

Baroque Religious Architecture of the Valpovo Estate

After the liberation from the Ottomans, a part of Slavonia was under the administration of the Vienna Court Chamber. Therefore, the Catholic renewal that followed was done with the strong support of the Habsburg court, but also with support from the nobility whose careers were connected to the court. Primarily because during that time, Catholicism was *the most important ideological and cultural foundation of the aristocratic society in the Habsburg Monarchy*.¹

When Baron Petar II Antun Hillebrand von Prandau (1676 – 1767), as part of the political leadership of the Habsburg Monarchy, in 1721, by the deed of King Charles VI, became the owner of the Valpovo Estate,² which was territorially the largest estate in Slavonia with about forty settlements,³ among other things, he accepted the responsibility to care for the church life and religious buildings at his estate. The role of a church patron meant that they had influence on the decisions like the choice of the priest or changing the patron saint of the church, but it also meant granting financial aid to the parishes – for construction, maintenance, and repair of religious buildings, parish houses, and auxiliary buildings, schools, and supporting parish priests and teachers.⁴ A church patron was helping in the renovation and construction of religious buildings if the donations from the religious communities and other church income was not enough.⁵ It was a task that was done in cooperation with the competent Church authorities, parish administrators, political authorities, and the local population.

In the period when the Valpovo Estate was formed, in the beginning of the 18th century, the circumstances around the Church were particularly

complex.⁶ The preceding period of the Ottoman presence in the area meant that the Medieval divisions of Church lands into dioceses has stopped. The only ones who kept the presence of the Catholic faith in this region were the representatives of the Franciscan order from the monastery in Našice. After the Ottomans were gone, the circumstances changed. The Franciscans continued, until 1781, to head the parishes in which they were active before then,⁷ but there was also a need to determine and establish new diocese borders that could include the area of Slavonia, i.e. the Valpovo Estate. There were several pretenders for the area. At the end of the 17th century, the Hungarian primate Leopold Kolonić transferred the church authority over Slavonia to the Bosnian or Đakovo bishop.⁸ However, since that area belonged to the Pecs Diocese in the period before the Ottomans, it is understandable that they were the first who wanted to regain jurisdiction over it. This partially happened during the term of the Pecs bishop Franjo Vilhelm Nesselrode,⁹ who made sure that the diocese was active in what is today Croatia, as well as in Hungary.¹⁰ That is why Bishop Nesselrode visited the Valpovo and Miholjac regions on two occasions (in 1718 and 1729).¹¹ In the meantime, the Zagreb Diocese was more determined in trying to expand its eastern borders, so in 1730, the Zagreb bishop at the time¹² made a canonical visitation of the Valpovo Deanery.¹³ However, it never became anything more than an attempt. Nesselrode's successor, Bishop Antun II Kazimir de Thurna,¹⁴ finally expanded the authority of the Pecs Diocese to the Valpovo and Miholjac region.¹⁵

Along with the determination of the bishop, it appears that the deciding

factor in the annexation of the Valpovo Estate territory to the Pecs Diocese was the landlord of the Valpovo Estate, Baron Petar II Antun Hillebrand von Prandau. According to Sršan, Baron Prandau made this decision for two reasons. The first one is practical, because the family, aside from the Valpovo Estate, also had property in the area of today's Hungarian Baranja, even in Pecs itself, the centre of the diocese. The other reason was political, his preference for the Pest Court Chamber and the Hungarian nobility.¹⁶ The Pecs Diocese continued to be in charge of the territories of the Valpovo and Miholjac Deanery,¹⁷ for almost as long as the families Prandau and Normann were present in this area, i.e. all the way until 1918 or 1973, when this area was legally incorporated into the Đakovo and Sirmia Diocese.¹⁸ Aside from the establishment of the church administration, the first half of the 18th century was also marked by the organisation of political power. Civilian Slavonia was initially under the administration of the already mentioned Court Chamber in Vienna, until 1745, when the division of Slavonian territory into counties was re-established, by forming the Virovitica, Požega, and Sirmia Counties. Therefore, even though the area of the Valpovo Deanery was under the church administration of the Pecs Diocese, the political organisation after 1745 placed it in the Virovitica County, which was centred in Osijek.¹⁹

Along with the church and political authorities, the significant factor for the decisions about the construction of churches and their financing was the religious population who lived on the territory of the Valpovo Deanery, with the largest Catholic population in the entire Pecs Diocese.²⁰ However, regardless of the size of the territory, the population lived in very modest conditions with a significant tradition in construction, which was also demonstrated in religious architecture.

The Baroque period at the Valpovo Estate, same as in other areas liberated from the Ottomans, was marked by the re-Christianisation movement, or maybe re-Catholicisation is a better term, which included the reconstruction of existing Medieval churches, but even more than that, the construction of new ones. In that process, the quality, the choice of the type of architecture, and the choice of the style features of religious architecture were dependant on the time of the reconstruction or construction and the extent of landowner participation in the process. We will talk about the examples which were representative, of high quality, and innovative at the beginning of the estate formation process, which were later replaced by more numerous construction interventions, but also the decline in quality and unified, more traditional solutions.

1 Mutschlechner, M. Faith and power – the nobility and the Catholic Church, <http://www.habsburger.net/en/chapter/faith-and-power-nobility-and-catholic-church> (2/6/2017)

2 A significant contributor to the study of art heritage of the Valpovo Estate was dr. sc. Jasminka Najcer Sabljak. For more on that and the holders of the Valpovo Collection see: Najcer Sabljak, J. Umjetničke zbirke vlastelinskih obitelji u Slavoniji i Srijemu. Doktorski rad. Zagreb : Filozofski fakultet, 2012.

3 Karaman, I. Valpovačko vlastelinstvo : ekonomsko-historijska analiza, Zagreb : Jugoslavenska akademija znanosti i umjetnosti, 1962, p. 4-5.

4 The Church and formal education were closely connected in the 18th century. Monks, as well as priests from the diocese, had an important role in educating young people, and the information on schools and teachers in Slavonian settlements were recorded in canonical visitations.

5 Sršan, S. Kanonske vizitacije, Valpovačko-miholjačko područje (1730. – 1830.), knj. III., Osijek, 2005, p. IX, 115.

6 More details on the Church circumstances in the first half of the 18th century see in: Turkalj Podmanicki, M. Sakralna arhitektura prve polovice 18. stoljeća na području današnje Đakovačko-osječke nadbiskupije. Doktorski rad. Zagreb : Filozofski fakultet, 2015, p. 11-17.

7 Emperor Joseph II appointed priests as parish administrators in 1781. Sršan, S. mentioned work, 2005, p. IX.

8 Except for Osijek, where Primate Kolonić had direct Church authority.

9 F. V. Nesselrode was the bishop from 1703 to 1732.

10 It refers to the area of Baranja, Valpovo and Miholjac Deanery, and Vinkovci and Županja area. Sršan, S. mentioned work, 2005, p. VIII.

