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Zagreb moj grad

CIJENA 12 kn



U tijeku su građevna
obnova i preuređenje

Feudalni grad *Veliki Tabor*

Foto: arhiva Muzeja Hrvatskog zagorja

Napisi: **prof. dr. sc. Mladen Obad**
Šćitaroci i **prof. dr. sc. Bojana Bojanić**
Obad Šćitaroci

Hrvatska je prepoznata kao zemlja zadivljujućih prirodnih ljepota i brojnoga kulturnog naslijeđa. U dvadesetpet stoljeća dugoj povijesti urbane kulture na tlu Hrvatske dvorci i ljetnikovci nisu zadovoljavajuće prepoznati kao ostalo kulturno graditeljsko naslijeđe. Još uvijek Hrvatska ne prepoznaje svojih tisuću dvoraca – od rimskih ladanjskih vila, srednjovjekovnih plemićkih burgova, renesansnih kaštela i ljetnikovaca na Jadranu te dvoraca i kurija kontinentalne Hrvatske, građenih od 17. do početka 20. stoljeća.

Kultura ladanja na hrvatskom tlu poznata je od antičkoga doba, doživjela je vrhunce u doba renesanse, baroka i romantizma, ali je od prvih desetljeća 20. stoljeća i prekinuta. Mnoštvo hrvatskih dvoraca je zaboravljeno, napušteno i zapušteno. Još uvijek je to *baština bez baštini*, koja čeka svoje novo vrijeme i novi život. Veliki Tabor je, kao jedan od najpoznatijih hrvatskih dvoraca, dočekao bolja vremena i nakon zadnja dva stoljeća nedaća naslućuje se njegov novi život u 21. stoljeću.

Građevna obnova i preuređenje Velikog Tabora su u tijeku. Dvorac je otvoren za posjetitelje, premda je trenutačno otvoren tek mali dio izloženog prostora. Međutim, dvorac je sam po sebi već dovoljan i atraktivan izložak koji svjedoči o

graditeljskoj, feudalnoj i dvorskoj kulturi sjeverozapadne Hrvatske. Uložen je već velik državni novac, ali još uvijek nedovoljan. Planira se uz pomoć europskih potpora dovršiti i u cijelosti otvoriti muzejski postav 2017. godine.

Dvor Veliki Tabor sastavnica je institucije Muzeji Hrvatskoga zagorja, u čijem se sastavu nalazi pet muzeja. Osim Velikog Tabora, tu su još Galerija Antuna Augustinčića u Klanjcu, Muzej krapinskih neandertalaca u Krapini, Muzej seljačkih buna u Donjoj Stubici i Muzej "Staro selo" Kumrovec.

Veliki Tabor plemićki je grad iz doba feudalizma. To je jedan od najbolje očuvanih kasnosrednjovjekovno-renesansnih burgova (feudalnih gradova) u Hrvatskoj. Posebnost Velikog Tabora jest povezanost

RECONSTRUCTION AND RENOVATION ARE UNDERWAY

FEUDAL CITY OF VELIKI TABOR



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NUMEROUS CROATIAN CASTLES HAVE BEEN FORGOTTEN, ABANDONED AND NEGLECTED; VELIKI TABOR, AS ONE OF THE MOST WELL KNOWN CROATIAN CASTLES, HAS LIVED TO SEE BETTER DAYS AND AFTER A SERIES OF SETBACKS IN THE COURSE OF THE LAST TWO CENTURIES, INDICATIONS OF THE CASTLE'S NEW LIFE ARE BECOMING INCREASINGLY APPARENT.

dvorca i pejsažnog okruženja kao primjer graditeljsko-pejsažne cjeline i dobro očuvanog krajolika nastalog u suživotu čovjeka i prirode. Nastanak i graditeljski razvoj Velikog Tabora uvjetovani su povijesnim okolnostima tijekom nekoliko stoljeća te do danas nije doživio značajnije promjene. Stvoren je osebujni identitet prostornih, pejsažnih i graditeljskih struktura, prepoznat kao kulturni krajolik svojstven Hrvatskom zagorju. Središnji dio dvorca, palas i kule sa zidinama i ulazom u svojoj su cjelokupnosti ostali gotovo nepromijenjeni, s prevladavajućim stilskim obilježjima kasne gotike s manjim renesansno-baroknim preinakama.

Veliki Tabor predložen je za listu Svjetske baštine zajedno sa svojim kulturnim krajolikom, budući da svojim oču-

vanim stanjem svjedoči o feudalnom načinu života – ne samo izgradnjom, nego i s poljodjelskim krajolikom te znatnim udjelom tradicijskog načina obrade zemlje i poljodjelskih kultura. Na širem području Hrvatskoga zagorja nema sličnog očuvanog primjera feudalnoga graditeljstva.

