

Barokni Oršićev dvorac u Gornjoj Bistri



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Valjalo bi razmišljati o izgradnji nove suvremene bolnice, a dvoru osigurati namjenu povezani sa sportom, rekreacijom, kulturom i turizmom

Grofovi Oršić izgradili su u baroknom 18. stoljeću dva dvorca na dva svoja obližnja posjeda, cestom udaljena 16 kilometara – u Gornjoj Bistri i Gornjoj Stubici. Dvorac u Gornjoj Stubici česti je cilj izleta i posjeta jer je već 40 godina u njemu smješten Muzej seljačkih buna, a u neposrednoj blizini dvorca 1973. podinut je spomenik seljač-

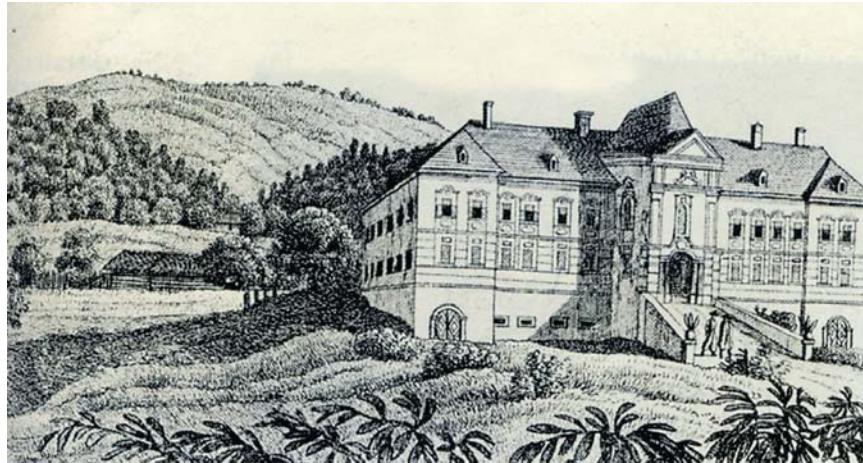
kom vođi Matiji Gupcu, rad kipara Antuna Augustinčića. Dvorac u Gornjoj Bistri nije turističko odredište jer je u njemu smještena Specijalna bolnica za kronične bolesti djeće dobi. Bolnica se u dvoru nalazi od 1950., zadnjih je desetak godina obnavljana, ali zasigurno ne pruža ni približne mogućnosti koje bi pružala suvremena bolnička zgrada.

Sjeverni obronci Medvednice, koji sežu sve do doline rijeke Krapine, skrivaju brojne dvorce. Osim dvorca u Gornjoj Bistri, tu su još dvorci Jakovlje, Gornja Stubica, Stubički Golubovec, Oroslavje, Marija Bistrica (dvorac Hellenbach), Gredice, Bračak, Bedekovčina, Poznanovec te brojni drugi u nastavku Medvednice. Tridesetak kilometara od Gornje Bistre



THE ORŠIĆ FAMILY BAROQUE MANOR HOUSE IN GORNJA BISTRA

THE HOSPITAL IN THE COUNT'S COURT



Dvorac oko 1826. godine (litografija)

Foto: iz knjige "Dvorci i perivoji Hrvatskoga zagorja"

Manor house around 1826 (lithograph)

Photo: from the book "Castles and parks of Hrvatsko zagorje"

IT WOULD BE WORTHWHILE CONSIDERING THE CONSTRUCTION OF A NEW CONTEMPORARY HOSPITAL AND FACILITATING THE MANOR HOUSE'S PROPER FUNCTION AND TO COMBINE THIS WITH SPORTS, RECREATION, CULTURE AND TOURISM

nalazi se još pet dvoraca, zapadnije, u zaprešičkom kraju: Lužnica, Januševac, Laduč, Jakovlje i Novi Dvori Zaprešički. Neki su od njih, kao i mnogi drugi dvorci u Hrvatskom zagorju, prazni i bez namjene. Sa sjetom razmišljamo o njima, sanjamo kako će jednoga dana biti obnovljeni kao u drugim europskim zemljama, ako uopće dočekaju bolje dane i bolju budućnost.

