning of the 18<sup>th</sup> century all over the wider territory of the southern border clerical centres, such as Kalocsa, Pecs and Zagreb.<sup>34</sup> The former Jesuit St George's church in Petrovaradin (1701-14) is one of the earliest examples of contemporary design, according to the type, along with the former Dominican St Michael Church in Pest (Belvárosi Szent Mihály Templom, 1700-16), Franciscan churches in Petrovaradin<sup>35</sup> (1705-32) and Čakovec<sup>36</sup> (1707-28), the parish St Peter Church in Mreznica (1711-26)<sup>37</sup> and the Pauline church of Our Lady of Carinthia in Križevci (1702-30).<sup>38</sup> The former chapel of Our Lady of the Snows on Tekije, Petrovaradin seemed to be of the same type. Its original feature: a simple one-nave building with a bell tower built on the altar side is recorded on an old graphic.<sup>39</sup> Further changes, manifested in replacement of barrel vault with the cross-barrel

one<sup>40</sup> and in appearance of a shallow wall niches intended for auxiliary altars, were applied in the Franciscan St Cross church in Osijek (1705-32), the St Philip and Jacob in Vukovar (1729-33) or in the Holy Trinity church in Slavonski Brod (1727-50). The early 18<sup>th</sup> century introduces some advanced principles in shaping space and the new type of a hall church with internal wall pillars and deep side wall niches intended for auxiliary altars (shallow lateral chapels).<sup>41</sup> The Franciscan churches in Timisoara (Biserica Minastirea Franciscanilor Bosniaci, 1733-35), Dunaföldvár (1736) and the Holy Trinity in Sombor (1752-72) belong to this type, as well as renovated Gothic churches – the former Franciscan St Nicolas in Kecskemet (the first half of the 18<sup>th</sup> century) and the Holy Tirnity in Sremski Karlovci (1726). A number of churches in Vojvodina (following the architecture of the Sombor's former Franciscan church) belong to this type, such as those in Kukujevi (1770), Kula (1770), St Paul the Apostle in Bac (1773-80) or the first phase of the church in Karavukovo (1764-85) known from the archival plan.<sup>42</sup> The most exemplary type of the hall church, developed in the beginning of the 17<sup>th</sup> century, was of a much richer appearance, shape and size. A rectangular nave, topped with a spherical vault of great span, continues into a sanctuary of the same width. The nave is flanked with lateral rows of spacious chapels, formed between internal buttresses and topped with galleries. This type, initiated in the south German and Tyrolean<sup>43</sup> region was broadly used in the wider region of Central Europe until after the mid-17<sup>th</sup> century. Among the first churches built outside their home region are the Jesuit Academic St Catherine church in Zagreb (1630-32), the Jesuit St James church in Ljubljana and the former Jesuit St Ignatius church in Győr. This type of structure appeared in Vojvodina only at the end of the 18<sup>th</sup> century in a small number of churches, mostly redesigned older buildings.<sup>44</sup> Churches with the entrance façade flanked with two bell towers stand out as the most lavishly decorated examples of this type.

It is notable that the spatial concept and style of the St George's Church is much more similar to the architecture of the Franciscan churches of the time than to the spatial concept and style of the Jesuit churches of the same period. This similarity among the monasterial churches is attributed to the presence of workshops related to the activities of an Order or a Diocese.<sup>45</sup> Furthermore, the similarity among the monasterial churches built in the south Hungarian fortifications, is attributed to the engagement of military engineers in the construction process.<sup>46</sup> Although the presented research of the Petro-



FIG. 9. JESUIT CHURCH OF ST CATHERINE, ZAGREB, 1620-32: INTERIOR

SL. 9. ISUSOVAČKA CRKVA SV. KATARINE, ZAGREB, 1620.-1632.: INTERIJER

FIG. 10. THE PEST FRANCISCAN CHURCH (PESTI FERENCES TEMPLUM, 1727), PHOTO, 1890

SL. 10. FRANJEVAČKA CRKVA U PESTI (PESTI FERENCES TEMPLUM, 1727.), FOTOGRAFIJA, 1890.



original front is only known from the graphic, published in the *Topographic description of Petrovaradin...* [Schams, 1820]. Composition of the façade: the high gable front divided into three planes with pilasters shows less resemblance to the façade of the St George's than to the later Franciscan church of Mary's Assumption in Samobor (hall church with lateral chapels, 1720-30).