Tabor na vrhu brijega

Veliki Tabor nalazi se u Općini Desinić, u zapadnom dijelu Hrvatskoga zagorja, samo tri kilometra od Desinića, 27 kilometara od Krapine i 70 od Zagreba. Dvorac s pripadajućim pomoćnim zgradama izgrađen je na vrhu brijega, na 343 metra nadmorske visine, u slikovitom zagorskom brježuljkastom krajoliku. Iz Velikog Tabora pruža se zadivljujući po-

gled na sve strane, na cijelo Hrvatsko zagorje i u smjeru zapada na Sloveniju. Doista lijepa slika i poseban doživljaj 'posuđenog' krajolika. Impresivna je i slika na Veliki Tabor kad se približavamo s juga prema Desiniću, iz doline potoka Horvatska, kojom prolazi trasa povijesne ceste i odakle se Veliki Tabor najljepše doživljava. Svojom izgledom, smještajem i ambijentalnim obilježjima Veliki Tabor je postao znak i orijentir u prostoru prilikom dolaska sa svih strana, ali i referentna točka u krajoliku.

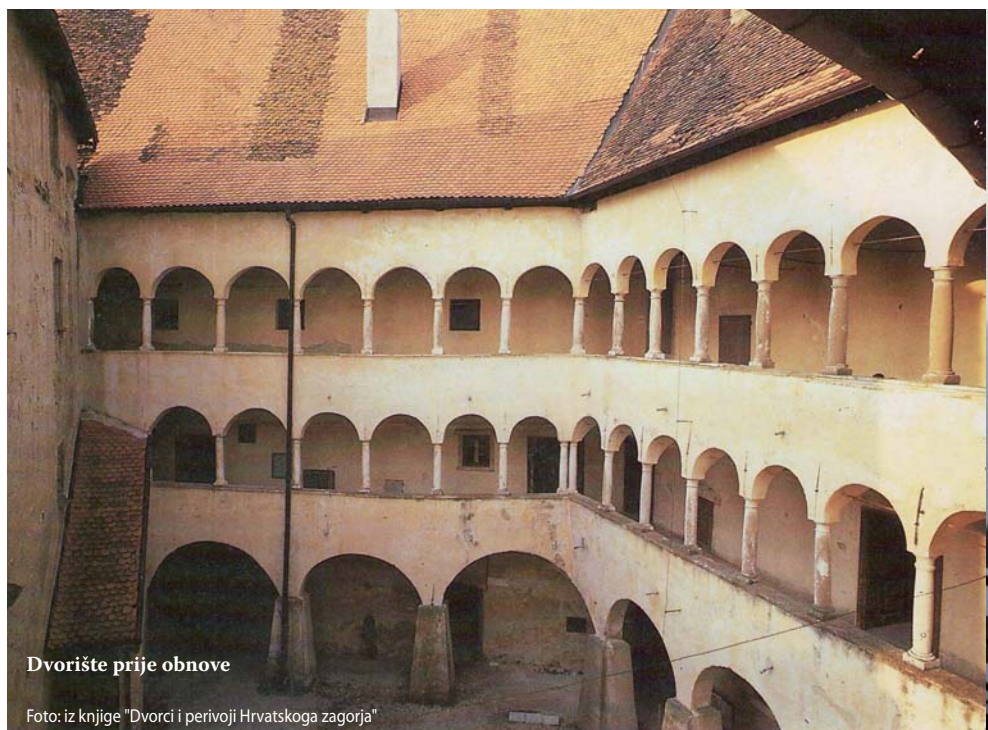
Veliki Tabor se kao feudalni posjed (vlastelinstvo) u povijesnim dokumentima spominje od 15. stoljeća. Bilo je u sastavu ondašnjeg poreznog kotara Zagorje (*Cultellus de Zagorie*), na području tadašnje Vrbovečke županije. Teritorij vlastelin-

stva na zapadu se protezao do rijeke Sutle (granice sa slovenskim zemljama - Štajerskom), na istoku je graničio s Krapinsko-kostelskim vlastelinstvom, dok je na jugu granica sa Cesargradskim vlastelinstvom prolazila uz kuriju Velika Horvatska. Veliki Tabor smješten je gotovo u geometrijskom središtu teritorija vlastelinstva.

Tadašnji vlastelinski posjed Veliki Tabor (*Castrum Nagytabor d. Ratkay*) pripadao je grupi velikih posjeda u Zagorju, što se zaključuje prema sačuvanim popisima ratnih daća iz 1543. godine. Veći od njega bio je jedino posjed Kostel u vlasništvu grofova Keglevića i posjed Krapina. Nešto manji tadašnji posjedi nalazili su se na padinama Ivanšćice, kao što su Lobor, Bela i Oštrc, a svi ostali posjedi tada su bili znatno manji. Prema arhivskim podacima, na posjedu Veliki i Mali Tabor 1598. godine živjelo je 530 podložnika.

Prevladavajuća poljodjelska gospodarska kultura bili su vinogradi, zatim oranice sa žitaricama (pšenicom, raži, zob, ječmom, prosom) te pašnjaci za stoku (volove, krave, junad, telad), a u šumama su se žirom hranile svinje. Osim vinogradarstva, važna poljodjelska kultura bila je proso koje je u 16. stoljeću osnovna žitarica u prehrani seljaka. Pšenica je u opsegu proizvodnje odmah iza prosa, a u 16. stoljeću se smatrala najvrednijom krušaricom. Na seljačkim se poljima u 16. stoljeću uzgajalo dosta raži i ječma. U drugoj polovici 16. stoljeća na vlastelinstvu sađeni brojni novi vinogradi.

