Prolegomenon to the Comparison of Stylistic Features of Hungarian and Croatian Manor Houses in Historicism

Prethodno priopæenje

Prolegomena usporedbi stilskih znaèajki maðarskih i hrvatskih historicistièkih dvoraca

Preliminary Communication

PROSEBNI OTISAK / SEPARAT / OFFPRINT

Znanstveni prilozi | Scientific Papers

SVEUÈILIŠTE U ZAGREBU, ARHITEKTONSKI FAKULTET

Offprint

Boris Dundoviæ
Mladen Obad Scitaroci
Bojana Bojaniæ Obad Scitaroci

UDC 728.8:72.035.3(439:497.5)
Fig. 1. The Nádasdy family manor house in Nádasdladány, Hungary
Prolegomenon to the Comparison of Stylistic Features of Hungarian and Croatian Manor Houses in Historicism

Prolegomena usporedbi stilskih značajki mađarskih i hrvatskih historicističkih dvoraca

Country house building
Croatian-Hungarian relations
Historicism
Manors
Stylistic features

Croatian-Hungarian cultural and architectural relations are the result of more than eight centuries long cohabitation in the same kingdom. In the paper, which is the result of a research on country house building in Hungary and in Croatia, the authors present an overview of manors built in both countries, focusing on those built in the age of historicism. The manors are analysed, sorted, and presented according to the main stylistic trends of that period.

Bogate hrvatsko-mađarske kulturne i arhitektonske veze proizlaze iz više od osam stoljeća dugog suživota unutar istoga kraljevstva. U clanku koji je rezultat istraživanja ladanjske arhitekture Mađarske i Hrvatske, autori donose pregled dvoraca objiju zemalja, ponajprije onih izgrađenih u doba historicizma. Dvorci su analizirani, strukturirani i predstavljeni prema glavnim stilskim tendencijama toga doba.
INTRODUCTION

UVOD

After over eight hundred years of common Croatian-Hungarian history, in 1918 the Austro-Hungarian Empire dissolved, which resulted in the gradual forgetting of cultural and historical relations between the countries of the Dual Monarchy. Although it was not the case earlier, we may say that today - after less than a hundred years since the dissolution - the difficult Hungarian language has practically disappeared out of usage in Croatia (as vice versa), which was enough for the cultural relations between Croatia and Hungary to reduce to a minimum, thereby leaving the rich common cultural heritage to sink into oblivion. The need to revive the awareness of the shared past of the two countries has emerged only recently. While significant amount of attention is given to relations in the visual arts, the aim of this research is to bring to attention the rich common history of architecture.1

Croatian manor houses seem to share a similar fate, because larger interest in them has emerged only as late as in the 1980s. Since then, over thirty years of research and restoration have resulted in studies that affirm the position of the Croatian stately homes as an important part of the Central European culture. The nobility, aristocracy and landed gentry that built manors were not uncommonly of Hungarian origin and owned lands in Hrvatsko Zagorje or, especially after the withdrawal of the Turks, in Slavonia.2 The manor houses were their residences in the countryside, intended for permanent or temporary residence, but also functioned as centres from which their estates were managed, and made an indivisible complex with their belonging outbuildings, gardens and surroundings.3

The research began with the making of a catalogue comprising of all significant information on Hungarian historicist manor houses: their owners and builders, time of construction, location, description of their stylistic and functional features, their subsidiary structures, with special attention given to the description of parks/gardens surrounding the manors. Thus we have come to a substantial, and at the same time concise list of Hungarian country houses which has become the key instrument of comparison with the country houses of Slavonia and of Hrvatsko zagorje. However, it is important to note that the catalogue is being continually updated with new information and that this paper is primarily an announcement, encouragement and starting point for more extensive research on architectural and cultural relations between Hungarian and Croatian manor houses in the age of historicism.

THE DEVELOPMENT OF MANOR HOUSE AS COUNTRYSIDE RESIDENCE

RAZVOJ DVOARCA KAO LADANJSKOG PREBIVALIŠTA

When it reached its territorial peak after the full withdrawal of the Turks south of the river Sava in the early 18th century, the Kingdom of Hungary consisted of most of its today neighbouring countries, including Carpathian Ruthenia. It also included Croatian regions up to Dalmatia. In the newly liberated Slavonia, at first foreign, and later also Croatian nobility began to found feudal estates. As their estates were no longer threatened by the Turks, the nobility started building residential country houses without fortifications, and the former burgs, castles and fortresses were soon

1 The research is conducted at 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 It is common knowledge that in the 15th century Hrvatsko Zagorje was the property of Croatian-Hungarian king Matthias Corvinus, whose son John Corvinus divided it into smaller estates and gave them to non-Croatian noblemen and officials. [Obad Scitarocsi 2005: 7]. In Slavonia, after the withdrawal of the Turks, the nobility was required to prove their noble origins, and from the rule of Maria Theresa onwards, many were given noble rank.
3 Obad Scitarocsi, Bojanic Obad Scitarocsi, 2005: 21
4 Obad Scitarocsi, 2005: 8
replaced by country houses, mansions and curiae. On the other hand, Hrvatsko zagorje already had a tradition of feudal dwellings, which is why there is quite a number of Baroque manors of middle and lower nobility on a relatively small territory.

