

Manors and Gardens in Northern Croatia in the Age of Historicism

MLADEN OBAD ŠĆITAROCI,
BOJANA BOJANIĆ OBAD ŠĆITAROCI,
BORIS DUNDOVIĆ
Faculty of Architecture, University of Zagreb

Introduction: The Development of Manor House Building in Continental Croatia¹

The age of historicism in northern Croatia marks the last epoch under the regime of the Kingdom of Hungary in the Dual Monarchy before the Treaty of Trianon in 1920. All Croatian continental regions, including Mountainous Croatia and the coastal region (not including Istria and Dalmatia), were the Croatian parts of Transleithania. Those regions constituted the southern borders of the Kingdom, so the trend of manor house building appeared here somewhat later than in the neighboring countries. The nobility, aristocracy, and landed gentry built manor houses in Slavonia, Hrvatsko Zagorje, and Međimurje as centers of their feudal estates and of agricultural production, but these also served as their primary or country residences. As their estates were no longer threatened by the Ottoman Empire from the 18th century onward, the nobility began to build residential country houses without fortifications, and former burgs, castles and fortresses were soon replaced by country houses, mansions and curiae.²

Hrvatsko Zagorje is a small region north of Zagreb (the capital of Croatia) that comprises the area between Slovenia in the west, Međimurje in the north, and Podravina and Slavonia in the east. Despite its small size, it is the region with the highest number of manors, castles and curiae in continental Croatia. Until the end of the 16th century, when reconstruction began on existing residential dwellings, the nobility of Hrvatsko Zagorje lived in relatively small and inaccessible medieval burgs situated on hilltops. A relatively large number of burgs was the result of John Corvinus' (1473–1504) fragmentation of land he had inherited from his father King Matthias Corvinus (1443–1490) into smaller estates. Throughout the 17th century, numerous Baroque manors were built with picturesque porticos and courtyards with galleries that faced on them. The earliest of those manors retained its fortifying elements because of constant threats of plundering, but by the 18th century the central European (Austrian) influences in country house building prevailed. Another great influence was the Pal-

ace of Versailles, which became "a Baroque prototype of a feudal residence"³ in the Austro-Hungarian Empire, especially after the defeat of the Turks in 1683. The most significant of the Croatian Baroque country houses is the Oršić Manor in Gornja Bistra,⁴ characteristically U-shaped, with its courtyard connected to the garden and the surrounding landscape. The Neoclassical period, which followed the Baroque, can be recognized in the numerous manors with porticoes, domes, and loggias built in Hrvatsko Zagorje from the end of the 18th up to the first half of the 20th century. An eminent example of such a country house is Baron Josip Vrkljan's Manor Januševac.

In Slavonia, another significant Croatian continental region that stretches from Zagreb to Ilok, there are far fewer number manor houses, because Slavonian estates were larger than those in Zagorje and were distributed on an eight times bigger surface area than those in Hrvatsko Zagorje. Moreover, a considerable part of Slavonia was for a long time part of the Military Frontier which was not divided into feudal estates, while the rest made up the Virovitica, Požega and Syrmia counties. In the first half of the 18th century, with the cessation of the Turkish threat of occupation, Prince Eugene of Savoy built the first country house in the region in Bilje, and its plans, otherwise unfortified, included a moat as an evocation of past turbulent times. From the 1750s onward, many manors and curiae with no fortifications appeared. During the 18th century, many medieval dwellings were reconstructed, enlarged, and converted into manor houses. Slavonia became the home of many foreign noble families—there, they built manors and curiae from which they managed their large estates.

Even though the nobility lost judicial and administrative authority over the peasants after the abolition of serfdom in 1848, they still wielded significant social influence, due to their economic, financial, political and administrative power. Their large estates were essential for the economy, which is why even the rich landed gentry who were not of noble origin but who owned large estates, were able to erect impressive manor houses. From then until the end

of the century the nobility and landed gentry who aspired to noble status were captivated by romantic historicist trends and built or reconstructed their existing dwellings in medieval revival styles, symbolically evoking the power of old feudal families of ages ago.

The Nobility and Their Estates in Nineteenth-Century Croatia

The old Slavonian counties, newly liberated from the Turks in the 18th century, were not immediately administered by the nobility. It was only five years after Maria Theresa's (1717–1780) succession to the Austro-Hungarian throne that Slavonia and Syrmia were officially joined to Croatia, when the Empress re-established three counties under the jurisdiction of the Croatian Ban and appointed the first prefects for each county: Baron Vladislav Vajaj for Požega County, Count Ljudevit Patačić for Virovitica County, and Baron Marko Pejačević for Syrmia County.

These counties had large and small assemblies as representative bodies, and for each of the counties an executive body was established under the prefect. For the newly formed county administration, the regulation of the relationship between serfs and landholders was of crucial importance. It was achieved by the creation of a new *urbaria*, a list of peasant obligations, since the economy before 1848 was based on feudal estate and feudal rent principles. Furthermore, it was decided that villages were to be located along newly built roads, and those which were not had to be relocated, so that they could be more easily controlled and possible uprisings and robberies better prevented.

In the 1880s, following the abolishment of the Military Frontier, its territories were integrated into the counties of Civil Croatia, whereby Požega and Syrmia Counties expanded to the river Sava. Virovitica County did not change its size considerably, but Bjelovar-Križevci County, founded in 1869, became significantly larger, when compared to its predecessor (Križevci County, 1756–1869). This kind of administrative organization remained generally unaltered until the Vidovdan Constitution in 1921, when it was abolished. Counties were divided into precincts and districts, the former administered by a grand judge and the latter by a minor judge and an assessor. Until 1848, these positions and those of other county officers were held by members of the nobility that owned property in that county. Each county was administered by the Grand Perfect, appointed by the monarch.

In 1895 there were 72 estates in Virovitica County, 32 estates in Syrmia County, and 14 estates in Požega County. Most of these estates were owned by foreign nobility, pre-

dominantly by Germans and Hungarians, owing to the fact that during the Ottoman rule, a significant number of old Croatian noble families in Slavonia had perished or were forced to move away. After the abolition of the feudal system in 1848, the middle class also began to purchase estates, thus diminishing the difference between them and the nobility. The number of noble families increased considerably with the bestowment of many noble titles in the period. By the beginning of the 20th century, Croatia had very few noble families that were Croatian by origin: among them were the Drašković, Feštetić, Keglević, Oršić, and Jelačić families. Other noble families were of foreign origin, and had migrated to Croatia. The Drašković family is widely known for the Trakošćan Castle in Hrvatsko Zagorje, its property for three and half centuries, but the family also owned a number of other manors and curiae built or reconstructed in historical styles of the 19th century, such as Božjakovina, Čalinec, Dugo Selo, and Opeka. The former castle in Pribislavec near Čakovec, Međimurje County, was reconstructed as a representative manor house in the second half of the 19th century by Count Juraj Feštetić. In the 18th and 19th centuries, members of the Keglević and Oršić families stood out for their military and public service, but they did not build during that time, since they already owned a number of residences in today's northern Croatia and Hungary dating from earlier stylistic periods. The most famous member of the Jelačić family, Count Josip Jelačić of Bužim, who abolished serfdom in Croatia in the year that he became Ban, was the owner of the Novi Dvori manor house and estate near Zaprešić.

