Starohrvatska prosvjeta
III. serija – svezak/vol. 52/2025.

UDK 726:272-523.42](497.115)
73.033.4(497.115)
Izvorni znanstveni rad / *Original scientific paper*

Vinicije B. Lupis
Institut društvenih znanosti Ivo Pilar
Institute of Social Sciences Ivo Pilar
Područni centar Dubrovnik
Regional Centre Dubrovnik
Od Kaštela 11
Dubrovnik, HR-20000
vinicije.lupis@pilar.hr
orcid.org/0000-0001-8516-9312

Elvis Shala
Arheološki institut Kosova
Archaeological Institute of Kosovo
Rr. Nazim Gafurri n.n. Muzeu i Kosovës
Pristina, KS-10000
elvis.shala@gmail.com
orcid.org/0000-0002-9026-0193

Janjevo i njegova srednjovjekovna arhitektonska plastika

Rad tematizira romaničku kamenu plastiku saskog kulturnog kruga ugrađenu u današnju župnu crkvu sv. Nikole u Janjevu na Kosovu. Ta crkva, stilski na prvi pogled nedefinirana sakralna građevina, današnji izgled duguje ponajprije posljednjem obnoviteljskom zahvatu iz osamdesetih godina 20. stoljeća, ali i ranijoj obnovi iz 19. stoljeća, kada je jednobrodna troapsidalna crkva pregrađena u trobrodnu. Rimokatolička župa u Janjevu prvi se put neizravno spominje u povijesnim izvorima 1303. godine u pismu pape Benedikta XI. barskom nadbiskupu Marinu, u kojem ga papa ovlašćuje da postavi upravitelje župnim crkvama u Brskovu, Rudniku, Rogozni, Trepči i Gračanici. Nakon gotovo pola stoljeća, 1346. godine, u pismu pape Klementa VI. srpskom vladaru Stefanu Dušanu među crkvama Kotorske biskupije izrijekom se spominje i Janjevo. Uz romaničku sasku crkvu Sv. Marije u Podgrađu Novog Brda, tom je atribucijom crkva sv. Nikole u Janjevu upotpunila katalog saskih crkava na Kosovu kao jedina trobrodna saska crkva sačuvana pod krovom, koja je u kontinuitetu ostala u liturgijskoj upotrebi do naših dana. Napokon, možemo ustvrditi da je Kosovo ipak dio velike europske supkulture koja se migracijama, osobito onima povezanim s „renesansom 12. stoljeća", iz donjonjemačkog područja (Frizije, Flandrije, Donje Saske itd.) širila srednjom i istočnom Europom. Tu je činjenicu prije gotovo pedeset godina spoznao hrvatski povjesničar umjetnosti Vladimir P. Goss, prepoznavši crkvu Sv. Marije u Podgrađu Novog Brda kao primjer saske rustikalne romanike. Nažalost, tu su spoznaju ignorirali srpski, albanski ali i hrvatski povjesničari umjetnosti. Nedavno je objavljen mramorni ulomak iz Janjeva, pronađen 1995. godine. Po svemu sudeći, riječ je o nadvratniku romaničkog crkvenog portala, a ulomak se nalazio u dvorištu džamije u Janjevu, u predjelu Čaršija. Romanički nadvratnik iz Janjeva nijemi je svjedok postojanja još jednog sakralnog spomenika, vjerojatno nastalog na prijelazu iz 12. u 13. stoljeće, koji treba vezati za dalmatinske klesarske radionice. Za razliku od njega, slojevita romanička crkva sv. Nikole pripada srednjoeuropskom saskom kulturnom krugu, te je sačuvala najveći dio svoje izvorne romaničke plastike i konstrukcijske izvornosti.

Ključne riječi: *Janjevo, Sv. Nikola, saska romanika, crkva Sv. Marije u Podgrađu Novog Brda, Kosovo.*

Janjevo and its medieval architectural sculpture

This paper examines the Romanesque stone sculpture of the Saxon cultural sphere incorporated into the present-day parish Church of St. Nicholas in Janjevo, Kosovo. The Church of St. Nicholas owes its current appearance, which at first glance appears as a stylistically undefined sacred structure, to the most recent restoration campaign carried out in the 1980s, as well as to an earlier reconstruction in the 19th century, when the original single-nave church with three apses was transformed into a three-nave basilica. The Roman Catholic parish in Janjevo is first mentioned indirectly in historical sources in 1303, i.e. in a letter from Pope Benedict XI to Archbishop Marin of Bar. In this letter, the Pope authorized the archbishop to appoint parish administrators for the churches of Brskovo, Rudnik, Rogozna, Trepča and Gračanica. Nearly half a century later, in 1346, Janjevo is explicitly mentioned among the churches of the Diocese of Kotor in a letter from Pope Clement VI to the Serbian ruler Stefan Dušan. Together with the Romanesque Saxon Church of St. Mary in Podgrađe below Novo Brdo, the Church of St. Nicholas in Janjevo with that attribution complements the catalogue of Saxon churches in Kosovo as the only preserved three-nave Saxon church that has remained under roof and in continuous liturgical use to the present day. Finally, it may be concluded that Kosovo is indeed part of a broader European subculture, one that spread through migratory movements, particularly those associated with "12th-century Renaissance" from the Lower German region (Frisia, Flanders, Lower Saxony, etc.) into central and eastern Europe. This fact was recognized nearly fifty years ago by the Croatian art historian Vladimir P. Goss, who identified the Church of St. Mary in Podgrađe below Novo Brdo as a representative example of Saxon rustic Romanesque architecture. Regrettably, his important observation remained largely neglected for decades—not only by Serbian and Albanian scholars, but also by Croatian art historians.

A marble fragment from Janjevo, discovered in 1995, has recently been published. The fragment is most likely part of the lintel from a Romanesque church portal, which was found in the courtyard of the mosque in Janjevo, specifically in the Čaršija area. The Romanesque lintel from Janjevo stands as a silent yet powerful testament to the existence of another sacred monument, most likely constructed at the turn of the 12th to the 13th century, which should be associated with Dalmatian stone-carving workshops, unlike the more architecturally complex Romanesque Church of St. Nicholas, which belongs to the central European Saxon cultural sphere and has preserved the majority of its original Romanesque sculpture as well as its structural authenticity.

Keywords: Janjevo, St. Nicholas, Saxon Romanesque, Church of St. Mary in Podgrađe below Novo Brdo, Kosovo.

1. POVIJESNI RAZVOJ ŽUPNE CRKVE SV. NIKOLE U JANJEVU I NJEZIN KONTINUITET

Janjevo, smješteno na jugoistoku Kosova, jedno je od rijetkih naselja u jugoistočnoj Europi u kojem je hrvatsko katoličko stanovništvo neprekidno prisutno još od srednjeg vijeka, a kroz povijest je bilo poznato po rudarstvu i trgovini. Materijalno svjedočanstvo tog dugotrajnog kontinuiteta jest župna crkva posvećena sv. Nikoli. Ta crkva nije bila samo mjesto bogoslužja već i središnji simbol identiteta, pripadnosti i kulturnog pamćenja katoličke zajednice u Janjevu. Župna crkva sv. Nikole u Janjevu smještena je ponad središta mjesta, a današnji izgled duguje brojnim povijesnim mijenama koje su zadesile tu žilavu zajednicu, jedinu koja je u kontinuitetu opstala od nekadašnjih hrvatskih naseobina u jugoistočnom europskom prostoru.

Prvi povijesni tragovi župne crkve u Janjevu mogu se pronaći u pismu pape Benedikta XI. iz 1303. godine, upućenom barskom nadbiskupu Marinu. U tom se dokumentu spominju Brskovo, Rudnik, Rogozna, Trepča i Gračanica kao rudarski centri u kojima je trebalo imenovati župnike, a Janjevo se u tom kontekstu možda neizravno uključuje u istu administrativno-crkvenu strukturu.[1] Nakon gotovo pola stoljeća, 1346. godine, u pismu pape Klementa VI. srpskom vladaru Stefanu Dušanu među crkvama Kotorske biskupije izrijekom se spominje i Janjevo, a živo svjedočanstvo do naših dana predstavlja proljetno svetkovanje blagdana sv.

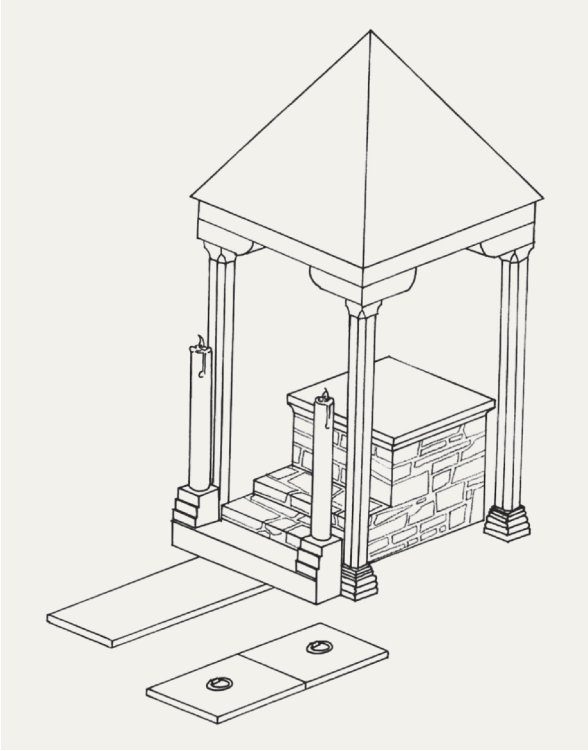
[1] Thenier 1859, str. 408. O jurisdikciji kotorskog biskupa u Sclavoniji/Srbiji pisao je Ivan Božić (vidi Božić 1979, str. 17, 25–26, 46). U pismu pape Klementa VI. od 6. srpnja 1346. među više crkava spominju se i dvije crkve sv. Tripuna: u Brveniku i Trgovištu (Kosovo). Budući da su većinu stanovništva u kolonijama činili Dubrovčani, oni nisu imali obveza prema kotorskom biskupu. Poslije dolaska Osmanlija jurisdikcija kotorskog biskupa slabi te prelazi u ruke barskog nadbiskupa. Tako papa Pio II. u pismu od 26. rujna 1458. izvješćuje barskog nadbiskupa o novobrdskoj crkvi: „ecclesia sancti Nicolai Terre Novimontis Servie Antibarensis diocesis, et beate Marie eius annexe“. Kotorski biskup Ivan II. pokušao je početkom 16. stoljeća obnoviti jurisdikciju nad katoličkim crkvama u Srbiji, ali bez uspjeha. Dubrovačka Republika u svojim je kolonijama imala kapelane podvrgnute dubrovačkoj vlasti, a crkva u Janjevu, prema svemu sudeći, poslije ostaje pod jurisdikcijom barskog, a potom skopskog nadbiskupa.

1. THE HISTORICAL DEVELOPMENT AND CONTINUITY OF THE PARISH CHURCH OF ST. NICHOLAS IN JANJEVO

Janjevo, located in the southeast of Kosovo and known for mining and trade throughout history, is one of the few settlements in southeastern Europe where the Croatian Catholic population has been continuously present since the Middle Ages. A material testimony to this continuity is the parish church dedicated to St. Nicholas. This church was not only a place of worship but also a central symbol of identity, affiliation and cultural memory for the Catholic community in Janjevo. The parish church of St. Nicholas is situated above the town centre, and its current appearance is the result of numerous historical changes that have affected this resilient community. Among the settlements established by merchants from Dubrovnik in southeastern Europe, Janjevo is the only one where the original Catholic population has remained without interruption to the present day.

The earliest known historical reference to the parish church in Janjevo appears in a letter from Pope Benedict XI, dated 1303 and addressed to Archbishop Marin of Bar. In this document, the Pope mentions Brskovo, Rudnik, Rogozna, Trepča and Gračanica as mining centres, where parish priests were to be appointed. Although Janjevo is not mentioned explicitly, it is likely included indirectly within the same administrative and ecclesiastical structure in this context.[1] Nearly fifty years

[1] Theiner 1859, 408. Ivan Božić wrote about the jurisdiction of the Bishop of Kotor in Sclavonia/Serbia (see: Božić, 1979, 17, 25, 26, 46). The letter from Pope Clement VI dated 6th July 1346, mentions, among several churches, also two dedicated to St. Tryphon: one in Brvenik and the other in Trgovište (Kosovo). Since the majority of the population in these colonies were Ragusan citizens, they bore no obligations toward the Bishop of Kotor. Following the arrival of the Ottomans, the jurisdiction of the Bishop of Kotor weakened and was eventually transferred to the Archbishop of Bar. Thus, in a letter dated 26th September 1458, Pope Pius II informed the Archbishop of Bar about the church in Novo Brdo: “ecclesia sancti Nicolai Terre Novimontis Servie Antibarensis diocesis, et beate Marie eius annexe”. The Bishop of Kotor, Ivan II, tried at the beginning of the 16th century to restore the jurisdiction over the Catholic churches in Serbia, but without success. The Republic of Ragusa had chaplains in its colonies who were subject to Ragusan authority, while the church in Janjevo, according to all indications, later remained under the jurisdiction of



Sl. 1 - Pokušaj rekonstrukcije glavnog oltara crkve Sv. Marije u Podgrađu / Donjem trgu u Novom Brdu (preuzeto iz: Popović 2019, str. 334)

Fig. 1 - Attempt at reconstructing the main altar from the Church of St. Mary in Podgrađe/Donji Trg in Novo Brdo (taken from: Popović 2019, p. 334)

Nikole.[2] U povijesnim vrelima nema spomena crkve sv. Nikole, ali o njezinu postojanju svjedoče arhitektonski slojevi današnje župne crkve i pokretna kulturna baština. Posebno se ističe zvono iz 1368. godine, koje je danas pohranjeno u zvoniku postojeće crkve i vjerojatno potječe iz iste srednjovjekovne crkve. Očuvanje tog zvona potvrđuje kontinuirano postojanje katoličkog vjerskog života u Janjevu još od srednjeg vijeka.[3]

Važno je naglasiti da je katolička zajednica uspjela očuvati svoj vjerski i kulturni identitet i tijekom osmanske vlasti. Godine 1637. u Janjevu se spominje crkva sv. Nikole u dobrom stanju, sa župnim dvorom i zvonikom koji nije u uporabi jer Turci ne dopuštaju zvonjavu zvona u svojoj državi. Budući da je osmanska vlast zabranjivala zvonjavu, četiri su zvona skinuta sa zvonika i sakrivena, što svjedoči ne samo o vjerskim pritiscima nego i o svijesti zajednice o potrebi očuvanja vlastite baštine.

[2] Thenier 1859, str. 701.

[3] Palić Jelavić 2004, str. 57–58; Palić Jelavić 2008, str. 311–330.

later, i.e. in 1346, Janjevo is explicitly mentioned among the churches of the Diocese of Kotor in a letter from Pope Clement VI to the Serbian ruler Stefan Dušan. A vivid testament to the enduring Catholic presence in Janjevo is the annual spring celebration of the feast of St. Nicholas, which continues to this day.[2] Although historical sources do not mention the Church of St. Nicholas by name, its existence is confirmed by the architectural layers of the current parish church and the preserved movable cultural heritage. Particularly noteworthy is the bell from 1368, which is now housed in the belfry of the present church and likely originates from the original medieval church. Its preservation offers compelling evidence of the continuous practice of Catholic worship in the town since the Middle Ages.[3]

It is important to highlight that the Catholic community in Janjevo managed to preserve its religious and cultural identity even during the period of Ottoman rule. In 1637, the Church of St. Nicholas in Janjevo is described as being in good condition, with a parish house and a bell tower that was not in use, as the Ottomans did not permit the ringing of bells within their territory. Since the Ottoman authorities prohibited the ringing of bells, the community removed and hid four bells from the bell tower. This act not only reflects the religious restrictions imposed on the community but also demonstrates their determined awareness of the importance of safeguarding their cultural heritage. Worth mentioning is the fact that sometime earlier, in 1610, Marin Bizzi provided a more detailed account of the Church of St. Nicholas during his visitation, stating that although the church was not large, it was well built and well maintained. Above the main entrance stood a bell tower from which four bells had been removed and hidden to prevent the Ottomans from seizing them. We believe, based on the analysis of the photo documentation from the most recent restoration carried out between 1978 and 1982, that the bell tower was actually located on the lateral side, adjacent to the western apse, while the entrance to the bell tower and sacristy appears to correspond to the church's fourth Romanesque portal. The church

the Archbishop of Bar, and then of the Archbishop of Skopje.

