

Najpoznatiji i najslikovitiji hrvatski dvorac - muzej

Trakošćanski je perivoj jedan od najbolje sačuvanih perivoja hrvatskih dvoraca, kao što je i dvorac jedan od najuspješnijih primjera suvremenog korištenja dvoraca u Hrvatskoj

Snimio Zvonimir Laljek, 2010.

Romantični

Trakošćan

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Ono što je dvorac Neuschwanstein za Bavariku, to je Trakošćan za Hrvatsku. Svojom izgledom i perivojno-šumskim okruženjem primjer je romantičnog shvaćanja srednjoeuropske ladanjske arhitekture sredine 19. stoljeća. Trakošćan je simbol romantizma, najpoznatiji i najslikovitiji hrvatski dvorac. Već se šest desetljeća koristi kao muzej, a dvorac s okolnim pejzažnim ambijentom zaštićen je kao kulturno i prirodno dobro prije pola stoljeća.

Trakošćan krije u sebi tri prostorne i tematske cjeline: dvorac s pomoćnim zgradama i namjenama, romantičarski

perivoj neposredno uz dvorac (87 hektara) i pejzažnu perivojnu šumu. Ukupna je površina 450 hektara. Trakošćan posjeduje vrijednosti i obilježja koje nadilaze lokalne i nacionalne okvire. Pripada srednjoeuropskoj tradiciji arhitekture i pejzažne arhitekture sredine 19. stoljeća.

Tijekom sedam stoljeća postojanja dvorac Trakošćan doživljavao je dogradnje, preinake, građevna i fortifikacijska poboljšanja – prolazeći mijene od malene utvrde preko feudalnog plemićkoga grada do slikovitog romantičarskog dvorca kakvog danas poznajemo. Smješten na brežuljku, bio je prilagođen obrani od napada hladnim oružjem. Ne zna se tko je i kada izgradio dvorac. Nastao je vjerojatno u 14. stoljeću kao manja utvrda u tadašnjem obrambenom sustavu Hrvatskoga zagorja. Iz takvih su se utvrda nadzirali važni

putovi sjeverozapadne Hrvatske. Njegovo se ime spominje prvi put 1334. u popisu župa (*ecclesia de Tracustian*), a srednjovjekovni grad spominje se 1399., kada kralj Sigismund daruje Trakošćan s drugim gradovima Zagorja svom tastu grofu Hermanu Celjskom.

Obitelj Drašković posjedovala je Trakošćan 375 godina – od 1569., kada kralj Maksimilijan II. Habsburški daje Trakošćan hrvatskom banu i zagrebačkom biskupu Jurju II. Draškoviću, do 1944. godine. Prije Draškovića izmijenilo se nekoliko vlasnika – u 15. stoljeću: grofovi Celjski, Jan Vitovec, ugarsko-hrvatski kralj Matija Korvin i njegov sin Ivaniš Korvin te od 1503. do 1566. godine obitelj Gyulay.

Draškovići su jedna je od najpoznatijih i najbogatijih plemićkih obitelji u Hrvatskoj. Pripadaju starom hrvatskom feudal-

THE BEST KNOWN AND MOST PICTURESQUE CROATIAN CASTLE-MUSEUM

ROMANTIC TRAKOŠĆAN

THE TRAKOŠĆAN HISTORIC PARK IS ONE OF THE BEST PRESERVED CASTLE PARKS IN CROATIA JUST AS THE CASTLE IS ONE OF THE MOST SUCCESSFUL EXAMPLES OF THE CONTEMPORARY USE OF CASTLES IN CROATIA

nom plemstvu. Posjedovali su i mnoge druge dvorce i posjede u sjeverozapadnoj Hrvatskoj, Štajerskoj, Donjoj Austriji, Slovačkoj, Mađarskoj i Švicarskoj. Iz obitelji Drašković, koja nosi barunski naslov od 1569., a grofovski od 1631., potekli su brojni uglednici, znane osobe u hrvatskoj i austrijskoj povijesti. Iz te su obitelji potekla četiri hrvatska bana/vicokralja, vojskovođe, biskupi, jedan kardinal, kraljevski kancelari, suci i dr. Posljednji vlasnik Trakoščana bio je Ivan X. Petar (1916.-1993.) koji je živio u dvorcu do 1944.

Obiteljski nasljednici, Karl i sin Nikolaus Draskovich žive u Austriji, a u Hrvatskoj posjeduju obiteljski dvorac u Velikom Bukovcu pokraj Ludbrega. Bio je to prvi dvorac u Hrvatskoj koji je još 1990-ih godina vraćen nekadašnjim vlasnicima.