Još uvijek su dvorci u Hrvatskoj mrtvi kapitali, baština bez baštinika. Umreženi i kompatibilnih namjena, mogli bi postati snažni pokretači oživljavanja kulture dvo-

raca, pridonoseći razvoju turizma, uz već tradicijski termalni turizam sjeverno od Zagreba (Stubičke Toplice, Jezerčica u Donjoj Stubici, Tuheljske Toplice) i vjerski turizam u Mariji Bistrici. Tome valja dodati i ljepotu kulturnoga krajolika sjevernih obronaka Medvednice, posebice stubičkoga kraja koji seže od Marije Bistrice na istoku do Kraljeva Vrha i Gornje Bistre na zapadu.

Zbog blizine skijaškog centra na Sljeme, lijepa krajolika te kulturno-povijesne i arhitektonske vrijednosti dvorca u Gornjoj Bistri valjalo bi razmišljati o iz-

gradnji nove suvremene bolnice, a dvorcu osigurati namjenu povezani sa sportom, rekreacijom, kulturom i turizmom. Nova namjena dvorca i preuređenje nekadašnjega dvorskoga sklopa, čija je površina otprilike sedam hektara, povezano sa skijalištem i drugim sadržajima na Medvednici te obližnjim toplicama – dali bi novi i drugčiji poticaj gospodarskom i turističkom razvoju sjeverozapadnog dijela Medvednice.

Dvorac u Gornjoj Bistri najznačajnija je spomenička građevina u naselju i općini, visoke spomeničke vrijednosti, veli- ►

» kih mogućnosti za revitalizaciju dvorskoga sklopa te razvoj naselja sa 1600 stanovnika i općine sa 6000 stanovnika. Naslijedene prirodne i kulturne resurse treba održivo koristiti, kreativno unaprediti i dati im priliku za novi život, a stanovnicima otvoriti mogućnost za razvoj i bolji život.

Vrsno djelo arhitekture

Dvorac u Gornjoj Bistri veličinom i arhitektonskom vrsnoćom predstavlja vrhunsko dostignuće arhitekture dvoraca u Hrvatskoj. Smatra se jednim od najvrednijih dvoraca u Hrvatskoj. Njegov reprezentativan barokni izgled, dobra očuvanost i arhitektonska atraktivnost zavređuju namjenu koja će omogućiti aktivnu ulogu pokretača društvenog, kulturnog i javnog života.

Dvorac je podigao podmaršal grof Krsto II. Oršić od 1770. do 1775. godine. Započeo ga je graditi 14 godina nakon što je završio izgradnju dvorca u Gornjoj Stubici. Izgradnja dvorca u Gornjoj Stubici i Gornjoj Bistri bili su veliki graditeljski zahvati u ono doba. Bili su to i veliki posjedi, a ugledni i bogati vlasnik nije imao samo velike finansijske mogućnosti, već i visoku kulturnu naobrazbu, što je omogućilo izvedbu vrsnih djela arhitekture dvoraca. Godine 1744. Krsto II. Oršić dobio je grofovsku titulu, što je potaknulo i gradnju ta dva dvorca. Dok je dvorac u Gornjoj Stubici nastao kao velika barokna prigradnja starom srednjovjekovnom plemićkom gradu, čiji su ostaci još vidljivi, dvorac u Gornjoj Bistri podignut je na mjestu bez ranije izgradnje.

Oršići su posjedovali dvorac Gornju Bistru do sredine 19. stoljeća, kada ga kupuje obitelj Carion iz Pariza, u čijem je vlasništvu dvorac do 1936., kad posljednja članica obitelji prodaje dvorac i posjed. Obitelj Carion je 1864. kupila i dvorac Cernik u Slavoniji (u blizini Nove Gradiške).