[2] Theiner 1859, 701.

[3] Palić – Jelavić 2004, pp. 57 – 58; Palić – Jelavić 2008, pp. 311-330.

Valja navesti da nešto prije, 1610. godine, vizitator Marin Bizzi potanko opisuje crkvu sv. Nikole te bilježi da nije velika, ali da je dobro građena i uređena te da se nad glavnim ulazom nalazi zvonik s kojeg su skinuta i sakrivena četiri zvona kako ih Turci ne bi odnijeli. Na temelju analize fotodokumentacije nastale tijekom posljednje obnove, provedene od 1978. do 1982. godine, smatramo da se zvonik ipak nalazio bočno uz zapadnu apsidu, a da je kao ulaz u zvonik i sakristiju služio četvrti romanički portal crkve. Unutrašnjost crkve popločena je četvrtastim pločicama, koje djelomično prekriva sedam sagova. Na oltar vode četiri stube, a desno i lijevo nalazi se po jedan mali stup sa svijećama. Crkva je opremljena crkvenim posuđem i ruhom.[4] Ovdje je možda riječ o rješenju sličnom onom koje je u nedavnoj objavi crkve Sv. Marije u Podgrađu / Donjem trgu u Novom Brdu rekonstruirao srpski arheolog Marko Popović **(sl. 1)**.[5]

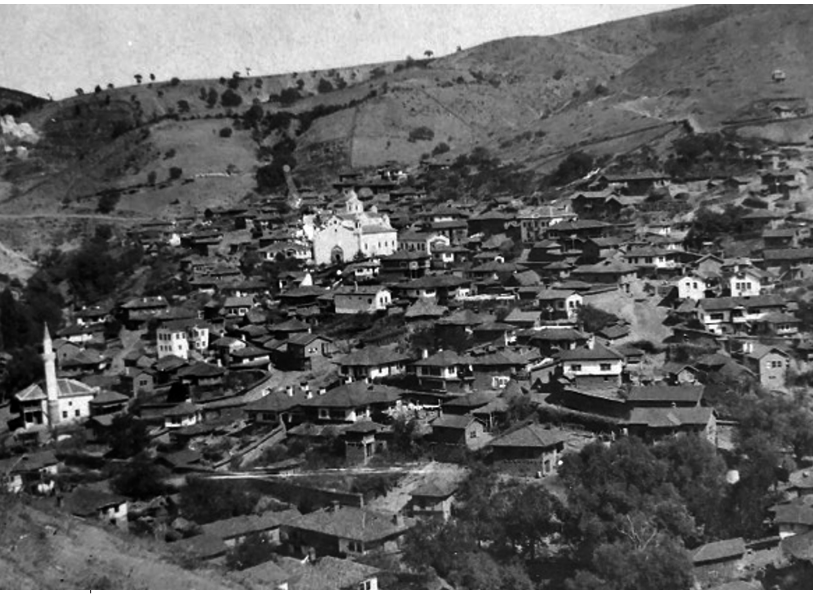
Nadbiskup Vlajki u vizitaciji iz 1641. godine također opisuje župnu crkvu sv. Nikole kao dobro održavanu, sa župnikom don Matom Matićem, te uz dvije džamije spominje i dvije crkve.[6] I 1671. godine spominje se da je crkva sv. Nikole u Janjevu popločena kamenim pločama.[7] Nadbiskup Mihael Summa u svojem izvješću od 8. listopada 1729. piše da u cijeloj nadbiskupiji nema nijedne pokrivene crkve osim crkve sv. Nikole u Janjevu i crkve Sv. Marije u Zjumu,[8] a nadbiskup Ivan Nikolović Kazazi 1750. godine navodi da je u Janjevu crkva sv. Nikole, no da je toliko oštećena da se svakog časa može srušiti. U drugoj polovini 18. stoljeća stanje crkve već je bilo ozbiljno narušeno. Vizitator Kazazi navodi i da je Ivan Hunyadi, otac hrvatsko-ugarskog kralja Matijaša Korvina, u toj crkvi prisustvovao bogoslužju u jesen 1448. godine, kada je ratovao sa sultanom Muratom II., neposredno prije Drugog kosovskog boja. Opisuje kako su Turci 1737. godine skinuli olovo kojim je cijela crkva bila pokrivena, kao što su gotovo tri stoljeća prije učinili i na crkvama sv. Nikole i Sv. Marije u Novom Brdu. Očito je tada na njoj ostalo samo drveno krovište, odnosno strop crkve prijetio je urušavanjem. U takvom je stanju ostala i poslije, jer se u izvješću nadbiskupa Tome Tomičića iz 1755. godine spominje vrlo stara crkva pod zaštitom sv. Nikole, koja

4 Gjini 1992, str. 180; Čolak 1999, str. 40–41.
5 Popović 2019, str. 334.
6 Radonić 1951, str. 106.
7 Gjini 1992, str. 186.
8 Zefi 2004, str. 48.

interior was paved with square tiles and partially covered by seven rugs. Four steps led up to the altar, with a small candle-bearing column on either side. The church was equipped with liturgical vessels and vestments.[4] This layout possibly corresponds to a similar arrangement recently reconstructed by Serbian archaeologist Marko Popović in his study of the Church of St. Mary in Podgrađe/Donji Trg in Novo Brdo (fig. 1).[5]

In his visitation report from 1641, Archbishop Vlajki also described the parish Church of St. Nicholas as well-maintained. He noted the presence of the parish priest, Don Mato Matić, and, alongside two mosques, mentioned the existence of two churches in the area.[6] In 1671, it is again recorded that the Church of St. Nicholas in Janjevo was paved with stone slabs.[7] In his report dated 8th October 1729, Archbishop Mihael Summa highlighted that, of all the churches in the archdiocese, only the Church of St. Nicholas in Janjevo and the Church of St. Mary in Zjum had roofs.[8] However, by 1750, Archbishop Ivan Nikolović Kazazi reported that there was a Church of St. Nicholas in Janjevo, yet it was in such a state of disrepair that it was at risk of collapsing at any moment. In the second half of the 18th century, the condition of the church had already seriously deteriorated. Visitor Kazazi also noted that John Hunyadi, father of the Croatian-Hungarian King Matthias Corvinus, had attended a religious service at this very church while campaigning against Sultan Murad II in the autumn of 1448, just before the Second Battle of Kosovo. He further described that the Ottomans had removed the lead that covered the entire Church of St. Nicholas in 1737, much like they had done three centuries earlier at the Church of Sts. Nicholas and St. Mary in Novo Brdo. It seems that by this time, only the wooden roof remained, and the church's ceiling was on the brink of collapse. The church remained in such a state, as evidenced by the report of Archbishop Toma Tomičić from 1755. In it, the church is described as very old and under the protection of St. Nicholas, but so severely damaged—partly by weather and partly by Ottoman actions—that it

4 Gjini 1992, pp. 180, 183; Čolak 1999, pp. 40-41.
5 Popović 2019b, p. 334.
6 Radonić 1950, p. 106.
7 Gjini 1992, p. 186.
8 Zefi 2004, p. 48.



Sl. 2a - Župna crkva sv. Nikole i uvećani detalj s historicističkom fazom, 1884. (foto: A. Morten, arhiv Župe sv. Nikole u Janjevu)

Fig. 2.a - The parish Church of St. Nicholas and enlarged detail from the historicist phase, 1884 (photo: A. Morten, archive of the parish office of Janjevo)



Sl. 2b - Župna crkva sv. Nikole, pogled iz zraka (foto: E. Shala)

Fig. 2.b - The parish Church of St. Nicholas Župna crkva sv. Nikole, aerial view (photo: E. Shala)

je, dijelom zbog protoka vremena, a dijelom zbog Turaka, dovedena u najgore stanje.[9] Oštećena crkva spominje se i 1766. godine, kada vizitator navodi da je slika Majke Božje od Janjeva skinuta s oltara i postavljena na stablo oraha.[10] Ruševnu crkvu, jer Osmanlije nisu dopuštali njezin popravak, zatekao je i apostolski administrator fra Urban Bogdanović, koji 1846. bilježi da je župna crkva sv. Nikole ruševna pa se misa služi u predvorju župnog stana, koji je u dobrom stanju. Navodi i da se u Janjevu nalazi srušena crkva sv. Luke, u kojoj se ne služi misa.[11]

Janjevački župnik don Pavao Beriša konačno je 1856. godine dobio dopuštenje osmanskih vlasti za izgradnju nove crkve u eklektičnom stilu prema nacrtu mađarskog arhitekta **(sl. 2a)**.[12]

Nova građevina podignuta je u okvirima izvornog tlocrta iako su pritom brojni romanički elementi uklonjeni ili značajno preoblikovani **(sl. 2b)**. Unatoč tim izmjenama, nova crkva omogućila je kontinuitet bogoslužja i učvrstila prostorni kontinuitet katoličke prisutnosti u Janjevu.

[9] Zefi 2004, str. 119–121.
[10] Zefi 2004, str. 64.
[11] Zefi 2008, str. 39.
[12] Nušić 1902, str. 52; Giljferding 1873, str. 163; Kostić 1910, str. 36.

was in its worst condition.[9] The damaged church is mentioned again in 1766, when the visitor notes that the image of the Mother of God from Janjevo had been removed from the altar and placed on a walnut tree.[10] In 1846, the Apostolic Administrator Fra Urban Bogdanović also encountered the ruinous state of the church, as the Ottomans had not allowed any repairs, and recorded that the parish Church of St. Nicholas was in ruins, and Mass was held in the vestibule of the parish house, which was still in good condition. At that time, there was also the destroyed Church of St. Luke, where Mass was no longer celebrated.[11]

Finally, in 1856, the parish priest of Janjevo, Don Pavao Beriša, obtained permission from the Ottoman authorities to build a new church in an eclectic style, according to the design of a Hungarian architect (fig. 2.a.).[12]

The new structure was built within the boundaries of the original floor plan, though many Romanesque elements were either removed or significantly altered during the process. (Fig. 2.b.) Despite these modifications, the new church ensured the continuity of religious worship and reaffirmed the spatial

[9] Zefi 2004, pp. 119-121.
[10] Zefi 2004, p. 64.
[11] Zefi 2008, p. 39.
[12] Nušić 1902, p. 52; Giljferding 1873, p. 163; Kostić 1910, p. 36.

Povijesni razvoj crkve sv. Nikole ne predstavlja samo niz građevinskih intervencija nego i proces u kojem se odražavaju složeni odnosi između vjere, identiteta i kulturnog pamćenja. Od srednjovjekovnih početaka, preko preživljavanja pod osmanskom vlašću, do obnove u 19. stoljeću i modernizacijskih zahvata u 20. stoljeću, crkva ostaje trajan simbol duhovnog, kulturnog i prostornog identiteta janjevske katoličke zajednice.

0.1. *Rana faza i romaničke značajke*

Premda ne postoje izravni pisani izvori o najranijoj gradnji, arhitektonski ostatci i stilske analize upućuju na to da je romanička crkva podignuta krajem 13. ili početkom 14. stoljeća.

0.2. *Razaranje u osmanskom razdoblju*

Tijekom osmanske vlasti, posebice u 17. i 18. stoljeću, crkva je bila izložena ozbiljnim oštećenjima. Godine 1737. osmanski su vojnici skinuli olovni krov s crkve, čime je objekt ostao nezaštićen, a bogoslužje je bilo otežano. Vizitacijska izvješća iz 1750. i 1755. godine bilježe da je crkva tada bila znatno oštećena i izložena atmosferilijama. Zvonik je bio izvan funkcije, a zvona su bila zakopana kako bi se sačuvala. Ipak, osnovni romanički tlocrt građevine ostao je sačuvan.

0.3. *Obnova u 19. stoljeću i eklektične intervencije*

Godine 1856., zahvaljujući nastojanjima župnika don Pavla Beriše, dobivena je dozvola osmanskih vlasti za obnovu crkve. Novi projekt temeljio se na nacrtima mađarskog arhitekta s eklektičnim pristupom, ali je u velikoj mjeri poštovao izvorne dimenzije romaničke građevine. Crkva je podijeljena na tri broda, a prolazi između njih omogućeni su upotrebom žbukanih drvenih stupova. Apside su prekrivene lažnim kupolama koje su trebale asocirati na izvorne romaničke oblike, ali su izvedene u skladu s tehničkim mogućnostima 19. stoljeća. Nakon pronalaska triju starih gotičkih zvona – od kojih je jedno izliveno 1368., kao što je već spomenuto – i njihova postavljanja u zvonik 1864. godine okončani su radovi na preuređenju, a vjerojatno i na nadogradnji crkve sv. Nikole. Nadbiskup Bucciarelli 14. listopada 1866. izvješćuje kardinala u Rimu da je crkva u Janjevu, koja ima tri lađe, dovršena iznutra. Tada su se u unutrašnjosti crkve nalazila tri

continuity and presence of the Catholic community in Janjevo.

The historical development of the Church of St. Nicholas is more than a series of construction interventions – it is also a process that reflects the complex relationships between faith, identity and cultural memory. From its medieval beginnings, through its survival under Ottoman rule, to its restoration in the 19th century and modernization efforts in the 20th century, the church has remained a powerful symbol of the spiritual, cultural and physical continuity of Janjevo's Catholic community.

0.1. *Early phase and Romanesque features*

Although no written records directly document the earliest construction of the Church of St. Nicholas, architectural remains and stylistic analysis strongly indicate that a Romanesque church was built on the site at the end of the 13th or beginning of the 14th century.

0.2. *Destruction during the Ottoman period*

The church suffered serious damage during the Ottoman period, particularly throughout the 17th and 18th centuries. In 1737, Ottoman soldiers stripped the lead roofing from the structure, leaving it unprotected and rendering it unsuitable for regular worship. Visitation reports from 1750 and 1755 describe the church as heavily damaged and exposed to the elements. The bell tower was not in use and the community had buried the bells in an effort to preserve them. Despite the extent of the destruction, the original Romanesque floor plan remained the same.

0.3. *Renovation works in the 19th century and eclectic interventions*

In 1856, through the dedicated efforts of parish priest Don Pavle Beriša, the Ottoman authorities granted permission to restore the Church of St. Nicholas. The new project was based on the designs of a Hungarian architect, who adopted an eclectic style while generally adhering to the original dimensions of the Romanesque structure. The church was organized into three naves, with wooden plastered columns allowing passage between them. The apses were covered with false domes intended to evoke the original Romanesque forms, though executed according to the technical capabilities availa-



Sl. 3 - Uklanjanje kupola s krova župne crkve sv. Nikole u Janjevu 1935. godine (arhiv Župe sv. Nikole u Janjevu)

Fig. 3 - View of the process of removing the domes from the parish Church of St. Nicholas in Janjevo in 1935 (archive of the parish of the Church of St. Nicholas in Janjevo)

oltara – glavni oltar sv. Nikole i dva bočna oltara – kao i u ranijim razdobljima.

Na zapadnom pročelju 1935. godine izgrađen je zvonik **(sl. 3)**, što je bio najupečatljiviji primjer historicističke intervencije. Nažalost, njegovom je izgradnjom prekrivena izvorna romanička bifora, čime je znatno narušen autentičan izgled pročelja. U istoj su fazi s krova uklonjene i lažne kupole. Na fotografiji iz 1884. godine **(sl. 2a)** jasno se vidi provedena trobrodnost unutrašnjosti, kao i tri lučno zaključena otvora na pročelju te kružna rozeta.[13]

0.4. *Suvremena intervencija 20. stoljeća: projekt Miljenke Fischer Devetak*

Godine 1981. arhitektica Miljenka Fischer Devetak iz Instituta za povijest umjetnosti u Zagrebu izradila je opsežan projekt unutrašnje obnove i adaptacije crkve **(sl. 4a, b)**.[14] Projekt je bio oblikovan pod utjecajem njezina bečkog obrazovanja i modernističkih ideja. Unutrašnjost je redefinirana u skladu s principima skandinavskog dizajna – naglasak je stavljen na čiste linije, pastelnu paletu, kružne oblike i minimalnu ornamentiku – čime je prostoru dodana nova estetska dimenzija.