<sup>40</sup> This type of vault was used for the construction of the Franciscan churches of St Nicola in Čakovec (1707-25) and St Antony in Kostajnica (1726-29), as well as the Franciscan church of St John the Baptist in Varazdin (1650-55), that belongs to a hall church with lateral chapels type.

<sup>41</sup> This type is based on Austrian Early Baroque ecclesiastical architecture, illustrated by the Jesuit University church in Vienna (Universitätskirche, 1624-31).

<sup>42</sup> The author based the theses and conclusions about the architecture of the 18<sup>th</sup> century churches in Vojvodina on the results from several years of research into the architecture of Roman-Catholic temples in Vojvodina, conducted for the Provincial Institute for the Protection of Cultural Monuments. In addition to the direct study of 231 buildings in Vojvodina (including creating a database of current technical and photographic documentation for the majority of researched buildings), a full and extensive analysis of a number of buildings, as well as sources stored in various libraries and archives in six countries was conducted. This systematic research resulted in the study called *The Architecture of Roman Catholic Churches in Vojvodina from 1699 to 1939*.

<sup>43</sup> This model of Early Baroque *Wandpfeiler* church was initiated by St Michael Jesuit church in München (1583) and got final articulation in two Hans Alberthal's churches: the Jesuit *Studenikirche* in Dillingen (1610-17) and the Jesuit church in Eichstätt (1617-34). Until the end of this construction epoch (around 1700), Bohemia saw many church buildings of this type constructed, and so did the Czech lands, southern Germany, Austria and northern Italy. [NORBERG-SCHULZ, 1979: 53-119; HORVAT-LEVAJ, BARIČEVIĆ, REPAŃIĆ BRAUN, 2011: 86-93].

<sup>44</sup> The influence spread even to the southern lands where the Pauline St Peter and Paul's church was built in Sveti Petar u Sumi in Istria in 1755. The similarity of the architecture of this church and the St Michael's church in Osijek (the first phase) is evident [LENTIĆ, 1977: 17-37], but the façade, completed in 1773, is of a different origin. [MARKOVIĆ, 2004: 99-104]

<sup>45</sup> MIRKOVIĆ, 1992: 101

<sup>46</sup> HORVAT-LEVAJ, 2008: 336-337; CVITANOVIĆ, 1985: 45

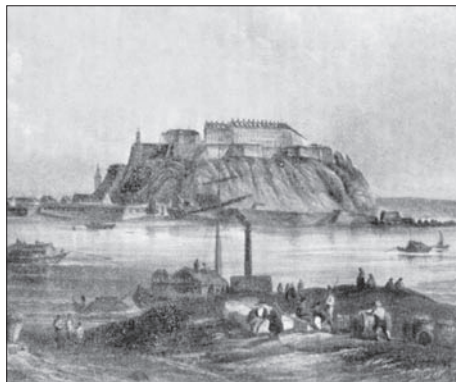


FIG. 11. ST GEORGE'S CHURCH IN PETROVARADIN BEFORE THE ORIGINAL BELL TOWER WAS DEMOLISHED AND A NEW ONE WAS BUILT AT THE FRONT. REPRODUCTION FROM *THE MEMORIES OF NOVI SAD*. THE SOURCE [\*\*\* 1936: 29] STATES THAT THE PICTURE IS STORED IN THE "BELGRADE UNIVERSITY SEMINAR". THE PRESENTED RESEARCH COULD NOT CONFIRM THAT THE PICTURE IS STORED IN THE HOLDINGS OF RECTORATE OF THE UNIVERSITY OF BELGRADE. SL. 11. CRKVA SV. JURJA U PETROVARADINU PRIJE RUŠENJA PRVOTNOGA ZVONIKA I GRADNJE NOVOGA. REPRODUKCIJA IZ *USPOMENE IZ NOVOG SADA*. PREMA IZVORU [\*\*\* 1936: 29] SLIKA SE NALAZI NA SVEUČILIŠTU U BEOGRADU, NO OVO ISTRAŽIVANJE NE MOŽE POTVRDITI DA JE SLIKA POHRANJENA U REKTORATU SVEUČILIŠTA.

FIG. 12. BOSNIAN EPISCOPATE FRANCISCAN MONASTERY CHURCH, TIMISOARA (1733-35) BEFORE DEMOLITION. A POSTCARD OF TIMISOARA, EARLY 20<sup>TH</sup> CENTURY. SL. 12. CRKVA FRANJEVAČKOG SAMOSTANA REDOVNIKA BOSANSKE BISKUPIJE U TEMISVARU (1733.-1735.) PRIJE RUŠENJA. RAZGLEDNICA TEMISVARA, POČETAK 20. ST.