The first country house built in Slavonia after the withdrawal of the Turks is Prince Eugene of Savoy’s hunting lodge in Bilje (Fig. 2). The building has a rectangular layout, with an inner courtyard and, with the exception of the moat, it had no other fortifying elements. Another of Savoy’s significant summer residence was his manor in Ráckeve (Fig. 3), central Hungary, considered to be an earlier version of the Viennese Lower Belvedere. Both the Croatian and the Hungarian country houses are one-storey edifices with accentuated frontispieces, and their outbuildings are integrated within a unique floor plan. The façade ornamentation is much more detailed in the Ráckeve manor than in Bilje. Even though we can say with certainty that the palace in Ráckeve is more important than the French, was perfected on Austrian models, which were better suited to the Croatian Baroque profane architecture.

The Baroque type of the country house based on Austrian models, which were better suited in this region than the French, was perfected in Hungary in the thirties and the forties of the 18th century. Such manors were mostly U-shaped two-storey dwellings. Their main façades face the main driveway, and their lateral wings embrace the garden or the cour d’honneur. The basic massing is accentuated with three avant-corps, the middle avant-corp being the more prominent than the side ones. The middle avant-corp is also more richly ornamented and contains the entrance gate. The avant-corps are the primary means of shaping the façade, while pillars or pilasters assume the secondary role. The great salon (placed on the first floor of the central avant-corp, above the entrance hall) was visibly emphasized, instead of staircases or drawing rooms, as was the case in earlier periods. The most significant country house with these features is in Gödöllő (Fig. 4) near Budapest, and this very type was named after the family that built it—Grassalkovich. The Orsić manor in Gornja Bistra (Fig. 5), built between 1770 and 1775, which shares these characteristics, is the most prominent example of Croatian Baroque profane architecture.

Shortly after her succession to the throne, the Empress and Queen Maria Theresa united three Slavonian counties in 1745 and established the rule of the ban over the territory of Croatia and Slavonia. This caused many social changes, particularly because of the repopulation of the devastated region. However, simultaneously with the economic progress of Slavonia, the Hungarian strive to rule over Croatian territories grew, thus leading to constant conflicts that continued even after the Croatian-Hungarian Settlement in year 1868.

Surrounded by many nations with whom they did not share common ancestry, the Hungarians felt a strong need to prove their historical belonging to Europe by seeking kinship with any of the peoples of the Mediterranean of Antiquity (whereby, among other things, they sought justification for growing nationalist tendencies). In the domain of architecture, it marked the beginning of imitation of Classic architecture. Ferenc Kazinczy, one of the leading names of the Hungarian language reform movement at the turn of the 19th century, often touched upon questions of art and aesthetics, and in his writings we may best see the thought that was the guiding principle for many architects: “The essence of Hellenistic art is mimesis. Is there anything more natural for us than to follow that principle at the turn of the century?”

These ideas marked the beginning of the Neoclassical age in country house building.
The façades were stripped of hierarchy of elements, so instead of the avant-corps, smooth, undecorated, slat-surfaced walls are used. Instead of pilasters and half-columns, pillars were most commonly as elements of the Neoclassical porch, accentuating the central axis. Horizontal and vertical elements replaced the visually dynamic ones in order to emphasize piecefulness, balance and monumentality of residences. The interior was also regular and symmetric – the rooms were rectangular, and the circular shape as remnant of the previous period was used only for the shaping of the central hall. The relationship with its landscape also changed: the manor was no longer the focus of the garden, but only one of its elements. Relevant Hungarian examples of that style of building are the country house of the Hungarian palatine Joseph of Habsburg in Alcsút, a project by Mihály Pollack and Ferenc Heyne, the country house of the Brunszvik family in Dolná Krupá in Slovakia by Charles Moreau, the Károlyi family manor in Főt, probably by Heinrich Koch, or the Teleki family manor in Dolná Krupá in Slovakia by Charles Moreau, the Károlyi family manor in Főt, probably by Heinrich Koch, or the Teleki family manor in Győmrő, by a very prominent Hungarian builder József Hild. In Hrvatsko zagorje, the most representative example of such Neoclassicist building is Baron Josip Vrkljan’s Januševec manor, whose author is probably Bartolomej Felbinger. Other significant Neoclassical country houses in Zagorje are Bezanec, Martijanec, Klokovec and the manor in Marija Bistrica. In Slavonia, the most important examples of 19th century Neoclassicism are mansions in Aljmas, Čepin, Kneževs, Nespeš, Podgorač, the third manor in Popovača, the second phase of the country house in Suhopolje and the country house in Sv. Helena Koruška.

THE RISE OF ENGLISH ROMANTICISM
PRODOR UTJECAJA ENGLESKOG ROMANTICIZMA

Romanticism is first introduced in Hungary in garden and park design already in the 1780s, and at first it coexists with the Neoclassical style of building. The influence of English landscape architecture was growing ever stronger, primarily under the influence of Bernhard Petri, who designed four significant city gardens/parks. Also, in 1817 Heinrich Nebbien won a competition for the design for the main city park in Pest, called Város-liget, modelled after the landscapes of Capability Brown. On the other side of the Danube, in Buda, the people’s favourite promenade was the romantic garden on Gellérth Hill. Simultaneously with Városliget in Pest, work begins on the southern promenade in Zagreb (today the Strossmayer Promenade), but the most notable example of romantic-landscaped park of the time is Maksimir Park, redesigned in 1838 by Juraj Haulik, Archbishop of Zagreb, principally inspired by the Laxenburg Park near Vienna, but also by other romantic-landscaped gardens and parks.