Graditeljska obilježja i romantičarska obnova

Današnji dvorac Trakošćan sadrži arhitektonske elemente gotičke arhitekture 14. stoljeća, renesanse i baroka 16.-18. stoljeća te neogotike iz sredine 19. stoljeća. U tlocrtu je dvorac bio nepravilni četverokut, otprilike 30 x 25 metara. Tipološki je Trakošćan bio sličan utvrđenim dvorcima Štajerske (Austrija) i cijele sjeverne Hrvatske. Iako je prvotni izgled dvorca izmijenjen obnovom i dogradnjom u 19. stoljeću, najstariji građevni slojevi ugrađeni su u današnji dvorac.

Dolaskom Trakoščana u posjed obitelji Drašković (sredinom 16. stoljeća) dvorac se koristi za stanovanje, ali i kao utvrđenje. Prvi značajniji građevni zahvat poduzimaju Draškovići 1592., dogradnjom



Trakošćan prije romantičarske obnove
Trakošćan prior to its rehabilitation in the romantic style

Foto: iz knjige "Dvorci i perivoji Hrvatskoga zagorja"

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



Dvorac poslije romantičarske obnove, litografija L. Czernya, 1860-ih
The Castle after its rehabilitation in the romantic style, lithograph L. Czerny, 1860s

renesansnog okruglog zapadnog bastiona. U 17. stoljeću na jugoistočnoj strani grade se niski polukružni bastioni sa strijelnicama. U 18. stoljeću grade se gospodarske zgrade u podnožju dvorca. U prvoj polovici 19. stoljeća dvorac je u dobrom stanju, ali prateće obrambene građevine (kule, bastioni, zidovi) bile su već ruševne.

Današnji izgled dvorca potječe iz sredine 19. stoljeća, kad je već ruševni srednjovjekovni grad obnovljen. Sredinom 19. stoljeća Trakošćan je bio zapušten i u nje-

mu se nije moglo udobno stanovati kao u većini novih zagorskih dvoraca. Tadašnji vlasnik Trakoščana, podmaršal grof Juraj VI. Drašković sa ženom Sofijom rođ. Baillet-Latour počinje 1853. obnavljati stari srednjovjekovni utvrđeni feudalni grad i pretvarati ga u dvorac. Da bi osigurao novac za obnovu, prodao je dvorac Klenovnik, dobro Čalinec i palaču u Varaždinu. Dvorac Klenovnik, koji se nalazi u blizini Trakoščana, u Varaždinskoj županiji, najveći je hrvatski dvo-

► rac, u posjedu Draškovića bio je od kraja 16. stoljeća, a Draškovići su u njemu stanovali češće nego u Trakošćanu.

Obnova Trakošćana u duhu romantizma i neogotike započela je 1844. i odvijala se tijekom druge polovice 19. stoljeća. Obnovom dvorca nije se bitno povećavala njegova tlocrtna površina, već se željelo afirmirati tada pomodni neogotički stil. Dvorac je morao omogućiti i ugodno stanovanje, pa su napravljene izmjene i u unutrašnjosti. Tako obnovljen i preuređen dvorac koristio se do kraja Drugoga svjetskog rata i do danas se nije bitno izmijenio. Osim dvorca uređen je i perivoj, izrađen novi spiralni prilazni put do dvorca, izvedeno jezero. U duhu neogotike istodobno s obnovom dvorca obnovljena je i dvorska kapela sv. Ivana, sagrađena u 17. stoljeću.

Obnova dvorca Trakošćana bila je prvi restauratorski zahvat u Hrvatskoj. Velike arhitektonske zahvate u neogotičkom stilu vodio je austrijski arhitekt i graditelj Michael Riedl. Najvjerojatniji uzor za romantičnu obnovu Trakošćana bio je carski i kraljevski ljetni dvorac Laxenburg južno od Beča, gdje su se 1830-ih godina pod Riedlovim vodstvom izvodili veliki građevni i perivojni zahvati u duhu romantizma. Michael Sebastian Riedl (1786.-1850.), upravitelj carskih dvorova u Schönbrunn, Hetzendorfu i Laxenburgu, na poziv zagrebačkoga biskupa Jurja Haulika od 1838. do 1843. vodio je uređenje romantičnog perivoja Maksimira u Zagrebu.

Obnova Trakošćana i uređenje perivoja odvijaju se u romantičnom europskom ozračju, kad se slavila prošlost i suživot s prirodom. Trakošćanski ambijent slijedi njemačku romantičnu tradiciju crnogoričnih šumskih krajolika doline Rajne, koji su nadahnjivali skladatelja Otta Wagnera i bavarskoga kralja Ludwiga II., čiji se dvorac Neuschwanstein smatra oličenjem romantičnog dvorca i romantičnog krajolika.