[13] Autori zahvaljuju janjevskom župniku don Matu Paliću na dopuštenju za korištenje fotografije u svojem radu.

[14] Reberski 2000, str. 205–207.

ble in the 19th century. After the discovery of three old Gothic bells—one of which was cast in 1368, as previously mentioned—and their installation in the bell tower in 1864, the renovation and likely expansion of the Church of St. Nicholas was completed. On 14th October 1866, Archbishop Bucciarelli reported to the cardinal in Rome that the church in Janjevo, with its three naves, was finished on the inside. At that time, the church had three altars: the main altar dedicated to St. Nicholas and two side altars, a configuration consistent with earlier periods.

In 1935, a new bell tower was added to the western façade (fig. 3), representing the most prominent example of historicist architectural intervention. Unfortunately, this addition covered the original Romanesque bifora, significantly altering the authentic appearance of the façade. During the same phase, the false domes were removed from the roof. A photograph from 1884 (fig. 2) clearly shows the interior's three-nave layout, the three arched openings on the façade and the circular rose window.[13]

0.4. *Contemporary interventions in the 20th century: based on the design by Miljenka Fischer Devetak*

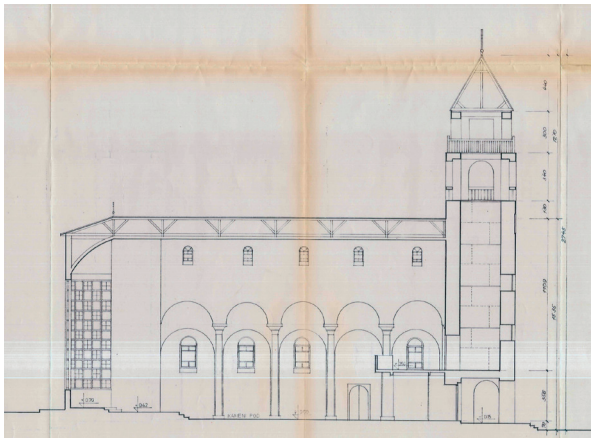
In 1981, architect Miljenka Fischer Devetak from the Institute of Art History in Zagreb developed a comprehensive design for the interior renovation and adaptation of the church (fig. 4 a, b),[14] which was influenced by her Viennese architectural education and rooted in modernist principles. The interior was redefined according to the principles of Scandinavian design – with an emphasis on clean lines, a pastel colour palette, circular forms and minimal decorative elements, adding a new aesthetic dimension to the space.

Within the scope of her project, all liturgical elements were also restored (fig. 4 c), including the main and side altars, the tabernacle, the ambo, the seats (*sedes*), the choir, lighting fixtures and the flooring. Architect Florijan Škunca, later known for his book *Promišljanje o sakralnom prostoru* (Reflections on Sacred Space) and the article *Evanđeosko siromaštvo sakralnih objekata* (Evangelical Poverty of Sacred Buildings),[15] was a member of

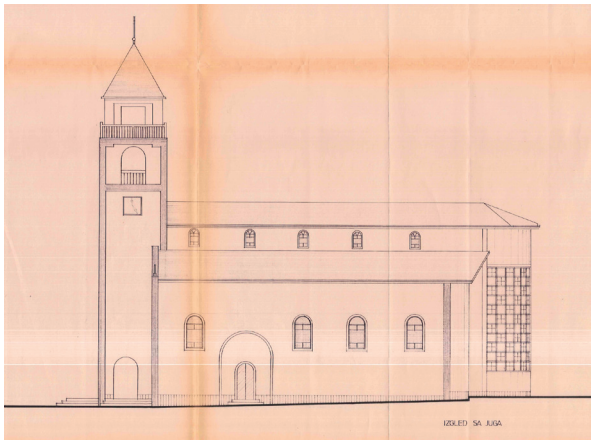
[13] The authors extend their sincere thanks to Don Mato Palić, parish priest of Janjevo, for kindly providing the photograph used in this paper.

[14] Reberski 2000, pp. 205-207.

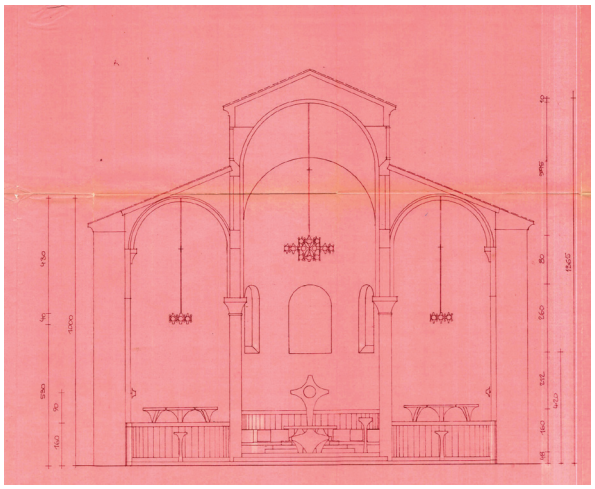
[15] Škunca 1987, pp. 361-362; Škunca 1999, pp. 157-172. It is interesting to note that architect Škunca ap-



Sl. 4a - Miljenka Fischer Devetak, uzdužni presjek crkve sv. Nikole u Janjevu (arhiv Župe sv. Nikole u Janjevu)
Fig. 4a - Miljenka Fischer Devetak, design of the longitudinal cross-section of the Church of St. Nicholas in Janjevo (archive of the parish office in Janjevo)



Sl. 4b - Miljenka Fischer Devetak, bočni nacrt crkve sv. Nikole u Janjevu (arhiv Župe sv. Nikole u Janjevu)
Fig. 4b - Miljenka Fischer Devetak, design of the lateral side of the Church of St. Nicholas in Janjevo (archive of the parish office in Janjevo)



Sl. 4c - Miljenka Fischer Devetak, presjek crkve sv. Nikole u Janjevu (arhiv Župe sv. Nikole u Janjevu)
Fig. 4c - Miljenka Fischer Devetak, cross-section design of the Church of St. Nicholas in Janjevo (archive of the parish office in Janjevo)

U okviru projekta obnovljeni su i svi liturgijski elementi **(sl. 4c)**: glavni i bočni oltari, svetohranište, ambon, sjedišta (sedes) i kor, kao i rasvjetna tijela te podna obloga. Arhitekt Florijan Škunca, kasnije autor knjige *Promišljanje o sakralnom prostoru* i članka „Evanđeosko siromaštvo sakralnih objekata“,[15] bio je član projektnog tima te je zajedno s njim i arhitektom Andrejem Štefančićem razvio i oblikovao nacrte liturgijskih elemenata. U oblikovanju unutarnjeg prostora tim je prihvatio kružne forme koje su bile popularne u 1970-ima i slijedile principe skandinavskog dizajna. Taj stil karakteriziraju čiste linije i oblici, kombinirani s pastelnom paletom boja i minimalnim dekorativnim elementima, što rezultira osjećajem modernizma i elegancije. Ovim profinjenim dizajnom i uporabom minimalističke sakralne simbolike projekt je uveo nove liturgijske forme koje su bile u skladu s direktivama Drugoga vatikanskog koncila. Kroz neobičnu konfluenciju okolnosti, jedinstven i sveobuhvatan interijerski dizajn projekt sakralnog prostora ostvaren je u župnoj crkvi u Janjevu početkom 1980-ih na Kosovu, realiziran uporedo s projektom rekonstrukcije romaničke crkve. Iako je projekt bio promišljen s dizajnerske perspektive, nije bio utemeljen na prethodnim arheološkim ili konzervatorskim istraživanjima. Kao rezultat toga, izazvao je kritike jer nije bio u skladu sa složenim, višeslojnim povijesnim identitetom crkve. Posebno kontroverzni bili su ožbukavanje izvornih kamenih zidova, modifikacija gornjih dijelova apsida i uvođenje betonskih elemenata—intervencije koje su narušile arhitektonski integritet i autentičnost povijesne građevine.

[15] Škunca 1987, str. 361–362; Škunca 1999, str. 157–172. Zanimljivo je da je arhitekt Škunca obnovi župne crkve sv. Ilije proroka u Novom Šeheru u Bosni pristupio na gotovo identičan način kao obnovi u Janjevu. Vidi M. Jurčević, Župa sv. Ilije proroka – Novi Šeher:

the design team, and together with architect Andrej Štefančić, he developed and designed the plans for the liturgical furnishings. In the design of the interior space, the team embraced circular forms, which were popular in the 1970s and followed the principles of Scandinavian design. This style is characterized by the use of clean lines and shapes, combined with a pastel colour palette and minimal decorative elements, resulting in a sense of modernism and elegance. With this refined design and the use of minimalist sacred symbolism, the project introduced new liturgical forms that aligned with the directives of the Second Vatican Council. Through an unusual confluence of circumstances, a unique and comprehensive interior design project of a sacred space was accomplished in the parish church in Janjevo in the early 1980s in Kosovo, realized alongside the reconstruction project of the Romanesque church. Although the project was thoughtfully conceived from a design perspective, it was not grounded in prior archaeological or conservation research. As a result, it drew criticism for being at odds with the church’s complex, multi-layered historical identity. Particularly controversial were the plastering of the original stone walls, the modification of the upper sections of the apses and the introduction of concrete elements—interventions that compromised the architectural integrity and authenticity of the historic structure.

proached the restoration of the parish church of St. Elijah the Prophet in Novi Šeher, Bosnia, in almost the same way as he did with the restoration in Janjevo, see: Jurčević 2023.

jedno s arhitektom Andrejom Štefančićem izradio projekte sakralne opreme. Pri unutrašnjem uređenju arhitektonski se tim vodio primjenom kružnih formi koje su bile popularne sedamdesetih godina 20. stoljeća, slijedeći postulate skandinavskog dizajna. Taj dizajn obilježava uporaba čistih linija i oblika u kombinaciji s pastelnom paletom boja i minimalnom uporabom ukrasa, što stvara dojam modernosti i elegancije. Uz pročišćen dizajn i minimalističku sakralnu simboliku, to je dizajnersko rješenje nudilo nove liturgijske forme usklađene s odredbama Drugog vatikanskog koncila. Neuobičajenim spletom okolnosti početkom osamdesetih godina u župnoj crkvi u Janjevu ostvaren je jedinstveni osnovni dizajnerski projekt uređenja sakralnog prostora na području Kosova, uz projekt adaptacije romaničke crkve. Međutim, iako promišljen u smislu dizajna, projekt nije bio utemeljen na prethodnim arheološkim ili konzervatorskim studijama pa je često kritiziran zbog nesklada s višeslojnim povijesnim identitetom crkve. Osobito su problematični zahvati poput žbukanja izvornih kamenih zidova, izmjene gornjih dijelova apsida i uvođenja betonskih elemenata, što je narušilo cjelovitost povijesne strukture.

2. VREDNOVANJE I RESTITUCIJA ROMANIČKOG SLOJA

Crkva sv. Nikole, kao što je prethodno navedeno, zbog brojnih povijesnih događaja i intervencija pretrpjela je znatna oštećenja. Međutim, zahvaljujući reljefima na uglovima građevine, koji su i danas sačuvani *in situ*, može se zaključiti da su bočni zidovi očuvani do svoje izvorne visine. To također upućuje na to da su kasnije nadogradnje izvedene na postojećim zidovima, a ne potpunom zamjenom izvorne strukture. Ista se pretpostavka može primijeniti i na pročelje, iako je taj dio ozbiljno oštećen prilikom izgradnje zvonika 1935. godine. Posebno je uočljivo stanje bifore iznad ulaza, čiji je jedan dio oštećen, dok je drugi i dalje očuvan na izvornom mjestu **(sl. 5a, b)**.

Fotografska dokumentacija nastala tijekom restauratorskih radova 1978. godine potvrđuje da su bočni zidovi sačuvani do razine na kojoj počinje krovišna konstrukcija **(sl. 6)**.[16]

župa dobrih, vrijednih i ponosnih ljudi, https://www.svjetlorijeci.ba/zupa-sv-ilije-proroka-novi-seher-zupa-dobrih-vrijednih-i-ponosnih-ljudi/ [konzultirano 3. 12. 2023.].

16 Autori knjige zahvaljuju don Matu Paliću, Pavu Paliću, Roku Antiću i franjevačkom provincijalu, ocu Tomislavu Šanku, na velikodušnom ustupanju fotografija i crteža koji dokumentiraju restauraciju crkve sv. Nikole u Janjevu

2. EVALUATION AND RESTITUTION OF THE ROMANESQUE LAYER

As previously noted, the Church of St. Nicholas has endured considerable damage in various respects over the centuries, the result of both historical events and architectural interventions. However, thanks to the sculptural reliefs located at the corners of the building, which are still preserved *in situ* to this day, it can be concluded that the side walls have remained intact up to their original height, and that later additions were built upon the existing walls rather than entirely replacing the original structure. A similar conclusion can be drawn regarding the façade, although it suffered significant alteration during the construction of the bell tower in 1935. The most visible damage is found in the bifora above the entrance, where one side was destroyed while the other remains in its original position (fig. 5 a, b).

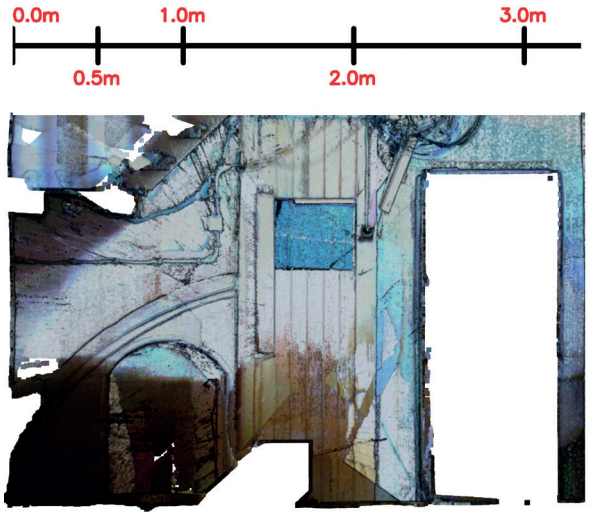
Photo documentation of the restoration works from 1978 confirms that the side walls were preserved up to the level where the roof structure begins (fig. 6).[16]

The church walls were constructed using the *opus incertum* technique, characterized by roughly shaped stones, while the building's corners were carefully crafted from volcanic stone and tuff ashlar blocks. At the upper sections of these corner elements, sculptural depictions of the Evangelists are still visible and preserved in their original locations.

On both lateral sides of the church, there are entrance openings built of volcanic stone (fig. 7). These portals were built from precisely profiled stone blocks and are topped with semicircular arches. Alongside the main shape of the portal is a second – an outer profile that follows and frames the doorway. Above this section, a horizontal trim further accentuates the upper semicircular segment of the opening. In the centre of this segment, there is a niche that very likely once housed a sculpture

The described semicircular section of the façade is built in the *opus incertum* technique, while the portal itself is made of properly cut stone blocks. This difference in the construction method used comes from the need for greater structural stability

16 The authors of this book express their gratitude to Don Mato Palić, Pavo Palić, Roko Antić and the Franciscan Provincial, Father Tomislav Šanko, for generously providing photographs and drawings documenting the restoration of the Church of St. Nicholas in Janjevo



Sl. 5a - Sačuvani segment romaničke bifore iznad glavnog ulaza, prikaz na osnovi 3D skeniranja (B. Dajçi)

Fig. 5a - Preserved segment of the Romanesque bifora above the main entrance – rendering based on 3D scanning (B. Dajçi)



Sl. 5b - Sačuvani segment romaničke bifore iznad glavnog ulaza

Fig. 5b - Preserved segment of the Romanesque bifora above the main entrance

Zidovi crkve izgrađeni su u tehnici *opus incertum*, koju karakterizira gruba obrada kamena, dok su uglovi građevine pažljivo izvedeni kvaderima od vulkanskog kamena i tufa. Na gornjim dijelovima tih ugaonih elemenata nalaze se skulpturalni prikazi evanđelista, koji su još uvijek vidljivi i očuvani u izvornom položaju.

ću, Roku Antiću i franjevačkom provincijalu fra Tomislavu Šanku na ustupljenim nacrtima i fotografijama radova na obnovi crkve sv. Nikole u Janjevu.