11 Ibid.

12 Juraj Branjug was the bishop from 1723 to 1748.

13 During that period, the Zagreb Diocese held the area in the west from Našice to Brod, apart from the Miholjac and Valpovo regions.

14 Antun II Kazimir de Thurna was the bishop from 1732 to 1734.

15 Apart from the Valpovo and Miholjac regions, the authority of the Pecs Diocese was also expanded to the parishes Kukujevi and Nijemci. According to: Skenderović, R. Uspostava granica Pečuške biskupije u Slavoniji tijekom prve polovice 18. stoljeća. Scrinia Slavonica, 9(2009), Slavonki Brod, p. 407-429, 426, 428.

16 Sršan, S. mentioned work, 2005, p. IX.

17 In 1848, the Valpovo Deanery was divided into two parts – Valpovo and Miholjac parts. Živković-Kerže, Z. Dva posljednja stoljeća nadležnosti Pečuške biskupije u sjevernoj Slavoniji i Baranji. Scrinia Slavonica 9(2009), Slavonki Brod, p. 465-470, 467.

18 Ibid., p. 469.

19 Ibid., p. 467. The counties were under the authority of the Croatian Sabor (parliament), where they were represented through their representatives. In the period 1767 – 1779, instead of the Hungarian Council of Governors, the superior body for the Virovitica County was the Croatian Royal Council. In 1785, Emperor Josip II abolished counties and organised the territory into districts, so the territory of the former Virovitica County now became a part of the new Pecs District, under the authority of the Hungarian Council of Governors, which then appeared as the new church patron of the parishes established in 1789 by the Emperor. After the death of Joseph II in 1790, the former counties were reinstated and they continued their operation according to the organisation from the middle of the 18th century. About the Virovitica County according to: Virovitička županija, Nacionalni arhivski informacijski sustav, not dated. URL: http://arhinet.arhiv.hr/details.aspx?temId=3_8007 (30/10/2017)

20 According to the information for 1855, the population of the Valpovo Deanery was almost 90 percent Catholic (approximately 32,000 Catholics). According to: Živković-Kerže, Z. mentioned work, 2009, p. 467, and Sršan, S. mentioned work, 2005, p. XI.



The Luxury of Viennese High Baroque in Valpovo – Religious Architecture in the Period of the Founder of the Valpovo Estate, Petar II Antun Hilleprand von Prandau

The first interventions in the reconstruction and construction of religious architecture started in Valpovo, the centre of the estate, in the spring of 1722, just after Baron Petar II Antun Hilleprand von Prandau took possession of the estate, as part of the comprehensive reconstruction and Baroque-isation of the Valpovo castle, within which a Gothic chapel already existed.²¹

The archival materials from the Valpovo Estate²² speak of the high level of engagement of Baron Prandau²³ in the decision-making about the renovation of the chapel of the Holy Trinity²⁴ (cat. no. 10, MLU), which was implemented between 1722 and 1726. The principal block of the single space structure with a polygonal end dates back to the 15th century, and in the beginning of the 18th century, the nave was vaulted using cross vaults with rhythmically placed flanges. The three-sided apse of the sanctuary in the vault zone is articulated by deep ribs. After the Baroque reconstruction, the method of lighting in the interior was also changed – the windows in the sanctuary and the nave of the chapel are distributed in two rows: The upper square segmental arched windows are placed in the vault zone, and under the separating cornice there are rectangular windows with segmental arching. The walls are articulated with shallow Tuscan pilasters carrying the continuous cornice, while the vault is painted with figures and vegetation motifs. The choir is located on the western side, and its masonry rail is mildly protruding and extending into the nave.²⁵ The façade of the apse, which is facing the courtyard,²⁶ is articulated by medieval stepped buttresses and windows distributed in two rows. In the western part, the church is a part of Medieval walls, and its previous religious function is only indicated in the upper part, with an extension finished with a triangular Baroque tympanum, in the background of which there is the wooden bell tower topped with a dome. The chapel of the Holy Trinity is an integral part of the Valpovo fort and castle. It was intended for the employees of the Valpovo Estate, and the court chaplains would perform services in it in German.²⁷ After the Baroque reconstruction in the beginning of the 18th century, the chapel maintained the features from its Medieval floor-plan, but thorough, well-thought out and consistent interventions made it into a nicely decorated castle chapel equipped with very valuable inventory – the altarpiece

Throne of Wisdom – Holy Trinity (1730) from the workshop of the great Viennese painter, Johann M. Rottmayer de Rosenbrunn, and later also with a valuable organ (1876) made by the most famous Hungarian organ builder Jozsef Angster.

However, the most significant church construction project of the Prandau family in Croatia is without a doubt the parish church of the Immaculate Conception of the Blessed Virgin Mary in Valpovo (1733 – 1736),²⁸ (cat. no. 1, MLU) located not far from the castle. This nicely shaped building, a work by a great Viennese architect, as emphasized by Horvat-Levaj, opened a new chapter in the development of the Baroque architecture in Slavonia with its complex solution.²⁹ The circumstances and the course of construction are somewhat known from the archives of the Valpovo Estate, the list of Franciscan parishes from 1733, and the canonical visitation of the Pecs Diocese.³⁰ Even though the belief before was that the construction of the church started in 1722 or 1727, the first news about the construction of the church in the archival documents are found only after 1733. Apart from that, the visitation of Valpovo in 1730 only mentions the wooden parish church of St John the Baptist, i.e. not until the Franciscan list of parishes from 1733, in which it states that there is a *nicely constructed new brick and mortar church*, which was, same as the previous one, dedicated to St John the Baptist. The archives of the Valpovo Estate provided us with a more precise dating of the specific stages of construction, same as for the origin of the design for the church and the total costs of construction and equipment, so, valuable information for the understanding and valorisation of the Valpovo church. Baron's letters reveal that in the beginning of 1733, the design for the church was being made in Austria and that the designs for the church and the cross sections of the bell tower and the façade were received in Valpovo in 1733 by the engineer Freudhofer. During 1734, the nave of the church was completed, in 1735, the floor of the church was tiled with bricks and the roof with roof tiles. During the following years, 1735 and 1736, the work on the completion of the bell tower was underway, the design for which may have been altered during construction. In 1736, the bell tower was finished, and the Baron sent copper sheets from Vienna for the bell tower bulb. In 1737, the main altar arrived, also from Vienna, with the altarpiece made by the Viennese painter Anton Herzog, which completed the interior furnishings of the church, so it was dedicated in the same year. The canonical visitor did not hide his excitement during

his first visit to the church after it was completed in 1738, and considered that it is *the best in Slavonia considering its construction and interior decorations*, and he pointed out that it was built *according to the Italian form*, so in the Baroque style. The mentioned statements indicate that the building stood out with its organisation of space and formation of the exterior even when it was built, as a high-quality architectural achievement.