Romantično-historicistička obnova kasnosrednjovjekovnoga dvorca Trakošćana nastaje istodobno s prvim austrijskim i njemačkim sličnim primjerima. Tako se od 1838. do 1867. odvija romantična obnova i dogradnja dvorca Wartburg pokraj Eisenacha u Njemačkoj (zapadno od Erfurta) prema projektu Huga von Rittgena; od 1840. do 1842. izvodi se romantična obnova dvorca Stolzenfels u Prusiji (Njemačka); od 1849. do 1853. obnavlja se dvorac Marienburg u Njemačkoj.



Katastarska karta, 1858.



Nacrt perivoja iz 1858./1861.



Foto: iz knjige "Dvorci i perivoji Hrvatskoga zagorja"

Dva najpoznatija romantična dvorca u Srednjoj Europi - Miramare pokraj Trsta (Italija) Maksimilijana Habsburškog te dvorac Neuschwanstein bavarskoga kralja Ludwiga II. (Njemačka) - nastaju kasnije od Trakošćana. Za razliku od ova dva zadnja primjera potpuno novih dvoraca, danas starih otprilike 150 godina, Trakošćan u sebi krije graditeljske slojeve i prošlost od najmanje 700 godina.

Perivoj s jezerom

Pejsažni perivoj Trakošćan i zagrebački pejsažni perivoj Maksimir najcjelovitiji su i najbolje očuvani romantičarski perivoji u Hrvatskoj. Do 1853. nije postojao perivoj uz dvorac, već samo pokoje stablo

na padini, kako bi se mogao kontrolirati okolni prostor i prilazni putovi. Fotografija (kalotipija) iz sredine 19. stoljeća, nastala neposredno prije obnove dvorca, pokazuje stanje prije graditeljske i pejsažne preobrazbe Trakošćana. Obnova Trakošćana zamišljena je i ostvarena kao jedinstven i cjelovit arhitektonski i pejsažni zahvat, a za ostvarenje takve zamisli trebala su dva desetljeća.

Perivoj je izveden na temelju nacrtu koji je izradio Franz Risy (1814.-1896.) između 1858. i 1861. Na katastarskoj karti iz 1858. prikazano je tlocrtno rješenje perivoja sa svim zgradama dvorskoga sklopa i svim sadržajima u perivoju. Današnje stanje, kao i povijesni grafički izvori pokazuju da je perivoj stvarno izveden na temelju nacrtu iz 1858./1861. Nacrt trakošćanskog perivoja, izveden u tehnici tuša i akvarela, jedan je od malobrojnih sačuvanih povijesnih nacrtu perivoja u Hrvatskoj. Godina 1858. upisana je na nacrtu kao dio naslova, a godina 1861. sastavni je dio potpisa autora. Plan perivoja podudara se s katastarskom kartom, ali i s današnjim stanjem, što znači da nema bitnih promjena od doba nastanka. U pejsažnom perivoju uočljive su skupine stupolikih krošnji jablana (*Populus nigra 'Italica'*), crnogoričnog drveća (smreke - *Picea*), listopadno samostojeće drveće ili u skupinama (unesene vrste), autohtona šuma hrasta kitnjaka (*Quercus petraea*) i običnoga graba (*Carpinus betulus*) i skupine grmlja te cvjetnjaci na putu do ulaska u dvorac.