Dvorac u Gornjoj Bistri smješten je na brežuljku na sjeverozapadnim padinama Medvednice. Glavnim sjevernim pročeljem okrenut je dugoj prilaznoj aleji. Dok je glavno pročelje dvorca bogato ukrašeno arhitektonsko-plastičkim uresima, bočna vanjska pročelja mnogo su jednostavnija. Na glavnom su pročelju petnaest prozora (prozorskih osi) i tri rizalita (istaknuti dijelovi pročelja). Bočna pročelja raščlanjena su vijencem na dvije etaže, a jednolik ritam daju im samo prozorske osi



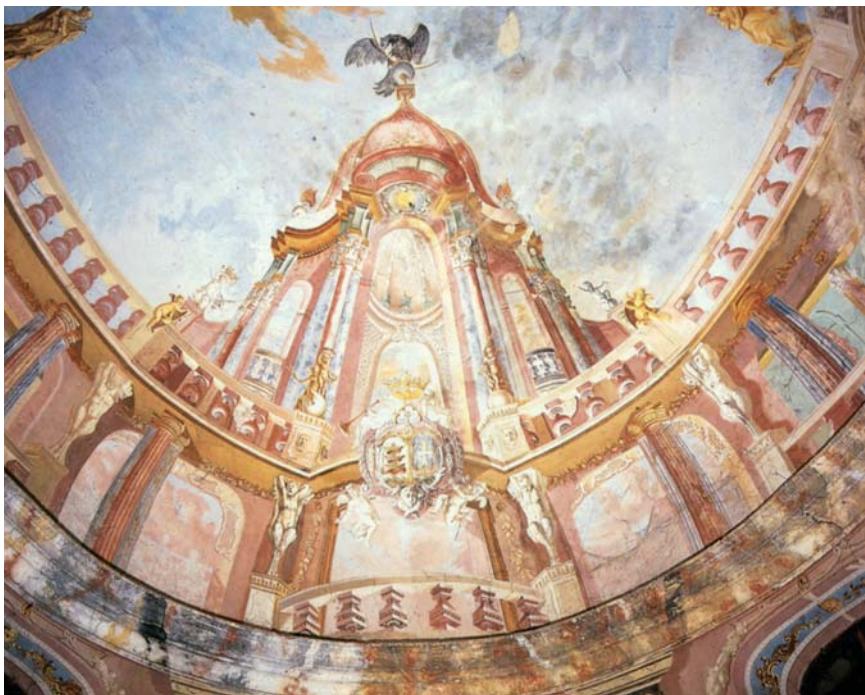
Uzorak u dvorac

Foto: arhiva Muzeja
Hrvatskog zagorja

Dvorci u posjedu obitelji Oršić

Obitelj Oršić posjedovala je brojne dvorce, palače i posjede. Osim Gornje Bistre i Gornje Stubice, posjedovali su dvorce: Jakovlje, Oroslavje Donje, Dubrava pokraj Pregrade, Popovec pokraj Krapine (Oršići su vlasnici krajem 18. st.), Zajezda i Miljana. Oršići su posjedovali baroknu palaču u Varaždinu te najpoznatiju baroknu palaču u Zagrebu, u Matoševoj ulici na Gornjem gradu, poznatu pod imenom Palača Vojković/Vojkffy-Oršić-Kulmer-Rauch, u kojoj se danas nalazi Hrvatski povjesni muzej.

U posjed nekih dvoraca Oršići su došli ženidbom. Tako su u posjed dvorca Zajezdu došli ženidbom grofa Vilima Oršića i Katarine Kanotay koja je donijela posjed Zajezdu u miraz. Dvorac je bio u posjedu Oršića do 1872., kada ga kupuje Mirko pl. Halper Sigetski (intendant HNK u Zarebu) za svog sina Vladimira, oženjenog Julijom rođ. barunicom Vranyczany-Dobrinović. U posjed dvorca Miljana Oršići su došli također ženidbom. Antun pl. Kuhić kupio je od države dvorac i posjed Miljanu za svog nećaka Ljudevita pl. Kuhića koji se oženio Ernestinom groficom Oršić. Miljana je bila u posjedu Oršića do 1890., kad je dvorac kupila obitelj Jäger od koje ga je 1980. kupio dr. sc. Franjo Kajfež, koji je obnovio dvorac i na svojevrsni način pokrenuo razmišljanja o obnovi dvoraca u Hrvatskoj.