FIG. 13. THE HOLY TRINITY CHURCH AT THE FORMER FRANCISCAN MONASTERY IN SOMBOR (1752-62) SL. 13. CRKVA PRESVETOG TROJSTVA U BIVŠEMU FRANJEVAČKOM SAMOSTANSKOM SKLOPU U SOMBORU (1752.-1762.)



varadin St George's church could not confirm the above stated assumption in the archival material used, the similarity in the spatial concept of the St George's Church with the Jesuit St Michael church in Osijek (1725-32) and the Franciscan church in Vukovar (1729-33), as they appeared after the first construction phase. Research into the architectural aspects of the Jesuit church of St Michael in Osijek (1725-1767) found that the building originally had a polygonal altar area and a rectangular nave (like a Capuchin church of St Jacob in the Osijek upper town, dating from 1727), but the changes made during the construction period that lasted almost half a century resulted in losing its originally designed concept of a traditional structure.<sup>47</sup> Two later Franciscan churches built in Timisoara (1733-35) and Dunaföldvár (1736) are of the similar spatial concept.<sup>48</sup> The analysis of other significant architectural features of the St George's Church points to other possible models and links to the buildings of the same period. The manner of lighting the interior of a one-nave structure by the use of two rows of windows (Fig. 7) is quite unique among the researched structures of Vojvodina, but it was quite a common solution at the turn of the century. Almost the same way of positioning and constructing window openings was used to light the interior of the neighbouring Franciscan church in Petrovaradin and the Dominican church in Pest (Fig. 8).<sup>49</sup>

Another striking similarity with the St Michael's Church in Pest is in the way the St George's church façade was divided vertically, with its large, arched blind niches with sculptures of saints (on the Pest church those are the statues of St Dominique and St Thomas Aquinas). Almost identical solution was applied in the Franciscan church in Petrovaradin, as well as in a group of the Franciscan churches of a different spatial solution: in Timisoara (Fig. 12), Pest (Fig. 10; Pesti ferences templom, restored in 1727), Buda (Szent Ferenc Sebei Templom, 1731-41) and the later

one St Anna's Church of the Bosnian Franciscans in Dunaföldvár (Szent Anna Ferences plébániatemplom known as Barátok Temploma, 1736-86).

There is no conclusive information on the St George's bell tower construction period and its original shape, style and placement. It comes out of the roof above the front façade in the form of higher roof rider (flèche). The literature records 1736 as the year when the tower "was moved to the church front side", without stating the source, however.<sup>50</sup> The drawings of the fortress complex from 1698 and 1716 as well as the reproduction, published in the *Memories of Novi Sad*<sup>51</sup> (Fig. 11), shows the bell tower in its "original place above the altar apse". The first reliable data is a brief mention of the St George's bell tower in the Canonical visitation's report from 1735. It says: "The bell tower (with 4 bells: a big one and small ones, and the fifth bell for the dying) is all covered with metal sheets".<sup>52</sup> The next record dates from 1811 and describes the bell tower the same as it looks nowadays: "Wooden bell tower is quite solid, rebuilt a few years before, covered with metal sheets."<sup>53</sup> Further data come from the drawing of Petrovaradin by engineer F. Mengucci de Rossi from 1769<sup>54</sup> which is kept in the National Library in Vienna. There is the bell tower in its present place, above the entrance area. The study of the architectural structure of the north tract ground zone of the church, as well as the written records, archival sources and similar examples of the time have brought forth a question about the appearance and position of the present St George's bell tower. The same type bell tower characterized the Franciscan churches in Pest and Timisoara (Fig. 14). Almost a century older the Jesuit St Catherine church in Zagreb also has a small metal flèche on the roof, built as a temporary solution above the chancel, as confirmed by the latest analyses.<sup>55</sup> The Franciscan church in Petrovaradin also had the same type wooden bell tower as the temporary solution. The *Protocol* of the Franciscan church records that the construction of the bell tower was interrupted due to financial difficulties after the renovation in 1772 and later that it was replaced in 1784.<sup>56</sup> Based on the abovementioned facts, it can be assumed

47 TURKALJ PODMANICKI, HORVAT-LEVAJ, 2011

48 \*\*\* 1999: 191-219, 356-366

49 The nave lighting obtained through two rows of windows is common solution used in construction of hall churches with lateral chapels, as the Franciscan church in Timisoara (1733-35) and particularly of those with gallery – emporia over a row of chapels, what can be found in the Jesuit church of St Catherine (1620-1632) in Zagreb (Fig. 9) [VÁRTACIU MEDELET, 2012: 87-147; \*\*\* 2002: 22-38; KELÉNYI, 1998a: 89-93; KELÉNYI, 1998b: 107-112; VOIT, 1970]

50 KUJAIĆ, 2004: 15



that the present St George's bell tower was not a permanent solution at the time of construction. Further questions that rise from the conducted analyses indicate that the bell tower was originally planned to be centrally positioned on the north façade and integrated in the body of the church, as it was done in St Michael in Pest or on the south side, as it has been considered so far.