Feudalni grad Veliki Tabor jest stambeni, gospodarski i obrambeni građevni sklop, kakvi su se gradili od kraja 15. i tijekom 16. stoljeća na prostoru Hrvatskoga zagorja, Slovenije i u okolici Zagreba. Prema sadašnjim saznanjima, izgrađen je početkom 16. stoljeća (nakon 1502. go-



Dvorište prije obnove

Foto: iz knjige "Dvorci i perivoji Hrvatskoga zagorja"

dine) kao dio sustava utvrđenih feudalnih/plemićkih gradova (burgova) u širem prostoru rijeke Sutle (na zagorskom i slovenskom teritoriju) te kao sjedište feudalnoga posjeda obitelji Ratkaj. Ime *tabor* vjerojatno nosi zato što se dvorište feudalnoga grada koristilo i kao pribježište (refugium) za stanovništvo koje se sklanjalo pred turskim pljačkaškim pohodima.

Arhitektonsko-građevni sklop dvorca čine peterokutni trokatni *palas* (središnja stambena građevina, uobičajena u plemićkim srednjovjekovnim gradovima), dvorište uokolo palasa te čvrsti građevni prsten koji opkoljuje palas i dvorište, a čine ga četiri polukružne kule, ulaz i zidovi. U izgradnji Velikoga Tabora prepoznaje se nekoliko dogradnji i preinaka.

Prvi dvorac se vjerojatno sastojao od dvokatnog *palasa* i vanjskoga zida koji je obavijao palas, oblikujući unutrašnje dvorište. U prizemlju je bio vinski podrum, a prostori za stanovanje bili su na prvom i drugom katu. Pročelja palasa su na uglovima bila oslikana sivim i crvenim kvadrima. Nakon poraza od Turaka na Mohačkom polju (1526.) dograđuje se obrambeni prsten s renesansnim kulama, čime je Veliki Tabor poprimio obilježja renesansnoga kaštela.

Druga građevna etapa dvorca počinje krajem 16. stoljeća, nakon pobjede hrvatske vojske nad Turcima kod Siska (1593.), kad započinje mirnije radoblje koje obilježava napuštanje teško dostupnih feudalnih gradova i gradnja novih dvoraca i kurija u dolinama. Veliki Tabor je imao jednostavan prilaz, a brežuljak na kojem se nalazio bio je dovoljno velik za dogradnje i izgradnju gospodarskih zgrada. Zato ga se ne napušta, već ga se građevnim preinakama prilagođava ugodnijem stanovanju: gradi se zapadna kula i dograđuje treći kat palasa, gdje se smješta žitnica.

Tijekom 17. i 18. stoljeća živi se u Taboru bez znatnih građevnih mijena. Dostadašnja žitnica na trećem katu palasa prenamjenjuje se u stambeni prostor, pročelja se oslikavaju stupovima, drveni most za pristup palasu zamjenjuje se zidanim, južna kula je povišena za jedan kat i u njoj

Tisuću hrvatskih dvoraca

Nije dovoljno samo obnoviti dvorac, potrebno je imati jasnu, ambicioznu i održivu zamisao revitalizacije, uz izdašnu početnu financijsku potporu, besprijekornu organizaciju svih aktivnosti i dobro smišljenu promidžbu. Revitalizacija dvoraca ne znači samo njihovu fizičku/građevnu obnovu, već smišljeni sustav na razini regije i države. Jedan dvorac ili nekoliko njih u državnom vlasništvu i s državnim potporama, koje su svake godine sve manje, ne može spasiti i oživjeti zaboravljene i zanemarene hrvatske dvorce. Nedavna obnova dvoraca u Iloku i Vukovaru, kao i aktualna obnova Velikog Tabora pokazuju da se može, ako se želi. Ali, to je samo nekoliko ili desetak dvoraca u državnom vlasništvu. Što je s ostalih barem stotinjak, da i ne spominjemo tisuću dvoraca, burgova, kurija i ljetnikovaca?



Dvorište nakon obnove

Foto: arhiva Muzeja Hrvatskog zagorja

se uređuje kapela, a drveni trijemovi u unutrašnjem dvorištu zamjenjuju se zidanim. Od kraja 18. stoljeća u Velikom Taboru nije bilo većih preinaka, a izostalo je i redovito održavanje. U 19. stoljeću izveden je samo drveni toranj sa satom iznad kapele.

Grofovi Ratkaji, sušionica mesa i muzej

Povijesne preinake, dogradnje i pregradnje prepoznaju se na zidovima i pročeljima, u vrstama i strukturi građevnih materijala. O nekadašnjem izgledu Velikoga Tabora – dvorca, feudalnoga sklopa i krajolika – svjedoče i malobrojni grafički prikazi. Najstariji je rodoslovlje obitelji Ratkaj iz 1782., na kojem je prikazan i dvorac – ulje na platnu veličine 190x110 cm, koje se čuva u Hrvatskom povijesnom muzeju u Zagrebu. Devedesetak godina kasnije slikar Milan Sunko (1860. - 1891.) radi crtež perom i tušem dvorca i okolnoga krajolika (crtež se čuva u Hrvatskom povijesnom muzeju u Zagrebu). Najstariji kartografski prikazi potječu iz 1783. (karta Jozefinske izmjere Varaždinske županije, izvornik u Ratnom arhivu u Beču) i karta prve katastarske izmjere iz 1860. (u Hrvatskom državnom arhivu). Prve novije arhitektonske snimke/nacrti potječu iz 1911., a prve fotografije iz 1912. Slikar Oton Iveković svojim je akvarelima i uljima zabilježio mnoge sce-

ne Velikoga Tabora i okolnoga krajolika.