In the 1830s, strict Neoclassicism rapidly waned in Hungarian architecture, and former Greek and Roman building principles were gradually replaced by romantic-inspired ones. Romanticist tendencies, introduced in Hungary in the second half of the 19th century by German builders, opposed Neoclassicism primarily by turning to and mimicking European...
medieval Christian tradition. At first a considerable number of Neo-Romanesque and Neo-Gothic churches and cathedrals were built,
soon followed by the building of palaces and manors in the aforementioned styles. Also, many manors built in earlier epochs were renovated according to the new functional and aesthetic demands.

Count István Széchenyi’s (Fig. 6) book The Dust and Mud of Pest was unarguably the most influential in Hungarian country house planning and building. Comparing the residential architecture in Hungary up to his time with the characteristics of English country house building (which he was familiar with from his numerous travels, as well as from the influence his father’s journeys through England had had on him), he came upon the conclusion what such residential architecture, particularly country house building, ought to be like. He criticized the architecture of Pest, saying that its façades face the Danube disregarding the unfavourable northwest orientation just for the view,
and concluded that the healthiest life is provided precisely by country house building, that is, by manors outside of cities, where it is much easier to orient a house, where it is less damp and where natural circulation of water is enabled. But he also argues that such architecture is good only if it enables peace, if there is no stench or smoke from combustion, it is easily aired (“the drawing room, the dining room and the bedrooms will not do without that!”), it offers shade in the summer and warmth in the winter, provides enough daylight and is easy to maintain.

Aside from functional features, he also touched upon the materials that ought to be used to build residential architecture. His book, containing examples and dialogues as well, thus became narratively easily accessible, acquiring the status of a manifest of country house building in Hungary of his time.

Negating the demand for symmetry as in strict Neoclassicist manors, Count Széchenyi advocated the English style of country house building not for its specificity or beauty of its Neo-Gothic ornamentation, but for its more natural and more functional spatial distribution. This, however, was only the beginning of the influence of English architecture: many writings of Hungarian politicians and leaders about their travels through England and Scotland in the time of the reformation of Hungarian society influenced the development of architecture and urban planning, which later, at the turn of the 20th century, resulted in very positive influences in the Arts and Crafts movement.

The writings of Count Széchenyi very soon inspired the nobility to build in Neo-Gothic style not only because it was the current Anglomania trend, but also because, for the new nobility, Gothic architecture was the symbol of the much desired noble ancestry, Christianity and exemplary behaviour (architectural historian Mark Girouard calls such manors “moral houses”, placing them in the period between 1830 and 1900). In addition to Windsor Castle as the most prominent influence — restored between 1825 and 1840 according to the project of Jeffry Wyatville — in the first half of the 19th century it was not uncommon for noblemen to build their country houses based on English pattern books.
The country house of Count Emánuel Zichy-Ferraris (who indeed married Englishwoman Charlotte Strachan) in Rusovce (Fig. 7), Slovakia, was based on the project by Franz Beer and is characteristic of the Neo-Tudor style. Very similar to it is the palatial country house Schwarzenberg Mansion, in Hluboká, Czech Republic, also by Franz Beer. The Rusovce manor house soon inspired the building of many neighbouring country houses, such as Count János Keglevich's manor in Vel'ké Uherce, designed by Alois Pichl, or Sándor Erdődy's country house in Vép by Johann Roman, which was unfortunately stripped of almost all of its ornamentation in the 1960s.

Even later in the century, from 1873 to 1876, Count Ferenc Nádasdy built his country house in Nádasdladány in the same style (Fig. 1), based on illustrations in *The Mansions of England in the Olden Times* by Joseph Nash, or more accurately on Nash's drawing of Penshurst Place found in the book. The construction of the country house was begun according to István Linzbauer's design, but was continued by Alajos Hauszmann who, having finished it, also designed the Pejaeviæ-Normann-Berks curia in Podgoraæ. The Nádasdy manor is extremely well equipped (gas pipes, water pipes, electric lighting, bell, etc.) and woodwork, ironwork and stained-glass windows were made by first-rate Hungarian masters of the time. It is located in the centre of a Romanticist garden that contains a lake with small islands and a bridge, laid off according to the project of János Kálmán.

Probably the most significant builder of this period in Hungary was Miklós Ybl, relevant in this context as one of the builders of the Zichy manor in Káloz-Nagyhörcsök (Fig. 8). The project for this manor in English Gothic Revival style, built from 1852 to 1855, was commissioned by Pál Zichy, and Ybl constructed it in cooperation with Antal Wéber, who, on the other hand already in 1858 made plans for its reconstruction. Also existing is a radical design by Gottfried Semper dating from the 1870s, for the renovation of the manor in French Neo-Renaissance style, but it was never carried out. Similar to it is the ten years older Erdődy family country house in Ronenturm (Fig. 9), Burgenland, also by Antal Wéber, who was recommended to Count István Erdődy by Miklós Ybl himself, after the Count rejected the project of Philipp Schmid. Inspired by Theophil Hansen's Military Museum and by Villa Pereira, on which Hansen collaborated with Ludwig Förster, the Erdődy country house contains, along with Romanticist, also Moorish-style ornamentation, while some details were done in *Rundbogenstil*. Wéber also built a Neo-Gothic manor combined with Neo-Renaissance style in Galanta, Slovakia, commissioned by Count József Esterházy.