The simple early baroque spatial concept and style of the St George's Church (if we ignore the former church of St Francis in Petrovaradin<sup>57</sup>) has remained a relatively isolated example of an Early Baroque architectural-stylistic expression in Vojvodina. The entire front façade composition in the Petrovaradin church can be seen again only in the Holy Trinity Church in Sombor (Fig. 13) and in a somewhat modified and simplified form, but with a more elaborate entrance platform (in the form of an exonarthex) in the Franciscan Church in Bač (Fig. 15). The front façades of these buildings were designed as an independent, evenly proportioned architectural form, with the bell tower positioned in such a way that it did not disturb the overall façade composition. Like in the St George's Church, those buildings feature even proportions of width and height – 1:1.5.

## CONCLUSION

### ZAKLJUČAK

The research into the architecture of the St George's Church, as the oldest Roman Catholic church built in Vojvodina after the Karlovci Peace Treaty (1699), derived from a need to reconsider the role of architecture in defining a social community position and a general cultural level on one hand, and as a framework for investigating the status and power of the Roman Catholic confession within the state accepted religions in the Austro-Hungarian Monarchy on the other. It may be conclusively stated that in their stylistic expression, the monasterial complex and the St George's Church are an authentic manifestation of the epoch they were built in. In the quest for relations, conceptual parallels and the apparent similarity with the architectural designs present in other parts of the monarchy, the St George's Church architecture can

51 Picture reproduced in: \*\*\* 1936: 29

52 \*\*\* 2006: 15

53 \*\*\* 2008: 437

54 Drawing reproduced in: MATOŠ, 1987: 110

55 HORVAT-LEVAJ, BARIČEVIĆ, REPANIC BRAUN, 2011: 65-67

56 MATOŠ, 1987: 115

57 After the dissolution of the monastery in 1783 the church was turned into a granary and later on the whole complex was turned into a military hospital. All the monasterial buildings completely lost any hint of their original religious purpose. [MILANOVIĆ-JOVIĆ, 1990: 30-37]

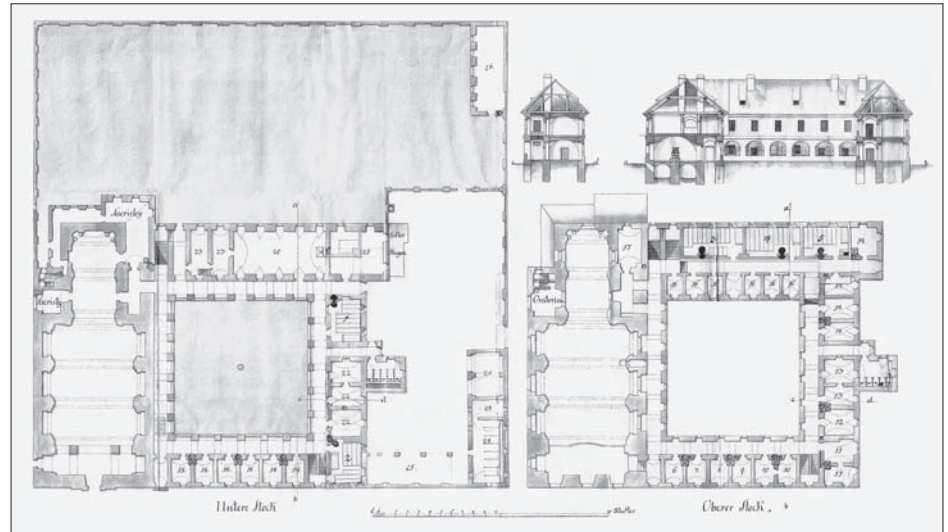


FIG. 14. THE ORIGINAL DESIGN (PLAN AND CROSS-SECTION) OF THE BOSNIAN FRANCISCAN MONASTERY IN TIMISOARA (1733-35)

SL. 14. IZVORNI PROJEKT (TLOCRT I POPREČNI PRESJEK) BOSANSKOGA FRANJEVAČKOG SAMOSTANA U TEMISOARU (1733.-1735.)

