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PROLEGOMENON TO THE
COMPARISON OF STYLISTIC FEATURES
OF HUNGARIAN AND CROATIAN
MANOR HOUSES IN HISTORICISM

PRELIMINARY COMMUNICATION
UDC 728.8:72.035.3(439:497.5)

PROLEGOMENA USPOREDBI
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I HRVATSKIH HISTORICISTIČKIH
DVORACA

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FIG. 1. THE NÁDASDY FAMILY MANOR HOUSE IN NÁDASDLADÁNY, HUNGARY
SL. 1. DVORAC OBITELJI NÁDASDY U NÁDASDLADÁNYU U MAĐARSKOJ

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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

LADANJSKA ARHITEKTURA
HRVATSKO-MAĐARSKE VEZE
HISTORICIZAM
DVORCI
STILSKE ZNAČAJKE

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 članku koji je rezultat istraživanja ladanjske arhitekture Mađarske i Hrvatske, autori donose pregled dvoraca obiju 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 DVORCA 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 ŠĆITAROCI 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 ŠĆITAROCI, BOJANIĆ OBAD ŠĆITAROCI, 2005: 21

⁴ OBAD ŠĆITAROCI, 2005: 8

replaced by country houses, mansions and curiae.⁴ 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.⁵

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).⁶ The building has a rectangular layout, with an inner courtyard and, with the exception of the moat, it had no other fortifying elements.⁷ Another 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.⁸ Both the Croatian and the Hungarian country houses are one-storey edifices with accentuated frontispieces⁹, 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 Austria and the manor in Hungary were designed by Johann Lucas von Hildebrandt, the authorship of the country house in Bilje is only tentatively attributed to him.

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-corps being the more prominent than the side ones. The middle avant-corps 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-corps, above the entrance hall) was visibly emphasized, instead of staircases or drawing rooms, as was the case in earlier



FIG. 2. THE FRONTISPIECE OF PRINCE EUGENE OF SAVOY'S HUNTING LODGE IN BILJE, BARANJA, CROATIA
SL. 2. ULAZNI DIO GLAVNOG PROCELJA LOVAČKOGA DVORCA PRINCA EUGENA SAVOJSKOG U BILJU, BARANJA

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.¹⁰ The Orsic 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.¹¹

Shortly after her succession to the throne, the Empress and Queen Maria Theresa united three Slavonian counties¹² 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 1868.¹³

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?"¹⁴

These ideas marked the beginning of the Neoclassical age in country house building.

FIG. 3. THE FRONTISPIECE OF PRINCE EUGENE OF SAVOY'S MANOR HOUSE IN RÁCKEVE, HUNGARY
SL. 3. ULAZNI DIO GLAVNOG PROCELJA DVORCA PRINCA EUGENA SAVOJSKOG U RÁCKEVEU U MAĐARSKOJ



5 MARKOVIĆ, 1995: 10

6 MOHOROVICIC, 1975: 18

7 OBAD ŠĆITAROCI, BOJANIĆ OBAD ŠĆITAROCI, 1998: 74

8 KELÉNYI, 2000: 141

9 In Bilje the frontispiece is accentuated by a tower and additional storey, while the Ráckeve frontispiece contains a dome above an octagonal central hall. The windows on the frontispieces of both manors are different than in the remaining parts of the edifices: the Ráckeve frontispiece has oval, and Bilje has lute-shaped windows.