The floor plan and spatial disposition of the church is made up of the bell tower positioned as an avant-corps in the axis of the façade, the entry hall with the choir, a rectangular nave, and as somewhat narrower and lower sanctuary with a semi-circular apse and the sacristy on the northern side. The nave of the church is made up of two rectangular bays vaulted in a manner which was still new at the time – dome vaults, while the sanctuary and the entry space are topped with a traditional cross vault and radial ribs in the sanctuary and a barrel vault with ribs under and above the choir. The nave of the church is emphasized with the articulation of the masonry – side altar niches are formed by the internal buttresses with bevelled edges, concavely rounded on the back, and their curve is followed by profiled arches along the walls. The walls of the sanctuary and the entry space are articulated with pilasters, which also repeat on the front sides of internal buttresses, which are interconnected with a continuous profiled cornice that flows through the entire interior space. Flanges distribute the vault into separated bays and form a triumphal arch on the eastern side and the choir arch on the western side. In the sanctuary, the segments of the flanges emphasize the edges of the ribs.

The light to the interior of the church is provided by the segmental arched windows distributed in the sanctuary and the nave in two levels: Larger windows between the internal buttresses (only in the east bay of the nave) and between the pilasters in the sanctuary, and the smaller windows (arched in the sanctuary) above the separating cornice in the vault zone. To the north, a barrel-vaulted sacristy extends from the sanctuary, with the oratory on the floor, which is a later addition, from the time of the Baron's son Josip Ignjat, which expands toward the sanctuary with a matroneum in the shape of a bifora with an architrave top and a segmented tympanum above. The choir and the entry space in the ground floor toward the nave open up with a single compressed arch each. The external appearance of the church matches the elegant organisation on the interior, and also, the main façade is dominated by the two-floor bell tower in the axis of the façade today, topped with a bulb tower with a lantern and a porch in the ground floor.

However, it is possible that the original design of the church, instead of the constructed bell tower in front of the façade, included the typical Baroque façade with an integrated central bell tower. This assumption is reinforced by the impression that the church and the façade with the bell tower are not two completely matching units, neither with their volume nor articulation.³¹ Even though this can partially be a consequence of multiple renovations, the most significant of which, *from the ground up*, happened in 1827, this conclusion is reinforced further by the way in

which the vaulted entry space with a choir above is formed in the Valpovo church. Both spaces have cross vaults with recessed ribs, they arch toward the nave of the church and are separated from it with a triumphal arch shaped like a flange, which harmonises it with the triumphal arch of the sanctuary on the opposite side of the church. This is the solution that allows for the construction of the so-called Baroque bell tower behind the façade, in which the bell tower carries the façade wall on one side, and the arch above the choir on the other. Nevertheless, since there are insufficient additional written sources and other evidence, it is still questionable if the Valpovo integrated bell tower was even built or did it remain just an idea, only on paper, and replaced with the bell tower in front of the façade, which has additional plastic emphasis with its placement.

We mentioned the previous fact because the Valpovo church, as a Baroque version of a single nave church with a two-bay nave, is an innovation in Croatia, with its spatial and formation characteristics, and we found that it is connected to the designs of the great Viennese architect Johann Lucas von Hildebrandt (1663 – 1745) and his followers – churches with bell towers integrated into the façade. Namely, churches of this type were designed by Hildebrandt during the third and fourth decade of the 18th century, for high nobility in Lower Austria and the Czech lands. The first constructed church is the parish church in Židlochovice (Seelowitz) in Moravia (1722 – 1727), in which there is the solution of the façade bell tower and choir.³² The mentioned architectural type for the two bay nave vaulted with dome vaults originated in the Jesuit church of San Fedele in Milan (design of Pellegrino Tibaldi from 1569), which arrived to the Central European area through Lombard builders in the 17th century. In the first half of the 18th century, Hildebrandt was the one who constructed the Central European Baroque variation of the Lombard model by introducing dome vaults, in the designs for the high nobility of the Habsburg Monarchy,³³ like the parish church in Jifíkov (Georgswalde) in northern Czech lands for Count Harrach, or the parish churches in Aspersdorf (1730), Stranzendorf (1733), and Großstelzendorf (1735 – 1737) in Lower Austria for Count Schönborn. The characteristic feature in the mentioned examples is that the dome vaults in the nave of the church are carried by trapezoid internal buttresses forming inclined side bevels within the side chapels, unlike the Valpovo vaults with concave indentations. When it comes to new construction, Hildebrandt's churches are also specific because of the bell tower behind the façade.³⁴ This solution became characteristic for country churches on estates of nobility, so-called *Dorfkirchen*, not only with Hildebrandt but also with other architects in their circle, but also beyond – e.g. the church of Mary the Helper in Göstritz near Vienna (1727 – 1738) or the church of St Leopold in Wiener Neustadt (1737 – 1743) made by unknown authors, which, however, contain a concavely treated internal buttresses and ellipsoid formation of centralised bays, like in Valpovo. The mentioned features are also found with one of the closest Hildebrandt's followers, the Viennese architect Franz Anton Pilgram (1699 – 1761), and particularly in the design for the parish church in Münchendorf (1740), which is

21 The information of the chapel of the Holy Trinity in Valpovo are reliant on: Turkalj Podmanicki, M. mentioned work, 2015, p. 252–253.

22 *Državni arhiv*, Osiijek, Fond HR-DAOS-476. Some of the archival information on the construction of the castle chapel was published in: Perčić, Lj, *Valpovačka župna crkva i dvorska kapelica između 1722. i 1736.* Scrinia slavonica 5(2009), SlavonSKI Bredj, p. 99–124.

23 His letters and the archives of the Vienna records say that the Baron wanted the windows of the chapel to be placed high, which indicates that he was actively involved in deciding about the appearance of the chapel, as well as the information that he consulted experts about the entire reconstruction of the castle – military engineers and builders from the Habsburg Monarchy. Perčić, Lj, mentioned work, 2009, p. 109. Perčić, Lj, *Valpovačko vlastelinstvo na početku uprave baruna P. A. Hillepranda, Analiz Zavoda za znanstveni i umjetnički rad u Osijku*, 24(2008), p. 75–96, 77, 78, 80.

24 Originally, before its Baroque-isation, the chapel was dedicated to St Ladislaus.

25 The choir, which is accessed from the castle, houses a very valuable organ from the end of the 19th century.

26 The entrance to the chapel is from the castle courtyard, at the south side. Another room with an irregular floor plan was added on the north side, the former sacristy.

27 *At the end of the 19th century*, the management of the chapel was taken over from the castle chaplains by the parish priests from Valpovo.

28 The information on the parish church of the Immaculate Conception of the Blessed Virgin Mary in Valpovo are reliant on the following sources: Horvat-Levaj, K.; Turkalj Podmanicki, M. A Viennese Project in Valpovo (Croatia). Parish Church of the Immaculate Conception of the Blessed Virgin Mary in Valpovo and Baroque Churches with Two-Bay Naves. *RHIA Journal* 0076(30 October 2013). URL: <http://www.rhia-journal.org/articles/2013/2013-ost-dec/horvat-turkalj-valpovo> (15/10/2017); Horvat-Levaj, K.; Turkalj Podmanicki, M. *Župna crkva Bezgrešnog začeća Blažene Djevice Marije u Valpovu – podrijetlo arhitektonskog tipa i kontekst.* Radovi Instituta za povijest umjetnosti 35(2011), Zagreb, p. 157–176; Turkalj Podmanicki, M. mentioned work, 2015.