be interpreted in light of the contemporary trends in monasterial church building in Hungary in the early 18<sup>th</sup> century. The implemented constructive and decorative shapes, the even proportions, the concept of a simple rectangular one-nave building with a narrower chancel and the artistic features of the church and dormitory exterior make this complex an outstanding example of the early baroque style in Vojvodina, ranking it among the typical monasterial churches in the early 18<sup>th</sup> century. Although none of the churches in Vojvodina follow the St George's Church architecture to the letter, there are many, even in the late 18<sup>th</sup> century, with quite a recognisable basic spatial concept of a long one-nave structure with a rectangular apse, just a few are topped with a barrel vault. There are a few examples among the researched monasterial churches (some are unfinished) where the façade is "free" of the bell tower. It is usually added in the front of the façade central section (as a "transitional" spatial solution between the early baroque clear facades and the late baroque ones) or one or two bell towers "emerging" from the west façade mass (Table I).

Valorising the St George's Church architecture in view of the modern streams, the Petrovaradin church and the entire fortress complex rank among the structures built in the same period in major cities or fortified border centres of the Hungarian Kingdom, like Buda, Osijek, Slavonski Brod, Karlovac and Timisoara. However, there is still an open question of further translation of its influence, since such structure can be traced to the later church architecture in Vojvodina as a happenstance, rather than an established principle.

[Translated by MARIJA ĐORĐEVIĆ  
and FRANCLIN CORMAC  
Proofread by ALEKSANDAR BAURANOV  
and SRĐAN STARČEVIĆ]

FIG. 15. THE ASSUMPTION OF THE VIRGIN MARY CHURCH AT THE FRANCISCAN MONASTERY IN BAČ (CA. 15<sup>TH</sup> CENTURY – FAÇADE RESTORED DURING RECONSTRUCTION 1734-45)

SL. 15. CRKVA UZNESENJA BLAZENE DJEVICE MARIJE U FRANJEVAČKOM SAMOSTANSKOM SKLOPU U BAČU (OKO 15. ST. – PROČELJE OBNOVLJENO TIJEKOM REKONSTRUKCIJE 1734.-1745.)





TABLE I. ORIGIN OF ARCHITECTURAL FORMS AND BAROQUE AESTHETICS IMPACT OF THE PETROVARADIN ST GEORGE'S FORMER JESUIT CHURCH