10 KELÉNYI, 2000: 142-143

11 OBAD ŠĆITAROCI, 2005: 68; MARKOVIĆ, 1995: 78-80

12 Until then, Slavonia consisted of Virovitica, Požega and Sirmia Counties.

13 OBAD ŠĆITAROCI, BOJANIĆ OBAD ŠĆITAROCI, 1998: 10-11

14 BIERBAUER, 1991: 569



FIG. 4. THE FRONTISPIECE OF THE ROYAL MANOR IN GÖDÖLLŐ, HUNGARY

SL. 4. ULAZNI DIO GLAVNOG PROČELJA KRALJEVSKOGA DVORCA U GÖDÖLLŐU U MADARSKOJ



FIG. 5. AERIAL VIEW OF ORŠIĆ MANOR IN GORNJA BISTRA, CROATIA

SL. 5. POGLED IZ ZRAKA NA DVORAC ORŠIĆ U GORNJOJ BISTRI U HRVATSKOM ZAGORJU

FIG. 6. COUNT ISTVÁN SZÉCHENYI, PAINTING BY ÁGOSTON SCHOEFFT, 1836

SL. 6. GROF ISTVÁN SZÉCHENYI, NASLIKAO ÁGOSTON SCHOEFFT, 1836.



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.¹⁵ 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 Brunzsvik family in Dolná Krupá in Slovakia by Charles Moreau, the Károlyi family manor in Fót, probably by Heinrich Koch, or the Teleki family manor in Gyömrő, by a very prominent Hungarian builder József Hild.¹⁶ In Hrvatsko zagorje, the most representative example of such Neoclassicist building is Baron Josip Vrkljan's Janusevec manor, whose author is probably Bartolomej Felbinger.¹⁷ Other significant Neoclassical country houses in Zagorje are Bezanec, Martijanec, Klokovec and the manor in Marija Bistrica.¹⁸ In Slavonia, the most important examples of 19th century Neoclassicism are manors in Aljmaš, Čepin, Kneževo, Nespes, Podgorač, the third manor in Popovača, the second phase of the country house in Suhopolje and the country house in Sv. Helena Koruska.¹⁹

THE RISE OF ENGLISH ROMANTICISM

PRODOR UTJECAJA ENGLSKOG 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 Nebbien²⁰ won a competition for the design for the main city park in Pest, called Városliget²¹, modelled after the landscapes of Capability Brown.²² On the other side of the Danube, in Buda, the people's favourite promenade was the romantic garden on Gellért Hill.²³ 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.²⁴

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

¹⁵ KELÉNYI, 2000: 146

¹⁶ SISA, 1998.a: 172; the authors of Alcsút and Dolná Krupá manors confirmed in SISA, 2008 and SISA, 2011.

¹⁷ OBAD ŠČITAROCI, 2005: 104

¹⁸ OBAD ŠČITAROCI, 2005: 16

¹⁹ For a more detailed account on Neoclassical country house building in Slavonia, see HORVAT, 1979: 295-303, MOHOROVČIĆ, 1975: 18-20, and OBAD ŠČITAROCI, BOJANIĆ OBAD ŠČITAROCI, 1998: 53.

²⁰ Nebbien also designed smaller country house gardens, and is author of the Brunzsvik manor garden in Martonvásár [SISA, 2007: 185].

²¹ Hung. *liget* – small forest, grove; Hung. *város* – town; Hung. *városliget* – city park

²² SISA, 1998.a: 173

²³ BOJANIĆ OBAD ŠČITAROCI, OBAD ŠČITAROCI, 2004: 42

²⁴ MARUSEVSKI, JURKOVIĆ, 1992: 29-30, 91



FIG. 7. ZICHY-FERRARIS MANOR IN RUSOVCE, SLOVAKIA
SL. 7. DVORAC ZICHY-FERRARIS U ROSVARU U SLOVACKOJ

FIG. 8. ZICHY COUNTRY HOUSE IN KÁLOZ-NAGYHÖRCSÖK,
HUNGARY
SL. 8. DVORAC ZICHY U KÁLOZ-NAGYHÖRCSÖKU
U MADARSKOJ

medieval Christian tradition. At first a considerable number of Neo-Romanesque and Neo-Gothic churches and cathedrals were built²⁵, 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*²⁶ 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 him²⁷), 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 view²⁸, 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.²⁹ 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 narrative 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.³⁰ 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 planning³¹, which later, at the turn of the 20th century, resulted in very positive influences in the Arts and Crafts movement.³²