The most significant of the foreign noble families were the Princes Batthyány-Strattmann and Odescalchi, Counts Bombelles (who owned manors in Opeka and Vinica), Chotek, Erdődy (Hungarian noble family with many estates in Croatia, who owned Novi Dvori in the 19th century before the ban Jelačić purchased the estate; the Erdődys also reconstructed Bajnski Dvori near Varaždin), the Janković family of Daruvar (owned a manor in Daruvar, but Count Ladislav Janković erected the manor house in Cabuna for his youngest son Aladár in 1874),⁵ Karácsonyi, Khuen-Belasi (notable for their manor house in Nuštar), Khuen-Héderváry, Normann, Nugent, Pálffy, and Pejačević, the barons Edelsheim, Inkéy, Hellenbach, Kavanagh-Ballyane, Kulmer (Austrian counts who owned residences in Bračak, Cernik, and Šestine near Zagreb), Ottenfels-Gschwind (owners of Bežanec), and Rauch (owners of Lužnica, Martijanec, and Stubički Golubovec).⁶

A considerable number of 19th-century manor houses were built by families that acquired noble rank and fortune between 1806 and 1918, and were members of the



1 View, Schlippenbach manor. Maruševec. 1877. (Photo: Marko Čolić)

ancient Croatian, Hungarian or Austrian nobility. Illustrative example are the Pongratz brothers, who were lawyers and entrepreneurs: Oskar bought manor houses in Čulinec and Maruševec (Fig. 1) from the Erdődy family in 1883⁷ and Guido built a palace on the main square in Zagreb, designed by Herman Bollé, in 1882.

The Vranyczany family, somewhere between the old and new nobility, was significant in economic, political and cultural matters of Croatia in the 19th century. In 1820s they received confirmation of their old medieval noble rank, and in 1846 they acquired knighthood and changed their family name to Vranyczany-Dobrinović. In 1862 five of the Vranyczany-Dobrinović brothers became barons. At the beginning of the 19th century the family had estates near Karlovac and Severin na Kupa, and at the end of the century they bought some of the most beautiful manors and curiae in Hrvatsko Zagorje: Janko bought Začretje Manor and the curiae in Šenjugovo and Puhalkovec; Ernest owned Mirkovec; Viktor acquired a manor in Gornja Bedekovčina, while their cousins Lujo and Vladimir bought Oroslavje Gornje and Laduč, respectively.⁸

The Mailáths of Székhely, counts that lived in the Donji Miholjac manor, after they acquired it from the Hillebrand barons, received their Hungarian nobility rank relatively late—in 1885. The family, which came from Transylvania, were already owners of several manor houses in Slovakia

and Hungary. In Donji Miholjac they built a magnificent new mansion adjacent to the old one around 1905.⁹

Locating and Commissioning the Manor House

The relation of the manor to its countryside surrounding and to the nearby settlement was the main factor for choosing locations for new country houses. Located mostly in villages but also in towns, manor houses, with their size, appearance and position, greatly contributed to the importance of nearby settlements. In the 19th and the beginning of the 20th centuries in Slavonia (the area between Zagreb to the west and Danube river to the east), were the manors and curiae in Bizovac, Čepin, Donji Miholjac, Dugo Selo, Gradec, Kapela Dvor, Kneževo, the two manors in Našice, Orahovica, Podgorač, Virovitica, and Vukovar. In Hrvatsko Zagorje. We also find them in Čalinec, Jalkovec, Martijanec, Oroslavje Gornje (a historicist garden), and Vidovec. Another possible location was on the outskirts of a settlement. In Slavonia, we find manor houses dating from the 19th century located on the fringes of Aljmaš, Darda, Erdut, Nespeš, Nuštar, Rasinja, Suhopolje, Sveta Helena, and Tenje. In Hrvatsko Zagorje, such examples are the manors and curiae in Laduč, Novi Dvori in Zaprešić, and Belec/Selnica.

Bizovac, a typical Slavonian village, was part of the

nearby Valpovo estate. It developed rather quickly because of its location on the crossing of roads between Osijek, Valpovo and Donji Miholjac. Baron Antun Gustav Hilleprand von Prandau built a curia there, and after he died in 1885, the masters of Bizovac Curia were his oldest daughter Marijana and her husband Count Heinrich Friedrich Constantin Normann-Ehrenfels. Donji Miholjac was also part of the Valpovo estate. The Mailáth Manor in Donji Miholjac is in the center of the settlement, next to the Baroque curia that belonged to the Hilleprand family until the Mailáths received the estate with Count György Mailáth's marriage to Baron Hilleprand's daughter Stefanija.

Along with new manors built next to older manors from earlier periods, it was not uncommon to reconstruct old curiae and to turn them into manor houses. Such was the manor in Podgorač that belonged to Count Pavao Pejačević when the reconstruction took place in 1877. The architect Alajos Hauszmann from Budapest was commissioned to turn the Baroque hunting lodge—curia into a small manor house. Hauszmann designed the new manor house according to instructions he received from Count Pejačević's wife, Alvina, née Baroness Prandau, although the construction was arranged with the Count.

Count Milan Kulmer purchased an old wooden curia in Bračak in 1887, and demolished it two years later so that the wood could be used as a building material for a new manor house, designed by A. Seć from Zagreb. Stjepan Leitner demolished an old curia in Jalkovec in 1911 in order to build the Leitner Manor, the newest manor to be built in Hrvatsko Zagorje, designed by the famous Paul Schultze-Naumburg.¹⁰ In Šaulovec, Anton Kiš reconstructed and enlarged the old Kiš Curia in 1791, turning it into a representative manor house. In 1902, that manor house was reconstructed again by Karlo Kiš and his wife, Ana, née Prelog, according to designs by today unknown Viennese architects. There was probably an old curia in Vidovec before the Bužan family built a two-story manor in the first half of the 19th century.