TABL. I. PODRIJETLO ARHITEKTONSKE FORME I UTJECAJ BAROKNE ESTETIKE NEKADAŠNJE ISUSOVAČKE CRKVE SV. JURJA U PETROVARADINU

1700...	1710...	1720...	1730...	1740...	1750...	1760...	1770...
<p>A nave and a chancel equally wide. Flat ceiling or a vault. Bell tower added, with an open plan ground floor.</p> <p>A rectangular nave with a narrower polygonal altar apse. Flat ceiling. Bell tower added, with an enclosed ground floor.</p> <p>A rectangular nave with a narrower rectangular altar apse. Flat ceiling or barrel vault. The bell tower rises from the west façade mass.</p>	<p>THE TRUE CROSS CHURCH, ŽUPANJAC, CALVARY, 1723</p> <p>THE CARLO BORJONEO CHURCH, PANEVO, 1718/1756-63</p> <p>ST CARLO BORJONEO CHURCH, PANEVO, 1718/1756-63</p> <p>THE FRANCISCAN HOLY TRINITY CHURCH KARLOVAC, XVI / 1672-1674 / 1705-1730</p> <p>DOMINICAN CHURCH OF ST MICHAEL, BUDAPEST, 1700</p> <p>FRANCISCAN ST ANTHONY'S CH KOPRIVNICA, 1675-1685</p> <p>A rectangular nave continues into chancel. Cross barrel ground or spherical vault.</p>	<p>THE PALMIE CHURCH OF OUR LADY OF CARINTHIA, KRIZEVCI 702-15 / reconstructed 1725-30</p> <p>ST FRANCIS'S CHURCH PETROVARADIN / 170-1714</p> <p>THE HOLY CROSS CHURCH, OSIJEK, 1705/1722</p> <p>IN ST NICOLA'S CHURCH, ČAKOVEC, 1707-1728</p> <p>A rectangular nave with an narrower altar apse. Spherical vault. Lateral niches between internal wall pillars.</p> <p>A rectangular vaulted nave. Lateral pairs of chapels topped by low galleries (emporia). One bell tower.</p> <p>A rectangular vaulted nave. Lateral pairs of chapels topped with emporia. Two bell towers on the main façade.</p>	<p>THE FRANCISCAN HOLY TRINITY CHURCH, 1728-1730/1735</p> <p>ST FRANCIS'S CHURCH PETROVARADIN, 1705-1732</p> <p>RC ST PHILIP AND ST JACOB CHURCH VUKOVAR, HR, 1729-1733</p> <p>HOLY TRINITY CHURCH OSIJEK, KARLOVCI, XII / 1728</p> <p>THE TIMBORA FRANCISCAN CHURCH, 1732-38</p> <p>THE FRANCISCAN CHURCH IN KESKÖMET, HU 1736/1796</p> <p>THE FRANCISCAN CHURCH IN BUDAPEST, HU 1736/1796</p> <p>THE FRANCISCAN CHURCH IN BUDAPEST, HU 1736/1796</p> <p>THE JESUIT CHURCH OF ST ANNE, BUDAPEST (SZEKT ANNA TEMPLOM, 1740-1762)</p> <p>THE JESUIT CHURCH OF ST ANNE, BUDAPEST (SZEKT ANNA TEMPLOM, 1740-1762)</p> <p>THE JESUIT CHURCH OF ST ANNE, BUDAPEST (SZEKT ANNA TEMPLOM, 1740-1762)</p>	<p>RC ST CATHERINE'S CHURCH, SOT 1742, extended 1760.</p> <p>THE FRANCISCAN ST ANTHONY CHURCH, PETROVARADIN, 1728-1730/1735</p> <p>THE FRANCISCAN CHURCH IN KESKÖMET, HU 1736/1796</p> <p>THE FRANCISCAN CHURCH IN BUDAPEST, HU 1736/1796</p> <p>THE FRANCISCAN CHURCH IN BUDAPEST, HU 1736/1796</p> <p>THE FRANCISCAN CHURCH IN BUDAPEST, HU 1736/1796</p> <p>THE FRANCISCAN CHURCH IN BUDAPEST, HU 1736/1796</p> <p>THE FRANCISCAN CHURCH IN BUDAPEST, HU 1736/1796</p> <p>THE FRANCISCAN CHURCH IN BUDAPEST, HU 1736/1796</p>	<p>RC ST JOHN OF CAPISTRANO FRANCISCAN MONASTERY, ZEMUN, 1756-52</p> <p>RC ASSUMPTION OF THE VIRGIN MARY CHURCH, PRAHA, XVIII/1734-56</p> <p>THE FRANCISCAN CHURCH IN KESKÖMET, HU 1736/1796</p> <p>THE FRANCISCAN CHURCH IN BUDAPEST, HU 1736/1796</p> <p>THE FRANCISCAN CHURCH IN BUDAPEST, HU 1736/1796</p> <p>THE FRANCISCAN CHURCH IN BUDAPEST, HU 1736/1796</p> <p>THE FRANCISCAN CHURCH IN BUDAPEST, HU 1736/1796</p> <p>THE FRANCISCAN CHURCH IN BUDAPEST, HU 1736/1796</p>	<p>NOVOMANSKI ŽUPAN RC MATIVITY OF THE VIRGIN MARY CHURCH</p> <p>ST MICHAEL'S CHURCH, STARI SLANKAMEN, 1759</p> <p>RC ST JOHN OF CAPISTRANO FRANCISCAN MONASTERY, ZEMUN, 1756-52</p> <p>RC ASSUMPTION OF THE VIRGIN MARY CHURCH, PRAHA, XVIII/1734-56</p> <p>THE FRANCISCAN CHURCH IN KESKÖMET, HU 1736/1796</p> <p>THE FRANCISCAN CHURCH IN BUDAPEST, HU 1736/1796</p> <p>THE FRANCISCAN CHURCH IN BUDAPEST, HU 1736/1796</p> <p>THE FRANCISCAN CHURCH IN BUDAPEST, HU 1736/1796</p>	<p>MOL, 1681-1702, Ploča Sveta Marije Magdalene 7023, Petrowaradina N. 16.13.1772, 302524</p> <p>RC ST JOSEPH, ČEREBAC, 1778</p> <p>RC ST KING LAZARUS, BOGOJEVO, 1773-1848</p> <p>Older structure reconstructed in a Baroque manner. A rectangular nave and a sanctuary equally wide. Barrel or ground vault. The bell tower on its original site.</p> <p>Older structure reconstructed in a Baroque manner. A rectangular nave with a narrower polygonal sanctuary. Barrel or cross-barrel vault.</p> <p>A rectangular nave and a narrower altar area divided into bays by shallow pilasters and vault arches.</p> <p>A rectangular nave continues into a narrower polygonal chancel. Traditional hall church with shallow wall niches intended for auxiliary altars.</p> <p>The original church was built in 1752, using a model of the Franciscan Church in Sombor. The church was reconstructed in 1800 made of the "baroque" three-nave basilica similar to Franciscan churches.</p> <p>RC ST GEORGE'S CHURCH IN SOMBOR, KARLOVCI, XVIII/1752-1760</p> <p>RC ST GEORGE'S CHURCH IN SOMBOR, KARLOVCI, XVIII/1752-1760</p> <p>RC ST GEORGE'S CHURCH IN SOMBOR, KARLOVCI, XVIII/1752-1760</p> <p>RC ST GEORGE'S CHURCH IN SOMBOR, KARLOVCI, XVIII/1752-1760</p> <p>RC ST GEORGE'S CHURCH IN SOMBOR, KARLOVCI, XVIII/1752-1760</p> <p>RC ST GEORGE'S CHURCH IN SOMBOR, KARLOVCI, XVIII/1752-1760</p> <p>RC ST GEORGE'S CHURCH IN SOMBOR, KARLOVCI, XVIII/1752-1760</p> <p>RC ST GEORGE'S CHURCH IN SOMBOR, KARLOVCI, XVIII/1752-1760</p>