Sl. 6 - Prikaz sjevernog pročelja građevine (arhiv Župe sv. Nikole u Janjevu)

Fig. 6 - View of the structure's northern façade (archive of the parish of the Church of St. Nicholas in Janjevo)

specifically at the location of the opening. Notably, this approach was not applied in the construction of the window openings, which confirms that the use of higher-quality stone material was primarily related to the load-bearing function of these architectural elements.

The windows seen today are the result of adaptations made during the 1970s (fig. 8).

The original windows were likely smaller and positioned higher than those visible today. Although remnants of these evidently walled-up windows, particularly on the western and southern façades, are no longer visible, they were documented in photographs taken during the restoration works in the 1970s (fig. 9).

There was an entrance portal on the western façade, as well as on the lateral sides, with indications of the existence of two side window openings. While the portal itself is significantly damaged, its higher position compared to the current structure, as shown in the façade restitution, indicates that the original entrance was far more monumental than the current one. Regarding the apse area, the church originally had three apses, but they were completely removed during the restoration works in the 1970s (fig. 10).

Fortunately, preserved photo documentation from that period has enabled the reconstruction of the apses' original appearance (fig. 12). The existence of three apses suggests a three-nave division of the interior, although the analysis of the church's dimensions and its stylistic features indicate that it was originally a single-nave structure covered by a gabled roof. During the historicist renovation in 1856, domes were added that conditioned

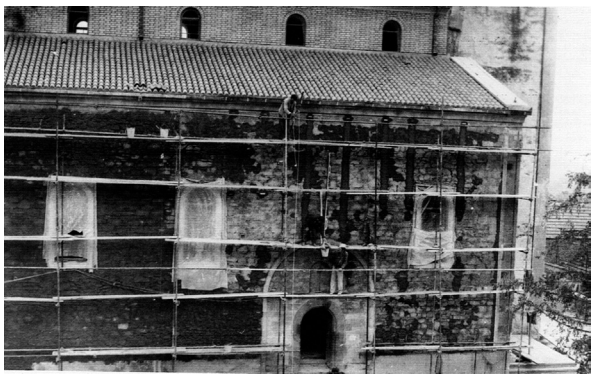


Sl. 7 - Južni portal: lijevo – ispravljena perspektiva fotografije iz 1970. godine; desno – današnje stanje portala (arhiv Župe sv. Nikole u Janjevu; foto: E. Shala)

Fig. 7 - South portal: left – corrected perspective of a 1970 photo; right – current appearance of the portal (archive of the parish of the Church of St. Nicholas in Janjevo; photo: E. Shala)

Na objema bočnim stranama nalaze se ulazni otvori zidani od vulkanskog kamena **(sl. 7)**. Portali su izgrađeni od pravilno profiliranih kamenih blokova i završavaju polukružnim lukovima. Uz osnovni oblik portala izveden je i vanjski profil koji prati i omeđuje oblik vrata. Iznad njega vodoravna bordura dodatno naglašava gornji polukružni segment otvora. U središtu tog segmenta nalazi se niša u kojoj je vrlo vjerojatno bila smještena skulptura.

Taj polukružni dio izveden je u tehnici *opus incertum*, dok je sam portal izrađen od pravilno klesanih kamenih blokova. Ova razlika u načinu gradnje ukazuje na potrebu za većom strukturnom stabilno-



Sl. 8 - Južno pročelje građevine s novijim prozorima, dodanim tijekom adaptacija 1970-ih godina (arhiv Župe sv. Nikole u Janjevu)

Fig. 8 - Southern façade of the structure with visible newer windows, added during the 1970s adaptations (archive of the parish of the Church of St. Nicholas in Janjevo)

an internal division of the church into three naves with pseudo-vaults made of wood and, apparently, wooden columns for structural support. This layout was also maintained in the restoration works in the 1970s.[17] Based on conducted research, it is clear that the dimensions of the existing church were respected at that time and that interventions were made in the structural design in order to achieve a three-nave layout, with wooden pillars, later plastered, similar to the interventions on the Cathedral of Prizren – as well as interventions on the tops of the apses, which were transformed into a form of domes. Consequently, this highly unusual eclectic intervention significantly degraded the stylistically very clearly defined Romanesque church.

The distance between the side walls measures 14 meters, a span that, in Romanesque architecture, was commonly covered by a simple gabled roof without the need for additional internal supports.

Finally, an important element in any restitution is the bell tower. Written sources and the preserved bell confirm that the church once had a bell tower, but the current one is situated in an unsuitable location, as it clearly obstructs the originally positioned bifora on the façade. It is therefore reasonable to assume that the original bell tower was originally either freestanding or attached to one of the lateral façades.

[17] Zefi 2008, p. 110.



Sl. 9 - Zazidani izvorni prozori dokumentirani tijekom obnove 1970-ih godina (arhiv Župe sv. Nikole u Janjevu)

Fig. 9 - The walled-up original windows documented during the 1970s restoration works (archive of the parish of the Church of St. Nicholas in Janjevo)

šću upravo na mjestu otvora, no takva praksa nije primijenjena na prozorskim otvorima. To sugerira da je upotreba kvalitetnijeg kamenog materijala bila povezana prvenstveno s nosivom funkcijom ovih arhitektonskih elemenata.

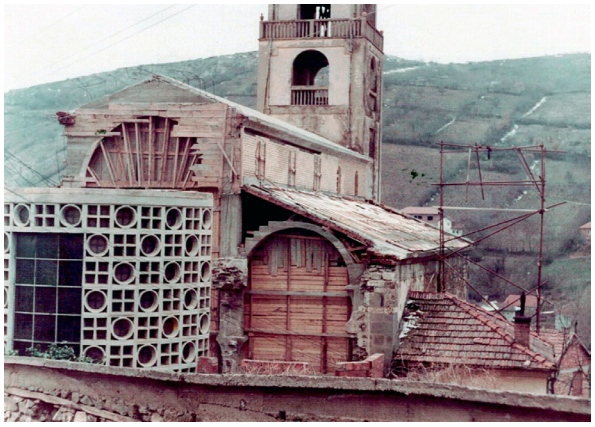
Današnji prozori rezultat su adaptacija iz 1970-ih godina **(sl. 8)**.

Izvorni prozori vjerojatno su bili smješteni na višoj koti i imali su manje dimenzije. Ostatci zazidanih izvornih prozorskih otvora, osobito na zapadnom i južnom pročelju, danas više nisu vidljivi, ali su dokumentirani na fotografijama snimljenim tijekom obnove 1970-ih godina **(sl. 9)**.

Kao i na bočnim stranama, na zapadnom pročelju također se nalazi ulazni portal, uz koji su vidljivi tragovi dvaju bočnih prozorskih otvora. Iako je portal u velikoj mjeri oštećen, njegov viši položaj u odnosu na sadašnju strukturu, kako je prikazano i u restituciji pročelja, potvrđuje da je originalni ulaz bio monumentalniji.

Što se tiče apsidalnog dijela, crkva je imala tri apside, no taj je dio u potpunosti uklonjen tijekom obnove 1970-ih godina **(sl. 10)**.

Srećom, sačuvana fotografska dokumentacija iz tog razdoblja omogućila je rekonstrukciju izvornog izgleda apsida **(sl. 12)**. Prisutnost triju apsida sugerira trobrodnu podjelu interijera, iako analiza dimenzija i stilskih karakteristika crkve upućuje na to da je izvorno bila jednobrodna građevina pokrivena dvostrešnim krovom. Historicističkom obnovom 1856. godine podignute su kupole, što je uvjetovalo podjelu unutrašnjosti crkve na tri broda s drvenim pseudosvodovima i, po svemu sudeći, drvenim stupovima postavljenim iz statičkih razloga. Takav je



Sl. 10 - Apsidalni dio crkve, potpuno uklonjen tijekom obnove krajem 1970-ih godina (arhiv Župe sv. Nikole u Janjevu)

Fig. 10 - Apse area of the church, completely removed during the 1970s restoration works (archive of the parish of the Church of St. Nicholas in Janjevo)

Until the 1970s, there was a parish house on the northern side, which stood attached to the church (fig. 11).

Such a close proximity is atypical in the context of sacred architecture, suggesting that it may have evolved from an earlier functional part of the



Sl. 11 - Zgrada župnog dvora prislonjena uz sjevernu stranu crkve (arhiv Župe sv. Nikole u Janjevu)

Fig. 11 - The parish house attached to the northern side of the church (archive of the parish of the Church of St. Nicholas in Janjevo)

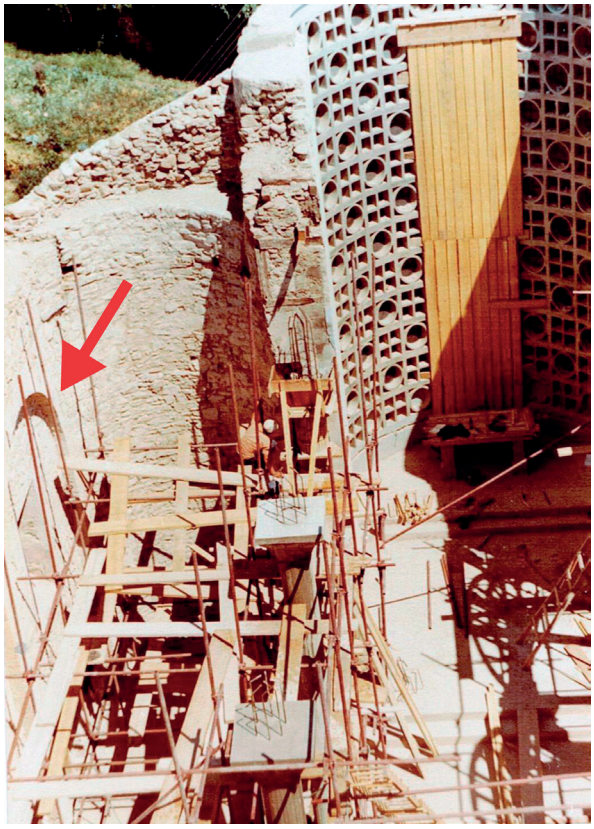
raspored zadržan i u kasnijim obnovama 1970-ih godina.[17] Nakon provedenog istraživanja posve je jasno da se pri obnovi poštovao gabarit postojeće crkve te da su intervencije bile ograničene na konstrukcijski zahvat postizanja trobrodnosti drvenim, ožbukanim stupovima (poput zahvata na prizrenskoj katedrali) i na zahvate na tjemenu apsida, kojima su apside transformirane u svojevrsne kupole. Taj posve neuobičajen eklektički zahvat umnogome je degradirao stilski jasno definiranu romaničku crkvu.

Razmak između bočnih zidova iznosi 14 metara, što je raspon koji se u romanici često natkriva jednostavnim dvostrešnim krovom, bez potrebe za dodatnim unutrašnjim podjelama.

Na kraju, važan element za svaku restituciju jest zvonik. Na temelju pisanih izvora i očuvanog zvona znamo da je crkva imala zvonik, no današnji se zvonik nalazi na neprikladnom mjestu jer zaklanja izvorno postavljenu biforu na pročelju. To upućuje na to da je zvonik izvorno bio ili samostojeći ili prislonjen uz jednu od bočnih fasada.

Do 1970-ih godina uz sjevernu stranu crkve nalazila se zgrada župnog dvora, prislonjena uz crkvu **(sl. 11)**.

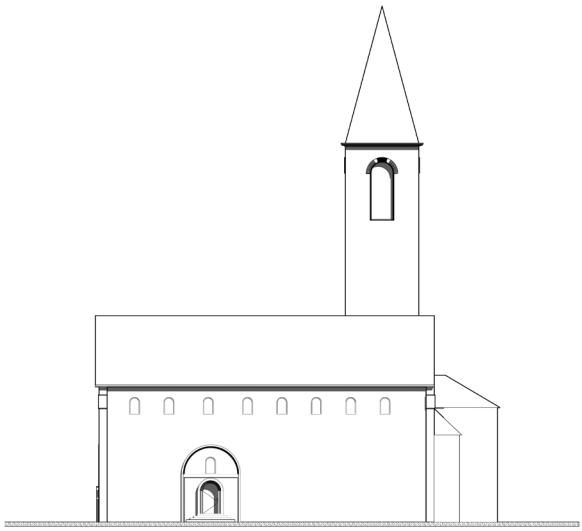
Takva neposredna povezanost nije karakteristična za sakralnu arhitekturu, što upućuje na mogućnost da se ta građevina razvila iz starijeg funkcionalnog dijela crkve. Osim toga, kvadratni tlocrt zgrade i njezino pažljivo pozicioniranje, kojim nisu zaklonjene ugaone skulpture, dodatno sugeriraju da je riječ o preinaci starog zvonika u pomoćni prostor župnog karaktera. Vrlo je vjerojatno da su u razdoblju kada zvonik više nije bio u upotrebi njegovi zidovi integrirani u strukturu župnog dvora, čime je osigurana njihova sekundarna funkcija. Tu pretpostavku potvrđuje fotografija na kojoj je zabilježen i četvrti romanički portal **(sl. 12)**, koji je, po svemu sudeći, vodio u prostor zvonika.



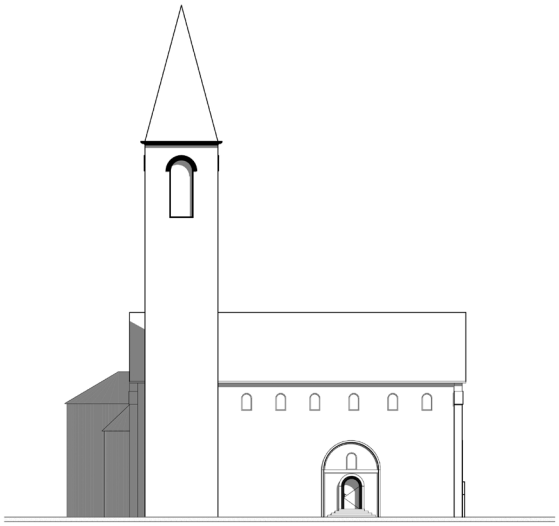
Sl. 12 - Četvrti romanički portal, vjerojatno ulaz u nekadašnji zvonik (arhiv Župe sv. Nikole u Janjevu)
Fig. 12 - The fourth Romanesque portal, likely the entrance to the former bell tower (archive of the parish of the Church of St. Nicholas in Janjevo)

church. Furthermore, the square shape of the building and its careful positioning—which notably avoids obstructing the corner sculptures—further support the hypothesis that the old bell tower was converted into an auxiliary parish space. It is highly probable that, once the bell tower ceased to serve its original function, its walls were incorporated into the structure of the parish residence, thereby providing them with a secondary function. This is also confirmed by a photograph showing the fourth Romanesque portal (fig. 12), which appears to have provided access to the former bell tower.

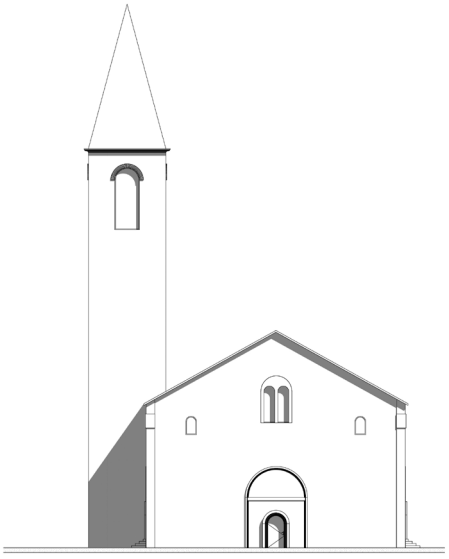
[17] Zefi 2008, str. 110.



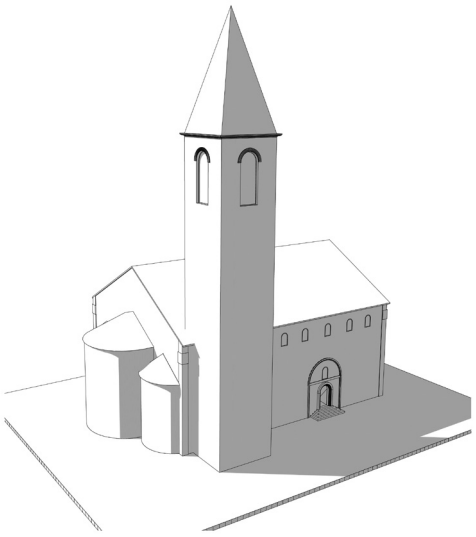
Sl. 13a - Restitucijski prikaz sjevernog pročelja građevine – mogući izvorni izgled (E. Shala, B. Dajçi)
Fig. 13a - Restitution depiction of the church's northern façade– depiction of the possible original appearance (E. Shala, B. Dajçi).