Najstariji poznati vlasnik Velikog Tabora bila je hrvatska plemićka obitelj Ratkaj (mađ. Rattkay). Obitelj potječe iz mjesta Ratkha u sjevernoj Mađarskoj, po kojemu se prozvala "de Ratkha", kasnije "Rattkay". U mađarskim dokumentima spominju se oko 1400. godine. U posjed Velikog Tabora dolaze 1502., kada ban i slavonski herceg Ivaniš Korvin dodjeljuje posjed kapetanu Pavlu I. Ratkaju za vojne zasluge i pokriće duga. Pavao umire već sljedeće godine, a nasljeđuju ga braća Benedikt (+1520.) i Ladislav (+1530.). Kralj Ferdinand I. dodijelio je Ratkajima barunski naslov 1559. godine, od kralja Rudolfa II. dobili su 1578. povelju o obnovljenom plemstvu i plemićkom grbu, a grofovski naslov 1687. od kralja Leopolda I. zbog vojnih zasluga u obrani Ugarsko-hrvatskog kraljevstva. Josip Ivan Ratkaj, zadnji muški član obitelji, umro je 1793. Muški članovi obitelji istaknuli su se u vojnim zvanjima u borbama protiv Turaka. Juraj II. Ratkaj (1647. - 1683.), zagrebački kanonik, pisac, prevoditelj i povjesničar, autor je prve objavljene hrvatske povijesti *Spomen na kraljeve i banove Kraljevstva Dalmacije, Hrvatske i Slavonije*, izdane u Beču, 1652.

Veliki Tabor bio je glavno sjedište obitelji i feudalnoga posjeda. Dobrim gospodarenjem i ženidbenim vezama s plemićkim obiteljima (Konjski, Zabočki,

Tlocrt prvoga kata dvorca

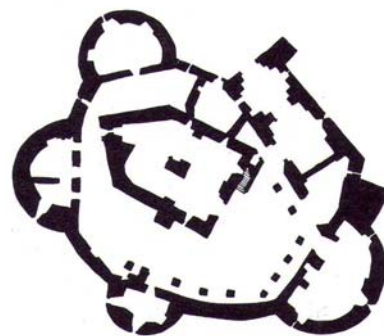


Foto: iz knjige "Dvorci i perivoji Hrvatskoga zagorja"

Drašković, Čikulín, Patačić, Keglević, Erdödy i dr.), stekli su brojne posjede u Hrvatskom zagorju – Jurketinec (1502.), Klenovec (1507.), Mali Tabor (1524.), Veliku Horvatsku (dvorac izgrađen 1611.), Miljanu (gradnja započela između 1579. i 1603., a dovršena sredinom 18. st.), kuriju Kraj u Susjedgradskom vlastelinstvu (druga polovica 18. st.).

Nakon Ratkaja Veliki Tabor je mijenjao gospodare i postupno propadao. Samo zahvaljujući čvrstoj renesansnoj gradnji uspio je odoljeti vremenu i neprikladima. Poslije smrti Josipa Ivana Ratkaja posjedi su pripali kralju, odnosno došli su pod upravu Ugarske komore. Kralj Franjo I. daje Veliki Tabor grofu Thuguthu, ministru vanjskih poslova. Nakon njegove smrti ponovno je pod upravom Komore. Krajem 19. stoljeća Veliki Tabor kupuju zagrebački trgovci braća Grünwald, u čijem je vlasništvu sve do Prvoga svjetskoga rata. U njihovo doba posjed je preparceliran i rasprodan seljacima. Godine 1919. dvorac s deset hektara zemljišta kupuje slikar Oton Iveković (1869. - 1939.), želeći ga spasiti od propadanja. Troškovi održavanja bili su previsoki, pa je 1938. Veliki Tabor u bescijenje prodao Banskoj upravi, a ona ga je ustupila časnim sestrama Družbe Kćeri milosrđa Trećeg reda sv. Franje, koje su tamo vodile domaćinsku školu i brigu o djeci koja su u Prvom svjetskom ratu ostala bez roditelja.

Nakon Drugoga svjetskoga rata Veliki Taborom kao općenarodnom imovinom upravljao je Narodni odbor kotara Pregrada, koji ga je ustupio poduzeću Sljeme za sušionicu mesa, a potom Poljoprivrednoj zadruzi Desinić za skladište. Od daljnjeg propadanja Veliki Tabor

» je spašen 1981., kad je u njemu osnovan Zavičajni muzej koji je do 2001. vodio Josip Štimac. Danas je Veliki Tabor u vlasništvu Republike Hrvatske i njime od 1992. odnosno 2001. upravlja ustanova Muzeji Hrvatskog Zagorja.