The Adamovich Manor lies on the rugged main road to the village Aljmaš. The construction of the manor was commissioned by Sabo de Gomb from Bratislava in 1880, who was the husband of Antonija Adamovich. On the outskirts of the village Darda near Osijek, the Esterházy family built a manor, probably in 1813. The seat of the Erdut estate was the single-story Adamovich-Cséh Manor that was located on the east side of the village, and was radically reconstructed and enlarged in the last decade of the 19th century.

Rasinja had a medieval seat—the old Rasinja Castle. But in the 19th century a new seat was constructed on the estate where the old curia once stood, which left the old castle to gradually deteriorate. A new manor was built between

1883 and 1885, when the Baron Ferdinand Inkéy owned the estate (Fig. 2). Even though it was not uncommon to leave old edifices to deteriorate (after building new seats on the estate), that was not the case with the Khuen-Belasi Manor in Nuštar. The manor, located next to the main village road on the outskirts of Nuštar, received its final appearance in the last quarter of the 19th century. Count Anton IV Khuen-Belasi (1852–1890) studied architecture at the Aachen Polytechnic, and is the most likely to be the author of the mansion, the other possible architect being István Möller, who also designed the earlier mentioned Donji Miholjac Manor and who maintained close relations with the Khuen family.

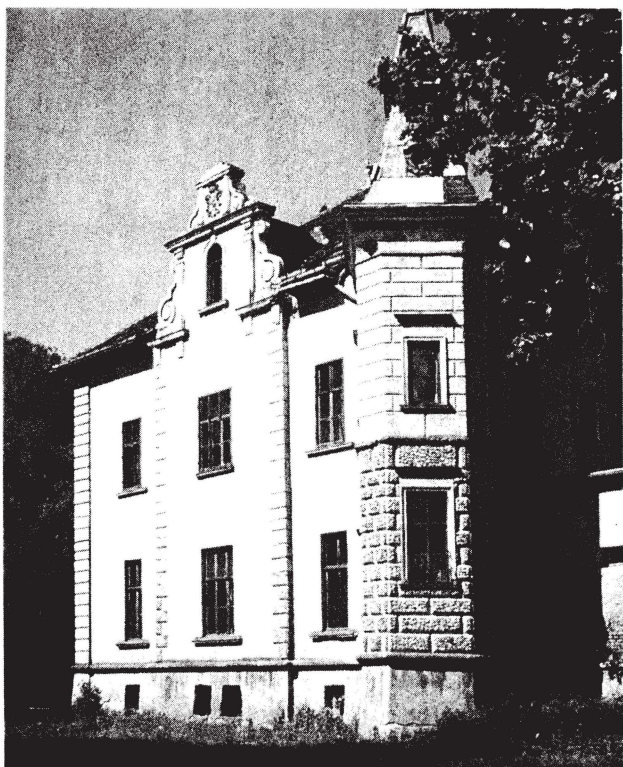
An outstanding and probably most famous Croatian example of a reconstruction of an old castle in the 19th century is Trakošćan Castle. Concerned with the deteriorated condition of the old medieval burg, in 1853 Vice Marshal Count Juraj IV Drašković and his wife Sofija née Baillet-Latour began reconstruction on this castle. Three years later, Trakošćan had a completely new appearance.

Not all castles and manors of previous periods in Hrvatsko Zagorje shared this fate. On the contrary, the Vranyczany-Dobrinović Manor was built anew on the site of the mansion called Stari Dvori that still existed as late as 1862, as confirmed by that year's cadastral maps.

The manor houses and curiae in Cabuna, Donja Zelina and Jelengrad, Slavonia, are built in the countryside, close to these settlements. The town of Donja Zelina was developed near the medieval Zelina Castle and two curiae on the neighboring hills. The Domjanić Curia (Fig. 3) was built there between 1905 and 1907, on the site of an old wooden curia that had belonged to Domjanić family for centuries. The nearby Barač Curia belongs to the late-Baroque period, but it was reconstructed in the 1880s after an earthquake. In 1894, Gustav Normann-Ehrenfels built a hunting lodge in Jelengrad, on the site called Iliman. The hunting lodge does not exist today.

Located on a hill from which it got its name, Dioš is one of the last of the Slavonian manor houses. It was originally called Marijin Dvor (Mary's Court) after the commissioner's daughter and Tüköry Mansion, their Hungarian surname. Alois de Tüköry and his wife Princess Schleswig-Hollstein commissioned the "castle" from Gyula Sándy¹¹ and Ernő Foerk, architects from Hungary. The construction was finished in 1906, and it was the subject of an article by the architects in a Hungarian journal *Patria*.

The manor house and the estate had to form an architectural, administrative and aesthetic unity. There were no specific rules about the position of the entrance or of its orientation. Generally, the entrance to the manor was



2 View. Inkéy manor. Rasinja. 1883–1885. (Photo: Mladen Obad Šćitaroci)



3 View. Domjanić curia. Donja Zelina. 1905–1907. (Photo: Mladen Obad Šćitaroci)

approached through a courtyard or the grounds. In some cases, the manor was approached through the front garden or even directly from the street. The main elevation usually faced south, but sunlight was not a definite factor in its orientation. Much more compelling factors were the manor's relation to the settlement, driveway, topography, and the potential for laying out a park or a garden.

Not many names of architects who built manor houses in historical styles in northern Croatia are known today. Apart from the architects mentioned earlier and Moritz Wappler, author of the manor in Cabuna, only a few architects are known. The Daruvar Manor was renovated in 1868–1870 under the supervision of the Viennese architect König, and it is known that French architects worked on the renovation of Lovrečina Manor. The Viennese architect Gerok signed the designs for the reconstruction and enlargement of the manor in Sveta Helena, near Sveti Ivan Zelina. Another known name is that of Viktor Siedeck, who headed the renewal of the Vukovar Manor from 1895 to 1907.

Architectural Features

Due to the few comprehensive architectural analyses of Croatian manor houses and curiae in the 19th century, the most important source for a description of their architectural features are maps and such graphic material as drawings, photographs, and postcards. Cadastral maps from the second half of the 19th century reveal the position, size, and orientation of the mansions. The only folios of original architectural designs available are those of Sveta Helena Manor near Sveti Ivan Zelina and a number of designs for the Dioš Mansion. Any architectural information about curiae is even more scarce.