ONE-NAVE HALL CHURCHES WITH LATERAL WALL NICHES  
 ONE-NAVE HALL CHURCHES WITH LATERAL CHAPELS  
 WANDPILERS  
 ALTARS IN LATERAL WALL NICHES

TRADITIONAL ONE-NAVE HALL CHURCHES

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## SUMMARY

## SAŽETAK

## PODRIJETLO ARHITEKTONSKIH OBLIKA BIVŠE ISUSOVAČKE CRKVE SV. JURJA U PETROVARADINU

Rimokatoličke crkve cine značajan dio graditeljskoga naslijeđa u Vojvodini. Ukupno 231 rimokatolička crkva predstavlja vrijednu ostavštinu i trajni spomenik jednoga intenzivnoga graditeljskoga razdoblja (1699.-1939.) koje je trajalo gotovo 250 godina. Ovaj se rad bavi podrijetlom arhitektonskih oblika najstarije građevine ovoga tipa – crkvom svetog Jurja u Petrovaradinu – i utjecajem sakralne arhitekture na razvoj prostornih i formalnih obilježja rimokatoličkih crkava u Vojvodini u prvoj polovici 18. stoljeća. Temeljna su polazišta istraživanja – prostorni koncept, odnos funkcije i forme građevine, ali također i problem definiranja tendencija u kulturnom, sociopolitičkom i religijskom diskursu u sklopu vladajućih okolnosti u Habsburškoj Monarhiji i njezinim regijama te njihov utjecaj i manifestacije na sakralnim objektima u Vojvodini.

Crkva sv. Jurja u Petrovaradinu izgrađena je 1701. godine, samo godinu dana nakon što su na njoj započeli građevinski radovi. Analizirajući lokaciju crkve sv. Jurja, zamjećuje se da je osnovna namjera graditelja bila učiniti tu građevinu dominantnom po svojoj formi, veličini i poziciji u odnosu na urbani okoliš kojemu pripada, što više podsjeća na srednjovjekovni, a ne na barokni urbani koncept. S druge strane, duh novoga doba odražava se u odabiru istaknute lokacije determinirane prirodnom konfiguracijom terena (najviša točka donjega grada), a to je dodatno naglašeno smještanjem ulaza na povišenom podestu do kojeg vodi osam stuba, kao i u reduciranoj arhitekturi crkve sv. Jurja. Tlocrtni oblik, prezbiterij koji zauzima prostor cjelokupne apside i otvoreni kor iznad ulaza definiraju integralnu, naglašeno longitudinalnu dispoziciju.

Crkva sv. Jurja jednobrodna je crkva pravokutnog tlocrta s nešto užom poligonalnom apsidom u zapadnome dijelu. Omjer između širine, duljine i visine ukazuje na tradicionalne prostorne odnose.