Prije preuređenja dvorca, od 2003. do 2005. u dvorcu se održavao *Tabor film festival*, međunarodni filmski festival kratkometražnog filma. Bio je to pokušaj revitalizacije već oronulog i jako oštećenog dvorca. Festival je okupljao mlade ljude iz cijelog svijeta, bilo je otprilike 2000 posjeta, što je davalo nadu da je moguć novi život Velikog Tabora. Organizatori festivala željeli su povezati kulturno naslijeđe, umjetnost i turizam.

Preuređenju dvorca prethodile su duge pripreme – izrada arhitektonskog projekta postojećeg stanja, izrada idejnih rješenja mogućeg korištenja te raznolika istraživanja: povijesna, arhivska, konzervatorska, restauratorska, arheološka i druga. Na temelju tih istraživanja i smjernica izvodili su se i još se izvode najnoviji radovi obnove Velikog Tabora. Izvedena je potpuna konstruktivna sanacija zidova, stropova, svodova i krovne konstrukcije s obnovom pokrova. Obnovljena su pročelja. Djelomično su rekonstruirani otvori iz ranijih građevnih etapa. Izvedeni su konzervatorsko-restauratorski radovi na

kamenim građevnim dijelovima i na zidnom osliku u unutrašnjosti. Uvedene su nove instalacije rasvjete, grijanja, vodovoda i odvodnje. Manji dio unutrašnjosti je ureden kao izložbeni prostor i za rad djelatnika muzeja. Želja je da dvor Veliki Tabor bude što prije dovršen i u cijelosti muzejski ureden prema projektu "Regija digitalnih muzeja".

Croatia is known as a county of astonishing natural beauty and rich cultural heritage. In the twenty-five century long history of Croatia's urban culture, castles and summer villas have not gained adequate recognition in comparison to other cultural built heritage. Croatia still does not fully appre-

ciate its one thousand castles – from Roman rustic villas, medieval noble burghs, Renaissance citadels and summer residences on the shores of the Adriatic to the castles and manors in its continental parts that were built from the 17th to the early 20th centuries.

The culture of country life on Croatian has a long history that began in Antiquity, reached its heights during the Renaissance, Baroque and Romanticism only to almost completely cease in the first decades of the 20th century. Numerous Croatian castles have been forgotten, abandoned and neglected. Veliki Tabor, as one of the most well known Croatian castles, has lived to see better days and after a series of setbacks in the course of the last two centuries, indications of a new life of the castle are becoming increasingly apparent in the 21st century.

The structural reconstruction and rehabilitation of Veliki Tabor are underway. The castle is open to visitors, although only a small part of the exhibition space is being used for the time being. However, the castle in itself is a sufficient and attractive exhibit that testifies to the building, feudal and court culture of north-west Croatia. Considerable state funds have been invested in its renovation, but it is still not enough. With the support of European funds plans exist to complete and open in full the museum collections by the year 2017.

The Veliki Tabor Castle is a component part of the Institution of the Museum of Hrvatsko zagorje which is made up of five museums. In addition to Veliki Tabor, they include the Antun Augustinčić Gallery in Klanjac, Museum of the Krapina Neanderthals in Krapina, Museum of Pheasant Revolts in Donja Stubica and the Museum "Old Village" in Kumrovec.



Maketa Velikog Tabora, koja se nalazi u Muzeju seljačkih buna u Gornjoj Stubici

Foto:
Mladen Šćitaroci

Legenda o Veroniki Desinićkoj

Uz mnoge stare dvorce često se povezuju priče i legende. Veliki Tabor poznat je po legendi o Veroniki Desinićkoj, lijepoj djevojci koja je živjela u Desiniću podno Velikoga Tabora, kad je posjed bio u vlasništvu grofa Hermana II. Celjskog (1360. - 1435.) koji je obnašao i dužnost hrvatskoga bana.

Od nekoliko inačica, najčešća je priča prema kojoj je mladi grof Fridrik Celjski, sin Hermana II., zbog lijepe Veronike dao ubiti svoju ženu Elizabetu, jedinicu kćerku kneza Stjepana I. Frankopana. Saznavši to, Fridrikov otac dao je udaviti Veroniku koja je potom zazidana u Velikom Taboru iznad viteškog salona, između peterokutne kule i ulaza.

Postoji i legenda o čarobnici Veroniki Desinićkoj koja je spasila Veliki Tabor od Turaka. Provalivši kroz vanjski obrambeni zid, Turci su došli do ulaza u grad. Veronika je na njih s prozora prosula izrezanu slamu koja se pretvorila u jato stršljena i tako otjerala Turke.

Priča i legenda o Veroniki Desinićkoj bila je intrigantna tema i još je uvijek. Sredinom 19. stoljeća Stanko Vraz pozvećuje baladu Veroniki Desinićkoj. U drugoj polovici 19. stoljeća slovenski pisac Josip Jurčič za *Ljubljanski zvon* piše povijesnu tragediju *Veronika Deseniška*. Hinko pl. Davila objavio je 1899. povijesni roman *Zagorska ruža* s pričom o tragičnoj ljubavi Fridricha i Veronike. Josip Eugen Tomić autor je povijesne tragedije u četiri čina *Veronika Desinička*, objavljene 1904., a slovenski pisac Oton Župančič autor je psihološke drame *Veronika Deseniška* iz 1924. godine. Ansambl Lado je u svoj repertoar unio suvremeni folklorni balet s pjevanjem *Veronika Desinička* za kojega je glazbu skladao Davor Bobić, a koreografiju potpisuje Dinko Bogdanić. Legenda o Veroniki je i nerazdvojni dio turističkog predstavljanja Velikoga Tabora i njegove okolice.