A rectangular layout was typical for 19th-century manor houses. In the first half of the century the layouts were likely to be very long, such as those of the old manor in Donji Miholjac and the Kneževo Manor in Slavonia, or Novi Dvori near Zaprešić and the Gredice Manor near Zabok. Later in the century most of the rectangularly laid out manors had sides in the ratio of 1:1.5 to 1:2.5. The layouts of the new Mailáth Manor in Donji Miholjac, as well as of the Slavonian manor houses in Nespeš, Podgorač, and Sveta Helena. In Hrvatsko Zagorje, the manor houses in Čalinec, Jalkovec, Laduč, and Martijanec all had a rectangular-shaped layout, as did nearly all of the curiae.

The layout of a significant number of manor houses was typical of the previous Baroque and Neoclassical periods. Many of these manor houses had U-shaped layouts for their three wings, as, for example, the manor houses in Lužnica and Opeka in Hrvatsko Zagorje. However, the side

wings of the Khuen-Belasi Manor in Nuštar, Slavonia, are parallel to the main wing.

The Small Manor in Našice, Slavonia, is very significant for Croatian architectural history because of its original and innovative solution for protections from damp and ground water: the trough it was built on was constructed out of reinforced concrete.

Most of the 19th-century manor houses in Croatia were two-stories in height, with a high ground floor and a first floor, and occasionally a cellar. Taller manors were mainly built in earlier periods, but were reconstructed in historicist styles, as was Maruševec Manor in 1873.

The representative principal floor of the manor often consisted of a large reception hall, a drawing room, a ballroom and a salon, which was the only room in the mansion that could either be round or elliptically shaped. The other rooms were strictly rectangular. The Leitner Manor in Jalkovec has a circular salon with large windows that open to the garden. Such rooms were consistently located on the central axis in earlier periods (as Januševac Manor), but in the 19th century this was more of an exception than the rule, for example, when manors were built in the Neo-Baroque or the Neoclassical revival style (such as the Small Pejačević Manor in Našice).

Contrary to Baroque and Neoclassical country houses, the main façades of historicist manors often had conspicuous, very pronounced projections. The new Mailáth family manor house in Donji Miholjac had tower-shaped projections. The lateral avant-corps of the Podgorač Curia in Slavonia are deep, as opposed to the middle one. Again, Vranyczany-Dobrinović Manor in Laduč (Fig. 4) has a deep middle and two shallow lateral avant-corps. The middle avant-corps of the Laduč Manor contains a balcony supported by pillars. A balcony with a pediment above can be found on Adamovich Manor in Aljmaš.

In Slavonia, towers designed as decorative elements can be found in Tüköry Mansion in Dioš, Domjanić Curia in Donja Zelina, Adamovich-Cséh Manor in Erdut, Normann-Ehrenfels Hunting Lodge in Jelengrad, Janković-Károlyi Curia in Kapela Dvor, Inkéy Manor in Rasinja, and Adamovich-Hellenbach-Mikšić Manor in Sveta Helena. In Hrvatsko Zagorje, towers are found on the Erdődy Manor in Bajnski Dvori, Kulmer Manor in Bračak, the manor house in Dubrava, Schlippenbach Manor in Maruševec (which has a tower with small turrets), the manor house in Opeka, and Kiš Manor in Šaulovec. Traškoćan Castle already had towers from an earlier period, but in 1853 they lost their fortifying function and were retained merely as decorative elements. In Međimurje, the Feštetić family manor house has a steep roof like the one in Donji Miholjac, and a tower with turrets like that in the Maruševec Manor.



4 Entrance façade. Vranyczany-Dobrinović manor. Laduč. Second half of the 19th century. (Photo: Mladen Obad Šćitaroci)

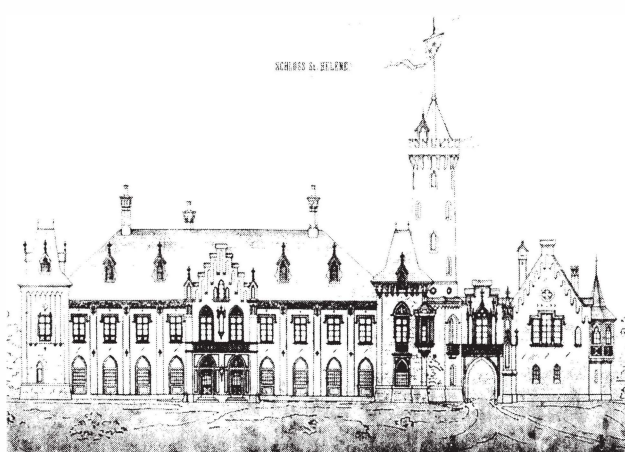
Stylistic Features

Croatian manor houses display a variety of stylistic tendencies throughout the 19th century. Most country houses were built or reconstructed in Neo-Gothic, Neo-Renaissance, Neo-Baroque, and Neoclassical Revival styles. But the comparatively late arrival of the fashion of building country houses for leisure and hunting resulted in a smaller number of manor houses built in the historical style than in previous periods.

Trakošćan Castle is the most significant example of an edifice renovated in the English castellated style. There is little information about changes made to the castle between the 16th and the 19th centuries, and its present appearance, which shares stylistic similarities with the Miramare Castle on the Gulf of Trieste), is the result of a restoration done in the middle of the 19th century.

Built according to the project of the Viennese architect Friedrich Flohr, Feštetić Manor in Pribislavec, Međimurje, is notable for its tall tower with small turrets above, as well as for a notable steep roof with numerous chimneys.

Before it became the property of Ban Josip Jelačić in 1852, Novi Dvori in Zaprešić was renovated in a somewhat milder version of the romanticist Neo-Gothic style. The influence of the Neo-Gothic style is most visible in the appearance of a central avant-corps on the southern façade, with a crow-stepped gable.¹² Maruševec manor was more noticeably historicized in the Neo-Gothic style in 1877, when both its exterior and interior appearance were completely changed: a Neo-Gothic three-story tower was



5 Reconstruction. Façade, Adamovich-Hellenbach manor in Sveta Helena. Architect Gerok from Vienna. 1862–1863 (Coll: Hedviga Crha)

added and all the façades received architectural ornamentation characteristic of the late 19th century.¹³

The Adamovich-Hellenbach Manor in Sveta Helena, Slavonia was given a rich and attractive Neo-Gothic façade in the 19th century (Fig. 5). The Janković manor in Suhopolje (Terezovac) was renovated in the castellated Neo-Gothic style at the turn of the 20th century, when Elemir Janković built the castle gates, thus joining the main building to the west wing. It was then that the gables on the east and west wings assumed their characteristic crow-stepped shape.¹⁴

The numerous avant-corps, terraces and the high steep roof with numerous dormer windows, turrets and chimneys of Mailáth Manor in Donji Miholjac are what determines the particular castellated Tudor Revival style if this country house. István Möller, its architect, was very familiar with the principles of vernacular architecture in the Pannonian Basin. As a young architect he worked on the estate of the Khuen-Belasi Counts in Nuštar, and he probably designed the Nuštar manor house with Count Anton IV Khuen-Belasi, built in the so-called vernacular romanticist style.¹⁵ A similar vernacular style, that of the Swiss chalet, can be found in the Normann-Ehrenfels Curia in Bizovac.