29 Horvat-Levaj, K. *Barokna arhitektura.* Zagreb : Naklada Ljevak, 2015, p. 193.

30 *Državni Arhiv u Osijku* (dalje DAOS) – arhiva Valpovačkog vlastelinstva (HR-DAOS-476), *Acta Viennensia, Archivum dominale, Protocolum der Herrschaft Valpovo : Protocolum der Herrschaft Valpovo 1732. – 1736.*, 71, 13 June 1733; *Provisarat Rechnung* (May 1733 – April 1734); DAOS, Fond 14, *cutija 46*, No 1289, fas 20, 28 November 1730; DAOS, Fond 14 (476), *cutija 46*, fasc. 2, No. 1275–1320; DAOS, Fond 14 (476), knj. 3, 14, 17; Srian, S. *Katoličke župe u istočnoj Hrvatskoj 1733./34.godine*, Osiijek, 1995; Srian, S. mentioned work, 2005.

31 Same as the three-floor bell tower today, which looks relatively low in comparison to the church, so even its distribution of the floors with a profiled cornice and Tuscan pilasters on the corners, arched windows and the method for forming their frames and the profiled segmented arch over them are different than that the distribution of the other facades of the church. Turkalj Podmanicki, M. mentioned work, 2015, p. 88.

32 Grimschitz, B. Johann Lucas von Hildebrandts Kirchenbauten, Wien, 1929, 270–272.

33 Grimschitz, B. Johann Lucas von Hildebrandt. Wien, München, 1959, p. 128–131.

34 The churches in Aspersdorf and Großstelzendorf retained the position of their previous Gothic bell towers next to the sanctuary. Dehio – *Niederösterreich nördlich der Donau*, Vienna, 2010, p. 54, 360.

most similar to the parish church in Valpovo, by its proportions and the finishing of the details. Furthermore, Pilgram's church features the concave indentation next to the sanctuary and the bell tower incorporated into the façade.³⁵

The mentioned information clearly indicates that the constructed church buildings in Valpovo during the 1730s are characteristic for the noble estates in the Habsburg Monarchy. Considering that the person who ordered the church was Petar II Antun Hillebrand von Prandau, a highly-positioned statesman at the court in Vienna and that the archival sources directly confirm that the project was ordered in Vienna, it is justified to look for the designer of the church among the most prominent architects in Vienna – Johann Lucas von Hildebrandt and his contemporaries and followers, most of all Franz Anton Pilgram.

In the context of Croatian Baroque religious architecture, it is also an innovative structure for many reasons. The floor plan and spatial solution with a two-bay nave is a new concept in our area, same as the method of forming the bays by stepped internal buttresses of the concave sides. Apart from that, another innovation is the use of dome vaults for vaulting the nave, as well as the possibility of constructing so-called bell towers behind the façade, as typical late-Baroque elements.

When we are talking about the parish church in Valpovo, we are clearly referring to high-quality religious architecture of the Viennese high Baroque, in the Central European and Croatian context. Finally, the construction of the parish church in Valpovo, along with the reconstruction of the castle, the part of which is the Baroque-ised chapel of the Holy Trinity, are representative constructions, which characterised Valpovo appropriately as the landowning centre comparable with similar noble estates in the Habsburg Empire.

The wave of reconstruction and construction which started in Valpovo in the 1730s continued outside of the landowner's centre, but in a narrower scope and it was less representative. Actually, in other settlements of the

estate, with the support of Petar II Antun Hilebrand von Prandau as a church patron, necessary repairs and refurbishment of the preserved but neglected Medieval churches was conducted.

After the town of Miholjac was connected to Valpovo by road in 1727, at the initiative of the Baron,³⁶ conditions were created for the reconstruction of the parish church there, which was mentioned in the description of the town from 1698.³⁷ On that occasion, it was written that there is a brick and mortar church with a tower, but without a roof, built in the 15th century.³⁸ Somewhat later, in the visitation of 1730, we found out that the church was dedicated to St Michael,³⁹ and then that in 1733 the roof above the church, but not above the tower, was made at the expense of Baron Prandau. Five years later, the church was covered again,⁴⁰ and a *stokator* was constructed above the sanctuary, and a wooden ceiling above the nave.⁴¹ Similar reconstructions, like covering the roof with shingles, under the patronage of the Baron, were done approximately at the same time, on Medieval churches in Šljivoševci⁴² and Koška.⁴³ Aside from that, written sources recorded that the Baron, during the 1740s, when the plague was rampant in the area, donated the painting of St Roch to the then small church with a small wooden tower, the Valpovo affiliate in Veliškovci.⁴⁴ Baron Petar II Antun Hillebrand von Prandau was permanently residing in Vienna, he would only occasionally come to Valpovo, and he managed the estate through his administrators.⁴⁵ After the Empress Maria Theresa confirmed his previous deed for the Valpovo Estate,⁴⁶ in the middle of the 18th century, many old religious objects were reconstructed and new ones were built. This is partly the consequence of the change in the organisation of parishes for the purpose of facilitating church organisation and management. As a reminder, the canonical visitations conducted in 1730 and 1738 revealed that only three parishes were organised in that large area – Valpovo, Miholjac, and Petrijevci, among which the first stood out with the extraordinary number of twenty-five affiliates, and they were the charge of the Franciscans from the Našice monastery.⁴⁷ With

[[]35 Pilgram completely developed the element of the concavely formed indentations on the side walls of the chapels in the two-bay nave of the parish church in Tati in Hungary (1751). Voit, P. Franz Anton Pilgram (1699 – 1761), Budapest, 1982, p. 228.

[[]36 Milošević, D. Valpovo - povijest Valpova, župe i Valpovišta, not dated. URL: https://www.zupa-valpovo.com/dokumenti/Valpovo-povijest_DM.pdf (12/11/2017), p. 58.

[[]37 More on the Baroque-isation of St Michael's church in Donji Miholjac in: Turkalj Podmanicki, M. mentioned work, 2015.

[[]38 The church in Miholjac had a rib vault over the sanctuary, high, Gothic profiled windows and pointed portals and buttresses. Maroslavac, S. Donji Miholjac kroz stoljeća, Dakovo, 2007, p. 53, 83.

[[]39 Canonical visitor, in 1730, during his visit to the church in Miholjac, wrote: This church was constructed with a tower and one consecrated bell. Srian, S. mentioned work, 2005, p. 5.

[[]40 Maroslavac, S. mentioned work, 2007, p. 84; the canonical visitation mentioned that the church must be painted white and furnished with windows. Srian, S. mentioned work, 2005, p. 27.