Art historian József Sisa points out that from 1850 onward, next to Neo-Gothic, the English cottage style was one of the most popular styles, and was suitable precisely because these country houses were intended as countryside residences. The Festetics manor in Bogát (built 1856-1860), Festetic manor in Molnár (expanded around 1860), and Szent-
györgyi Horváth country house in Alsószeleste (built 1855-1862 by August Sicard von Sicardsburg and Abel Lothar) are the most prominent examples of such building in Hungary, while Mikos manor in Mikosszéplak, built in 1850s, shows "how the Neo-Gothic and the cottage style can be combined successfully within a single project".  

ROMANTICIST STYLES IN CROATIAN MANOR HOUSE BUILDING

In Croatia there are but a few country houses built and renovated in English castellated style. In Hrvatsko zagorje, the most significant such example is Trakošan Castle (Fig. 10) that belonged to the Draškovic family for three and a half centuries. There is little information about the changes made to the castle between the 16th and the 19th centuries, and today’s appearance is the result of a restoration done in the middle of the 19th century. Feldmarschall-Unterstüzamt Baron Josip Neustädter, during his visit to the Jelačić estate in 1861, described the manor as a "two-storey with a pleasant façade, numerous symmetrical windows with red ornamentation à la Walter Scott and with a clock-tower in the centre of the roof". [Gosti, 1990: 13-15]  

The new appearance of the castle (which shares stylistic similarities to the Miramare Castle on the Gulf of Trieste, and is also very similar to the manor in Nádasdladány) accented its fortifying character that remains unchanged to this day. Also very noteworthy are Trakošan’s gardens and the park-forest, as well as the lake created during the Romanticist restoration. The gardens were designed in 1858 by Franz Risig.  

A little more to the north, in Pribislavec, is Feštetić manor (Fig. 11), one of the most beautiful romantic Neo-Gothic manors of northern Croatia. Built according to the project of the Viennese architect Friedrich Flohr, this manor is notable for its tall tower with small turrets at the top, as well as for a very steep roof with numerous chimneys.  

Before they became the property of Ban Josip Jelačić in 1852, Novi Dvori in Zaprešić were 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 the central avant-corps on the southern façade, with a crow-stepped gable. Maruševec manor was more noticeably historicized in Neo-Gothic style in 1877, four years after it was purchased by Prussian Count Artur Schlippenbach and his wife Luisa, née Druce von Wartenburg. It was then that both its exterior and interior appearance was completely changed: a Neo-Gothic threestorey tower was annexed and all façades had rich architectural plastic ornamentation characteristic of the late 19th century.  

Stronger Neo-Gothic influence appears very late in Slavonia, only at the turn of the century. However, not far from Zagreb, in Sveta Helena, was Adamovich-Hellens manor (Fig. 12), most probably built in the first half of the 19th century and commissioned by An-
tun Adamovich. The project for an annex in 1862-1863, by architect Gerok from Graz, we can see thicker inner walls and a floor plan characteristic of Baroque curiae, which suggests that the later manor incorporated the 17th century curia, or that it was built on its location. It is not very likely that its extremely valuable, rich and attractive Neo-Gothic façade antedates the 1860s renovation. Janković manor in Suhopolje (Terezovac) was renovated in castellated Neo-Gothic style at the turn of the 20th century, when Elemir Janković built a gate (Fig. 15), thus joining the main building to the west wing. It is then that the gables on the east and west wings assume their characteristic crown-stepped shape.53

The best preserved country house in Croatia to this day is Mailáth manor in Donji Miholjac (Fig. 13), built at the beginning of the 20th century by Budapest architect István Mõller, right next to the one hundred years older one-storey late Baroque-style manor house. Its numerous avant-corps, terraces and the high steep roof with numerous dormer windows, turrets and chimneys give the manor its particular castellated Tudor Revival style. The interior, furnished with rich historicist woodwork made of Slavonian oak, is preserved to this day, but without the original furniture.54 Its stylistic predecessors are Jenő Zichy's manor in Sárszentmihály (Fig. 14) and Tisza manor in Kocsord, Hungary55, both by the same author. István Mõller was very familiar with the principles of vernacular architecture of the Pannonian Basin, which he harmoniously incorporated in Central-European country house building. Consequently, in his works we can find half-timbering, wood beams and fences, and porches with wooden columns – a style later occasionally called "vernacular romanticism". As a young architect he worked on the estate of the Khuen-Belasi Counts in Nustar, and he probably designed the Nustar manor house with Count Anton IV Khuen-Belasi, built in the vernacular style described above.56

Vernacular romanticism, although not of the Pannonian type, is also found in the Norman-Ehrenfels curia in Bizovac. Its courtyard elevations were designed as half-timbered in the style of the Swiss chalet.57 The Swiss cottage style was broadly used in the construction of Central-European countryside dwellings, as well as of tenement villas in bigger cities (Bratislava, Buda, Kosice, Zagreb, etc.). Even Archduke Joseph Karl of Austria's summer residence in Starý Smokovec, built from 1885 to 1886, was constructed in this style58, as was the hunting lodge of the Zichy family in Buková (1900) and Almásy Manor House in Hranè, the latter according to designs by Ludwig Baumann (1905-1906).59