The Neo-Romanesque Tüköry Mansion in Dioš is an example of a historicist *burgstil* manor house.

A rich Neo-Renaissance façade ornamentation can be found in the Orehoci-Patačić-Farkaš Manor in Lovrečina near Vrbovec: its appearance is inspired by French country house building.

In the 19th century, existing manors often underwent reconstruction in one of the above styles. A good example is the manor in Opeka, dating from the 18th century: its

façade was later remodeled in Neo-Renaissance style (a wing, a tower and new terraces were annexed).¹⁶ The Rukavina family had the façade of their Selnica-Belec manor remodelled in the historicist fashion.¹⁷

The Neo-Renaissance Inkéy manor in Rasinja was the center of Baron Ferdinand Inkéy's estate. The Baron commissioned an annex in 1883,¹⁸ in which the Neo-Renaissance style was combined not only with romanticist features, but also with Neo-Baroque and Neoclassicist ones, marking the development of additional stylistic tendencies in historicist country house building. The manor was built in Neo-Baroque style on the location of a pre-existing curia, which was incorporated into the new edifice. The reconstruction was done by Viennese architects, who added two towers at the corners of the house and a portico, transformed the façade and refurbished the interior.¹⁹

Elements of the Neoclassical revival style occurred in the Janković Manor in Cabuna, Slavonia (designed by a Viennese architect Moritz Wappler²⁰), as well as in the new Pejačević Manor in Našice, built at the beginning of the 20th century.

Art Nouveau, the most astounding style of *fin de siècle*, did not leave many traces in country house building in Slavonia and northern Croatia. It remained confined within cities, where in some cases it does appear in the building of curiae (for example, on the façade of the Domjanić Curia in Donja Zelina), villas, and cottage houses. However, manor houses remained faithful to the historical styles.

Equipping the Manor House

At the end of World War II, most of the manor houses and curiae were nationalized, and the previous owners in most cases left the furniture and other movable property behind. There is little photographic material from which we may see what the interiors originally looked like, and many manors and curiae were devastated without being properly recorded. For most of them, information about their internal layout is lost forever. Even though detailed architectural research of all of the manor houses has not been systematically carried out, a certain amount of information about their interiors is available today.

In addition to the great hall or salon, another significant element of the interior was the staircase. Larger country houses customarily had elegant and representative main staircases, used by the owners and their guests, and, in addition, an auxiliary one for the servants. The main staircase was customarily an element of the entrance hall, as in the Vranyczany-Dobrinović Manor in Laduč, in which the great foyer, with a staircase and a banister composed of bal-

usters that was placed at the center of the space. Stone staircases and banisters, typical of earlier periods, were replaced in the 19th century by wooden staircases, as in the manor houses in Jalkovec and Maruševec (where the wooden banister was placed between the stone handrail columns), in Hrvatsko Zagorje. In Slavonia, the Tüköry Mansion in Dioš and the Mailáth Manor in Donji Miholjac had representative wooden staircases. The Inkéy Manor in Rasinja, Slavonia, has a decorative wrought-iron banister, which is also a feature of the Kulmer Manor in Bračak and the Kiš Manor in Šaulovec (where the banister is an element of a curved Art Nouveau staircase), both located in Hrvatsko Zagorje.

Representative rooms and staircases regularly received lavishly decorated walls and ceilings. In some cases, as in the manor house in Laduč, all rooms on the first floor had painted ceilings. The staircase of the manor house in Maruševec contains a large tapestry by Monnaccelli from Rome, depicting hunting scenes. A substantial number of works by old masters could also be found in the manor house in Bajnski Dvori near Varaždin, Hrvatsko Zagorje. This art, collected by the families Erdődy and Raczysky, contained paintings by Murillo, van Dyck, Rubens, Dürer, Rembrandt, Kaulbach, Lembach, as well as by many notable Polish painters. Furthermore, a large amount of porcelain dishware, Persian carpets, mahogany and ebony furniture were part of its bountiful collection before the manor was set on fire by the local population in November 1918.²¹ Most of the preserved interiors of manors antedating the 19th century were furnished in historical or secessionist styles, as was the case with the main salon of the manor house in Gorica, a property of the Keglević family.²² Both the manor house in Gorica and Stubički Golubovec in Hrvatsko Zagorje had tile stoves from the 19th century, since the fashion of building such stoves led to their installation into older manors as well. On the other hand, manor houses such as those in Jalkovec and Maruševec had bigger and more elegant 19th century fireplaces.²³

The Trakošćan Castle in Hrvatsko Zagorje has the best preserved interior, dating from the second half of the 19th century. All the furniture, and the numerous fireplaces and tile stoves are in Neo-Gothic, Neo-Renaissance, or Neo-Baroque styles. Its representative and common rooms, along with the hunting room, the knights' hall, and the library, are located on the ground-floor. The first floor was used by its owners, Counts Drašković, and it contains the bedrooms, salons and sitting rooms, as well as a dining room. The second floor was intended for guests.²⁴

Mária Tüköry, the owner of Tüköry Mansion in Dioš, Slavonia, was an art collector, and parts of her collection, including Byzantine marble doorposts, an ornate fountain,

a two-meter long fireplace, were built into the hall, along with numerous wall reliefs and Venetian lions that adorned the pillars of the terrace balustrade. The interior design was sometimes recorded in old photographs,²⁵ from which it is visible that the design mainly follows the architects' drawings (Fig. 6). Some photographs of the interior of the country house in Cabuna near Dioš were preserved, and they are today the only record of the manor's appearance, as the manor house no longer exists.²⁶

The interior of the Mailáth Manor in Donji Miholjac is considered to be one of the most preserved, albeit without the original furniture or other movable property. The decorative carvings are found on its doors, walls, banisters and ceiling panelling all of which are made from high-quality Slavonian oak (Fig. 7). Many hunting trophies from Africa and Asia and kept in the manor are now lost. The door jambs are made out of stone, and the walls contain stucco ornaments and built-in cupboards. There is an anecdote concerning Count Mailáth: using gold coins to line the floor of his study, he could not decide which side of the coin should face upward. In a letter to the Emperor Francis Joseph, he expressed his concern that either he would walk on the coat of arms, or on His Majesty; in his answer, Francis Joseph allegedly suggested that the coins be put upright.²⁷