[[]41 Canonical visitation in 1754: (...) visited the parish in the settlement Miholjac, dedicated in the honour if St Michael the Archangel. It is constructed with bricks and mortar, the sanctuary is under a vault, as the commoners call it stokator, and the remaining nave has a vault made of boards. (...) The church was not consecrated. Srian, S. mentioned work, 2005, p. 77. The term stokator means a ceiling covered with whitewash. In his translations of canonical visitations from Latin to Croatian, Sigejan Srian translated the original text sub tabulato as vault and it actually refers to the ceiling, and he translated sub fornice as under the arch, which should be read as vault.

[[]42 The church in Šljivoševci was covered with shingles and the coats were covered by the estate. In 1754, when he visited the still affiliate church in Šljivoševci, the canonical visitor noted that the church is in good condition because it was recently reconstructed at the cost of the estate. This church, which was originally Gothic, still kept its original spatial organisation of a single-nave structure with narrow and low polygonal sanctuary, reinforced from the exterior by two buttresses. On the inside, the sanctuary is under a Gothic vault and the nave is under a ceiling, and in 1754 it has a new spacious sacristy. In the previous visitation in 1745 it was mentioned that the sacristy was a ruin. It is interesting that during the visitation in 1754 there is also a mention of a beautifully painted painting of St Gregory, the patron saint of the church, which soon became a parish church, thanks to the landowners, so the possibility that the altarpiece was also a gift from the estate should also not be excluded. The church was renovated in 1822 after a great fire. The brick bell tower was added later, in the 19th century. Ibid., p. 23, 47, 73, 453.

[[]43 The patron saint of the church in 1730 was St Peter the Apostle. Veleničić, B.; Papić, T. Župna crkva sv. Petra i Pavla u Koški, Godišnjak zaštite spomenika kulture Hrvatske 16(1990.), p. 45–58.

[[]44 The current parish church in Veliškovci was built in 1902, according to the design by the architect Josip Vancas (1859 – 1932), and at the main altar there is the painting of St Roch, the work of the painter Mato Celestin Medović (1857 – 1920). Kraševac, J. Vancas (Vancas von Požege, Vancas Požeški), Josip von (1859 – 1932), Architekt. Institut für Neuzeit- und Zeitgeschichtsforschung, Österreichisches Biographisches Lexikon, 2003–2017. URL: http://www.biographien.ac.at/article/details/NFVancas_Josip_1859_1932.xml (8/9/2017) However, the State Archives in Osijek keep a design for a church in Veliškovci dated from 1875 and the period while Gustav Prandau's Construction Office was active. HR-DAOS-476, serija projektna dokumentacija 13/1, Veliškovci.

[[]45 The documents of the archives of the Valpovo Estate mention the names of the estate administrators – Sigejan Szarko, Vencelav Anneis and Sebastian Freudhofer. Also in: Karaman, I. mentioned work, 1962; Perić, Lj. mentioned work, 2008; Perić, Lj. mentioned work, 2009; Veleničić, B.; Papić, T. mentioned work, 1990, p. 54.

[[]46 The name that stands out in the files of the Valpovo Estate is Sebastian Freudhofer. He was the engineer employed by the estate, he received regular and substantial salary, with the largest amounts in the period from 1732 to 1736 (475 flt per year). After the work on the house and church was completed, from 1736 to 1763, Sebastian Freudhofer was the administrator of the Valpovo Estate. More in: Turkalj Podmanicki, M. mentioned work, 2015, p. 244.

[[]47 After the death of Emperor Charles VI (1740), the one who granted the Valpovo Estate, Baron Prandau still had a prominent role in the political life and at the court of his successor, Empress Maria Theresa (ruled 1740 – 1780): In 1745 he was appointed as the vice-president of the Court Chamber in Vienna, and in 1766 he was granted the title of the imperial and royal actual secret adviser. After the establishment of the Virovitica County, which contained the territory of the Valpovo Estate, the Empress granted a new, i.e. confirmed the old, deed in 1749. Radaui, T. Hillebrand von Prandau (Prandau), Hrvatski biografski leksikon, 2002., URL: http://hbl.lrnk.hr/clanak.aspx?id=7630 (8/11/2017)

[[]48 Srian, S. mentioned work, 2005, p. X.

the support of Baron Prandau, the Franciscans founded a new residence in Valpovo, which was situated in a Baroque manor (1737), north of the parish church.⁴⁸ Apart from that, parishes Marijanci (1754) and Šljivoševci (1764) were established.⁴⁹

After the renovations, the construction of the church of St Peter in the Petrijevci Parish started under the patronage of Baron Petar II Antun Hillebrand von Prandau in 1754, the parishioners participated in the construction and the Baron provided the construction materials.⁵⁰ This first newly constructed religious building, after the parish church in Valpovo, shows the change in the direction of choosing architectural designs, from the dominantly modern, late-Baroque, like in Valpovo, toward the more traditional and less stylistically expressed architectural type, like the construction in Petrijevci.⁵¹

The church in Petrijevci changed very little, in a manner of speaking, from the time it was constructed until today.⁵² The floor plan organisation is traditional – the church is a single-nave building with a rectangular nave and narrow and low polygonal sanctuary, with a centrally placed façade bell tower and the sacristy added to the north of the sanctuary. A ceiling is over the nave, and the sanctuary has a barrel vault with ribs and a semi-dome at the end. The choir is on the eastern side, above the entry area, supported by pilasters with a square cross section.

However, the church also features elongated harmonious proportions and a measured plastic distribution of the main façade and the bell tower, with elements of Baroque Classicism. The main façade is dominated in the central axis by the avant-corps bell tower, three sides of which have arched passages into the entry porch. The volume of the tower is plastically articulated, the sides are framed by Tuscan pilasters and between them there are segmental arched windows on the ground floor (blind windows on the sides) and arched windows on the first floor. Under the ground floor windows, there are pelmet motifs made in plaster. The base of each semi-tympanum with mildly concave sides contains a single stone vase. The sides of the main façade are articulated with one rectangular window each, over the arched niche, and framed with horizontal and vertical ribbons that are convexly curved inward. An end cornice with a stepped profile is continuously flowing under the truss.

The mentioned solution of the traditional spatial features realised in the parish church of St Peter in Petrijevci, which is reminiscent of the magnificent parish church in Valpovo only with its position of the tower in front of the façade, became a prototype solution, with certain variations, for parish and affiliate churches of the Valpovo Deanery all the way until the end the Baroque period and the appearance of Historicism.

Founding of Parishes as an Incentive for New Renovation and Construction – Religious Architecture During the Inheritors of the Valpovo Estate.

The following period, from the end of the seventh decade of the 18th century to the end of the fourth decade of the 19th century, was marked by a large number of late-Baroque and Baroque-Classical churches made from masonry materials. It is necessary to emphasize that those determinants should be considered less as category of style and more as a category of time, because the structures we will be discussing feature a considerable amount of rationality and uniformness of form, without any pronounced style features. It is the consequence of changing historical, political, and Church related circumstances, as well as the deeply rooted tradition in local construction practices.