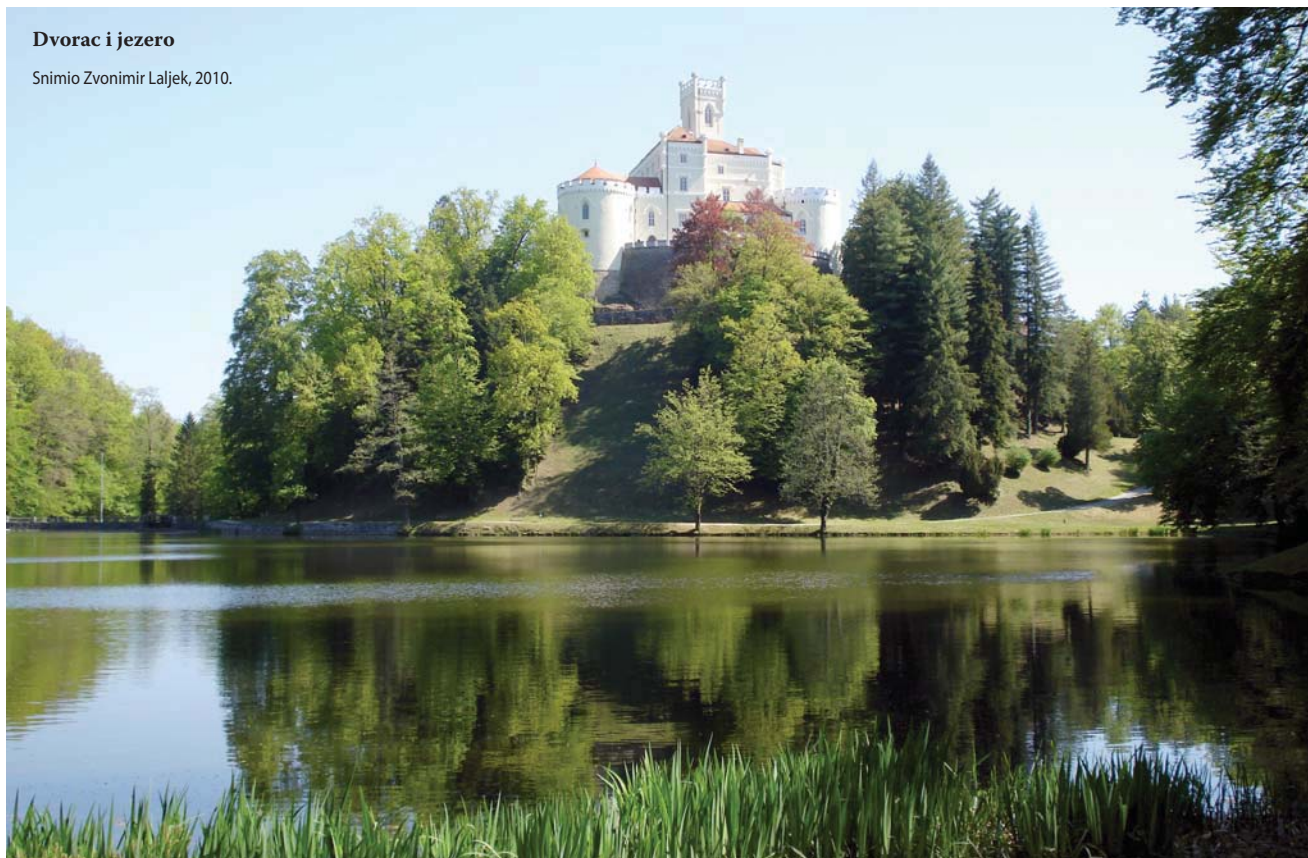
Prateće građevine i namjene, uklopljene i isprepletene u skladnu cjelinu s perivojem, sastoje se od pomoćnih zgrada s dvorištem (stanovanje posluge, uprava i vinski podrum), gospodarskih građevina (staje), pilane, kuhinjskoga vrta, voćnjaka, vrtlareve kuće, rasadnika (vrtlarije), rasadnika drveća, voćnjaka, livada i šume.

Osobito prepoznatljivo obilježje Trakošćanu - i dvorcu i perivoju - daje veliko umjetno jezero, dugo otprilike dva kilometara, čija je površina oko 23 hektara. Nastalo je sredinom 19. stoljeća u okviru romantičarske obnove dvorca i pejsažnog okruženja. Od nastanka jezero je imalo dvojaku funkciju: gospodarsku - kao ribnjak i estetsku - kao uresni kompozicijski element, uobičajen u romantičarskoj perivojnoj arhitekturi.

Trakošćanski perivoj nije tijekom vremena doživio znatnije promjene. Neki su sadržaji nestali uslijed nedovoljne skrbi, posebice u desetljećima nakon Drugoga

Dvorac i jezero

Snimio Zvonimir Laljek, 2010.



svjetskoga rata. Drveće je naraslo i djelomice zatvorilo neke slikovite vedute. Većina je egzotičnoga grmlja nestala, a samo su malobrojne nove vrste grmlja posađene. Usprkos tome, perivoj je sačuvao izvorni izgled i izvornu perivojnu kompoziciju. To je jedan je od najbolje sačuvanih perivoja hrvatskih dvoraca, kao što je i dvorac jedan od najuspješnijih primjera suvremene korištenja dvoraca u Hrvatskoj.

Dvorac-muzej i turistički razvoj

Unutrašnjost dvorca, kao i njegov vanjski izgled, posjeduju neogotička obilježja iz doba obnove sredinom 19. stoljeća. Pokućstvo iz toga doba ima neogotička, neorenesansna i neobarokna obilježja. Reprezentativne i društvene prostorije, kao viteška i lovačka dvorana i knjižnica, smještene su u prizemlju. Stanovanju vlasnika namijenjen je bio prvi kat s blagovaonicom, sobama za spavanje i salonima, a drugi kat služio je uglavnom za smještaj povremenih gostiju. Kuhinja i različite ostave smještene su uz malo dvorište s cisternom, a sobe za poslugu u dijelu prizemlja. Obitelj grofova Draškovića živjela je u Trakošćanu do 1944., kad se preselila u Austriju. Dvorac je dočekao kraj Drugoga svjetskoga rata neoš-

tećen i s većim dijelom pokućstva, slika i ostalog inventara.