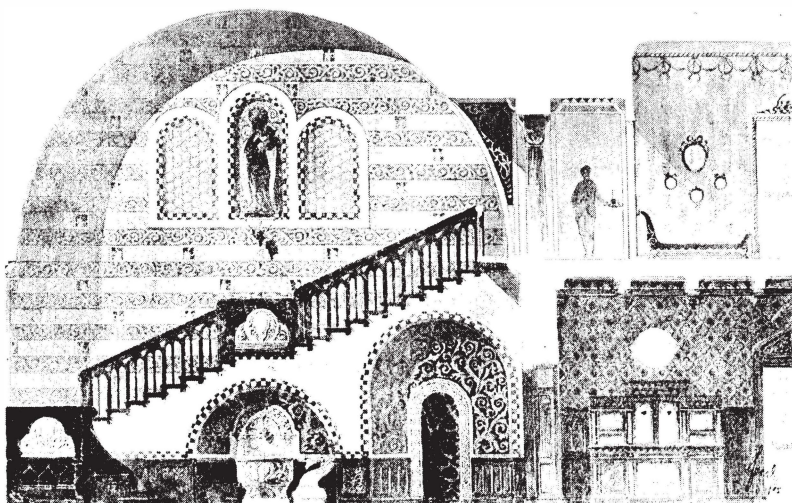
Furniture was often purchased at fairs and exhibitions. When the manor house in Podgorač was finished, Countess Alvina Pejačević was accompanied by her architect Alajos Hauszmann to Vienna, where she purchased fashionable Portois & Fix furniture. But before the furniture arrived, the Countess died from a cold. Her husband Count Pavao Pejačević, respecting her wishes, furnished the manor exactly as she had arranged it in Budapest.²⁸

While equipping the country house, owners rarely used new technological innovations. A rare exception is the hunting lodge in Jelengrad that today no longer exists, but which had a telephone line installed in 1902.²⁹

The Environment: Gardens, Parks, Landscapes

English influence in northern Croatia was first felt at the beginning of the 19th century in landscape garden and park design, even before country house building began. Its typical features are irregular curved paths that pervaded the landscape. Flower gardens and other low-lying vegetation were often planted alongside the manor house.

Authorship is known only for few of Croatian gardens. The plan for the landscape garden of Trakošćan Castle, dating from 1858, was signed by the landscape architect Franz Risig in 1861. Both the cadastral map from 1858 and the lithograph by L. Czerny, dating from the 1860s, match



6 Section. Interior design for the main salon. Tüköry Mansion in Dioš. Ernő Foerk. 1906. (Source: Ernő Foerk, Gyula Sándy. "A Tüköry-Kastély Diósszentpálon" (Tüköry Mansion in Dioš), *Patria: Magyar építész-mérnöki társaság külön kiadványa*. XXXIX. 12.)

7 Interior. The great hall. Mailáth manor. Donji Miholjac. 1904–1905. (Photo: Kristina Lukačević)

his plans. The castle is located on a hilltop, and reflected in a two-kilometer-wide lake, thus creating an exemplary romantic setting (Fig. 8). Streams from the Macelj Mountains, the widest of them being Čemernica, supply the lake with water. The plan of the garden shows the composition of meadows and forest areas, as a combination of vacant and filled space, the most important feature of a romanticist garden or park, but one that cannot be discerned from its present appearance, due to the density of vegetation. Apart from the sessile oak and common hornbeam, many exotic tree species were planted. Except for the St John Chapel, situated on a smaller nearby hill, all outbuildings were located at the foot of the main hill.³⁰

Lakes served both as decorative elements and as fishing ponds. The lakes belonging to the manor houses in Gorica and Opeka (both in Hrvatsko Zagorje) also included small islands. The landscape garden of the Opeka Manor was laid out beside the existing forest in the second half of the 19th century, when Maksimir City Park in Zagreb was already a prominent example of romanticist parks, with which it shares many features. Today, it is the most preserved Croatian garden, with 182 different plant species. Its exotic plants and bushes were brought from Japan, China, Tibet, the Caucasus Mountains, North America and many European countries. The landscape garden in Gorica, on the other hand, was comprised of a pre-existing sessile oak and hornbeam forest. That garden is atypically divided from the manor by an allée.³¹

A horse chestnut allée was used as the main driveway of the Novi Dvori estate in Zaprešić, in Hrvatsko Zagorje, and it served as the main access not only to the manor house, but also to the garden and the forested park that was laid out in the mid-19th century. The most notable of the outbuildings here were the three-story high granary called 'žitnica' and



the threshing barn called 'vršilnica'. In the northern part of the garden, Ban Josip Jelačić erected the Neo-Gothic St Joseph chapel, which eventually became his burial place. Close to the chapel, his brother Đuro also erected the mausoleum of the Jelačić family, in the Neo-Gothic style, that was designed by the prominent Croatian architect Hermann Bollé in 1884.³²

The small historicist chapel (Ivan and Terezija Erdődy's burial place) was an important decorative element of the landscape garden surrounding Bajnski Dvori in Hrvatsko Zagorje, that was laid out in 1860s to be part of an existing forest. Other elements of the garden were a lake, stone stairs, and a balustrade. Greenhouses and orangeries were constructed in the garden of Bajnski Dvori for exotic plants, especially for those that required special conditions in the winter.³³

In the northern part of the garden in Donji Miholjac, Slavonia, a 57.20-meter-long orangery was built, with a steel structure (Fig. 9). Its façades and roof were covered with metal sheets, except for the southern façade, which was



8 View. Trakošćan Castle. Trakošćan. 1853–1856.
(Photo: Zvonimir Laljek)

9 View. The orangery. Mailáth manor. Donji
Miholjac. 1904–1905. (Photo: Kristina Lukačević)

covered in glass. Divided in three sections, its central part was used to grow tropical plants and the side ones for the winter storage of plants. The central part also contained a fountain. In the garden, three flowerbeds separated the Mailáth Manor from an octagonal pavilion and a bowling alley. Under the pavilion's small veranda were statues of the Roman goddesses Flora and Pomona, and on its roof, covered in galvanized metal, there was a flagpole from which the flag flew when its master was at home. Statues also decorated four fountains in the garden, which were placed on springs that supplied the manor house with potable water. When the park was laid out, indigenous trees were saved and numerous exotic tree species were introduced. Today, the park has twenty different species of conifers and ninety species of broadleaf trees.³⁴ The Nuštar manor house garden, in Slavonia, also contained various exotic tree and bush species, as well as a fishpond.