Sl. 13b - Restitucijski prikaz južnog pročelja građevine – mogući izvorni izgled (E. Shala, B. Dajçi)
Fig. 13b - Restitution depiction of the church's southern façade– depiction of the possible original appearance (E. Shala, B. Dajçi).



Sl. 13c - Restitucijski prikaz pročelja građevine – mogući izvorni izgled (E. Shala, B. Dajçi)
Fig. 13c - Restitution depiction of the church's main façade– depiction of the possible original appearance (E. Shala, B. Dajçi).



Sl. 13d - Prikaz građevine sjeveroistočno iz perspektive – 3D model mogućeg izvornog izgleda (E. Shala, B. Dajçi)
Fig. 13d - View of the structure from the northeast perspective – 3D model of the possible original appearance (E. Shala, B. Dajçi).

3. ROMANIČKI RELJEFI EVANĐELISTA NA CRKVI SV. NIKOLE U JANJEVU: STIL, SIMBOLIKA I ARHITEKTONSKA INTEGRACIJA

Reljefi evanđelista sačuvani na crkvi sv. Nikole u Janjevu predstavljaju jedinstven primjer romaničke plastike u kontekstu jugoistočne Europe. Njihova ikonografska jasnoća, pažljivo odabran materijal i odnos prema arhitekturi ukazuju na visoko razvijenu svijest o simbolici prostora i teološkoj funkciji umjetnosti u romaničkom razdoblju. Postavljeni na uglovima građevine, ti reljefi prikazuju četvoricu evanđelista – sv. Marka, sv. Luku, sv. Ivana i sv. Mateja – zajedno s njihovim karakterističnim simbolima: lavom **(sl. 14)**, volom **(sl. 15)**, orlom **(sl. 16)** i anđelom **(sl. 17)**.

Figure su izrađene u lokalnom sivkastom vulkanskom kamenu poznatom kao „bele kamenje“, koji se vadio na području Veletina iznad Janjeva. Ispod skulptura nalaze se nosači izrađeni od drukčijeg, žućkastog kamena, čime je postignut kontrast i dodatno istaknuta važnost prikazanih figura.

Unatoč rustikalnoj obradi i skraćenim proporcijama, skulpture posjeduju izraženu narativnu snagu i teološku jasnoću. Njihova se stilizacija razlikuje

3. ROMANESQUE RELIEFS OF THE EVANGELISTS IN THE CHURCH OF ST. NICHOLAS IN JANJEVO: STYLE, SYMBOLISM AND ARCHITECTURAL INTEGRATION

The sculptural reliefs of the Evangelists preserved on the Church of St. Nicholas in Janjevo represent a unique example of Romanesque sculpture in the context of southeastern Europe. Their iconographic clarity, the deliberate choice of materials and integration with the architecture point to a sophisticated understanding of spatial symbolism and the theological function of art during the Romanesque period. Strategically placed at the corners of the structure, the reliefs depict the four Evangelists—St. Mark, St. Luke, St. John and St. Matthew—each accompanied by their characteristic symbols: the lion (fig. 14), the ox (fig. 15), the eagle (fig. 16) and the angel (fig. 17).

The figures were carved in local greyish volcanic stone, known as *“bele kamenje”* (white stones), which was quarried in the Veletin area above Janjevo. Beneath the sculptures are supports made of a different, yellowish stone, creating a contrasting effect that further emphasizes the importance of the depicted figures.



Sl. 14 - Reljef lava – simbol sv. Marka (foto: E. Shala)
Fig. 14 - Relief of the lion – symbol of St. Mark (photo: E. Shala)



Sl. 15 - Reljef vola – simbol sv. Luke (foto: E. Shala)
Fig. 15 - Relief of the ox – symbol of St. Luke (photo: E. Shala)



Sl. 16 - Reljef orla – simbol sv. Ivana (foto: E. Shala)
Fig. 16 - Relief of the eagle – symbol of St. John (photo: E. Shala)



Sl. 17 - Reljef anđela – simbol sv. Mateja (foto: E. Shala)
Fig. 17 - Relief of the angel – symbol of St. Matthew (photo: E. Shala)

od mediteranske romanike prisutne u Dalmaciji i Apuliji, s kojima Janjevo dijeli biskupijsku povezanost, te je znatno bliža srednjoeuropskoj, osobito transilvanskoj i saskoj romanici. Takva formalna obilježja potvrđuju tezu o utjecaju njemačkih Sasa koji su u 13. stoljeću naseljavali rudarska područja Kosova i razvijali vlastitu vizualnu kulturu uklopljenu u lokalne strukture.

Položaj reljefa na spojevima zidnih ploha nije slučajan. U srednjovjekovnoj simbolici uglovi građevine percipirani su kao ranjive točke koje je trebalo zaštititi – i fizički i duhovno. Likovi evanđelista, koji na tim mjestima čuvaju svetost prostora, funkcioniraju kao vizualni čuvari građevine. Njihovo smještanje u arhitektonsku strukturu izvedeno je s osjećajem za prostorni sklad: reljefi ne narušavaju volumen crkve, ne prekidaju ritam zida, već se skladno stapaju s njegovom masom. Janjevski reljefi evanđelista svojom rustikalnom izvedbom podsjećaju na kamenu skulpturu iz crkve Uznesenja Blažene Djevice Marije u Donjoj Glogovnici, nedaleko od Križevaca u Hrvatskoj, koja se datira u 13. stoljeće.[18] Kameni reljef sv. Ivana evanđelista najmanje je erodirao. Romanički je kipar za figure evanđelista koristio spomenuti lokalni sivkasti vulkanski kamen („bele kamenje“), oblikujući rustikalne, zbijene likove s reljefnim nosačima izrađenim od drugog, žućkastog kamena, od kojeg je izrađen i portal župne crkve. Iznad lika evanđelista Ivana isklesan je simbol orla, koji naznačuje o kojem je evanđelistu riječ. Jedan od najerodiranijih kamenih reljefa jest onaj sv. Luke, na kojem je više nego očita znatno bolja faktura žućkastog kamena. Zapravo, likove četvorice evanđelista bilo bi posve nemoguće identificirati da nisu prikazani sa svojim simbolima, izrađenim od znatno kvalitetnije vrste kamena. Iznenađujuće je da je rustikalna romanička plastika očuvana do naših dana gotovo u izvornom stanju. Ta rustikalna skulptura – s krupnim, tvrdo modeliranim likovima i njihovim simbolima – nalazi se između dvaju reljefa izrađenih od žućkastog kamena i posve odudara od cjelokupnog kulturnog krajolika Kosova. Naime, kako smo već istaknuli, janjevski se reljefi evanđelista svojom modelacijom uklapaju u krug saske kamene plastike. Od 11. do 14. stoljeća „Sasi“ – mješavina Flamanaca, Frizijaca, Tirinžana i drugih doseljenika s Donje Rajne i iz sjeverne Njemačke – naseljavaju se u golemom luku od Estonije preko Haliča do Kosova. Tako se

[18] Krolo 2020, str. 113–149; Goss 2006, str. 51–65.

Despite their somewhat rustic execution and compressed proportions, the Evangelist sculptures convey a remarkable narrative intensity and theological clarity. Their stylization differs from the Mediterranean Romanesque art found in Dalmatia and Apulia—regions with which Janjevo shares a diocesan connection—and instead aligns more closely with central European forms, particularly the Romanesque styles of Transylvania and the Saxon regions. These formal features support the thesis that the sculptures were influenced by German Saxons, who settled in the mining areas of Kosovo during the 13th century and developed a distinct visual culture

that became integrated into local architectural and artistic traditions.

The placement of the reliefs where the walls connect is no coincidence. In medieval symbolism, the corners of a structure were perceived as vulnerable points that required protection—both physically and spiritually. The figures of the Evangelists, positioned in these locations to guard the sanctity of the space, function as visual guardians of the structure. Their integration into the architectural composition is executed with a sense of spatial harmony—the reliefs do not disrupt the volume of the church, nor interrupt the rhythm of the walls, but rather blend harmoniously with their mass. The reliefs of the Evangelists in Janjevo, in their rustic workmanship, are reminiscent of the stone sculptures found in the Church of the Assumption of the Blessed Virgin Mary in Donja Glogovnica near Križevci, Croatia, which are dated to the 13th century.[18] The stone relief of St. John the Evangelist is the least eroded, given the fact that the Romanesque sculptor used a local greyish volcanic stone called “bele kamenje” for the figures of the Evangelists, shaping compact, rustic figures with relief bases, which support the figures, made of a different, yellowish stone, which was also used for the portal of the parish church. Above the figure of St. John, an eagle, his traditional symbol, is carved in stone, identifying him as the respective Evangelist. In contrast, the relief of St. Luke is one of the most deteriorated, where the noticeably finer texture of the yellowish stone is particularly evident. In fact, the figures of the four Evangelists would be completely unidentifiable if they weren’t depicted with their symbols, which were made from a significantly higher quality type

[18] Krolo 2020, pp. 113-149; Goss 2006, pp. 51-65.

Tirinžani i Bavarci bilježe u sjevernoj Ugarskoj već u 11. stoljeću. Kralj Gejza II. (1141. – 1162.) doveo je u 12. stoljeću Flamance i sjeverne Nijemce u Sedmogradsku, no vrhunac kolonizacije odvija se u 13. stoljeću, u doba Andrije II. (1204. – 1235.), s osobito masovnim doseljavanjem „Sasa“ u Sedmogradsku. Ti su „Nijemci“ stvorili briljantnu urbanu kulturu u Karpatskom bazenu, čiji su tragovi još vidljivi i u hrvatskoj Panoniji, istočnoj Slavoniji i Srijemu, odnosno u crkvama u Novim Mikanovcima, Bapskoj i Moroviću.[19]

U reljefima se očituje i povezanost s ostalim arhitektonskim elementima, osobito portalima i profilacijama ulaza. Na bočnim pročeljima sačuvani su portali izrađeni od fino profiliranih kamenih blokova, koji završavaju polukružnim lukovima i dodatnim profiliranim okvirima. Iznad tih okvira uočavaju se polukružna polja izvedena u tehnici *opus incertum*, unutar kojih su vjerojatno bile smještene niše s dodatnim figurama. U nekim se slučajevima u središtu takvih polja nalazi jasno definirana niša, što potvrđuje narativnu funkciju arhitektonskog okvira.

Zanimljivo je da su na samim prozorima takva konstrukcijska pažnja i obrada izostale. Prozorski otvori, osobito oni rekonstruirani tijekom obnove 1970-ih godina, nemaju kamene profile, što upućuje na to da su portali i njihova neposredna okolina imali posebnu simboličku i statičku važnost. S fotografija iz tog razdoblja također se može razabrati da su raniji prozori bili smješteni na višoj koti i da su bili manjeg formata, a danas su prepoznatljivi jedino po tragovima zazidanih otvora.

Ovakva integracija reljefa u arhitektonsku strukturu svojstvena je razvijenim romaničkim kompleksima srednje Europe, gdje su plastika i arhitektura međusobno povezane u funkciji teološke poruke. U tom smislu reljefi crkve sv. Nikole u Janjevu nisu tek ukrasni elementi ili povijesni artefakti, već aktivni sudionici u oblikovanju svetog prostora. Svojom prisutnošću ne prenose samo evanđeosku poruku, nego čine i sastavni dio arhitektonske teologije, u kojoj je svaka forma nositelj značenja, a svaka pozicija pažljivo odabrana za vizualno i liturgijsko djelovanje.

Skulpture evanđelista u Janjevu, usprkos vremenskim oštećenjima, i dalje se nalaze na izvornim mjestima. Njihova prisutnost danas svjedoči o kon-

[19] Goss 1969, str. 12–13; Goss 1970, str. 64–68; Goss 1980, str. 487–498; Goss 2003, str. 5–12; Goss 2004, str. 5–14; Goss 2010, str. 67–118.

of stone. It is surprising that the rustic Romanesque sculptures have been preserved to this day more or less in its original state. These rustic sculptures—with its large, firmly modelled figures and their symbols—are placed between two reliefs made of yellowish stone and stand in stark contrast to the overall cultural landscape of Kosovo. As we have already emphasized, the reliefs of the Evangelists in Janjevo, in their artistic workmanship, fit into the Saxon stone carving traditions. From the 11th to the 14th century, the "Saxons"— a diverse mix of Flemings, Frisians and Thuringians—people from the Lower Rhine and northern Germany, settled across a vast arc stretching from Estonia through Halych (Galicia) to Kosovo. Thuringians and Bavarians for instance are documented in northern Hungary as early as the 11th century. In the 12th century, King Géza II (1141–1162) invited Flemings and northern Germans to settle in Transylvania. The peak of this colonization, however, occurred in the 13th century during the reign of Andrew II (1204–1235), when large numbers of "Saxons" migrated to Transylvania. These "German" settlers created a vibrant urban culture in the Carpathian Basin, the traces of which are also still visible in Croatian Pannonia, eastern Slavonia and Srijem, specifically in the churches of Novi Mikanovci, Bapska and Morović.[19]

The reliefs also demonstrate a close connection with other architectural elements, particularly the portals and the mouldings of entrances. On the lateral façades, portals constructed from finely profiled stone blocks have been preserved, topped with semicircular arches and framed by an additional outer moulding. Above these frames are semicircular fields executed in the *opus incertum* technique, within which niches—likely once housing additional sculptural figures—can be discerned. In some examples, a clearly defined niche is visible at the centre of these fields, underscoring the narrative role of the architectural composition.

It is noteworthy that such structural attention and detailed treatment are absent from the windows. The window openings, especially those reconstructed during the 1970s renovations, lack carved stone profiles, suggesting that the portals and their surrounding zones held greater symbolic and structural significance. Photos from that period reveal

[19] Goss 1969, pp. 12-13; Goss 1879, pp. 64-68; Goss 1980, pp. 487-498; Goss 2003, pp. 5-12; Goss 2004, pp. 5-14; Goss 2010, pp. 67-118.

tinuitetu srednjovjekovne vizualne tradicije, o kulturnom identitetu zajednice koja ih je oblikovala te o potrebi da se takvi rijetki primjeri sakralne plastike očuvaju i nastave stručno vrednovati kao dio šire kulturne baštine Kosova i srednjovjekovne Europe.

4. KULTURNI KRAJOLIK I MIGRACIJE

Kulturni krajolik Janjeva, a osobito prisutnost crkve sv. Nikole, ne može se razumjeti izvan šireg povijesnog konteksta srednjovjekovnih migracija i kolonizacijskih procesa u jugoistočnoj Europi. Od 11. do 14. stoljeća prostor današnjeg Kosova, osobito regije bogate rudnim nalazištima poput Novog Brda, Trepče i Janjeva, bio je podložan intenzivnim demografskim i kulturnim promjenama, uvjetovanim migracijama specijaliziranih skupina – rudara, trgovaca i obrtnika – među kojima su ključnu ulogu imali Sasi.

Sasi, kako su se općenito nazivale skupine podrijetlom iz donjonjemačkih i flamanskih krajeva (Frizijci, Flamanci, Tirinžani i drugi), dovedeni su u Karpatski bazen već u 12. stoljeću, osobito u vrijeme kraljeva Gejze II. i Andrije II., s ciljem naseljavanja slabo urbaniziranih ili resursima bogatih, ali gospodarski neiskorištenih područja. Njihov dolazak u Transilvaniju, gornju Ugarsku te na prostore današnje Rumunjske i Kosova označio je prijenos razvijenih urbanih, rudarskih i crkvenih modela iz zapadne i srednje Europe na periferna područja zapadne kršćanske ekumene.