MANOR HOUSE BUILDING IN NEO-RENAISSANCE STYLE

GRADNJA DVORACA U NEORENESANSNOM STILU

The earlier mentioned country houses constructed by architect Antal Wèber show that,
in addition to Gothic, many old noble families in the 19th century were also inspired by Renaissance architecture. The nouveaux riches followed the examples of the old families, which is testified by the story of Baron Zsigmond Schossberger who sent Miklós Ybl to France to study the castles of the Loire Valley before he entrusted him with the building of his Tura manor in French Renaissance style. The manor was eventually built by Gyula Bukovics, inspired by Château d’Écouen and Rothschild Manor (Halton House) by architect William Rogers. The used details are similar to two Bukovics’ city palaces in Budapest (both on Andrássy Avenue, no. 92-94 and 87-89).  

In the 1880s, the medieval chateaux of the Loire Valley were an inspiration to Artur Meining for the Tiszadob manor (Fig. 17) commissioned by Count Gyula Andrássy and his wife Katalin Kendeffy. Located in an undulating landscape with the river Tisza at the foot of it, the manor is an imitation of the French châteaux Sully, Chaumont, Langeais, Ussé, and Lude. Also, a considerable number of country houses of the Kendeffy family in south Transylvania share the same traits. Another of Artur Meining’s commissioners was Count István Károlyi. The Károlyi manor was built from 1893 to 1896 in Carei, Romania, on the location of the old mansion. It is surrounded by a moat (an evocation of old French medieval castles) and the entrance is approached across a bridge, which are altogether situated in the surrounding park designed by Vilmos Jámber, who is also author of the park surrounding the manor in Tura (Schossberger family manor). Neo-Gothic windows were harmoniously integrated in the otherwise Neo-Renaissance Károlyi castle.

The Neo-Renaissance Károlyi manor in Füzérvárady also contains Neo-Gothic features. The plans for it were made by its owner Count Ede Károlyi, in cooperation with Miklós Ybl. The manor has a very peculiar interior because, among other things, it contains columns that look as if they were inspired by John Ruskin’s Plate XIII from The Seven Lamps of Architecture.  

At the turn of the century in Rum, Hungary, Artur Meining transformed Count Károly Kornis’ existing Renaissance castle into a grandiose burgstil castle inspired by French medieval chateaux. Count János Pálffy built his chateau in Bojnice, Slovakia from 1889 to 1898, on the location of the old castle. He commissioned the project from József Hubert, who found inspiration for it in Château de Pierrefonds, restored by Viollet-le-Duc.

There are practically no historicist burgstil manors in Croatia. The Neo-Romanesque Tüköry manor (Fig. 16) is the youngest such mansion in Slavonia. It was built from 1904 to 1905 by Alojz Tüköry and his wife, princess Schleswig-Holstein, for their daughter Marija (Hun. Mária). The authors of the manor are Ernő Forck and Gyula Sándy, who was later professor at the Budapest University of Technology. The General Post Office building in Zagreb was built according to their design, as was the Postal Palace in Budapest, which contains a tower that is practically identical to the one on the Tüköry manor. Also, Neo-Romanesque details of the manor inspired by medieval architecture are similar to the Odescalchi manor in Skýcov and the Vajdahunyad Castle in Budapest, built in Városliget.

In Budafok, today one of Budapest neighbourhoods, there are two manors inspired by French Renaissance architecture. On the location of the former Savoy family castle, and based on plans by Ray Rezső Vilmos, József Törley built (1899-1905) an imposing manor house (Fig. 18) for himself and his wife Ifén Sacelláry. In the immediate vicinity of the manor house, Törley erected the first champagne factory in Hungary. György Sacelláry built another manor for his daughter Irén, next to the first one. Both contain glass from...
Miksa Róth’s workshop, and the latter also contains the famous Tiffany glass. Along with Neo-Renaissance, both manors incorporate Art Nouveau motifs: in the Törley case it is the family mausoleum, and on Sacelláry manor or the floral ornamentation. Moreover, when it comes to interior design, almost every room was furnished in a different style: inspiration was found in places as various as Japan and Byzantium, but predominantly in English Gothic Revival.73

In Croatia, rich Neo-Renaissance façade ornamentation is found in Orehoci-Pataèiæ-Farkaš manor in Lovreèina near Vrbovec, renovated in historical styles in 1898, while it was the property of Friedrich Wannieck. It is possible that the renovation was undertaken by a French architect, because its outer appearance is inspired by French, that is, western European tradition of country house building.74

A predecessor of Italian Neo-Renaissance was Count Lajos Batthyány’s manor in Ikervár, redesigned by Miklós Ybl and Agoston Pollack from 1846 to 1847, in which late Neo-classical architecture is mixed with Neo-Palladianism influenced by Italian villas. Very similar is six years younger Villa Hänel in Berlin (Eduard Knoblauch, 1839-1840). The Ikervár manor was renovated in 1880 by Alajos Hauszmann75, who had two years previously finished building György Kégl’s manor house in Csala. The Kégl manor is primarily an example of German and French, and only partially Italian Neo-Renaissance76, as Italian Neo-Renaissance was primarily used for urban palaces.77