First of all, as we already mentioned, church construction was dependant on the level of engagement and the participation of landowners in the realisation. After the death of Baron Petar II Antun Hillebrand von Prandau (1767), the Valpovo Estate was inherited by his son, Baron Josip Ignjat Žigmund Hillebrand von Prandau, who turned over the administration of the estate almost fully to administrators, however, they ruined the estate economically. This was the case until 1789, when Baron Josip Ignjat took up permanent residence in Valpovo and took control of the administration of the estate. His significant activities as a church patron at the Valpovo Estate started during that period, and that practice was continued by his successors.

With the exception of several parishes which were founded earlier through efforts of the estate (Koška, 1771 and Sveti Đurad 1782),⁵³ after Josip Ignjat arrived in Valpovo, in 1789, by the decision of the Emperor Joseph II, as much as three *royal* parishes were founded in the territory of Pranda's estate – Viljevo, Bizovac, and Radikovci, and then, at the request of the estate, also the parishes Podgajci (1807) and Harkanovci (1816).⁵⁴ The founding of parishes demanded a more intensive renovation and construction of religious structures and clergy houses, in which the Baron participated. According to that, the responsibility of the Prandau family as church patrons in the end of the 18th and the beginning of the 19th century was mostly focused on the aid in construction materials and expenses for the construction of brick and mortar parish churches, and the parishioners participated with transportation and manual labour. The construction of affiliate churches was mostly conducted at the expense of the parishioners and the church purse, with a smaller share provided by the estate.

Aside from the renovation of the parish Church in Valpovo, which needed

[[]48 Dević, A.; Zefić, F. Župa Podravski Podgajci. Podravski Podgajci: Župni ured, 2002, p. 131. The clergy house building was constructed by the Franciscans in 1737. Milošević, D. mentioned work, p. 34. It was renovated and expanded in 1932 (as written on the façade) and the façade was repaired in 1981. The street façade of the building is currently being renovated.

[[]49 Šematizam biskupstva Dakovačke ili Bosanske i Srijemske 1999./2000., (prepared by Antun Jarm), Dakovo, 2000, p. 471–472.

[[]50 According to the memorial of the Petrijevci Parish for 1781. Cf. Povijest petrijevačke župe. Srian, S. (translated and prepared), Osijek : Državni arhiv u Osijeku, Rkt. župa sv. Petra apostola Petrijevci, 2012, p. 48.

[[]51 The information about the parish church in Petrijevci are reliant on: Turkalj Podmanicki, M. mentioned work, 2015, p. 91–92, 202–203.

[[]52 The first one to visit the newly-constructed church was the Bishop of Pecs, Count Pavle Ladislav Esterhazy de Galath in 1782, who noted that the church is in good condition, aside from the roof that needs repairing. In the beginning of the 19th century, the church was re-tiled and the sacristy was increased, and in 1845, it got a new tower bulb, which had a pyramidal peak made of bricks before. The inside of the church was renovated more significantly in 1930 – the paining was done by Franjo Horvat from Maribor, the altars were refurbished by Milos Hohnjec from Celje, the old wood bars were removed and new choir rails were constructed. A note in the Parish Memorial from 1845: The repair of the tower which is made like a pyramid, covered of bricks, about 97 years old, was replaced with a new tower in 1845. A clock was also installed at the time. Sheet metal work was done by the sheet metal professional from Osijek Josip Koch, carpentry work was done by Josip Klezlatz Sekarsda, and the Baron paid for the materials and the craftsmen. In the recent renovation (2008), the inside of the church was painted with a marble effect and "Classical" decorative elements in the nave, and with motifs along the triumphal arch and in the sanctuary. The back of the sanctuary is decorated by a painted frame for the tabernacle altar and the altarpiece. During the last renovation of the church, the previous image was restored. The information is based on: Srian, S. mentioned work, 2005; Povijest petrijevačke župe, 2012, p. 119–121; Turkalj Podmanicki, M. mentioned work, 2015, 202–203.

[[]53 According to: Šematizam, 2000; Dević, A.; Zefić, F. mentioned work, 2002, p. 31.

[[]54 According to the records from 1829, the founder of the Podgajci Parish was Baron Josip Ignjat Hillebrand von Prandau. It was founded in 1807, i.e. it was transferred from Sveti Đurad, with the agreement from the High Council. The initiative for the founding of the Hrankovci Parish existed since 1782. Srian, S. mentioned work, 2005, p. 153, 423.

emergency repairs after the earthquake in 1778, when the sacristy with the oratory on the first floor was added,⁵⁵ all the other construction activities are dated after the Baron arrived in Valpovo. The end of the 18th and the beginning of the 19th century were marked with the renovation of Medieval churches in Miholjac, Marijanci, and Viljevo, which were made usable by the Baron's father, Petar Antun, and in which Josip Ignjat was now improving the conditions for the celebration of the church services by adding a sacristy, a choir, and a bell tower. Among the mentioned churches, the parish church of St Michael in Miholjac, which was built in the 15th century, stands out. The floor plan of the church is made up of a rectangular nave and a somewhat narrower, elongated sanctuary with a polygonal end. In the axis of the façade there is an avant-corps bell tower with Medieval buttresses on the corners. As we already mentioned, the renovation of the church began back in the 1730s, after the installation of the ceiling in the nave and the sanctuary and remodelling the window openings, and it was continued in 1795 with the funds of Baron Josip Ignjat Hilleprand von Prandau and the labour of the parishioners. At the time, the tower was thoroughly reconstructed, the chapel of the Lord's Grave was prepared, and a new sacristy was built.⁵⁶ In 1804, a new masonry choir was built, and in a later renovation, under the patronage of Baron's son Karl Ludwig in 1820, the sanctuary also got a dome vault, carried by interior corner buttresses decorated with Tuscan pilasters, and the sacristy was expanded and opened up toward the nave of the church with a Classicist rectangular bifora. Even though Baroque interventions, especially the earlier ones, were done primarily so that the church would become functional,⁵⁷ certain Baroque-Classical features were added by the inventory (altar and organ) with which the church was furnished, as well as the appearance of columns that supported the rails of the choir instead of the interior buttresses.

The church of St Peter and Paul in Koška, originally a Romanesque church from the 13th century,⁵⁸ was renovated in the first half of the 18th century, during the time of Baron Petar II Antun Hilleprand von Prandau, when it was dedicated to St Peter and Paul.⁵⁹ However, it received its current appearance in the 1830s (1829 – 1840), when it got a bell tower along the southern façade of the church and a sacristy next to the sanctuary on the same side, along with the new rectangular segmented arched windows,

with the permission from the estate. This harmonious interpolation of the sacristy and the bell tower next to the Medieval church, speaks about the perseverance of the taste toward Baroque-Classical forms almost until the middle of the 19th century.