Dvorac je 1953. pretvoren u muzej, danas poznat pod imenom *Dvor Trakošćan*. Osnovan je kao muzej feudalnog ambijenta s očuvanim starim inventarom od kraja 15. do kraja 19. stoljeća, vezanim uz povijest obitelji Drašković i prošlost Trakošćana. Interijeri dvorca autentični su ambijentu druge polovice 19. stoljeća. Pretvorba dvorca u muzej bila je moguća jer je, za razliku od većine drugih hrvatskih dvoraca, sačuvana unutrašnjost bez većih oštećenja.

Unutrašnjost Trakošćana prava je riznica za spoznavanje izvornih historičističkih interijera iz druge polovice 19. stoljeća – od pokućstva, zidnih tapeta i drvenih obloga do podova, prozora, vrata i brojnih drugih pojedinosti. Sustavna obnova dvorca započinje 1988. i traje do 2006. godine.

Trakošćan je jedan od malobrojnih dvoraca-muzeja u Hrvatskoj, kojeg desetljećima organizirano posjećuju turisti. Trakošćan je oduvijek bio atraktivno mjesto za posjetitelje, o čemu svjedoči i sačuvana knjiga s pisanim impresijama brojnih gostiju od sredine 19. stoljeća do danas. Stariji naraštaji pamte Trakošćan

po školskim izletima, koji su česti i danas, tako da se Trakošćan odavno afirmirao kao muzej i kao izletišta. Njegov položaj na ulasku u Hrvatsku iz smjera Austrije i Slovenije, odnosno na izlasku iz Hrvatske tek nekoliko kilometara od graničnoga prijelaza Macelj – pruža velike mogućnosti za još jači turistički razvoj. Scenarij turističkog razvoja Trakošćana ponuđen je još 1960-ih godina s prostornim planom šireg prostora Trakošćana kao parka prirode s kulturnim, turističkim i rekreacijskim sadržajima. Ponešto od zamišljenoga scenarija je izvedeno (hotel), kasnije se napustio takav ambiciozni pristup, premda bi ga danas valjalo opet razmotriti, aktualizirati i osuvremeniti.

Trakošćan je izvrstan primjer za promociju hrvatskog kontinentalnog turizma zbog očuvanoga graditeljskog i prirodnog nasljeđa, brojnoga kulturnog nasljeđa u okolini te blizine državne granice i autoceste. Revitalizacija Trakošćana kao pokretača turističkog i gospodarskog razvoja zagorskoga kraja uvelike bi potaknula brži turistički razvoj sjeverozapadne Hrvatske, tim više što mnogi vrijedni kulturno-povijesni spomenici propadaju, pa im valja dati novi život s novom namjenom. Da bi se to ostvarilo, treba imati jasnu zamisao i

Zmajeva stijena

Uz ime Trakošćan-Trakostjan veže se nekoliko tumačenja značenja. U napisima iz kraja 19. stoljeća navodi se da ime dolazi od stare viteške obitelji Drachenstein. Neki smatraju da ime sadrži dva korijenska oblika: *drako* (*drachen* = zmaj) i *stajn* (*stein* = kamen). Slijedom toga, mogao bi se Trakošćan interpretirati kao *Zmajeva stijena*, što upućuje na značenje teško osvojiva mjesta. Na srednjoeuropskom (njemačkom) jezičnom području česti su nazivi srednjovjekovnih plemićkih dvoraca koji u sebi sadrže nastavak *stein*. I u hrvatskom jeziku nisu rijetki nazivi čiji je korijen u riječi kamen (primjerice, Kamengrad).

➤ provedbenu strategiju na nacionalnoj razini, koja nažalost izostaje, posebice kada se govori o kontinentalnom turizmu i graditeljskom nasljeđu.

Trakošćan kao izvrstan, ali malobrojni primjer uspješne obnove i dobre marketinške politike ne može sam i izolirano nadomjestiti preostalih zanemarenih i zaboravljenih tisuću hrvatskih dvoraca od antičkoga doba, koji kao i nasljeđe gradova svjedoče o 25 stoljeća urbane kulture na tlu Hrvatske. ●

What the Neuschwanstein Castle is for Bavaria, Trakošćan is for Croatia. By its appearance and landscape forest park it represents an example of the romantic concept of county house architecture in the mid-19th century. Trakošćan is a symbol of

Romanticism and the most prominent and picturesque Croatian castle. For the last six decades it has been a museum, while the castle with its surrounding landscape architecture has been under protection as cultural and natural heritage for half a century.