U tom se kontekstu Janjevo pojavljuje kao jedan od najvažnijih lokaliteta na Kosovu koji je ne samo zadržao nego i razvio prepoznatljive kulturne slojeve povezane s tim migracijskim procesima. Arhitektonske i skulpturalne karakteristike crkve sv. Nikole, osobito romanički portali, troapsidalni tlocrt i skulpture evanđelista, upućuju na snažan utjecaj saskog kulturnog kruga, koji se može pratiti i u brojnim ruralnim crkvama Transilvanije (primjerice u Cisnădioari, Cisnădieu, Şelimbăru, Guşteriţi, Şura Mare, Sibiuu, Ocni i Vurpăru u Sedmogradskoj).[20]

Kulturni pejzaž Janjeva – kao prostorni rezultat spajanja zapadnih graditeljskih praksi i lokalne zajednice – zadržao je određenu razinu autonomije i kulturne profiliranosti tijekom kasnog srednjeg vijeka i osmanskog razdoblja. Iako su mnoga od tih naselja doživjela razaranje, asimilaciju ili propadanje tijekom osmanske vlasti, Janjevo je, zahvaljujući

[20] Ignat 2016, str. 169–203.

that earlier windows were positioned higher on the façades, had smaller dimensions, and are now identifiable only by traces of walled-up openings.

Such an integration of reliefs into the architectural structure is characteristic of mature Romanesque complexes in central Europe, where sculpture and architecture are intricately interwoven in the service of theological expression. In this context, the reliefs on the Church of St. Nicholas in Janjevo are not merely decorative features or remnants of historical craftsmanship, but function as active participants in shaping the sacred space. Through their presence, they not only convey the Gospel message but also form an integral part of architectural theology—in which every form carries meaning, and every position is carefully chosen for visual impact and liturgical purpose.

Despite weathering damages, the sculptures of the Evangelists in Janjevo have remained in their original places. Their presence today serves as a powerful testament to the continuity of a medieval visual tradition, to the cultural identity of the community that created them and to the need for such rare examples of sacred sculpture to be preserved and critically evaluated as part of the broader cultural heritage of both Kosovo and medieval Europe.

4. THE CULTURAL LANDSCAPE AND MIGRATION

The cultural landscape of Janjevo, and especially the presence of the Church of St. Nicholas, must be understood within the broader historical framework of medieval migrations and colonization processes in southeastern Europe. From the 11th to the 14th century, the territory of present-day Kosovo, particularly regions rich in mineral resources such as Novo Brdo, Trepča and Janjevo, was exposed to intense demographic and cultural changes, driven by the migrations of specialized groups such as miners, merchants and craftsmen, among whom the Saxons played a key role.

The Saxons, a general term used for groups originating from Lower German and Flemish regions (Frisians, Flemings, Thuringians, Saxons), arrived in the Carpathian Basin as early as the 12th century, especially during the reigns of Kings Géza II and Andrew II, with the aim of settling sparsely urbanized or resource-rich yet economically underutilized areas. Their arrival in Transylvania, Upper Hungary and the regions of present-day Romania and Koso-

jući stabilnoj katoličkoj zajednici, uspjelo očuvati jezgru svojeg zapadnog identiteta, koji se ponajprije očituje u sakralnoj arhitekturi i kontinuitetu vjerskih institucija.

Prepoznavanje takvih tragova romanike i njihove povezanosti s migracijskim tokovima unutar „renesanse 12. stoljeća" otvara mogućnost nove interpretacije kulturne povijesti Kosova. Janjevska crkva sv. Nikole, kao jedina očuvana romanička saska crkva pod krovom na tom prostoru, nije samo vjerski spomenik nego i rijedak arhitektonski dokaz duboke povezanosti Kosova s kulturnim obrascima Srednje Europe.

Kao što je istaknuo povjesničar umjetnosti Vladimir P. Goss, jedinstvo zapadnog kulturnog prostora srednjeg vijeka očitovalo se ne samo u crkvenoj hijerarhiji i jeziku nego i u tipologiji prostora i izrazu vizualne umjetnosti. Kroz tu prizmu možemo razmatrati pitanja granica i pokretljivosti ljudi, oblika i ideja u svijetu onih koji *possunt ire ubi velint*. Bacimo li pogled na ruralnu romaniku na golemom prostoru od Skandinavije do Kosova i od Rajne do Haliča, primjećujemo sustavno pojavljivanje određenih tipova i modela, do te mjere da nikako ne može biti riječ o slučajnosti. Ne putuju oblici, nego ljudi koji ih nose, pa stvaranje tog golemog kulturnog krajolika treba pripisati kolonizacijskom pokretu unutar „renesanse 12. stoljeća". Kulturni krajolik u jugoistočnoj Europi nikad nije bio dovršen zbog pasivne negacije antike kao sretne simbioze rimskih i predrimskih elemenata. Također valja razmotriti granice između „visoke" i „niske", kozmopolitske i provincijalne, dvorske i ruralne umjetnosti. Skladna seoska crkva koja se ističe u krajoliku, sjajno obijeljena, s ukusno oblikovanom arhitektonskom dekoracijom, lijepim detaljima skulpture i obojenim interijerom, može biti vrhunsko umjetničko djelo baš kao katedrala u bogatom i ponosnom gradu.[21] Jedan od prevažnih fenomena rubnih područja sjeverne, istočne i jugoistočne Europe, koji započinje u 11., a vrhunac doseže u 13. stoljeću, jest kolonizacija izvangradskih teritorija. Ruku pod ruku s cistercitima i njima bliskim redovima u procesu širenja Europe sudjeluje i marljiv sitnoburžujski i slobodnoseljački stalež sjevernonjemačkog i nizozemskog područja – Flamanci, Frizijci, Sasi, Tirinžani, Vestfalci i Holštajnci. Ti pretežno germanski useljenici donose nova znanja o korištenju agrara, poznavanje i praksu svih mogućih obrta te postavo facilitated the transmission of advanced urban, mining and ecclesiastical practices from the heartlands of western and central Europe to the peripheral areas of the western Christian world.

Within this context, Janjevo emerges as one of the most important sites in Kosovo that not only retained but also developed distinct cultural layers linked to these migratory processes. The architectural and sculptural features of the Church of St. Nicholas, particularly its Romanesque portals, the triple-apsed layout and sculptures of the Evangelists, point to a strong influence from the Saxon cultural sphere, an influence that can also be traced in numerous rural churches across Transylvania (for example, in Cisnădioara, Cisnădie, Şelimbăr, Guşteriţa, Şura Mare, Sibiu, Ocna, and Vurpăr in Transylvania).[20]

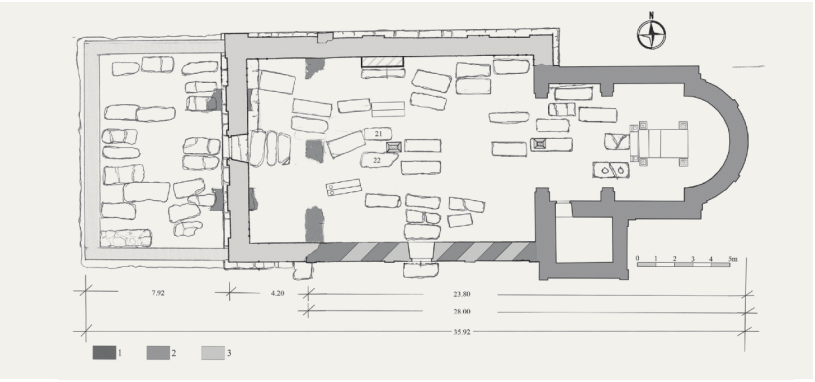
The cultural landscape of Janjevo—as a spatial manifestation of the fusion between western building practices and the local community—maintained a certain level of autonomy and cultural distinctiveness throughout the Late Middle Ages and into the Ottoman period. While many of these settlements across the region succumbed to destruction, assimilation or gradual decline under Ottoman rule, Janjevo, thanks to its resilient Catholic community, succeeded in preserving the core elements of its western identity, expressed particularly through its sacred architecture and the continuity of religious institutions.

Recognizing these traces of the Romanesque style and their connection to migratory flows within the "12th-century Renaissance" opens new possibilities for interpreting the cultural history of Kosovo. The Church of St. Nicholas in Janjevo, as the only preserved Romanesque Saxon church still standing under a roof in this area, represents not just a religious monument but also a rare architectural testament to Kosovo's deep connection with the cultural models of central Europe.

As art historian Vladimir P. Goss emphasized, the unity of the western cultural space in the Middle Ages was expressed not only in church hierarchy and liturgical language but also in the typology of space and the expression of visual art. Within this context, questions of borders and mobility—of people, artistic forms and ideas—can be examined in a world of those who "*possunt ire ubi velint*" ("can go where they please"). When we look at the ru-

[21] Goss 2020, str. 263–303.

[20] Ignat 2016, pp. 169-203.



Sl. 18 - Romanička crkva Sv. Marije u Podgrađu ispod Novog Brda (preuzeto iz: Popović 2019)
Fig. 18 - Romanesque Church of St. Mary in Podgrađe below Novo Brdo (taken from: Marko Popović, Saška crkva u Novom Brdu – Santa Maria in Novomonte, in: Starinar, LXIX, Belgrade, 2019, 319–347)

ljaju temelje buduće robne razmjene. Odraze saske romanike nalazimo na području sjeverne Hrvatske, Slavonije i Srijema. Ondje je sveprisutan tip jednobrodne crkve s polukružnom apsidom (Bapska, Novi Mikanovci) te njegova proširena inačica *zusammengesetzter Raum* – jednobrodna crkva većih dimenzija s nepresvođenim brodom, obično bačvasto presvođenim pravokutnim prostorom i polukružnom apsidom (Morović, Luč). Na zapadnoj strani takvih crkava mogao je biti dozidan toranj s elementima fortifikacije, primjerice kružni (Novi Mikanovci), kakav se često javlja na izvornom „saskom" području, poligonalni (Morović) ili pravokutnog tlocrta. Ta skromna, ali prostorno skladna arhitektura s lijepo artikuliranim volumenom i jednostavnim, ugodnim arhitektonskim dekorom veliko je obogaćenje kulturnog krajolika u golemom luku od Norveške do Kosova. Upravo na Kosovu, na položaju „Saška crkva" u Novom Brdu, susrećemo ruševine crkve tipa Morović, odnosno prema hrvatskim povijesnim izvorima, crkve Sv. Marije u Podgrađu ispod Novog Brda **(sl. 18)**.[22]

Upravo su migracije – ljudi, obrta, oblika i ideja – bile ključni motor stvaranja tog kulturnog krajolika, koji se prostirao od Norveške do Kosova, a čiji se tragovi i danas mogu prepoznati u ruralnim romaničkim crkvama poput one u Janjevu. Saske tragove Vladimir Goss, kako smo već više puta istaknuli, zamijetio je i istražio na Kosovu u crkvi Sv. Marije u Podgrađu ispod Novog Brda, dok je u ovom radu

[22] Goss 2007, str. 23–128; Goss 2008, str. 417–426; Goss 2015, str. 403–416; Goss, Jurić 2008, str. 133–140; Goss 2020, str. 224; Popović 2019, str. 319–347.

ral Romanesque architecture across the vast territory stretching from Scandinavia to Kosovo and from the Rhine to Halych (Galicia), a consistent recurrence of specific architectural types and models becomes evident—far too systematic to be dismissed as coincidence. It is not forms that travel, but the people who bring them, thus, the creation of this vast cultural landscape must be credited to the colonization movement within the framework of the "12th-century Renaissance." The cultural landscape in southeastern Europe was never fully completed due to the passive negation of antiquity as a harmonious symbiosis of Roman and pre-Roman elements. We must also examine the boundaries between "high" and "low" art, between the cosmopolitan and the provincial, the courtly and the rural. A harmonious village church that stands out in the landscape, gleaming with whitewashed walls, adorned with elegant architectural features, fine sculptural ornamentation and a painted interior, can be a masterpiece rivalling the artistic achievement of a grand cathedral in a prosperous and proud city.[21] One of the extremely important phenomena of the peripheral regions of northern, eastern and southeastern Europe, beginning in the 11th century and reaching its peak in the 13th century, was the colonization of extra-urban territories. Hand-in-hand with the Cistercians and related orders, a class of hard-working rural people, *petite bourgeoisie* or free peasantry, originally from North German and Flemish areas – the Flemish, Frisians, Saxons, Thuringians, Westphalians, Holsteinians – took also part in the expansion of Europe. These predominantly Germanic immigrants brought along a better use of land, fundamental skills and knowledge of all kinds of craftsmanship, and the foundations of a developing economy based on commodity exchange. Reflections of Saxon Romanesque architecture can be found across northern Croatia, Slavonia and Srijem, where we encounter the omnipresent single-nave church featuring a semicircular apse (Bapska, Novi Mikanovci), and an expanded version thereof, the "*zusammengesetzster Raum*" –church, a larger single-nave church with an un-vaulted nave, usually with a rectangular choir covered by a barrel vault, and a semicircular apse (Morović, Luč). A tower could rise at the west, usually containing elements of fortification (Morović). Such a tower could be rounded, as often appearing in the original "Sax-

[21] Goss 2020, pp. 263-303.

njihova nazočnost prvi put prepoznata i u Janjevu, u jedinoj očuvanoj izvorno romaničkoj saskoj crkvi u jugoistočnoj Europi. Gossovu opservaciju preuzeli su i srpski i mađarski arheolozi u najnovijim objavama istraživanja novobrdske crkve.[23]

5. NADVRATNIK I CRKVA SV. MARIJE (?)

Otkrivanje ulomka mramornog nadvratnika u Janjevu 1995. godine predstavlja značajan doprinos razumijevanju slojevitosti sakralnog prostora tog povijesnog mjesta **(sl. 19a, b)**.[24]

Ulomak, najvjerojatnije dio crkvenog portala, pronađen je u dvorištu napuštene džamije u središtu mjesta, u dijelu poznatom kao Čaršija **(sl. 20)**. Prema usmenoj predaji koju njeguje hrvatsko katoličko stanovništvo Janjeva, na toj se lokaciji nekoć nalazila crkva posvećena Blaženoj Djevici Mariji – Sv. Mariji – koja je nakon dolaska Osmanlija pretvorena u džamiju, što je bila česta praksa osmanske vlasti pri zauzimanju važnih urbanih središta.

Postojanje crkve Sv. Marije potvrđuje i dokument iz 17. stoljeća u kojem se svećenik Athanasius Colesei spominje kao „parochus ecclesiae S. Mariae de Ingneua“, što se u suvremenom kontekstu može povezati upravo s Janjevom.[25] Dodatno, u izvješću nadbiskupa fra Darija Bucciarellija iz 1872. godine navodi se da u Janjevu postoji velika napuštena džamija pokrivena olovnim pločama, za koje lokalna predaja tvrdi da su nekoć pripadale krovu srušene crkve sv. Nikole.[26] Takve složene prenamjene sakralnog prostora – iz crkve u džamiju – ne isključuju mogućnost da je dio materijala iz izvorne crkve Sv. Marije, uključujući i nadvratnik, sekundarno korišten ili da je ostao na izvornom mjestu.

Srpski znanstvenici pronađeni nadvratnik datiraju u prva desetljeća 14. stoljeća i povezuju ga s romaničkom kamenom plastikom Bogorodice Ljeviške, Dečana i Banjske.[27] Sam nadvratnik isklesan je od kvalitetnog bijelog mramora i ukrašen motivom dvoprute lozice sa stiliziranim listovima i plodovima u obliku visećih privjesaka.

on" areas (Novi Mikanovci), polygonal (Morović), or simply rectangular. This modest, yet nicely balanced architecture, with a well-articulated repertory of form, featuring pleasant and simple architectural décor, greatly enhanced the cultural landscape within a vast geographical area stretching from Norway to Kosovo. It is precisely in Kosovo, in Novo Brdo specifically, where we can find the ruins of a Morović-type church at a site known as "Saška crkva"/ Saxon Church- or, according to Croatian historical sources, the mentioned Church of St. Mary in Podgrađe below Novo Brdo (fig. 16).[22]

It was precisely the migrations of people, crafts, forms and ideas that fuelled the creation of this vast cultural landscape, which stretched from Norway all the way to Kosovo, whose traces can still be recognized today in rural Romanesque churches, such as the one in Janjevo. As we have emphasized several times, our colleague Vladimir Goss identified and researched traces of the Saxons in Kosovo, especially in the Church of St. Mary in Podgrađe below Novo Brdo, where for the first time their presence was identified in Janjevo, namely in the only preserved, originally Romanesque Saxon church in southeastern Europe. Goss's observation has since been adopted by Serbian and Hungarian archaeologists in the latest publications on the research of the church in Novo Brdo.[23]

5. THE LINTEL AND THE CHURCH OF ST. MARY?

The discovery of a marble fragment of a lintel in Janjevo in 1995 significantly contributes to our understanding of the multi-layered nature of the sacred space of this historic site (**fig. 17.a, b.)**.[24]

The fragment, most likely belonging to a church portal, was discovered in the courtyard of an abandoned mosque located in the town centre, in the area known as Čaršija (fig. 18). According to oral tradition preserved by the Croatian Catholic population of Janjevo, a church dedicated to the Blessed Virgin Mary—St. Mary—once stood at this loca-

23 Takács 1991, str. 31–60; Popović 2019, str. 336.

24 Miljanović, Gačić 2017, str. 243–246. Prema predaji hrvatskog stanovništva Janjeva, koje ondje prebiva više od 800 godina, na tom se mjestu nalazila crkva Sv. Marije.