Gardens and parks were usually tended by skilled gardeners, although today their names are rarely known to us. The romanticist landscape garden and lake of the Inkéy Manor in Rasinja, was tended by Tomo Koydl from 1891, when he competed for the position of city gardener in Zagreb, and held the position until 1902, when he was replaced by Josip Habich.³⁵

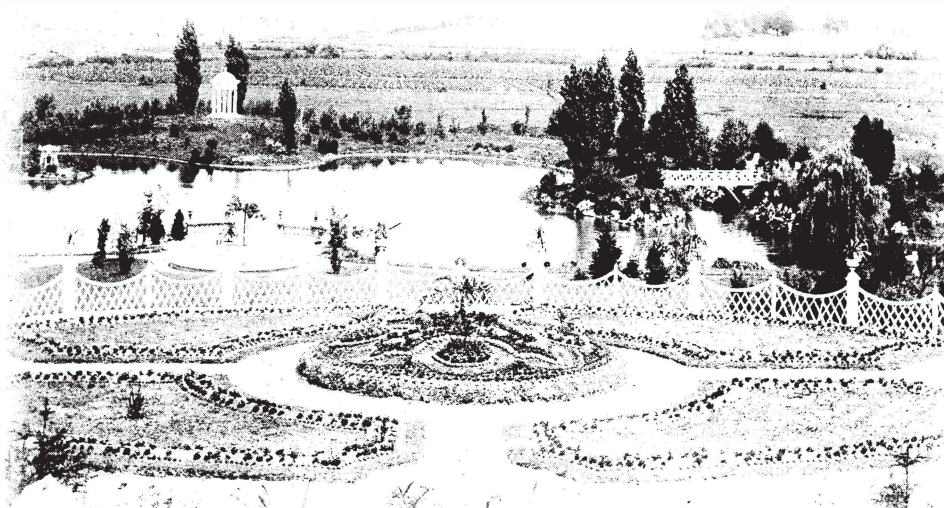
Geometric patterns were not typical of 19th century garden and park, an exception being the Jalkovec Manor, which had a geometrically shaped garden. Its flowerbeds, which were exterior interpretations of manor rooms, were also geometrically shaped. Just like the Janković Manor in Cabuna (Slavonia), the Vranyczany-Dobrinović Manor in Laduč (Hrvatsko Zagorje) was approached through a rep-



resentative ornamental garden with flowerbeds. Behind the manor in Laduč there was also a landscape garden with a lake. The garden was decorated with stone statues, from which only two sculptures have survived until now. Gardens in the Neoclassical revival style were commonly geometrically shaped, as, for example, was the garden of the Small Manor in Našice, which was planned on a slope in front of the manor's main façade. Its central axis and division into two symmetrical parts denote simplicity and purity, features of the Neoclassicist style.³⁶

In the 19th century owners of many country houses from earlier periods had their gardens laid out in historical styles. In front of the southern façade of their manor house in Kutjevo, Slavonia, the Turković family planted a small garden where there originally was a large farmyard. The garden was laid out within the perimeter of a stone wall, which was prob-

10 Engraving. The garden in Gornje Oroslavje. 1902. (Source: *Vienne* journal. XXXIV. 9.)



ably built on the foundations of the ruins of a Cistercian abbey wall. Its centerpiece was a round historicist flowerbed in front of the manor house.³⁷ In Hrvatsko Zagorje, Baron Lujo Vranyczany-Dobrinović planted a rich romanticist garden (Fig. 10), with a lake containing an island, white wooden bridges, white wooden fences, a Temple of Flora, a swimming area, stone balustrades, belvederes and stairs, caves, and other characteristic romantic garden elements.³⁸

Although many gardens and parks of the manors in northern Croatia are being reconstructed, even a larger number of them are neglected and left to decay. Many gardens have been reconstructed without a proper historical analysis, and only a small number of them are recognized as horticultural monuments and protected by the law. The authorities often forget that these gardens are not merely the manor's surroundings, but an integral part of it.

Outlook: Croatian Manors Today

Until 1914, manor houses had been the centers of economy and cultural life in the countryside for centuries. They were the most powerful emblem of the aristocracy and of the other nobility. The peak of their significance was the 19th century, which we can recognize by the variety of stylistic features, which in Croatia took place from the mid-1800s to the second decade of the 20th century.

However, the second part of the 20th century proved to be extremely disastrous for the fate of Croatian manor

houses and their gardens. The protection they were given was insufficient to save them from a lack of respect for their cultural and historical value and their heritage.

Some manors have almost completely deteriorated, such as the Janković Manor in Cabuna (Slavonia), that began to decay already in World War II, and the manor house in Sveta Helena, of which only one part is inhabited today. The manor houses in Jelengrad and Podgorač no longer exist.

The Domjanić Curia in Donja Zelina (Slavonia) is, luckily, inhabited and still contains its original interior features, as well as the original furniture. The manor houses in Čalinec and Dubrava (both in Hrvatsko Zagorje) are also still inhabited and are used as residences.

Although its interior was completely preserved, the original furniture of the Slavonian Mailáth Manor and the Tüköry Mansion is lost. The Mailáth Manor Donji Miholjac also changed its function: today it is the seat of the municipality. Many manor houses, such as Trakošćan Castle, are today museums or galleries. Manor houses are today most commonly used as old people's homes, hospitals, schools, hotels and restaurants.

Nowadays, most of the manor houses in northern Croatia still do not have an adequate function. Their cultural heritage is often forgotten, although there have been some encouraging attempts to evoke the past times of manors as centers for the celebration of poetry, music and art and by occasional festivals, shows and cultural events.