Oslikani strop eliptične dvorane



Detalj oslikanog zida dvorane



Oslikan zid i kupola eliptične dvorane



Barokne vratnice i oslikani zid eliptične dvorane

Foto: iz knjige "Dvorci i perivoji Hrvatskoga zagorja"

- na istočnoj strani trinaest, a na zapadnoj jedna manje, zbog kapele. Središnji rizalit glavnoga pročelja, poput polukule s trokutnom atikom na vrhu, nastao je izlaskom središnje dvorane na pročelje. Grb obitelji Oršić s upisanom 1773. godinom nalazi se iznad ulaznog portala. Pri vrhu središnjeg rizalita ambлем je s dva uspravljenima lava i pod krunom prekrivena dva topa.

Dvorac je trokrilna zgrada, tlocrtno u obliku potkove (slova U). Prostorije dvorca nalaze se uz pročelja, a arkadni hodnik, tlocrtno obliku slova U, položen je prema unutrašnjem dvorištu. U osi zgrade smještena je ovalna središnja dvorana koja zajedno s dvorskog kapelom na završetku zapadnoga krila predstavlja glavni prostorni i arhitektonski akcent dvorca. Dvorana i kapela očuvane su u izvornom obliku, što je rijekost u arhitekturi dvorca Hrvatske.

Prizemlje i kat povezuju dva stubišta. Jedno veće, reprezentativno, kameno, za vlasnike i goste, a drugo sporedno, manje, drveno, za poslugu. Prostorije prizemlja svodene su bačvastim, rjeđe češkim svodovima, a na katu prevladavaju koritasti svodovi s ponekim češkim u bočnim krilima.

Najatraktivniji je dio dvorca središnja eliptična dvorana koja se u Hrvatskom zagorju nazivala *paláća*. S jedne strane ulazi duboko u hodnik, a s druge strane konveksno izlazi na glavno pročelje dvorca. Dvorana je mnogo viša od ostalih prostorija. Strop završava kupolom koja se uspinje u prostor krovišta. Osam otvora u dvorani raspoređeni su radikalno. Sa po tri otvora dvorana je okrenuta prema glavnom pročelju i hodniku, a u krajoj osi elipse, jedne nasuprot drugima nalaze se u visokom reljefu rezbarene vratnice, izvrsna djela umjetničkog obrta. Pod je izведен kao kameni mozaik s medaljonom u središtu.

Zidovi i kupola dvorane oslikani su iluzionističkim slikama mitološkog sadržaja. Na oblascima oslikane kupole sjede Diana, božica lova i Mjeseca te Apolon, bog Sunca i simbol mlađenacke ljepote, a uokolo su likovi muza. U donjem dijelu dvorane glavnu kompoziciju čine kipovi Jupitera, Venere, Diane i Kronosa, a u gornjem dijelu javljaju se različiti detalji, kao dama s lepezom iza balustrade iznad drvenih vratnica. U kupoli je upisana godina 1778., što je vjerojatno vrijeme nastanka zidnih slika nepoznatog autora.

►Dvorska kapela i perivoj

Kapela sv. Josipa u dvoru opremljena je kvalitetnim rokoko inventarom i slikama iz doba baroka. Pravokutnog je tlocrta, visinom obuhvaća dvije etaže, a završava češkim svodom. U kapelu se ulazi kroz veliki portal u čijem je zaglavnom kamenu uklesana godina 1774., iznad koje je oveći natpis. U krovuštu iznad kapele je zvonik (tornjič). U kapeli su tri olтарa, jedan barokni iz doba gradnje i dva dodana kasnije. Polja iza oltarnih menzi su oslikana. Kapela ima lijepo oblikovani rokoko emporij i pjevalište (oratorijs), što predstavlja vrijedan rezbarski rad u drvu. U emporiju su bili smješteni gospodari dvorca za vrijeme mije, a prizemlje je bilo za puk. Na pjevalištu je reprezentativno trodijelno rokoko glazbalo, rad tada poznatoga graditelja orgulja iz Celja, Franje Šulca. Glazbalo izgledom podsjeća na orgulje, a ocjenjuje se prvorazrednim djelom.