25 Čolak, Mažuran 2000, str. 22.

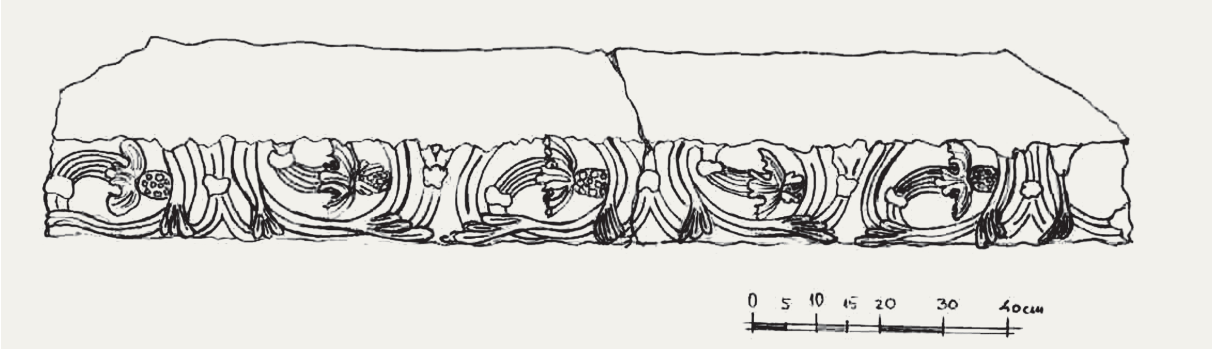
26 Zefi 2008, str. 145.

27 Miljanović, Gačić 2017, str. 243–246.

22 Goss 2007, pp. 23-128; Goss 2008, pp. 417-426; Goss 2015, pp. 403-416; Goss, Jurić 2008, pp. 133-140; Goss 2020, p. 224; Popović 2019 b, pp. 319-347.

23 Takácz 1991, pp. 31-60; Popović 2019b, p. 336.

24 Miljanović, Gačić 2017, pp. 243-246. According to the tradition of the Croatian population of Janjevo, which has been residing there for over 800 years, there was once the Church of St. Mary at that location.



Sl. 19a.1 – 2 - Romanički nadvratnik, početak 13. stoljeća, fotografija i crtež
(preuzeto iz: Miljanović, Gačić 2017)
Fig. 19.a - Romanesque lintel, beginning of the 13th century, photograph and drawing (taken from: Miljanović, Gačić, Kamena plastika iz Janjeva, Patrimonium, 15, Skoplje, 2017, 243–246)



Sl. 19b - Ulomak romaničkog nadvratnika iz Janjeva, depo Arheološkog instituta Kosova u Prištini
(foto: E. Shala)
Fig. 19.b - Fragment of the Romanesque lintel from Janjevo, kept in the depot of the Archaeological Institute of Kosovo in Pristina (photo: E. Shala).

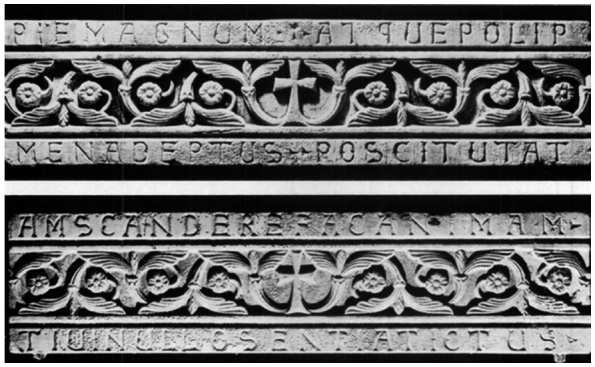


Sl. 20 - Džamija u Čaršiji u Janjevu, 1884.
(arhiv Župe sv. Nikole u Janjevu; foto: A. Morten)
Fig. 20 - Mosque in the Čaršija area, Janjevo, 1884 (archive of the parish of the Church of St. Nicholas in Janjevo; photo: A. Morten)

tion. After the arrival of the Ottomans, the church was converted into a mosque, which was a common practice by Ottoman authorities when they seized control over important urban centres.

The existence of the Church of St. Mary is further corroborated by a 17th-century document, which refers to a priest named *Athanasius Colesei* as *parochus ecclesiae S. Mariae de Ingneua*, a designation, which in a modern context can be associated with Janjevo.[25] Furthermore, Archbishop Fra Dario Bucciarelli in his report in 1872 noted the existence of an old, large and abandoned mosque in Janjevo, whose roof was covered with lead tiles. According to local tradition, these tiles were originally placed on the roof of the destroyed Church of St. Nicholas.[26] Such complex transfers of sacred space—from church to mosque—do not exclude the possibility that some materials, including the lintel, from the original Church of St. Mary were in secondary use or remained in their original location.

25 Čolak, Mažuran 200o, p. 22.
26 Zefi 2008, p. 145.



Sl. 21 - Romanički arhitrav iz crkve Santa Maria Maggiore u Monte Sant'Angelu, 11. stoljeće (preuzeto iz: Belli D'Elia 1987, str. 41)

Fig. 21 - Romanesque architrave from the Church of Santa Maria Maggiore in Monte Sant'Angelo, 11th century (taken from: Belli D'Elia 1987, p. 41)



Sl. 22 - Romanički arhitrav iz Mole di Bari, 11. stoljeće (preuzeto iz: Belli D'Elia 1987, str. 60)

Fig. 22 - Romanesque architrave from Mole di Bari, 11th century (taken from: Belli D'Elia 1987, p. 60)

Janjevski ulomak crkvenog portala odlikuje se kvalitetnom izvedbom, a motiv dvoprute lozice s listovima, koja tvori kružnice s duguljastim privjescima, čest je na kamenoj plastici portala dalmatinskih ranoromaničkih crkava.[28] Očita je srodnost s apulijskom kamenom plastikom, a ne smijemo zaboraviti ni činjenicu da je Janjevo bilo u sastavu Kotorske biskupije, koja je bila sufragan nadbiskupije u Bariju tijekom više stoljeća.[29] Ova crkveno-administrativna povezanost može objasniti širenje apulijsko-dalmatinske ikonografije i klesarske tehnike u unutrašnjost jugoistočne Europe, osobito posredovanjem Dubrovčana i Kotorana, koji su imali važnu ulogu u prijenosu kulturnih obrazaca. Logičan je zaključak da su Dubrovčani i Kotorani, čije su katedrale nastale pod apulijskim utjecajem, prenijeli svoj likovni imaginarij i da su za ukrašavanje svojih crkava angažirali domaćeg umjetnika.[30] Janjevski reljef podsjeća na likovna rješenja iz crkve u Monte Sant'Angelu iz 11. stoljeća **(sl. 21)** te

[28] Burić 1996, str. 31–32.

[29] Lupis, Hazdovac Bajić 2021, str. 679–700.

[30] Fisković 1962, str. 71–81; Foretić 1979, str. 129–144; Tomasović 2006, str. 127–163.

Serbian scholars have dated the discovered lintel to the first two decades of the 14th century, associating it with the Romanesque stone sculpture of the Church of Our Lady of Ljeviš, and the sculpture in Dečani and Banjska.[27] The lintel itself is carved from high-quality white marble and decorated with a motif of a double vine featuring stylized leaves and fruits in the form of hanging pendants.

The fragment of the church portal in Janjevo is also intricately carved from white marble and features a motif of a vine with two branches and leaves, which forms circular patterns with elongated pendants, resembling fruits. This motif is a common feature in the stone sculpture of Dalmatian early Romanesque church portals.[28] There is an evident affinity between the relief in Janjevo and Apulian Romanesque stone sculpture, and one should also keep in mind that Janjevo historically belonged to the Diocese of Kotor, which, for several centuries, was a suffragan of the Archdiocese of Bari.[29] This ecclesiastical-administrative connection can explain the spread of Apulian-Dalmatian iconography and stonemason techniques into the interior of southeastern Europe, particularly through the activities of Ragusans and Kotorans, who acted as intermediaries in the transmission of cultural models. Hence, it is logical to conclude that the people of Dubrovnik and Kotor, whose cathedrals were created under Apulian influence, transferred their visual imagery and likely engaged a local artist to decorate their churches.[30] The relief in Janjevo is reminiscent of the artistic solutions found in the 11th-century church at Monte Sant'Angelo (fig. 19) and in Mola di Bari (fig. 20), as well as in the more refined sculptural work of the 12th-century cathedral in Bitonto (fig. 21). This is a visual language born in the Romanesque workshops of Puglia, which gradually disseminated along the eastern Adriatic through established maritime and trade routes, eventually making its way to Kosovo through the spreading of Western influence. It can reasonably be dated to the

[27] Miljanović, Gačić 2017, pp. 243-246.

[28] Burić 1996, pp. 31-32.

[29] Lupis, Hazdovac Bajić 2021, pp. 679-700. Kotor belonged to the Metropolitan Archdiocese of Canosa–Bari from 1172 until 1828, when it was placed under the jurisdiction of the Archdiocese of Zadar, where it remained until 1932.

[30] Fisković 1962, pp. 71-81; Foretić 1979, pp. 129-144; Tomasović 2006, pp. 127-163.



Sl. 23 - Detalj portala katedrale u Bitontu, 12. stoljeće (preuzeto iz: Mola, Cassano, Pasculli Ferrara 2001, str. 145–151)

Fig. 23 - Detail of the portal of the cathedral in Bitonto, 12th century (taken from: Mola, Cassano, Pasculli Ferrara 2001, pp. 145–151)

iz Mole di Bari **(sl. 22)**, kao i na razvijeniji primjer s katedrale u Bitontu iz 12. stoljeća **(sl. 23)**. Riječ je o likovnom jeziku koji je potekao iz romaničkih radionica Puglie, potom je prenesen na istočnojadransku obalu te je uobičajenim trgovačkim putovima, širenjem zapadnih utjecaja, stigao do Kosova, pa bismo ga slobodno mogli datirati u početak 13. stoljeća.[31] Ovaj motiv vrlo je čest u ranoromaničkoj plastici istočnog Jadrana, osobito na crkvama pod utjecajem apulijske kamene obrade. Reljefna kompozicija sugerira blisku vezu s likovnim idiomom romaničkih portala u Monte Sant'Angelu, Moli di Bari i Bitontu. Stilska analiza ukazuje na to da se nadvratnik može datirati u početak 13. stoljeća, što bi ga činilo jednim od najstarijih poznatih dijelova romaničke kamene plastike na području Kosova.

Moguće je da je nadvratnik izrađen u lokalnoj

[31] Belli D'Elia 1987a, str. 41; Belli D'Elia 1987b, str. 223–268; Moretti 1990, str. 49–50; Lavermicocca, Depalo 1993, str. 359–364; Pellegrino 1999, str. 507–509; Mola, Cassano, Pasculli Ferrara 2001, str. 145–151.

beginning of the 13th century.[31] This motif is very common in early Romanesque sculpture along the eastern Adriatic, especially in churches influenced by Apulian stone-carving traditions. The composition of the relief reveals a strong affinity with the visual idiom of Romanesque portals in Monte Sant'Angelo, Mola di Bari and Bitonto. Stylistic analysis indicates that the lintel can be dated to the early 13th century, which would make it one of the oldest known examples of Romanesque stone sculpture in the territory of Kosovo.

It is possible that the lintel was crafted in a local workshop based on a model developed on the southern Italian coast, further supporting the thesis of Janjevo as a cultural centre at the intersection of Mediterranean and central European sacred art.

It is important to emphasize the difference between the style and material of the lintel and the reliefs of the Evangelists on the Church of St. Nicholas. While the Evangelist reliefs exhibit characteristics of Saxon-Transylvanian Romanesque style, the lintel is firmly rooted in the Mediterranean cultural circle. This difference points to the existence of two distinct phases or types of church architecture in Janjevo – one belonging to the northern, colonial sphere, and the other reflecting the Dubrovnik-Kotor church tradition. This kind of cultural complexity makes Janjevo a unique example of multicultural synthesis in the medieval Kosovar landscape.

In this context, the lintel from Čaršija is more than a mere architectural fragment—it represents a vital material trace of the lost Church of St. Mary. Its re-evaluation and possible conservation could significantly contribute to the reconstruction of the visual history of sacred Janjevo, and offer opportunities for new archaeological and art-historical interpretations.

CONCLUSION

The Church of St. Nicholas in Janjevo, with its multi-layered history, transcends the function of an ordinary place of worship and becomes a symbol of cultural resilience, spiritual continuity and the identity of a community. From the earliest written records in the 14th century, through the architectural and sculptural remains of the Romanesque lay-

[31] Beeli D'Elia 1987a, p. 41; Beeli D'Elia 1987b, pp. 223-268; Moretti 1990, pp. 49-50; Lavermicocca, Depalo 1993, pp. 359-364; Pellegrino 1999, pp. 507-509; Mola 2001, pp. 145-151.

radionici prema predlošku razvijenom na obalama južne Italije, što dodatno potvrđuje tezu o Janjevu kao kulturnom središtu na razmeđu sredozemne i srednjoeuropske sakralne umjetnosti.

Važno je istaknuti razliku u stilu i materijalu između nadvratnika i reljefa evanđelista s crkve sv. Nikole. Dok reljefi evanđelista nose obilježja sasko-transilvanske romanike, nadvratnik je čvrsto vezan za mediteranski kulturni krug. Ova razlika upućuje na postojanje dviju različitih faza ili tipova crkvene arhitekture u Janjevu – jedne koja pripada sjevernjačkom kolonizatorskom sloju i druge koja odražava dubrovačko-kotorsku crkvenu tradiciju. Takva kulturna slojevitost čini Janjevo jedinstvenim primjerom multikulturne sinteze u srednjovjekovnom kosovskom krajoliku.

U tom smislu, nadvratnik iz Čaršije nije samo arhitektonski fragment nego ključni materijalni trag izgubljene crkve Sv. Marije. Njegovo ponovno vrednovanje i eventualna konzervacija mogli bi znatno pridonijeti rekonstrukciji vizualne povijesti sakralnog Janjeva te otvoriti prostor za nove arheološke i povijesnoumjetničke interpretacije.

ZAKLJUČAK

Crkva sv. Nikole u Janjevu u svojoj višeslojnoj povijesti nadilazi funkciju običnog bogoslužnog prostora i prerasta u simbol kulturne otpornosti, duhovnog kontinuiteta i identiteta jedne zajednice. Od najranijih pisanih tragova iz 14. stoljeća, preko arhitektonskih i skulpturalnih ostataka romaničkog sloja do adaptacija u 20. stoljeću, ta građevina svjedoči o trajnoj prisutnosti i samoodržanju katoličke zajednice u jugoistočnom dijelu Kosova.

Analiza arhitektonskog razvoja pokazala je da, unatoč brojnim oštećenjima, preinakama i povijesnim nedaćama, crkva čuva svoj temeljni oblik i mnoge izvorne romaničke elemente. Skulpture evanđelista, portali i ostatci troapsidalnog tlocrta ne samo da dokumentiraju ranosrednjovjekovne graditeljske prakse nego svjedoče i o dubljim kulturnim utjecajima – od saskih migracija i srednjoeuropskog modela ruralne romanike do dalmatinsko-apulijskih kontakata vidljivih na nadvratniku iz crkve Sv. Marije.