However, along with the renovations of Medieval churches, the period of the inheritors to the estate was marked even more by new construction, which replaced older wooden churches. By the end of the 18th century, parish churches in Podravski Podgajci (1795), Brodanci (1798), and Harkanovci (1799 – 1816) were built. The expenses for the construction of the church of St Ana in Brodanci was partly, i.e. financially, helped by Baron Prandau, and partly, in transportation and manual labour, by the parishioners.⁶⁰ The principal block of the church is made up by the rectangular nave extended with a narrower sanctuary. The rounded lines of the sanctuary, as well as the corners of the façade, reveal that they were made in the late-Baroque period,⁶¹ while the later-added bell tower reveals a more strongly pronounced Classicist spirit, visible in semi-circular and circular blind openings, tympanums at the end, and the pointed dome of the bell tower, which makes the bell tower significantly different than the planned addition of the bell tower from the beginning of the 19th century kept at the State Archives in Osijek.⁶² On the previously mentioned churches – St Martin in Podgajci⁶³ and Our Lady of the Snows in Harkanovci – later addition significantly reduced their Baroque appearance, and the situation is similar with the chapel of St Roch at the Valpovo cemetery.⁶⁴ It was built by Baron Josip Ignjat Hilleprand von Prandau in 1796 as a votive structure during the plague epidemic which was spreading from Sylvania.⁶⁵ The chapel was intended for the deceased who were employed by the estate during their lifetime. In 1860, his son, Baron Anton Gustav Hilleprand von Prandau, built a crypt under the chapel, renovated it in the neo-Romanesque style, and turn it into a family mausoleum, which it remained until today. Despite the renovation, the late-Baroque characteristics of the chapel were preserved in the formation of the rectangular nave with rounded interior corners, with the somewhat narrower sanctuary with a compressed apse in the continuation.⁶⁶ In the beginning of the 19th century, the churches of St Matthew in Bizovac (1802),⁶⁷ the Petrijevci affiliate church of St Catherine in Satnica (1808, 1834),⁶⁸ the Valpovo affiliate church of St Stephen in Bistrinci (1813),⁶⁹ the

church in Ladimirevci (1815),⁷⁰ the Šljivocevići affiliate church in Lacići (1817)⁷¹, and the Harkanovci affiliate church in Zelčin (1829)⁷² have been built. For all those construction interventions, the family of the barons Prandau, as the land lords, donated the construction materials, and the remaining costs were covered by the church purse and the parishioners. The canonical visitation mention, aside from the construction of churches, that the Prandau family also participated in the construction of clergy houses and financially supporting parish priests, and the support for erecting religious public monuments, like the statue of St Florian (1802) in Miholjac⁷³ or the statue of St Ana near the Drava bank in the area of Bistrinci, which was erected by Baroness Maria Ana Eleonora Hilleprand von Prandau, who also maintained it.⁷⁴

Furthermore, the religious policy of the Emperor Joseph II also affected the religious architecture at the end of the 18th and the beginning of the 19th century, and particularly the enactment of the *Tolerance Patent* (1781), which altered the position of the Catholic Church in the Habsburg Monarchy.⁷⁵ This was evident in many levels at the area of the Valpovo Deanery. One of them was that by this document the Franciscan order lost the privilege of administrating parishes, i.e. the parishes were taken over by the civil (diocese) clergy of the Pecs Diocese. Then, the property confiscated from the revoked monasteries was funnelled into the religious and education Imperial Governors' Fund, which then started taking over the task of founding parishes, building and repairing church buildings, as is evident from the reports from canonical visitations. Aside from that, Joseph II also founded new parishes in the Valpovo Estate, which was under the care of the Imperial Council of Governors as the new church patron, and the Prandau family were the mediator between a parish and the Imperial Council of Governors, and participated in the financing of new religious construction with reduced responsibilities. The provisions of Joseph II revoked many benefits from the bishops, and the new enlightened and rational approach had an effect on religious construction by calming the Baroque ostentatiousness in the formation of architecture, its furnishings, and liturgy, not only during the rule of Joseph II, but all the way to the middle of the 19th century. These circumstances also had an effect on the entire religious architecture in the area of the Habsburg Monarchy, in the form of more strongly expressed Classicism within the preserved Baroque heritage, which is especially visible in the type solution of the Viennese *Hofbauamt*. Those buildings, according to Horvat-Levaj, *reinterpret the familiar solutions* from the 18th century. For longitudinal churches, this primarily means the choice of a triple- or double-bay nave, which was innovatively constructed in Croatia, in the parish church in Valpovo, in the 1730s, vaulted with dome vaults and a

façade with an integrated bell tower, while Classicism is mainly recognised in the flattening of the architectural plastics.⁷⁶ However, there were no complex spatial solutions in the religious constructions at the Valpovo Deanery after the parish church in Valpovo until the end of the relevant period – no vaulting and distribution into bays using pilasters or interior buttresses, the application of dome vaults, vaulted triumphal arch, or two-section sanctuary, which were usual in other areas of continental Croatia. Actually, the rationality and functionality were expressed in the variations of the model which was formed in the middle of the 18th century in the parish church in Petrijevci – single-nave longitudinal churches with narrower and lower sanctuaries and the bell tower located in front of the façade. In those examples, in the interior, the nave is finished with a ceiling, and the sanctuary may or may not be vaulted. Therefore, in the organisation of space and the positioning of the bell tower, there is a significant presence of tradition. This solution necessarily resulted in the lack of any complex architectural articulation, decorative or style elements, which further emphasizes the pragmatic nature of the construction. The furnishings of the church are usually modest, with few examples that stand out in canonical visitations, so it is possible that they were gifts from the estate.

The mentioned traditional organisation of space was realised for the first time in the newly-constructed parish church in Petrijevci, and it is the reflection of strongly rooted patterns of church construction in Slavonia. On the one hand, these are preserved Medieval churches that went through a modest transformation of space in the Baroque period (these were mostly necessary repairs of the roof, re-forming of window openings, and furnishing the church with basic liturgical equipment) and as such, they remained the symbol of a religious building. The examples of those are the churches in Donji Miholjac, Marijanci, Šljivoševci, Viljevo, Koška, and Sveti Đurađ. On the other hand, we should consider the small churches that do not exist today, but which were very numerous in the 18th, even in the 19th century, they were plastered with mud, which was an authentic expression of the local building practices. As the time passed, most intensively in the second half of the 18th and the first half of the 19th century, they were replaced by brick and mortar churches, which also took a part of the traditional concept of religious architecture from their predecessors. According to that, it is possible that the local construction practices also had an effect on the religious architecture of the Baroque period, the appearance of which can be deducted on the basis of comparison with the few preserved contemporary Orthodox wooden buildings in Western Slavonia, near Grubišno Polje,⁷⁷ and from the description of wooden Catholic churches in canonical visitations.

55 Ibid., p. 125, 259. The oratory opens to the sanctuary of the church with a Classicist rectangular bifora with a segmented tympanum above. Under the bifora, there is a decorative pelmet motif made in plaster.