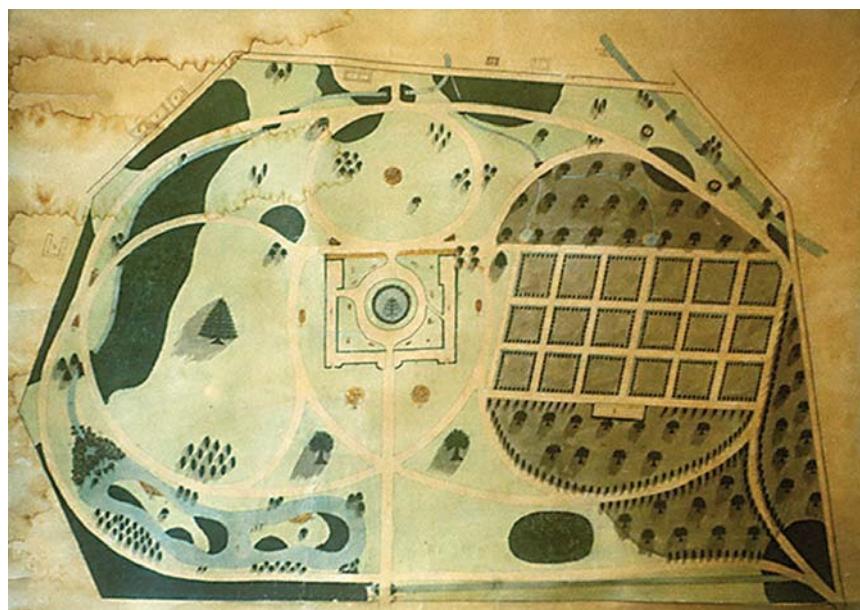
Uz dvorac u Gornjoj Bistri bio je podignut razmjerno velik perivoj, djelomično sačuvan do danas. Perivoj je uređen prema nacrtu izrađenom vjerojatno krajem 18. stoljeća. Nacrt je sačuvan, što je prava rijetkost za povijesne perivoje u Hrvatskoj. Oblikovanje perivoja obilježava arhitektura pejsažnoga stila, ali s baroknim dojmom koji je uočljiv kod prilazne pravocrtnе aleje, postavljene u osi dvorca. Takva kombinacija barokne prostorne zamisli, naglašene jednoosnom kompozicijom dvorca i perivoja s obilježjima engleskog pejsažnog stila iz druge polovice 18. stoljeća - nije bila rijetkost.

Nacrt perivoja ukazuje na onodobnu suvremenost perivojne zamisli. Nacrt je opisan francuskim jezikom i nosi naslov *Plan de Compositien du parc du Chateau de Bistra Croatie (Austriche)*. Na njemu su bili prikazani brojni perivojni sadržaji, kao i građevine dvorskoga sklopa: dvorac, staklenik i vrtlarev stan, majur, depandansa majura, štala za svinje, blagovaonica osoblja, mlin, vodoskok, cvjetnjak, podzemni hladnjak (ledenica), potok, kamene brane na potoku za natapanje, kanali za natapanje, jezero, bazen za zalijevanje povrtnjaka i voćnjaka, povrtnjak, voćnjak, grabov špalir, portirnica i ulaz u dvorskiju kapelu. Bio je to funkcionalni perivoj (koristan), a istodobno i uresni – spoj perivoja i povrtnjaka, kako to često nalazimo kod francuskih renesansnih dvoraca ili pak dubrovačkih renesansnih perivoja. Spoj korisnog i uresnog čest je kod manjih dvoraca Hrvatskoga zagorja.

Od perivojnih sadržaja u Gornjoj Bistri očuvani su fontana u dvorištu dvorca, kameni portal ispred grabova špalira (šišana grabova aleja) u nekadašnjem povrtnjaku, dijelovi staza, nekada šišana grabova ulazna aleja, a djelomično se naziru i obrisi nekadašnjeg jezera u sjeveroistočnom dijelu perivoja. Osim autohtone (samorodne) vegetacije, u perivoju se nalaze brojne unesene vrste: od četinjača - kavkaska jela, Lawsonov pačempres, himalajski bor, duglazija, močvarni taksodij i dr, a od listača - jasenoliki javor (pajavac), katalpa, koprivić, gimnoklad, magnolija, sofora, paulownija i dr. U perivoju rastu i brojne vrste grmlja, od kojih je većina sađena u novije doba. ☺

Special children's hospital with chronic illnesses. The hospital has been located in the manor since 1950 but has not been refurbished for the past decade and certainly does not offer anywhere near the services that a new, modern hospital building could provide.