In 1877, Alajos Hauszmann was author of the earlier mentioned Podgoraè curia (Fig. 20) in Croatia. It was commissioned by Count Pavao Pejaèeviæ for his wife baroness Alvina, née Prandau. Information about the building is available from Alajos Hauszmann’s diary.78

The first significant Hungarian manor in German Neo-Renaissance style was built for Count Frigyes Wenckheim from 1875 to 1879 in Ökígyós by Miklós Ybl. It is reminiscent of the Heidelberg Castle. Ten years later Artur Meinig built an urban palace in Budapest for the same family, which is today home to Metropolitan Ervin Szabó Library. However, the influence of German Renaissance Revival is best seen on two manor houses in Slovakia, built by Franz Neumann: Kuffner manor in Sládkovice (1885-1886) and Pálffy manor in Budmerice (1889).81

In this period it was often the case for existing country houses to undergo reinvention in one of the new styles. A good example is Opeka manor (Fig. 19) from the 18th century, whose façade was later remodelled in Neo-Renaissance style — a wing, a tower and new terraces were annexed.82 The owners of Selnica-Belec country house, the Rukavina family, had its façade remodelled in historicist fashion.83

The two-story country house in Laduè was built at the turn of the century on the location of Stari Dvori. The rusticated main façade, divided onto two levels by strong cornices, faces the south and contains a big triple-arched portico.80

In 1877, Alajos Hauszmann was author of the earlier mentioned Podgoraè curia (Fig. 20) in Croatia. It was commissioned by Count Pavao Pejaèeviæ for his wife baroness Alvina, née Prandau. Information about the building is available from Alajos Hauszmann’s diary.78

The new building incorporates the old hunting curia. It was furnished with Portois & Fix furniture that Alvina Pejaèeviæ and Alajos Hauszmann chose together at an exhibition in Vienna.79

The diary was initially in a private collection, and it was published in 1997 in Hungarian. By translating it into the English, József Sisa has made it accessible to foreign researchers as well.

73 SISA, 2007: 256-259
74 OBAD SCITAROCI, BOJANIC OBAD SCITAROCI, 1998: 209
75 For more information on the manor, see HAUSZMANN, 1997: 59 and SISA, 2007: 145-146.
76 SISA, 2007: 51
77 An evident example of Alajos Hauszmann’s specialization, among other things, in Italian Neo-Renaissance is the Batthyány palace on Grand Boulevard in Pest, built from 1884 to 1885. It is almost a facsimile version of the Renaissance Palazzo Strozzi in Florence. Hauszmann also worked with Miklós Ybl on the renovation of the Buda Castle. [for a more detailed account, see KOMOR, 1914: 241-253]
78 The diary was initially in a private collection, and it was published in 1997 in Hungarian. By translating it into the English, József Sisa has made it accessible to foreign researchers as well.
Neo-Renaissance Inkéy manor in Rasinja was the centre of Baron Ferdinand Inkéy’s estate, who commissioned an annexe in 1883. In it, Neo-Renaissance style is combined not only with Romanticist features, but also with Neo-Baroque and Neoclassicism, which points to a development of additional stylistic tendencies in historicist country house building.

**NEO-BAROQUE, NEOCLASSICISM AND ART NOUVEAU TENDENCIES AROUND 1900**

Neo-Baroque was perpetually interwoven with the Neo-Renaissance style, especially after 1880s, when many started to proclaim the architecture of 17th and 18th centuries. Because of the renovation of the royal palaces in Vienna and Buda in these styles, some followed the fashion and restored their Baroque manor houses in Neo-Baroque style. Viktor Rumpelmayer renovated the Keszthely manor (Fig. 21) of Count, later Duke Tadej Feštetiæ from 1883 to 1887, giving it central heating, water supply, sanitary sewer, gas and a bell along with the new appearance. Because of the English origin of his wife Mary Douglas Hamilton, their Neo-Baroque garden was designed by English landscape architect Henry Ernest Milner.

Count Vidor Csáky built from 1886 to 1887 a small Neo-Baroque manor in Spišský Hrhov, Slovakia. It was originally his summer residence because he resided in Bratislava in the winter. Its author was Viennese architect Adam Henrich. Ten years later, Count Imre Károlyi built a Neo-Baroque manor in Nagymágocs. It had underfloor heating, and with its own generator it produced enough electrical power to supply the entire village! The garden surrounding the manor contains many Neoclassical elements, such as fountains depicting various themes (Rape of the Sabine Women, Rape of Proserpine, etc.) and a Neoclassical gloriette.

Two-storey Neo-Baroque manor in Jalkovec, built in 1911 by German architect Paul Schulze-Naumburg, is the youngest country house in Hrvatsko Zagorje. It was commissioned by Stjepan Lautner and erected on the location of the old curia of the previous owners, the Josipovic family. Its layout is an elongated rectangle shape, and its façade with wide glass openings faces the garden. Saulovec manor was also built on the location of a pre-existing curia, but instead of demolishing it, in 1902 its owner Karlo Kiš incorporated it 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.