Građevina ima plitak, lažni bačvasti svod. Cjelokupan unutarnji prostor glavnoga crkvenog broda podijeljen je u četiri polja, a oltarni prostor u dva jednaka dijela plitkim elipsoidnim pilastrima u toškanskome stilu, dok plitki lukovi svodova završavaju na horizontalnomu, neprekinutom vijencu. U sjevernome polju nalazi se galerija otvorena kora oslonjena na dva masivna profilirana stupa od opeke. Osvjetljenje unutrašnjosti riješeno je s dva reda prozora. Središnji dio zvonika sa siljastim tornjem (uklonjen s glavnog pročelja ili nikada sagrađen prema originalnome projektu) uzdiže se iznad sjevernog dijela u razini krova. Građevina je izvana skromno uređena, s naglašenijom dekoracijom sjevernoga pročelja.

Analiza važnijih arhitektonskih obilježja samostanske crkve u Petrovaradinu pokazuje da su pri projektiranju kao vjerojatni stilski i arhitektonski uzori poslužile samostanske zgrade ranobaroknoga razdoblja. Samostanske su crkve iz razdoblja baroka diljem Mađarske i središnje Austrije vrlo slične po svome osnovnome prostornom konceptu i relativno jednostavnoj arhitekturi. Analiza petrovaradinske crkve ukazuje i na neke druge moguće uzore. To se osobito odnosi na crkve sagrađene u glavnim mađarskim gradovima (dominikanska crkva sv. Mihaela u Pesti i franjevačke crkve u Temišvaru i Dunaföldváru), kao i u gradovima u pograničnim područjima u istome razdoblju, te unutar fortifikacija u južnoj Mađarskoj (franjevačka crkva Svetog Kriza, isusovačka crkva sv. Mihaela i kapucinska crkva sv. Jakova u Osijeku, te crkva Presvetog Trojstva u Slavonskom Brodu). Izražena sličnost s ovim crkvama zamjećuje se u načinu na koji je pročelje petrovaradinske crkve vertikalno artikulirano velikim, lučno nadsvođenim slijevim nišama s kipovima svetaca. Gotovo identičan koncept pročelja postoji u Pesti, Budimu, Temišvaru, Dunaföldváru i Gyoru.

Način osvjetljavanja unutrašnjosti jednobrodne crkve dvama redovima prozora jedinstven je u odnosu na ostale istraživane crkve u Vojvodini, kao i na tradicionalne dvoranske crkve. Ovo je rješenje bilo uobicajeno na prijelazu stoljeća kod dvoranskih crkava s bočnim kapelicama.

Zaključno se može reći da je samostanski sklop s crkvom sv. Jurja u stilskom pogledu obilježen čistom izrazom i estetskom umjerenosti te kao takav autentičan svjedok doba u kojem je sagrađen. Svojim konstruktivnim i dekorativnim oblicima, ujednačenim proporcijama te svojim konceptom i umjetničkim obilježjima – taj je sklop iznimno vrijedan primjer ranobaroknog stila u Vojvodini i ujedno karakterističan tip samostanske crkve početkom 18. stoljeća.

Svojim arhitektonsko-stilskim izrazom crkva sv. Jurja relativno je usamljen primjer ranobarokne arhitekture u Vojvodini. Cjelokupna kompozicija glavnoga pročelja prepoznaje se ipak i na crkvi Presvetoga Trojstva (dvoranska crkva s bočnim plitkim nišama s pomoćnim oltarima) u franjevačkom samostanu u Somboru (1752.-1762.), te u nešto modificiranoj i pojednostavljenoj formi, no s raskošnijim ulaznim podestom (u formi *exonarthexa*), na crkvi Uznesenja Blažene Djevice Marije u Baču (srednjovjekovna građevina obnovljena 1734.-1745.). Kao i kod crkve sv. Jurja, ove crkve odlikuje ravnomjernost proporcija širine i visine (1:1.5). Unatoč činjenici da nijedna crkva u Vojvodini nije izgrađena po uzoru na crkvu sv. Jurja u svakom detalju, kod mnogih se (čak i onih skraj 18. st.) ipak prepoznaje osnovni prostorni koncept izduzene jednobrodne crkve s pravokutnom apsidom. Pitanje daljnega širenja utjecaja crkve sv. Jurja ostaje i dalje otvoreno, stoga što su slične građevine u kasnijoj sakralnoj arhitekturi Vojvodine bile prije slučajnost negoli pravilo.

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**DUBRAVKA ĐUKANOVIĆ**, PhD, Dipl.Eng.Arch. earned her PhD degree with a thesis on "The Origins and Development of the Architectural Form of Roman Catholic Churches in Vojvodina in the XVIII and XIX Centuries" at the University of Belgrade. Winner of the annual "Ranko Radović Award" for 2010 in the field of theoretical texts for the monograph "Serbian Orthodox Churches of the XVIII and XIX Centuries in Backa – typology of architectural shapes".

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