Trakošćan consists of three spatial and thematic complexes: the manor house with the outhouses for various purposes, a romantic manor park in the immediate vicinity of the manor (87 hectares) and the landscape forest park. The overall surface covers 450 hectares. The values and specific traits of Trakošćan go far beyond local and national frameworks. It is part of the Central European building and landscape architecture of the mid 19th century.

During the seven centuries of its existence the Trakošćan Castle has witnessed expansions, remodelling and improvements made to its fortification and structural components – going through transformations since its inception as a small fort, then a feudal castle – burg of the nobility to a picturesque Romanticist manor as we know it today. Located on a hill, it was adapted for defence from whatever arms were used at that time. It is not known who built the castle and when.. It was most probably built in the 14th century as a small castle-burg in the then existing defence system of Hrvatsko Zagorje. Such castles-burgs served for controlling important roads in north-western Croatia. Its name was first mentioned in 1334 on the list of parishes (*ecclesia de Tracustina*), and as a medieval city in 1399 when King Sigismund gave Trakošćan and other burgs in Zagorje to his father-in-law Herman Celjski as a gift.

The Drašković family owned Trakoš-

ćan for 375 years – from 1569 when King Maximilian II of the Habsburgs gave Trakošćan to the Croatian ban/viceroy and Bishop of Zagreb, Juraj II Drašković, until 1944. Prior to the Drašković family, the castle changed a number of owners – in the 15th century: counts Celjski, Jan Vitovec, the Hungarian-Croatian King Matija Korvin and his son Ivaniš Korvin and from 1503 to 1566 the Gyulay family.

The Draškovićs were one of the most prominent and richest noble families in Croatia. They were part of the old Croatian nobility. They owned many other castles and estates in north-west Croatia, Styria, Lower Austria, Slovakia, Hungary and Switzerland. The Drašković family, who were barons from 1569 and counts from 1631, gave numerous dignitaries, prominent figures in Croatian and Austrian history. Four Croatian bans/viceroy, military leaders, bishops, one cardinal, royal chancellors, judges and others came from the Drašković family. The last owner of Trakošćan was Ivan X. Petar (1916-1933) who lived in the manor until 1944. The descendants of the family, Karl and his son Nikolaus Draskovich live in Austria today and own a family manor in Croatia, in Veliki Bukovac near Ludbreg. It was the first manor in Croatia that was returned to its previous owners in the 1990s.

Building Characteristics and Romantic Style Reconstruction

The present Trakošćan Castle contains structural elements of Gothic style from the 14th century, from Renaissance and Baroque architecture from the 16th-18th centuries, including some Neo-Gothic components from the mid 19th century. The layout of the castle was an irregular square, approximately 30x25 meters. Ty-



Foto: Muzej Dvor Trakošćan



Photo: Castle Museum Trakošćan

Dragon's Cliff

A number of interpretations are linked to of the meaning of the name Trakošćan-Trakostjan. References exist from 19th century writings indicating that the name originated from the old knightly family Drachenstein. Some believe the name has two etymological origins: *drako* (*drachen* = dragon) and *stajn* (*stein* = rock, cliff). Accordingly, Trakošćan could be interpreted as the dragon's cliff, indicating the meaning of a location that is difficult to conquer. In the German-speaking areas in Central Europe the names of medieval castle-burgs often ended with the word *stein*. In the Croatian language as well, names ending with root of the word indicating stone (*kamen*) are not rare (for example Kamengrad).

Ulaz u
dvorac/
Entrance
to the
Castle



Photo Zvonimir Laljek, 2010.

pologically, Trakošćan was similar to fortified castles in Styria (Austria) and the whole of north-west Croatia. Although the original appearance of the castle has been modified by reconstruction and expansion in the 19th century the oldest building structures layers were integrated into the present day castle.

When Trakošćan became the property of the Drašković family (mid 16th century) the castle was used as not only their residential quarters but as a stronghold too. The first mayor building alterations were undertaken by the Draškovići in 1592, when they added a circular Renaissance bastion on the west side. In the 17th century low semi circular bastions with loop-holes on the south-east side were built. In the 18th century out-

buildings were built at the foot of the castle. In the first half of the 19th century the castle was in rather good shape but all the surrounding structures (towers, bastions, walls) were already in ruins.