Notes

1. The research on Croatian castles, manors and gardens has been conducted in the Department of Urban Planning, Physical Planning and Landscape Architecture, Faculty of Architecture, University of Zagreb, as part of the scientific research project "Urban and Landscape Heritage of Croatia as Part of European Culture," carried out with the support of the Ministry of Science, Education and Sports of the Republic of Croatia.
2. Mladen Obad Šćitaroci. *Castles, Manors and Gardens of Croatian Zagorje*. Zagreb. 1996. 8.
3. Vladimir Marković. *Barokni dvorci Hrvatskog zagorja* (The Baroque Manors of Hrvatsko Zagorje). Zagreb. 1975. 10.
4. Ibid. 81–83.
5. József Sisa. "The Hungarian Country House 1840–1914," *Acta Historiae Artium*. LI. 142.
6. Mladen Obad Šćitaroci, Bojana Bojanić Obad Šćitaroci. *Manors and Gardens in Croatia: Slavonia from Zagreb to Vukovar*. Zagreb. 2001. 41–42.
7. Mladen Obad Šćitaroci, work cited in note 1 above. 171.
8. Ibid. 134–135.
9. Mladen Obad Šćitaroci, Bojana Bojanić Obad Šćitaroci, work cited in note 5 above. 139.
10. Paul Schultze-Naumburg was the author of numerous manor houses in Germany, of the opera Nürnberg opera and of many other edifices.
11. Gyula Sándy (1868–1953) was also a teacher at the Crafts School, and then at the Technical Academy in Budapest.
12. Feldmarschalleutnant Baron Josip Neustädter, during his 1861 visit to the Jelačić estate, described the manor as "two-story with a pleasant façade, numerous symmetrical windows with red ornamentation à la Walter Scott and with a clock-tower in the center of the roof"; Igor Gostl. *Jelačićevi Novi Dvori: dobro bana Jelačića nekad i sad* (Novi Dvori: Ban Jelačić's Land Then and Now). Zagreb. 1990. 13–15.
13. Mladen Obad Šćitaroci, work cited in note 1 above. 168; Stjepan Belošević-Gornjostubički. *Županija Varaždinska i slobodni kraljevski grad Varaždin* (The Varaždin County and Free Royal Town of Varaždin). Zagreb. 1926. 104–105.
14. Mladen Obad Šćitaroci, Bojana Bojanić Obad Šćitaroci, work cited in note 5 above. 280, 284.
15. Ibid. 229.
16. Mladen Obad Šćitaroci, work cited in note 1 above. 202.
17. Ibid. 239. Stjepan Belošević-Gornjostubički, work cited in note 12 above. 88; Vladimir Marković, work cited in note 2 above. 94–95.
18. Mladen Obad Šćitaroci, Bojana Bojanić Obad Šćitaroci, work cited in note 5 above. 264.
19. Mladen Obad Šćitaroci, work cited in note 1 above. 250.
20. Antál Zöldi. "A cabunai kastély" (The Cabuna Manor), *Az Építési Ipar*. Budapest. 1879. 238. [cited from: József Sisa. *Kastélyépítészeti és kastélykultúra Magyarországon: a historizmus kora* (Country House Building and Country House Culture in Hungary: the age of historicism). Budapest. 2007. 187.]
21. Stjepan Belošević-Gornjostubički, work cited in note 12 above. 106–108.
22. Ibid. 42–43.
23. Mladen Obad Šćitaroci, work cited in note 1 above. 17, 100.
24. Ibid. 264–267.
25. Mladen Obad Šćitaroci, Bojana Bojanić Obad Šćitaroci, work cited in note 5 above. 124–125.
26. Ibid. 96–97.
27. Ibid. 136–137.
28. Ibid. 248. Information about Podgorač Manor construction can be found in Alajos Hauszmann's diary. The diary is initially in a private collection in Budapest, handwritten in Hungarian, and without page numeration. By translating it into English, Dr. József Sisa has made it accessible to foreign researchers as well.
29. Milan Balić. *Spomenici kulture Valpovštine: 1. dio* (Cultural Monuments of Valpovo: part one). Valpovo. 1976.
30. Mladen Obad Šćitaroci, Bojana Bojanić Obad Šćitaroci. "A Romantic Manor Park: Traškoćan, Croatia," *Studies in the History of Gardens & Designed Landscapes*. XXX. 2. 115–123.
31. Mladen Obad Šćitaroci, work cited in note 1 above. 29, 60, 204. Bojana Bojanić Obad Šćitaroci, Mladen Obad Šćitaroci. *Gradski perivoji Hrvatske u 19. stoljeću: javna perivojna arhitektura hrvatskih gradova u europskom kontekstu* (Public Parks of Croatian Towns in the 19th Century: public landscape architecture of Croatian towns in European Context). Zagreb. 2004. 124–133.
32. Igor Gostl, work cited in note 11 above. 79–104. Mladen Obad Šćitaroci, work cited in note 1 above. 193.
33. Ibid. 36.
34. Adolf Danhelowsky. *Domanen Valpo und Donji Miholjac in Slavonien* (Domains Valpovo and Donji Miholjac in Slavonia). Vienna. 1885. 324–325; Mladen Obad Šćitaroci, Bojana Bojanić Obad Šćitaroci, work cited in note 5 above. 138–139.
35. Ibid. 267; Mihovil Kunich. "Rhapsodien über Gärtnerei, Unlagen, Obstbaumzucht und Landwirth in Kroatien" (Rhapsodies on Gardening, Harvesting, Fruit Cultivation and Agriculture in Croatia), *Allgemeine Deutsche Garten Zeitung*. XII. 32: 249–253. 33: 257–261. 35: 273–279. 37: 289–293. 38: 297–298. 39: 301–304; Tea Helman. "Doprinos gradskog vrtlarara Josipa Peklara vrtnome i parkovnom oblikovanju Zagreba 1878–1895" (City Gardener Josip Peklar's Contribution to Garden and Park Design in Zagreb 1878–1895), *Prostor*. II. 1–2. 115–134.
36. Mladen Obad Šćitaroci, work cited in note 1 above. 21–32; Mladen Obad Šćitaroci, Bojana Bojanić Obad Šćitaroci, work cited in note 5 above. 59–69.
37. Ibid. 198–203.
38. Mladen Obad Šćitaroci. *Hrvatska parkovna baština: zaštita i obnova* (Croatian Garden Architecture Heritage: protection and renovation). Zagreb. 1992. 93; Mladen Obad Šćitaroci, work cited in note 1 above. 220–223.
39. Mladen Obad Šćitaroci, work cited in note 1 above. 18–19; Mladen Obad Šćitaroci, Bojana Bojanić Obad Šćitaroci, work cited in note 5 above. 46–48; *Suvremeno korištenje i kreativno upravljanje dvorcima, kurijama i ljetnikovcima* (Contemporary use and creative management of manors, castles and villas) (ed: Mladen Obad Šćitaroci). Zagreb. 2005; *Dvorci i ljetnikovci: kulturno naslijeđe kao pokretač gospodarskog razvoja* (Manors and Villas: cultural heritage as a generator of economic development) (ed.: Mladen Obad Šćitaroci). Varaždin. 2006.