There are several castles and manor houses hidden along the northern slopes of the Medvednica mountain range all the way down to the Krapina River valley. Apart from the manor in Gornja Bistra there are several others in Jakovlje, Gornja Stubica, Stubički Golubovec, Orljavje, Marija Bistrica (the Hellenbach manor), Gredice, Bračak, Bedekovčina, Poznanovec and many more along the



Plan perivoja dvorca s kraja 18. stoljeća

The park's landscaping plan from the late 18th century

Foto: iz knjige "Dvori i perivoji Hrvatskoga zagorja"

Photo: from the book "Castles and parks of Hrvatsko Zagorje"

The Oršić nobility built two manor houses in the Baroque period in the 18th century on two locations quite close to each other, just 16 kilometres apart – one in Gornja Bistra and the other in Gornja Stubica. The manor house in Gornja Stubica is frequently visited by sightseers. Over the past 40 years a museum dedicated to the 'Peasant Revolt' has been located in the manor and in 1973 a monument by sculptor Antun Augustinić, portraying Matija Gubec – the peasant leader of the revolt – was raised in the immediate vicinity of the manor. The estate in Gornja Bistrica is not a tourist destination as it houses a

Medvednica. Some thirty kilometres from Gornja Bistra, there are another five manors to the west around the town of Zgrešić: Lužnica, Januševac, Laduč, Jakovlje and the Novi Dvori Zaprešićki. Many of these are empty and have no use as is the case with so many other castles and manors around Croatia's Zagorje region. We ponder over them and imagine that one day they can be renewed and reconstructed just like those in other European countries, that is, if they manage to withstand and survive until better days and a brighter future emerge.

Castles and manors in Croatia are still considered to be dead capital, heritage

Manor houses owned by the Oršić family

The Oršić family owned numerous manor houses, palaces and estates. Apart from Gornja Bistra and Gornja Stubica they owned estates in Jakovlje, Oroslavje Donje, Dubrava pokraj Pregrade, Popovec near Krapina (The Oršić family became its owners in the late 18th century), Zajezda and Miljana. The Oršić family owned a Baroque palace in Varaždin and the most renown Baroque palace in Zagreb located in Matoš Street in the Upper Town which is most known as the Vojković/Vojkffy-Oršić-Kulmer-Rauch palace where the Croatian History Museum is now located.

The Oršić family came into the ownership of some estates through marriage. Such was the case with the estate in Zajezda which Vilim Oršić came to own after marrying Katarina Kanotay and obtaining her dowry. The estate was owned by the Oršić family until 1872 when it was bought by a nobleman, Mirko Halper Sigetski (intendant of the Croatian National Theatre - HNK in Zagreb) who purchased it for his son Vladimir who married Baroness Julija Vranyczany-Dobrinović.

The Oršić family also came into possession of the Miljana estate as dowry. Later nobleman Antun Kuhtić bought the estate for his nephew Sir Ljudevit Kuhtić who married Baroness Ernestina Oršić. The Oršić's owned the estate until 1890. It was then bought by the Jäger family who later sold it to Dr. Franjo Kajfež. Dr. Kajfež reconstructed the manor house and in some way started the ball rolling in thinking in Croatia about the possibility of reconstructing other manor houses and castles around Croatia.



The manor house and park
beneath the northern slopes of
the Medvednica

Photo: from the book "Castles and parks of Hrvatsko zagorje"

without anyone to inherit them.

If they were to be networked for some compatible functionality they could represent a forceful driver to revive their culture and to contribute to developing tourism along with already established thermal tourism located to the north of Zagreb (Stubičke Toplice, Jezerčica in Donja Stubica, Tuhejske Toplice) or religious tourism like that of Marija Bistrica. In addition it is worth mentioning the beauty of the cultural landscape of the northern slopes of the Medvednica, particularly around Stubica which spreads from Marija Bistrica in the east to Kraljev Vrh and Gornja Bistra in the west.