The present day appearance of the castle originates from the mid 19th century when the already dilapidated medieval burg was restored. In the mid 19th century Trakošćan was run-down and no longer comfortable for living similar to the situation in the majority of new Zagorje manors. The owner of Trakošćan at that time, field-marshal count Juraj VI Drašković and his wife Sofia, nee Baillet-Latour began restoring the old feudal castle and transforming it into a manor. In order to procure the funds for the renovation he sold the Klenovnik

manor, the Čalince estate and a palace in Varaždin. The Klenovnik manor, located in the vicinity of Trakošćan, in Varaždin County, is the largest Croatian manor. It was in the ownership of the Drašković family until the end of the 16th century and they lived there more frequently than in Trakošćan.

The renovation of Trakošćan in the Romantic and Neo-Gothic styles began in 1844 and evolved in the second half of the 19th century. The renovation of the manor did not substantially increase its ground plan area since the main intention was to affirm the Neo-Gothic style that was popular at the time. The manor had to ensure comfortable living conditions so changes were also made in its interior. The renovated and remodelled manor was



Blagovaonica/
Dining room



Soba oslikanih zidnih tapeta / Room with painted wallpapers

used until the end of World War II and has not changed significantly to this day.

In addition to the castle, the park, new spiral path leading to the castle and the lake were also constructed. The court chapel of St John, built in the 17th century was renovated in the Neo-Gothic style at the same time.

The renovation of the Trakošćan Castle was the first restoration undertaking in Croatia. The extensive interventions in the Neo-Gothic style were headed by the Austrian architect and builder Michael Riedl. The romanticist renewal of Trakošćan was most probably inspired by the imperial and royal summer manor of Laxenburg, south of Vienna, where major construction and landscaping interventions in the Romantic style were carried under Riedl's guidance. Michael Sebastian Riedl (1786-1850) supervisor of the imperial castles in Schönbrunn, Hetzendorf and Laxenburg, was commissioned by the Bishop of Zagreb, Juraj Haulik to lead the development of the romantic-style Marksimir Park in Zagreb.

The renovation of Trakošćan and the landscaping of its park were carried out in an European environment that was under the powerful influence of Romantic movement which glorified the past and man's co-existence with nature. The ambience of Trakošćan followed the German Romantic tradition of coniferous forest landscapes in the Rhine valley which inspired the composer Otto Wagner and the Bavarian King Ludwig II whose castle Neuschwanstein is considered the embodiment of a Romantic castle and landscape.

The Romantic-historicist renewal of the late medieval Trakošćan Castle evolved at the same time as similar first Aus-

trian and German examples. Thus, from 1838 to 1867 the romantic reconstruction and expansion of the Wartburg Castle near Eisenach in Germany (west of Erfurt) was initiated after Hugo von Rittgen's design; the romantic restoration of the Stolzenfels Castle in Prussia (Germany) was carried out from 1840 to 1842; the Marienburg Castle in Germany was reconstructed from 1849 to 1853. The two most well known romantic castles in Central Europe – Miramare near Trieste (Italy) that was Maximilian Habsburg's castle and the Neuschwanstein Castle of the Bavarian King Ludwig II (Germany) were built later than Trakošćan. As opposed to these last two examples of completely new castles, which are about 150 years old today, Trakošćan hides building layers and a past that is at least 700 years old.

The Park with the Lake

The Trakošćan landscape park and the Zagreb landscape park Maksimir are the most complete and best preserved romantic parks in Croatia. Up to 1853 there was no park alongside the Castle but only random trees on the slope in order to be able to control the surrounding space and access roads. A photograph (calotype) from the mid 19th century, made just before the rehabilitation of the castle shows the state prior to the building and landscape transformation of Trakošćan. The rehabilitation of Trakošćan was conceived and implemented as a unique and complete architectural and landscaping undertaking and it took two decades to fulfil it.

The park was developed according to the plan drawn up by Franz Risy (1814-1896) in the period between 1858 and 1861. The cadastre map from 1858 shows

the layout of the park with all the buildings of the castle complex and all other content in the park. Both its existing state and historical graphic sources indicate that the park was actually developed on the basis of the plans dating from 1858/1861. The plan of the Trakošćan Park was drawn in Indian ink and water colour techniques, one of the few preserved historical plans of a park in Croatia. The year 1858 was written on the plan as part of the title, and the year 1861 was the component part of the author's signature. The park plan coincides with the cadastre map but also with the present status meaning that there were no substantial changes from the time of its development. Groups of pillar-like poplar tree crowns (*Populus nigra* 'Italica'), coniferous trees (juniper – *Picea*), deciduous trees, either freestanding or in groups (introduced species), an indigenous oak forest (*Quercus petrae*) and ordinary hornbeams (*Carpinus betulus*) can be observed as well as bushes and flower gardens along the paths leading to the entrance of the castle.