---

79 Obad Scitaroci, Bojanic Obad Scitaroci, 1998: 248
80 Obad Scitaroci, 2005: 128
81 Sisa, 2007: 190-192, 219-220, 227-228
82 Obad Scitaroci, 2005: 202
83 Belosevic-Gorniostubicki, 1926: 88; Markovic, 1995: 94-95; Obad Scitaroci, 2005: 239
84 Obad Scitaroci, Bojanic Obad Scitaroci, 1998: 264
86 For a more thorough account, see Sisa, 2007: 221-222, 248-250.
87 Belosevic-Gorniostubicki, 1926: 122-127; Obad Scitaroci, 2005: 98-101
88 Obad Scitaroci, 2005: 250
Classical elements were featured on Janković manor in Cabuna (Fig. 23), Slavonia, with red-brick façades. The western façade faces the landscape with a flower garden. In 1874 Count Ladislav Janković commissioned the building of a country house for his son Aladar from Viennese architect Moritz Wappler. Today, the manor is in ruins, and not much information about it is available.

In the late 1860s, Otto Wagner built for Mihály Mosonyi a manor house with Neoclassical characteristics in Căpâlnaș', Romania, inspired by Petit Trianon in Versailles. Wagner became renowned for his project of the Rumbach Street Synagogue in Budapest (1871-1872), and late in his career he became prominent in the Viennese Art Nouveau circle. So had Ödön Lechner, author of Biedermann manor in Mozsgó, turned from historical styles to Art Nouveau later in his career, becoming one of the founders of Hungarian Art Nouveau style. In his projects, he used the widely recognized Zsolnay ceramics that found its way even in Croatian residential building as well.

Art Nouveau in country house building was influenced by vernacular styles, blending with the Neo-Renaissance (in the aforementioned Törley and Sacelláry manors in Budafok) and the Neo-Baroque style. Ármin Lamm (Hung. Lonkai) built a Neo-Baroque manor with Art Nouveau elements (1899-1902) in Feketepuszta. The Dőry manor in Žitavce, Slovakia, built by Ernő Schannen around 1905, is another such example.

In Ábrahám, Josef Urban built for Count Károly Esterházy (1899-1900) an entirely Art Nouveau manor house (Fig. 22), inspired by Aramaic and Egyptian architecture. The manor even contains many artefacts imported from Egypt. Shortly after, Art Nouveau with a hint of modernism appeared, as can be seen in Jeromos Urmánczy's manor in Toplița, Romania, designed by Virgil Giacomuzzi (1903-1906).

Art Nouveau style in country house building, concludes József Sisa, never reached the popularity of historical styles, which were dominant until the First World War. In Slavonia and northern Croatia, Art Nouveau also remained confined within cities, leaving little trace in country house building. It does appear in the building of curiae, villas and cottage houses, but manor houses remained faithful to historical styles.

89 Obad Šitaroci, Bojan Obad Šitaroci, 1998: 94-97
90 Zöldi, 1879: 238 (cited from Sisa, 2007: 187)
91 A spare account on the manor is available in Đurić, Feletar, 1983: 43-44.
92 For a more detailed approach on Mosonyi and Biedermann manors, see Sisa, 2007: 171-172, 238-239.
93 Virág, 2002: 103-104; Sisa, 2007: 266-207
94 Sisa, 2007: 261-263
CONCLUSION

ZAKLJUČAK

The Austro-Hungarian Monarchy, the last stage of Croatian-Hungarian state, political, and cultural union, was positioned in the eclectic age of historicism and represented a synthesis of all previous centuries of the shared past and tradition of country house building. In our research of this type of architecture in Croatia and Hungary, we encountered a variety of stylistic tendencies, of which some were shared (Neo-Gothic, Neo-Renaissance, Neo-Baroque), while others were typical only of Hungarian manor houses (Art Nouveau and the beginnings of Modernism). This is understandable as almost entire Slavonia was until the beginning of 18th century under continual threat of the Ottoman Empire, causing the somewhat later arrival of the Middle Ages. Another point for the relative belatedness of building styles in Croatian and Hungarian nobility since the Middle Ages. Another point for the relative belatedness of building styles in Croatian and Hungarian nobility since the Middle Ages. Another point for the relative belatedness of building styles in Croatian and Hungarian nobility since the Middle Ages. Another point for the relative belatedness of building styles in Croatian and Hungarian nobility since the Middle Ages.

In Croatia, Tudor Revival style is found mostly in manors that were built in ear-

lier periods, but were reconstructed and restored in historical styles (Novi Dvor in Zaprešić and Maruševec manor are given new elevation designs with characteristic crow-stepped gables, and Janković manor in Suho-
polje a new gate as well).

Count István Széchenyi’s book The Dust and Mud of Pest thoroughly changed the way residential architecture was perceived in Hungary of his time (primarily in the functional sense, but also concerning material and style). Soon after the book was published, English architecture became the dominant style in Hungary. Together with Tudor Gothic Revival, the cottage style also appeared in Croatia and Hungary. The Festetic family from Turopolje built significant manors in the English style in both countries: in Croatia they built a manor in Pribislavec, and in Hungary the Bogát and Molnár manors. Additional value of the cottage style, both English and Swiss, was that it often assimilated elements from traditional vernacular architecture of the Pannonian Basin, as illustrated in István Möller project for the Nustar manor house. He is also the author of Sárzsintémihály and Kocsord manors in Hungary and Donji Miholjac manor in Croatia, in which he harmoniously incorporated half-timbering.