Kulturni krajolik Janjeva oblikovan je na razmeđu istoka i zapada, u dinamičnoj zoni dodira germanske, južnotalijanske i balkanske crkvene arhitekture. Migracije rudara i obrtnika, osobito Sasa, utjecale su na prostornu organizaciju naselja, tipo-

er, to the modern adaptations in the 20th century, the building testifies to the enduring presence and self-sustainability of the Catholic community in the southeastern part of Kosovo.

The analysis of its architectural development has shown that, despite numerous damages, modifications and hardships throughout history, the church has preserved its fundamental shape and many original Romanesque elements. The Evangelist sculptures, portals and remnants of the tri-apsidal floor plan not only illustrate early medieval building practices but also reflect broader cultural influences – from Saxon migrations and the central European model of rural Romanesque architecture to Dalmatian-Apulian connections visible on the lintel from the Church of St. Mary.

Janjevo's cultural landscape has evolved at the crossroads of East and West, within a dynamic zone of interaction that brought together Germanic, southern Italian and southeastern European church architecture. The migrations of miners and craftsmen, particularly the Saxons, played a formative role in shaping the spatial organization of settlements, the typology of sacred buildings and the iconography of sculpture. Within this context, Janjevo emerges as an extraordinary example of a local space where diverse cultural currents converge. It stands not merely as a site of religious practice, but as a lasting medium of cultural exchange and collective memory.

Finally, we can affirm that Kosovo is indeed part of a larger European subculture, which, through migrations, particularly those associated with the "12th-century Renaissance", spread from the Lower German regions (Frisia, Flanders, Lower Saxony…) into central and eastern Europe. This fact was recognized nearly fifty years ago by Croatian art historian Vladimir P. Goss, who identified the Church of St. Mary in Podgrađe below Novo Brdo as an example of Saxon rustic Romanesque. Unfortunately, these findings have long been ignored by Serbian, but also Albanian and even Croatian art historians.[32] We must once again ask ourselves: How can

[32] Goss 2005, pp. 91-112. This theoretical paper by colleague Goss is of significant importance, as it establishes the basic parameters for the study of rural Romanesque style in the peripheral regions of Western art. Perhaps the church in Janjevo was similar to the church in the Transylvanian town of Cisnădioara (Michelsberg) (see: Ignat 2011, pp. 74-86). Through the work of Vladimir P. Goss, Croa-

logiju sakralne arhitekture i ikonografiju skulpture. U tom se kontekstu Janjevo izdvaja kao izniman primjer prostora u kojem se isprepliću različiti kulturni horizonti – ne samo kao mjesto vjerske prakse nego i kao trajni medij kulturne razmjene i pamćenja.

Napokon, možemo ustvrditi da je Kosovo ipak dio velike europske supkulture koja se migracijama, osobito onima povezanim s „renesansom 12. stoljeća“, iz donjonjemačkog područja (Frizije, Flandrije, Donje Saske i dr.) širila srednjom i istočnom Europom. Tu je činjenicu prije gotovo pedeset godina spoznao hrvatski povjesničar umjetnosti Vladimir P. Goss, prepoznavši crkvu Sv. Marije u Podgrađu Novog Brda kao primjer saske rustikalne romanike. Nažalost, tu su spoznaju donedavno ignorirali srpski, albanski pa i hrvatski povjesničari umjetnosti.[32] Iznova si moramo postaviti pitanja: kako prepoznati još dobro očuvane, ali zamaskirane (zabetonirane) romaničke spomenike (Sv. Nikola u Janjevu) i kako prepoznati tragove ili samo položaje ranijih srednjovjekovnih spomenika? Primjenom nove metodologije terenskih istraživanja može se doći do novih spoznaja o ruralnoj romanici na Kosovu pri istraživanju arheoloških lokaliteta nekadašnjih dubrovačkih, kotorskih i saskih kolonija, nositelja zapadne umjetnosti na njezinu rubnom području. Ovim smo se prilogom pokušali odmaknuti od ustaljenih tumačenja katoličke kulturne baštine na Kosovu u radovima srpskih povjesničara umjetnosti, ponajprije kada je riječ o Novom Brdu (I. Zdravković, V. Jovanović i dr.), kako bismo na temelju novog viđenja te baštine ponudili njezino drukčije tumačenje i sagledali je kao sastavni dio multikulturalnog krajolika Kosova.

Stoga slučaj pronađenog nadvratnika crkve Sv. Marije dodatno potvrđuje tu slojevitost te upućuje na potrebu sustavnijih arheoloških i konzervatorskih istraživanja janjevskog urbanog tkiva. Njegova umjetnička i povijesna analiza, u kombinaciji s materijalnim ostatcima crkve sv. Nikole, može pridonijeti

[32] Goss 2005, str. 91–112. Ovaj teorijski članak kolege Gossa iznimno je važan jer postavlja temeljne parametre istraživanja ruralne romanike na rubnim područjima zapadne umjetnosti. Možda je crkva u Janjevu bila bliska crkvi u transilvanskom mjestu Cisnădioari (Michelsbergu) (vidi Ignat 2011, str. 74–86). Hrvatska povijest umjetnosti u osobi Vladimira P. Gossa otvorila je pitanje ruralne saske romanike, koja se sada intenzivno istražuje na području Podunavlja i Sedmogradske odnosno Transilvanije.

we identify still well-preserved, yet masked (covered by concrete) Romanesque monuments (like St. Nicholas in Janjevo)? How can we recognize traces or merely the locations of earlier medieval monuments? A new methodology of field research could lead to new findings regarding rural Romanesque architecture in Kosovo by investigating archaeological sites of former Ragusan, Kotor and Saxon colonies – the bearers of Western art in its borderlands. With this contribution, we aimed to move beyond the prevailing interpretations of Catholic cultural heritage in Kosovo, especially those presented by Serbian art historians, particularly regarding Novo Brdo (I. Zdravković, V. Jovanović, and others), and to offer a new interpretation of this heritage through a fresh perspective, integrating it into Kosovo's multicultural landscape.

In this light, the discovered lintel from the Church of St. Mary further substantiates the cultural stratification and underscores the urgent need for more systematic archaeological and conservation efforts focused on Janjevo's urban fabric. A combined artistic and historical analysis of this lintel alongside the material remains of the Church of St. Nicholas can contribute to a deeper understanding of Janjevo's history as a site at the crossroads of diverse cultural influences.

In conclusion, the Church of St. Nicholas in Janjevo stands not only as a local landmark but as a unique material testament to European Romanesque heritage, the legacy of medieval migrations and the enduring resilience of a community that has succeeded to preserve its spiritual and cultural identity across centuries of profound historical challenges.

.

tian art history has brought attention to rural Saxon Romanesque, a subject which is now being intensively researched in the Danube region and Transylvania/Siebenbürgen.

nijeti dubljem razumijevanju povijesti Janjeva kao lokaliteta na razmeđu kulturnih tokova.

Zaključno, crkva sv. Nikole u Janjevu nije samo lokalna znamenitost nego i jedinstven materijalni dokument europske romanike, nasljeđa srednjovjekovnih migracija i otpornosti zajednice koja je kroz stoljeća uspjela sačuvati vlastiti duhovni i kulturni identitet unatoč izrazito nepovoljnim povijesnim okolnostima.

Bibliografija / *Bibliography*

Belli D'Elia 1987a
P. Belli D'Elia, *Alle sorgenti del romanico. Puglia XI secolo*, Bari 1987.

Belli D'Elia 1987b
P. Belli D'Elia, La cattedrale a Bitonto, u: *La Puglia*, Italia Romanica 8, Milano 1987.

Božić 1979
I. Božić, *Nemirno podmorje XV veka*, Beograd 1979.

Burić 1996
T. Burić, Arhitektura i skulptura, u: *Bribir u srednjem vijeku*, Split 1996, 31–32.

Čolak 1999
N. Čolak, Povijest Janjeva u okviru ekonomske i kulturne funkcije Dubrovnika na Balkanu u srednjem i novom vijeku, u: *Janjevo, Zbornik radova znanstvenog skupa*, Zagreb 1999, 11–53.

Čolak, Mažuran 2000
N. Čolak, I. Mažuran, *Janjevo: Sedam stoljeća opstojnosti Hrvata na Kosovu*, Zagreb 2000.

Fisković 1962
C. Fisković, Contatti artistici tra la Puglia e la Dalmazia nel Medio Evo, *Storico Pugliese* XIV, Bari 1962, 180–190.

Foretić 1979
V. Foretić, L'Ordine benedettino quale tramite nei rapporti tra le due sponde con particolare riguardo al territorio di Ragusa, u: *Le relazioni religiose e chiesastico-giurisdizionali, Atti del Congresso* (Bari, 29 – 31 ottobre 1976), Roma 1979, 129–144.

Giljferding 1873
A. F. Giljferding, *Sobranije sočinenij*, sv. III, Petrovgrad 1873.

Gjini 1992
G. Gjini, *The Shkup – Prizren diocese through centuries*, Prizren 1992.

Goss 1969–1970
V. P. Goss, Crkva Majke Božje u Moroviću, *Peristil* 12–13, Zagreb 1969–1970, 15–22.

Goss 1970
V. P. Goss, Vrijednost romaničke arhitekture u kontinentalnoj Hrvatskoj i kapela Sv. Marije u Bapskoj, *Arhitektura* 106, Zagreb 1970, 64–68.

Goss 1980
V. P. Goss, Moravia's History Reconsidered, the Tomb of St. Methodius and the Church of Our Lady at Morović, *East European quarterly* 16, Boulder 1980, 487–498.

Goss 2003
V. P. Goss, Crkva sv. Bartola u Novim Mikanovcima – romanika između Save i Drave i europska kultura, *Peristil* 46, Zagreb 2003, 5–12.

Goss 2004
V. P. Goss, Sv. Marija u Bapskoj – ponovo nakon trideset i pet godina, *Peristil* 47, Zagreb 2004, 5–14.

Goss 2005
V. P. Goss, Uskrsli svijet – prolegomena uvodnim razmatranjima o ranijoj srednjovjekovnoj umjetnosti između Save i Drave, *Starohrvatska prosvjeta*, s. III, 32, Split 2005, 91–112.

Goss 2006
V. P. Goss, Military Orders between Sava and Drava Rivers – Sculpture, *Radovi Instituta za povijest umjetnosti* 30, Zagreb 2006, 51–65.

Goss 2007
V. P. Goss, Borders of Art History in a Europe without Borders, *Ars* 40 (2), Zagreb 2007, 23–128.

Goss 2008
V. P. Goss, Renesansa 12. stoljeća i Hrvatska, u: P. Marković, J. Gudelj (ur.), *Renesansa i renesanse u umjetnosti Hrvatske*, Zagreb 2008, 23–128.

Goss 2010
V. P. Goss, Predromanika i romanika, u: M. Pelc, V. P. Goss (ur.), *Hrvatska umjetnost – povijest i spomenci*, Zagreb 2010, 67–118.

Goss 2015
V. P. Goss, Francia Media and the Southeast of Europe: Dossier "Visual Arts" – Westwork and Rural Romanesque, u: M. Vicelja Matijašić (ur.), *Swords, Crowns, Censers and Books: Francia Media – Cradles of European Culture*, Rijeka 2015, 403–416.

Goss 2020
V. P. Goss, *Počeci hrvatske umjetnosti*, Zagreb 2020.

Goss, Jurić 2008
V. P. Goss, V. Jurić, Rural Romanesque and a Europe without Borders – The Case of St. Mark's Church in Vinica, *Hortus artium medievalium* 14, Zagreb – Motovun 2008, 133–140.

Ignat 2011
I. C. Ignat, Romanesque Saxon Churches In Medieval Transylvania, *Karneval* XIII, Sibiu 2011, 74–86.

Ignat 2016
I. C. Ignat, Romanesque Ecclesiastical Architecture on the Periphery of the Catholic World. Round Churches and Basilicas in Transylvania, *Studia Universitatis Cibiniensis. Series Historica* XIII, Sibiu 2016, 169–203.

Kostić 1910
K. Kostić, Nešto o bivšem manastiru Vojsilovići na Kosovu i crkvi sv. Nikole u Janjevu, *Spomenik* X, Srpska kraljevska akademija, Beograd 1910, 42–44.

Krolo 2020
K. Krolo, Dva broda, četiri reda i biskupov nećak: crkva Uznesenja Blažene Djevice Marije u Donjoj Glogovnici, *Portal: Godišnjak Hrvatskog restauratorskog zavoda* 11, Zagreb 2020, 133–150.

Lavermicocca, Depalo 1993
N. Lavermicocca, M. R. Depalo, Bitonto: una basilica ritrovata. Scavi e ricerche nella cattedrale. Notizie preliminari, *Nicolaus. Studi storici* IV, 2, Bari 1993, 359–364.

Lupis, Hazdovac Bajić 2021
V. B. Lupis, N. Hazdovac Bajić, Kult svetog Nikole – mijene kroz povijest i uloga u izgradnji suvremenog identiteta Dubrovnika, *Crkva u svijetu* 56 (4), Split 2021, 679–700.

Miljanović, Gačić 2017
M. Miljanović, N. S. Gačić, Kamena plastika iz Janjeva, *Patrimonium* 10 (15), Skoplje 2017, 243–245.

Mola, Cassano, Pasculli Ferrara 2001
S. Mola, R. Cassano, M. Pasculli Ferrara, La Cattedrale di Bitonto, u: C. D. Fonseca (ur.), *Cattedrali di Puglia: una storia lunga duemila anni*, Bari 2001.

Moretti 1990
F. Moretti, Il bestiario fantastico della cattedrale di Bitonto: Note sull'immaginario medievale, *Studi Bitontini* 49–50, Bitonto 1990, 27–49.

Nušić 1902
B. Nušić, *Kosovo, opis zemlje i naroda*, Novi Sad 1902.

Palić Jelavić 2004
R. Palić Jelavić, Zvono majstora Mihaela i Nicolausa iz 1368. godine na tornju crkve sv. Nikole u Janjevu, *Dardania Sacra* 6, Priština 2004, 57–78.

Palić Jelavić 2008
R. Palić Jelavić, Zvono iz 1383. g. iz kapele u Grobniku, *Vjesnik Arheološkog muzeja u Zagrebu* 41, Zagreb 2008, 11–330.

Pellegrino 1999
E. Pellegrino, La cattedrale di Bitonto: i restauri, u: C. Gelao, G. Jacobitti (ur.), *Castelli e cattedrali di Puglia a cent'anni dall'Esposizione Nazionale di Torino*, katalog izložbe, Bari 1999, 507–509.

Popović 2019
M. Popović, Saška crkva u Novom Brdu – Santa Maria in Novomonte, *Starinar* LXIX, Beograd 2019, 319–347.

Radonić 1951
J. Radonić, *Dubrovačka akta i povelje*, knj. I, Beograd 1951.

Reberski 2000
I. Reberski, In memoriam Miljenka Fischer Devetak (1943. – 2000.), *Radovi Instituta za povijest umjetnosti* 24, Zagreb 2000, 205–207.

Škunca 1987
F. Škunca, Evanđeosko siromaštvo sakralnih objekata, *Služba Božja* 27 (4), Split 1987, 361–362.

Takács 1991
M. Takács, Sächsische Bergleute im mittelalterlichen Serbien und die „sächsische Kirche" von Novo Brdo, *Südost-Forschungen* 50, München 1991, 31–60.

Thenier 1859
A. Thenier, *Vetera monumenta historica Hungariam sacram illustrantia*, Typis Vaticanis, Roma 1859.

Tomasović 2006
M. Tomasović, Romanička arhitektura na južnom dijelu istočnog Jadrana i problem isticanja utjecaja apulijskog graditeljstva, *Starohrvatska prosvjeta*, s. III, 33, Split 2006, 127–163.

Zefi 2004
F. Zefi, *Skopsko-prizrenska nadbiskupija u 18. stoljeću*, Zagreb 2004.

Zefi 2008
F. Zefi, *Skopsko-prizrenska nadbiskupija u XIX. stoljeću*, Zagreb 2008.

Mrežni izvori / Internet sources

M. Jurčević, Župa sv. Ilije proroka – Novi Šeher: župa dobrih, vrijednih i ponosnih ljudi. Dostupno na: https://www.svjetlorijeci.ba/zupa-sv-ilije-proroka-novi-seher-zupa-dobrih-vrijednih-i-ponosnih-ljudi/ [konzultirano 3. 12. 2023.].