The accompanying buildings and purposes, fitted and interwoven into a harmonious whole with the park consisting of auxiliary buildings with courtyards (servants living quarters, management offices and a wine cellar), outbuildings (barns), a saw-mill, vegetable garden, orchard, gardener's house, vegetable seed-plot, tree and orchard seed-plots, pastures and forests.

The large artificial lake, about two kilometres long with a surface of about 23 hectares gives Trakošćan – the castle as well as the park, a particularly recognizable trait. It was made in the mid 19th century within the framework of the Romantic rehabilitation of the castle and



Barokna soba/Baroque room

Foto: Muzej Dvor Trakošćan



Rokoko soba/Rococo room

Photo: Castle Museum Trakošćan

landscape surroundings. From the very beginning the lake had a double function – economic, as a fish pond, and aesthetic as a decorative compositional element that was habitual in romantic park architecture.

In the course of the years the Trakošćan Park did not undergo any substantial changes. Some of its content vanished due to neglect, particularly in the decades following World War II. The trees grew excessively and partially closed some picturesque panoramas. Most of the exotic bushes were gone and only a few new species of bushes were planted. In spite of that, the park preserved its original appearance and original park composition. It is one of the best preserved parks of Croatian castles, just as the castle itself is one of the most successful examples of the contemporary use of castles in Croatia.

The Castle-Museum and Tourist Development

The interior of the castle, just as its exterior is marked by Neo-Gothic features from the time of its renovation in the mid 19th century. The furniture from that period has neo-gothic, renaissance and neo-baroque characteristics. Representative and social events rooms, as well as the knights and hunting halls and library were located on the ground floor. The residential area of the owners was on the first floor with the dining hall, bedrooms and drawing-rooms while the second floor mainly served for the accommodation of guests. The kitchen and various storerooms were located along the small courtyard with the water-well and the servant quarters in one part of the ground floor. The family of the counts Drašković lived in Trakošćan until 1944

when they moved to Austria. The castle saw the end of World War II undamaged with the greater part of the furniture, paintings and other inventory intact.

In 1953, the castle became a museum, known today under the name Dvor Trakošćan. It was established as a feudal ambience museum with preserved old inventory from the late 15th to the end of the 19th centuries, linked to the history of the Drašković family and Trakošćan's past. The interiors of the castle replicate the ambience of the second half of the 19th century. Its transformation into a museum was possible because, as opposed to other Croatian castles, the interior was preserved without any mayor damages. The interior of Trakošćan is a real repository for acquiring an insight into original historicist interiors from the second half of the 19th century – from furniture, wall paper and wooden panneling and flooring to windows, doors and numerous other elements. The systematic rehabilitation of the castle began in 1988 and lasted until 2006.

Trakošćan is one of the few castle-museums in Croatia that is visited by tourists and other visitors in an organized way. Trakošćan has always been an attractive destination for visitors which can be seen from the preserved book of written impressions of numerous guests who have been visiting the castle from the mid 19th century to the present. Older generations remember Trakošćan from their school field trips, which are equally frequent today too, so that Trakošćan has long asserted itself both as a museum and a tourist destination. Its location at the entry into Croatia – when arriving from the direction of Austria and Slovenia, namely, exiting point from Croatia, only a

few kilometres from the border crossing at Macelj – offers great possibilities for even more intensive tourist development. The plan for the tourist development of Trakošćan was drawn up as early as the 1960s with a master plan for the wider area of Trakošćan as a nature park with cultural, tourist and recreational facilities. Some elements of the conceived plan were implemented (hotel) but later on this ambitious plan was abandoned although today it should be re-evaluated, actualized and modernized.

Trakošćan is an excellent case-in-point for the promotion of Croatian continental tourism due to its preserved building and natural heritage, numerous cultural properties in its surroundings and the vicinity of the state border and freeway. The revitalization of Trakošćan as the moving force of the tourist and economic development in the region of Zagorje would greatly instigate the speedier tourist development of north-west Croatia, the more so as numerous valuable cultural-historic monuments are going to ruin making it necessary to breathe new life into them with a new purpose. The achievement of that goal requires a clear idea and implementing strategy at the national level which is unfortunately lacking, particularly in regard to continental tourism and built heritage.

Trakošćan as an excellent but rare example of successful revitalization and appropriate marketing strategy, however it cannot in itself and as an isolated case substitute the remaining 1000 neglected and forgotten Croatian castles of which some date from Antiquity, and which together with the heritage of cities, testify to the 25 centuries of urban culture on Croatia's soil. ●



Glazbeni salon/Musical room

Foto: iz knjige "Dvorci i perivoji Hrvatskoga zagorja"



Knjižnica/Library

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

Lagreb moj grad

Broj 49 • godina VIII • srpanj/kolovoz 2014.



ISSN 1846-4378

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