Another strong influence were the Renaissance chateaux of the Loire Valley in France. Notable examples of are the Transilvanian Kendeffy family manor houses. Artur Meinig, Miklós Ybl and Alajos Hauszmann were architects that specialized in Neo-Renaissance and who built many country houses and city pal-

naces for a number of the noble families (such as the Károlyi family), not only inspired by French, but also Italian and German traditions. The Croatian Pejaccevic curia in Podgorac was also based on Hauszmann’s designs, as a thorough renovation and reconstruction of the existing curia. More often than not, old manors underwent renovations of the façades in historical styles, as did the Opeka and Selinica-Belc manor houses. A rare exception is Tüköry manor in Dios that has some elements of a burgstil castle, designed by Hungarian architects Ernő Foerk and Gyula Sándy.

In the 1880s, the Hungarian and Croatian nobility returns to Baroque patterns. The Croatian Festetic family renovated the existing Baroque manor in the Neo-Baroque style in Keszthely. In Hungary, Neo-Baroque and Neo-Renaissance styles were often combined with Art Nouveau tendencies (Lonkai and Dőry manors), while in Croatia Art Nouveau left some traces in interior design. At the beginning of the 20th century, Hungarian manors even assume some proto-modernist characteristics (Urmánchy manor), but in Croatia, they remain faithful to the historical styles.

[Translated by: DAVID EDEL]

BIBLIOGRAPHY
LITERATURA

2. BÉLOSEVIĆ-GORNOSTUDBICKI, S. (1926.), Županijska varazdinska i slobodni kraljevski grad Varazdin, samizdat, Zagreb
sulat: 565-588, Budapest
5. DANHELOWSKY, A. (1885.), Donaman Valpalo i Donjii Miholjac u Slavonien, Wilhelm Frick, Vienna
9. FOERK, E.; SÁNDY, GY. (1906.), A Tüköry-kastély Diósszentpálton, Patria (Magyar építészművés-

zi társsaság külön kiadványa, Vol. XXXIX/XII), Budapest
10. GIORUARD, M. (1978.), Life in the English Coun-
try House: a social and architectural history, Yale University Press, New Haven / London
11. GOSTL, I. (1990.), Jelacicevi Novi dvori: Dobro bana Jelacica nekad i sad, Grafički zavod Hrvatske, Zagreb
13. HAUSZMANN, A. (1997.), Hauszmann Alajos na-
plója: Építész a századfordulón [ed. Seidl, Á.], Gondolat Kiadó, Budapest
14. HORVÁTH, A. (1979.), O klasicizmu u Slavoniji, “Os-
ječki zbornik” (Vol. 17), Muzej Slavonije, Osijek

95 SISA, 2007: 274-275
96 SISA, 2007: 59
97 One example is Domjanic curia, built 1905-1907 in Donja Zelina, with vernacular Art Nouveau style façade ornamentation (see OBAD SCITAROCI, BOJANIC OBAD SCITAROCI, 1998: 128).
98 It is important to mention here the two-storey Neu-
schloss villa, built for the director of a saw-mill and tannin factory in Đurđenovac.
Austro-Ugarska Monarhija je, kao posljednja etapa hrvatsko-mađarskog državnog, političkog i kulturalnog saveza smještena u ekliptično razdoblje historicizma, bila ujednačena svojevrsna sinteza svih prijašnjih stoljeća zajedničke prošlosti i izgradnje dvoraca na ovim prostorima. Istražujući značajke toga tipa ladjanske arhitekture u Hrvatskoj i Mađarskoj, navazimo na raznolikost stilskih tendencija, od kojih su neke zajedničke (neogotika, neorenesansa i neobarok), a neke karakteristične samo za mađarske dvorce (secesija i naznake moderne). To je i razumljivo jer je gotovo čitava Slavonija do početka 18. stoljeća bila u neprestanoj opasnosti od Turaka, a može se presjetiti izgradnju dvoraca za mjesta za odmor i lov na tim prostorima, uspešno naslonjena na eklektično razdoblje historicizma, bila iznimno tajnog pokreta slavenskih genijalnih arhitekata u drugom polovini 18. stoljeća. Autor je i dvoraca u Mađarskoj, gdje je u projektima skladno uključio kanatnu konstrukciju. Srednjovjekovnoj tradiciji pripadaju i renesansni dvorci uz dolinu rijeke Loire u Francuskoj pa je to bilo druga lišnja nadahnuća prilikom narudžbe. Poznati su transilvaniji dvorci obitelji Kádár koji su rađali uspešne arhitekture uz dolinu rijeke Loire. Osim toga, predstavljaju nekoliko uzmisnih dvoraca izgrađenih u Mađarskoj. Godine 1838., kada ga preuređuje zagrebački arhitekt Isťán Móller, dobro iskoristio pri projektiranju dvoraca u Nustr. Autor je i dvoraca u mađarskim mjestima Sárszentmihályu i Kocsardu te dvoraca u Slavoniji i Miholjcu. Pravdimu se, nekoliko mađarskih arhitekata, a to je arhitekt Isťán Móller dobro iskoristio pri projektiranju dvoraca u Nustr. Autor je i dvoraca u mađarskim mjestima Sárszentmihályu i Kocsardu te dvoraca u Slavoniji i Miholjcu.
Rudolf Klein

Judaism, Einstein and Modern Architecture

Original Scientific Paper

UDC 72.01:72.036