Being so close to the ski centre on Sljeme along with its beautiful landscape and rich cultural-historical and architectural value of the manor house in Gornja Bistra, it would be worthwhile considering the construction of a new contemporary hospital and facilitating the manor house's proper functionality and to combine this with sports, recreation, culture and tourism. This new function of the manor house and reconstruction of the entire manor and estate which covers an area of around seven hectares, connected to the ski centre and other facilities on Medvednica including the nearby mineral springs, would provide

for a new boost to the economy and development of tourism in the northeast area of the Medvednica.

The manor house in Gornja Bistra is the most significant monumental structure and settlement in the municipality and has a great heritage value and offers a huge opportunity to revitalise the estate and toward developing the local community of 1600 inhabitants in a municipality of 6000 residents. It is necessary to utilise the inherited natural and cultural resources that exist there but in a sustainable way and to be creative in enhancing these resources and offering the manor house a new life presenting the local com-

»munity with a way to development and a better life.

An exceptional work of architecture

The manor house in Gornja Bistra with its size and architecture represents a supreme achievement in castle architecture in Croatia. It is considered to be one of the most valuable manor houses in Croatia. Its impressive Baroque features and the fact that it has been preserved so well in addition to its architectural attractiveness deserve a better use which will facilitate an active role in boosting social, cultural and public life in the area.

The manor house was built between 1770 and 1775 by Vice Marshal Count Krsto Oršić II after he had built the manor house in Gornja Stubica. He started building it 14 years after completing the construction of the manor house in Gornja Stubica. The construction of both these manor houses was a huge project for that era. These were large estates while their reputable and wealthy owners not only had the financial backing but were highly educated and culturally aware which resulted in such an exceptional work of architecture. Krsto Oršić II was dubbed a count in 1744 which inspired him to construct the two manor houses. While the manor house in Gornja Stubica was intended as a grand Baroque annex to the medieval noble castle, the remains of which are still visible today, the manor house in Gornja Bistra however, was built where there had been no earlier structure.

The Oršić family owned the manor house in Gornja Bistra until the mid-19th century when it was bought by the Carion family from Paris who then owned the manor until 1936 when the last surviving member of that family sold the estate. In 1864 the Carion family bought a manor house in Cernik in Slavonia (near the town of Nova Gradiška).

The manor house in Gornja Bistra is located on a hill on the northwestern slopes of the Medvednica. The main north façade looks toward a long arbour pathway. The main façade of the manor house is richly decorated with architectural-plastic ornaments while the side exterior facades are much simpler. There are fifteen windows (window axes) along the main frontage and three buttresses (risalits). The side exterior walls are articulated with a rim separating it into

two levels. Window axes give them a regular rhythmic appearance. There are thirteen on the eastern side and one less to the west because of the chapel. The central buttress on the main façade which resembles a semi-tower with an attic at the top emerged with the extension of the great hall to the front of the building. The Oršić family crest was inscribed in 1773 and is placed above the main entry. The top of the central buttress carries an emblem portraying two lions and two cannons crossed under a crown.

The manor house consists of three wings and is shaped like a horseshoe (or the letter U). The rooms are located along the front of the building while an arcaded hallway in the shape of the letter U is located toward the interior courtyard. The main oval hall is located

manor house. The hall is much higher than the other rooms. The ceiling ends with a dome which rises into the roof. Eight openings around the hall are distributed radially. Three openings face the main façade and the hallway. On the shorter axes of the ellipse, standing opposite each other, there are two ostentatiously decorated doorways representing an exceptional work of craftsmanship. The floor is decorated with a stone mosaic with a medallion decorating the centre.