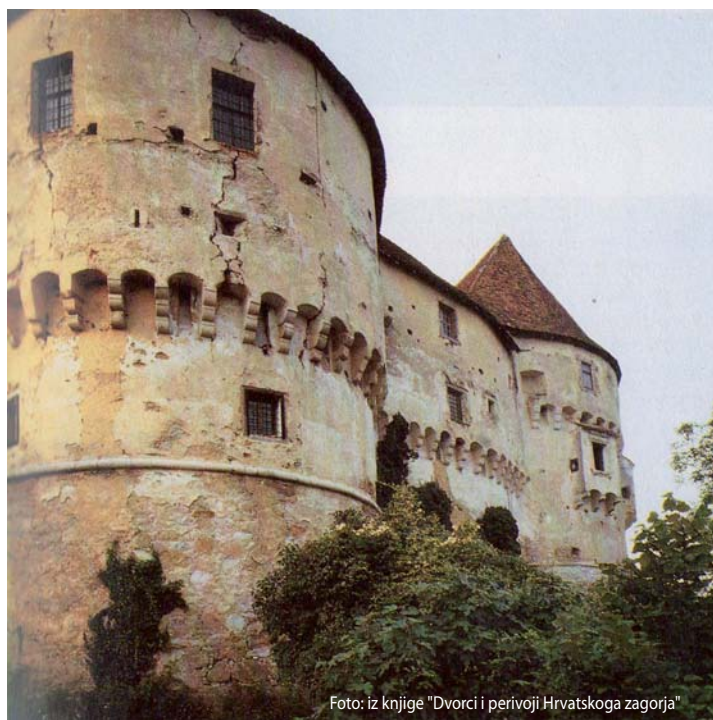


Foto: iz knjige "Dvorci i perivoji Hrvatskoga zagorja"



Foto: Diana Kućinić

Veliki Tabor is a noble burg from the feudal period. It is one of the best preserved late medieval-Renaissance burghs (feudal cities) in Croatia.

The uniqueness of Veliki Tabor is in the close connection of the castle and its surrounding landscape and as such represents an example of a built-landscape complex and a well preserved landscape created by the interaction of man and nature. The establishment and structural development of Veliki Tabor resulted from the historical circumstances in the course of a number of centuries and has not changed in any considerable way to this day. A unique identity of spatial, landscape and built structures has been created, recognizable as a cultural landscape characteristic for Hrvatsko zagorje. The central part of the castle, palace and towers with the walls and entrance have remained almost completely unchanged and marked by the predominant stylistic features of the Late Gothic period with minor Renaissance and Baroque modifications.

Veliki Tabor has been nominated for inscription on the World Heritage List together with the cultural landscape given that its preserved state testifies to the feudal way of life - not only by its construction but also by the rural landscape and largely traditional methods of land cultivation and grown crops. In the

wider area of Hrvatsko zagorje there are no other similar examples of built feudal structures.

Tabor on the hilltop

Veliki Tabor is located in the Municipality of Desinić, in the western part of Hrvatsko zagorje, only three kilometres from Desinić, 27 km from Krapina and 70km from Zagreb. The castle with its accompanying outhouses was built on top of a hill, 343 m above sea level in the picturesque hilly Zagorje landscape. Veliki Tabor offers an astonishing panoramic view of the entire Hrvatsko zagorje and of Slovenia to the west. It is a picture perfect view and offers an extraordinary experience of a 'borrowed' landscape. Veliki Tabor is equally impressive when Desinić is approached from the south, from the Horvatska creek valley, through which the route of historic roads passed and from where Veliki Tabor is most beautiful. By its appearance, location and ambiance features, Veliki Tabor has become the mark and orientation point in the environment from whatever position it is approached as well as a reference point in the landscape.

In historical documents Veliki Tabor is mentioned as a feudal estate (manor) for the first time in the 15th century. It was within the tax jurisdiction of the Zagorje district at that time (*Cultellus de Zagorie*)

in the area of the Vrbovec County. The land of the manor to the west stretched to the Sutla River (border with Slovenian lands – Styria), bordered to the east with the Krapina-Kostel manorial estate, while to the south, the border with the Cesar-grad manorial estate passed through the Velika Horvatska manor. Veliki Tabor is located in the almost geometric centre of the manorial estate territory. The then manorial estate of Veliki Tabor (*Castrum Nagytabor d. Ratkay*) belonged to a group of large estates in Zagorje, testimony to which is a preserved inventory of war-time taxes dating from 1543. Only the estate Kostel owned by the counts of Keglević and the Krapina estate were larger. The somewhat smaller estates of that time were located on the slopes of the Ivanščica, and included Lobar, Bela and Oštre while all the other estates were much smaller. According to archival data, 530 subjects lived on the estate of Veliki and Mali Tabor in 1598.