56 Ibid., p. 333, 379.

57 Turkalj Podmanicki, M. mentioned work, 2015, p. 133–134.

58 The information of the church in Koška are based on the paper: Valenčić, B.; Papić, T. mentioned work, 1990.

59 Canonical visitation from 1754. Srian, S. mentioned work, 2005, p. 75.

60 Ibid., p. 573.

61 The church had a wood tower on the roof even during the canonical visitation in 1829. Ibid., p. 557.

The masonry tower was built by the parish priest Matija Lacković, who was assigned to the parish from 1831 to 1863. Župa sv. Ane Brodanci., not dated. URL: <http://www.opcina-bizovac.hr/supe.php?sid=2> (8/20/2017)

62 HR-DAOS-476. Predmet 1488/1794, Brodanci.

63 The bell tower of the church of St Martin in Podravski Podgajci is mentioned in the canonical visitation in 1829, however, it got its current appearance with neo-Gothic elements in the second half of the 19th century. Cf. Srian, S. mentioned work, 2005, p. 425, 427.

64 I would like to thank Mr Dragan Milošević, the archivist of the Valpovo Parish, for the documents he made available and the verbal information related to the history of the Valpovo Parish.

65 Srian, S. mentioned work, 2005, p. 275.

66 According to the report from the canonical visitation from 1829, the chapel of St Roch in Valpovo is under a ceiling, tiled with bricks, has one altar and a wooden tower and one bell transferred from the estate chapel. Ibid., p. 513.

67 The parish in Bizovac is a royal parish the patron of which is the Hungarian Royal Council of Governors. Ibid., p. 537.

68 Ibid., p. 605. The church in Satnica that was built in 1808 burnt down in 1832, and two years later a new church was built. On that occasion, the estate provided the construction materials at half price, and the rest of the expenses were covered by the parishioners. Translation of the Parish Memorial from 1834, according to: Povijest petrijevčke župe, 2012, p. 115.

69 Srian, S. mentioned work, 2005, p. 511.

70 Grgić, D. Ladimirevci : dravno slavonsko selo. Valpovo : Grad Valpovo, 1994., p. 49–50. The church got its current appearance through expansion or a construction of a new building in 1848. After the recent renovations the church lost its Baroque character.

71 In 1829, the canonical visitor described the new church in Lacići in detail, it was built with good materials in 1817 at the cost of the parishioners, and the estate provided the timber. The sanctuary is facing north, the entire church is under a ceiling, and the floor is made of bricks. It has a choir on two masonry columns. The sacristy is on the epistle side and it has a tower made of hard materials. It is covered with a shingle roof. The painting of St Charles Borromeo is in the church, which was acquired with the funds of the Baron Karl Ludwig Hilleprand von Prandau. Srian, S. mentioned work, 2005, p. 453, 455.

72 Ibid., p. 583.

73 The statue of St Florian the Martyr was erected in the centre of the town by the people, as a votive stature, in 1802, when several fires devastated the area. The estate donated 4000 fired bricks for the construction of that statue, and the municipality covered the rest of the costs. Ibid., p. 347, 349, 393.

74 Ibid., p. 277.

75 After the death of his father in 1765, Joseph II became the co-ruler with his mother Maria Theresa, and after she died, he became an independent ruler from 1780 to 1790. Albrecht, N. Vjerska politika Josipa II., Hrvatski povijesni portal, elektronički časopis za povijest i rodne znanosti, 2014. URL: <http://povijest.net/vjerska-politika-josipa-ii/> (6/10/2017)

76 Cf. Horvat-Levaj, K. mentioned work, 2015, p. 297, 307.

77 About wooden Orthodox churches in Western Slavonia according to: Cvitanović, D. Pravoslavne crkve od drvene građe u okolici Grubišnog Polja. In: Slavonija, Baranja i Srijem, vrela europske civilizacije. Kusin, V.; Šulc, B. (ed.). Sv. 2. Zagreb : Galerija Klovićevi dvori, 2009., p. 405–409.

These modest and rustic Orthodox churches and chapels were built with a structure connected at angles, using oak beams, with walls of wattle daubed with a mixture of loam and straw. They had a simple space for gathering of the worshipers and a sanctuary, they were covered with a roof made of wooden tiles, which was topped by a bell tower that could have a Baroque dome on top. The floor on the interior was made of compacted earth or bricks, and the ceiling was made out of beams (maybe even painted) or, less commonly, there was a wooden vault. Those small churches were the expression of autochthonous traditional construction methods, the work of local master carpenters and masons. The same tradition was present in Catholic wooden structures in the Valpovo Deanery, and this is also revealed in the description of the church of St Nicholas in Petrijevci, which was the predecessor of the brick and mortar church of St Peter. So, when the canonical visitation from 1738 visited the small town of Petrijevci, they described the local church of St Nicholas like this, it was *made of branches with stone foundation and wooden bindings, daubed with mud on the inside and painted white. It has a sanctuary and an entire nave under a vault* (the original Latin text says: *sub tabulato*, or under a ceiling).⁷⁸ Seven years later, the same visitor described the same church, but it was reconstructed: *its construction materials are all made of wood, set on foundations of fired bricks, while the roof was repaired recently and covered with shingles. Its vault* (author's note, *sub tabulato*, i.e. the ceiling) *is quite expensively made, of shaped boards in the shape of a cube, painted with various colours and fortified with wooden columns. The choir stretches on three sides. The sanctuary is made of boards in the shape of an arch, painted like the starry sky.*⁷⁹

Therefore, it is not surprising that this vision of a religious space was also transferred to the building made of brick and mortar, which was most probably built by the local masters.

The Baroque period was one of the most intensive regarding the construction of religious Catholic structures. When they arrived to the Valpovo Estate in the beginning of the 18th century, the Prandau family was one of the main initiators of this Catholic renewal. Thanks to the great efforts of Baron Petar II Antun Hillebrand von Prandau, a high-Baroque parish church was built in Valpovo, as the centre of the estate, according to a Viennese design, which was extraordinary for the area of Slavonia and Croatia, and its parallels can be found in the designs of one of the most prominent Viennese builders – Johann Lucas von Hildebrandt and his followers. Aside from that, and particularly during his successor Petar Antun, the Prandau family participated in the reconstruction of existing Medieval churches, and they made a special contribution to the construction of new brick churches, which would gradually replace the wooden churches that were common before. According to historical circumstances and the church demands for more and more Catholic construction, those churches feature a more rational and traditional approach, which was based on late-Medieval and local construction solutions, where the Baroque spirit was less present in the spatial solution and more in the inventory and the formation of the bell tower. Even today, in its original religious role, a significant part of those churches have been recognised as valuable construction heritage and are protected by the Republic of Croatia.

⁷⁸ Srian, S. mentioned work, 2005, p. 31; And in this text, see note 41.

⁷⁹ *Ibid.*, p. 39.