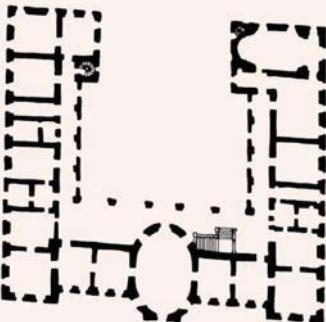
The walls and dome in the hall are decorated with illusionistic pictures portraying mythological characters. Clouds decorate the dome and Diana the goddess of hunt and the Moon along with Apollo the god of the sun and symbol of the beauty of youth are sitting on the clouds. They are surrounded by muses. The lower part of the hall is featured with statues portraying Jupiter, Venus, Diana and Chronos while the upper section of the halls is decorated with various details like the lady with a fan situated behind the balustrade above one of the wooden doorways. The year 1778 is inscribed in the dome which more than likely signifies when the paintings by an unknown artist were painted.

The chapel and park

The chapel dedicated to St. Jospeh is equipped with good quality Rococo inventory and Baroque paintings. It is rectangular in shape and its height reaches through both levels ending in a Czech arch. The chapel's entry is a large portal which has the year 1774 inscribed in a stone at its peak above which is inscribed a large title. A steeple lies above the roof of the chapel. There are three altars in the chapel. One is Baroque which was placed there when the manor house was built while the other two were added later. The walls behind the altars are decorated with paintings. The chapel consists of a beautifully shaped Rococo emporium and oratorio representing a valuable work of wood carving. The gentry of the manor sat in the emporium while Mass was celebrated while the serfs were located in the ground floor. An impressive Rococo triple-layered musical instrument decorates the oratorio. It was built by Franje Šulc a renowned organ maker at the time from Celje, Slovenia and resembles an organ and is considered to be a first class masterpiece.

A large park was built along the manor house and this has partially been pre-

Floor plan of the manor house



in the building's axis which together with the chapel at the end of the western wing represents the main space and the architectural accent of the manor house. The great hall and chapel have been preserved in their original state which is rare with castle architecture castles and manors in Croatia.

The ground and first floors are connected by two stairways. One is larger and more impressive, built of stone and was used by the owners and their guests while the other, which is smaller, is constructed of wood and was used by the servants. The rooms in the ground floor have barrel shaped arches on the ceiling and occasional Czech arches while troughed ceilings prevail on the upper floor with the odd Czech arch on the side wings.

The most attractive part of the manor house is the central elliptic hall which in the Croatian Zagorje region was referred to as the palace. On the one side it extends deeply into the hall way while on the other it extends to the main façade of the



The chapel, interior with oratorio



Side altar



The main altar in the chapel

Photo: from the book "Castles and parks of Hrvatsko zagorje"

served until this day. The park was built according to landscaping plans most likely in the late 18th century. The plans have been preserved which is truly rare when it comes to the history of parks in Croatia. The park's shape follows the landscape but with a touch of Baroque which is evident in the access straight lined pathways along the manor house's side wings. That combination of Baroque landscaping enhances the single-axis composition of the manor house and its park styled in English landscaping common to the second half of the 18th century – which was not rare at the time.

The park's plans indicate its contemporaneity of park landscaping of the times. The plans are narrated in French and entitled *Plan de Compositien du parc du Chateau de Bistra Croatie (Austriche)*. The plans illustrate numerous content including the buildings that make up the estate: manor house, glass house and gardener's quarters, homestead, annexes, barns, servants' quarters, mill, fountain, flower bed, underground coolers, stream, stone dams, canals, lake, reservoir, vegetable patch, orchard, elm gauntlet, guard house and entrance to the manor's chapel. This was a functional (useful) park while at the same time it was decorative – a combination of parkland and vegetable gardens which was often the case with French Renaissance estates and castles or indicative of Dubrovnik's Renaissance parks. A combination of useful and decorative was often seen at Croatia's estates in Zagorje.

The park contents in Gornja Bistra that have stood the test of time include the fountain in the courtyard, the stone portal above the elm gauntlet (a trimmed elm avenue) where the vegetable garden was once located along with parts of the pathways and part of the trimmed elm avenue. Part of the lake can still be seen in the northeastern section of the park. Apart from native natural vegetation a diversity of cultures were introduced including various flora such as Caucasian pines, Lawson's cypress trees, Himalayan pines, Douglas firs, swamp cypress trees and many others. Other trees introduced to the park include ash-like maple trees, Catalpa, Hackberry, gymnosperms, magnolia, Sophora, Paulownia and others. The park is also decorated with various bushes, most of which have been planted in more recent times.

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