Vine and grain cultivation (wheat, rye, oat, millet) were the dominant agricultural crops. The land was also made up of pastures for livestock grazing (oxen, cows, bullocks and calves) while pigs were fed in the woods with mast. In addition to wine-growing, millet was an important crop since it was the staple food of the population at that time. Wheat was second in the share of cereal production, right after



Pentagonal Palace.
View from the
Courtyard.

Foto: Diana Kučinić

millet and in the 16th century was considered the most valuable bread grain. A considerable amount of rye and oat was produced in the peasants' fields. In the mid-sixteenth century numerous new vineyards were planted on the manor estates.

The feudal city of Veliki Tabor was a residential, economic and defensive built complex like those that were built from the end of the 15th and in the 16th centuries in Hrvatsko zagorje, Slovenia and in surrounding areas of Zagreb. According to available data, it was built in the early 16th century (after 1502) as part of the system of fortified feudal/noble cities (burgs) in the wider area of the Sutla River (in the territories of Zagorje and Slovenia) and as the seat of the feudal estate of the Rattkaj family. It probably got the name tabor due to the fact that the courtyard of the feudal city was used as a refuge (refugium) for the population which took shelter from Turkish plundering raids.

The architectural-structural complex of the castle is composed of pentagonal three-storey palace (central residential building, common in noble medieval cities), a courtyard around the palace and a firm structural ring surrounding the palace and the courtyard made up of four semi-circular towers, and entrance and surrounding walls. A number of extensions and remodelling interventions can

be depicted in the construction of Veliki Tabor.

The original castle most probably consisted of a two-storey palace and an outer wall which enclosed the palace, forming an interior courtyard. The ground floor contained a large wine cellar and the residential area took up the first and second storeys. The corners of the palace facades were decorated with painted grey and red squares. After defeat from the Turks at Mohačko polje (1526) defensive walls with Renaissance towers was built, owing to which Veliki Tabor acquired all the characteristic features of a Renaissance citadel.

The second building stage of the castle began at the end of the 16th century after the victory of the Croatian army over the Turks at Sisak (1593), followed by a more peaceful period that was characterized by the abandonment of inaccessible feudal cities and building of new castles and manors in the valleys. Veliki Tabor had a quite straightforward entry point and the hill it was built on was sufficiently large for extensions and construction of outhouses. That is why it was not abandoned but adapted by structural changes for more comfortable living: the west tower was built and a third floor added for the granary.

In the 17th and 18th centuries life went on in Tabor without any major construction changes. The granary on the

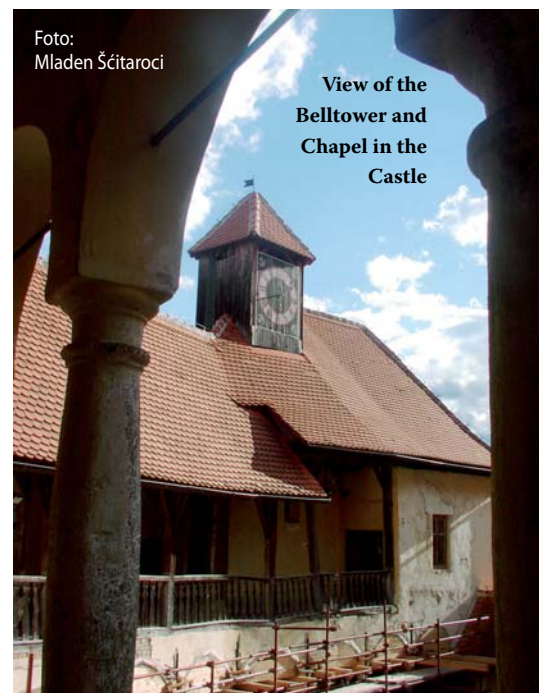


Foto:
Mladen Šćitaroci

View of the
Belltower and
Chapel in the
Castle

third floor was remodelled into a residential area, the facades are decorated with columns, the wooden access bridge to the castle was replaced by a stone one, the southern tower was raised by another storey and a chapel was made there. In addition, the wooden porticos in the interior courtyard were substituted by built ones. From the end of the 18th century there were no major changes in Veliki Tabor but the castle was not maintained either. In the 19th century a wooden tower with a clock was built above the chapel.

The Rattkay counts, meat-curing house and museum

Historical alterations, extensions and partitions are traceable on the walls and facades, in the first place owing to the types and structures of building materials. The original appearance of Veliki Tabor – castle, feudal complex and landscape can be seen in rare graphic depictions. The original appearance of Veliki Tabor – castle, feudal complex and landscape can be seen in rare graphic depictions. The oldest is a family tree of the Rattkay family from 1782, which also shows the castle – on an oil painting 190cmx110cm that is kept in the Croatian Historical Museum in Zagreb. Ninety or so years later, the painter Milan Sunko (1860-1891) made a pen and ink drawing of the castle and its surroundings (the drawing is also kept in the Croatian Historical Museum in Zagreb). The oldest cartographic depictions originate from 1783 (maps made

on the basis of Joseph II surveys of the Varaždin county, the originals of which are in the War Archives in Vienna) and the map of the first cadastre survey from 1860 (in the Croatian State Archives). The first more recent architectural surveys originate from 1911 and the first photographs from 1912. In his water paintings and oils the painter Oton Iveković captured Veliki Tabor and the surrounding landscape from a variety of perspectives.

The oldest known owner of Veliki Tabor was the Croatian noble family Ratkaj (Hungarian Rattkay). The family originated from the town of Ratkha in northern Hungary by which it began to call itself "de Ratkha", later "Rattkay". They are first mentioned in Hungarian documents around 1400. They acquired Veliki Tabor in 1502 when the governor and Slavonian duke Ivaniš Korvin gave the estate to captain Pavao I Ratkaj for military achievements and as a debt repayment. Pavao died the following year and the estate was inherited by his brothers Benedict (+1520) and Ladislav (+1530). King Ferdinand I awarded them baronage in 1559 and in 1578 King Rudolf II issued a charter which reinstated nobility of the family and awarded them a coat of arms. In 1687 King Leopold I awarded them the title of counts for military service in the defence of the Hungarian-Croatian kingdom. Josip Ivan Ratkaj, the last male member of the family died in 1793. The male members of the Ratkaj family all distinguished themselves in military actions against the Turks. Juraj II Ratkaj (1647-1683), a Zagreb canon, author, translator and historian was the author of the first published Croatian history *Tribute to Kings and Governors of the Kingdom of Dalmatia, Croatia and Slavonia*, published in Vienna in 1652.

Veliki Tabor was the main seat of the family and a feudal estate. Through good management and marital connections with other noble families (Konjski, Zabočki, Drašković, Čikulín, Patačić, Keglević, Erdödy, etc.) they acquired numerous estates in Hrvatsko zagorje - Jurketinec (1502), Klenovec (1507), Mali Tabor (1524), Velika Horvatska (castle built in 1611), Miljana (construction began between 1579 and 1603 and completed in the mid 18th century, manor Kraj in the Susedgrad manorial estate (second half of the 18th century).

A Thousand Croatian Castles

It is not sufficient only to renovate a castle, it is necessary to have a clear, ambitious and sustainable vision of its revitalization, with abundant financial support in the initial stages, excellent organization of all activities and appropriate promotion. The revitalization of the castles does not mean only their physical/structural reconstruction but a well thought out national and regional system. One castle or a number of them in state ownership and with state subsidies, which are decreasing by the year, cannot save and revitalize the forgotten and neglected Croatian castles. The recent reconstruction of the castles in Ilok and Vukovar, as well as the current reconstruction of Veliki Tabor clearly show that it can be achieved if there is sufficient will underlying the wish. However, this is only a few or tens of castles in the ownership of the state. What is to happen to at least a hundred, not to mention a thousand, remaining castles, burgs, manors and summer residences?

After the Ratkaj's, Veliki Tabor changed owners and gradually fell into ruin. Only owing to the firm Renaissance construction it succeeded in resisting the ravaging influences of time and numerous other adversities. After Josip Ivan Ratkaj's death the estates became the ownership of the King, namely, they came under the authority of the Hungarian State Regulatory Board. King Francis I gave Veliki Tabor to count Thuguth, minister of foreign affairs. After his death it came once again under the authority of the Regulatory Board. At the end of the 19th century Veliki Tabor was bought by the brothers Grünwald, who were traders and who owned it until World War I. While under their ownership the estate was divided into lots and sold to peasants. In 1919 the castle with 10 hectares of land was bought by the painter Oton Iveković (1869-1939) who wanted to save it from devastation. The maintenance costs were too high so in 1938 he sold Veliki Tabor to the Banovina authority which gave it to the nuns belonging to the Society of

the Daughters of Mercy of the Third Order of Franciscans who led a school of domestic science and cared for children who lost their parents in World War I. After World War II Veliki Tabor became national property and was managed by the National Committee of the County of Pregrad which gave it to the company Slijeme to use as a meat curing plant, and subsequently to the Agriculture Commune Desinić for a warehouse. Veliki Tabor was saved from further devastation in 1981 when the Local Museum was founded there and headed until 2001 by Josip Štimac. Today Veliki Tabor is in the ownership of the Republic of Croatia and has been managed since 1992, namely, 2001, by the Institution Museums of Hrvatsko zagorje.

From 2003 to 2005, prior to the renovation of the castle, the Tabor Film Festival, an international short-film festival was held there. It was an attempt to revitalize the already devastated and greatly damaged castle. Young people from all over the world gathered at the festival attended by about 2000 visitors, which raised hopes that a new life was possible for Veliki Tabor. The festival organizers wished to connect cultural heritage, art and tourism.

Lengthy preparations preceded the renovation of the castle – drawing up of an architectural project which defined its existing state, elaboration of plans for its possible use and a variety of research activities: historical, archival, conservation, restoration, archaeological and others. On the basis of this research and ensuing guidelines works on the reconstruction of Veliki Tabor were initiated and are still going on. The complete structural remediation of the walls, ceilings, vaults and roofing were done. The facades were renovated. The openings from previous construction stages were partly reconstructed. Conservation and restoration works on the stone structural parts and wall paintings in the interior were undertaken. New lighting, heating, water supply and sewerage installations were also completed. A small part of the interior is already used as an exhibition area and working space for the employees of the Museum. The intension is to complete renovation of the Veliki Tabor castle as soon as possible and have it in full use as a museum, in line with the project "Region of Digital Museums." ●