The writings of Count Széchenyi very soon inspired the nobility to build in Neo-Gothic style not only because it was the current *Anglomania* trend³³, 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 1900³⁴). In addition to Windsor Castle as the most prominent influence – restored between 1825 and 1840 according to the project of Jeffrey Wyattville – in the first half of the 19th century it was not uncommon for noblemen to build their country houses based on English pattern books.³⁵

25 BIERBAUER, 1991: 576

26 Original title: *Pesti por és sár* (written between 1834-1837, published in 1866)

27 SISA, 1994: 70

28 SZÉCHENYI, 1866: 28

29 SZÉCHENYI, 1866: 30

30 BIERBAUER, 1991: 578

31 Aside from Count István Széchenyi, other relevant authors were writer Ferenc Pulszky and politician and poet Bertalan Szemere.

32 KESERÜ, 1990: 142

33 ORSZÁGH, 1979: 19-36

34 Girouard, 1978: 267-298; for more about symbolism in the architecture of Hungarian nobility in the late 19th century see SIDÓ, 2010.

35 SISA, 2007: 48-49



FIG. 9. ERDŐDY MANOR IN ROTENTURM, BURGENLAND IN AUSTRIA
SL. 9. DVORAC ERDŐDY U VERESVARU U AUSTRIJSKOM GRADIŠČU



FIG. 10. TRAKOŠĆAN CASTLE IN HRVATSKO ZAGORJE
SL. 10. DVORAC TRAKOŠĆAN U HRVATSKOM ZAGORJU

The country house of Count Emánuel Zichy-Ferraris (who indeed married Englishwoman Charlotte Strachan) in Rusovce (Fig. 7), Slovakia³⁶, 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.³⁷ 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 Nádasdlaány 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.³⁸ 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 Pejačević-Normann-Berks curia in Podgorac.³⁹ 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.⁴⁰ 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-Nagyhörösök (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.⁴¹ 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.⁴² Similar to it is the ten years older Erdődy family country house in Rotenturm (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 Förster⁴³, the Erdődy country house contains, along with Romanticist, also Moorish-style ornamentation, while some details were done in *Rundbogenstil*.⁴⁴ 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 Feštetić⁴⁵ manor in Bogát (built 1856-1860), Feštetić manor in Molnár (expanded around 1860), and Szent-

³⁶ At the time Slovakia was an intergal part of the Hungarian part of the Monarchy.

³⁷ SISA, 2007: 133-134, 135, 139

³⁸ SISA, 2007: 31, 178

³⁹ OBAD ŠČITAROCI, BOJANIĆ OBAD ŠČITAROCI, 1998: 248

⁴⁰ Woodwork was done by Endre Thék, ironwork by Gyula Jungfer and stained-glass windows by Kratzmann and Forgó. [see SISA, 2007: 178-182]

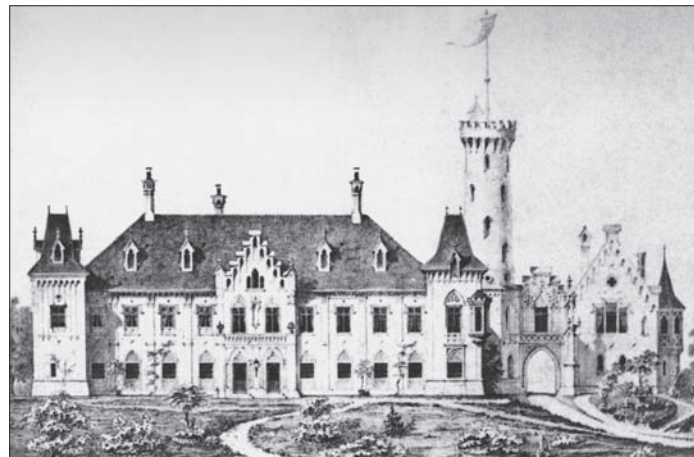
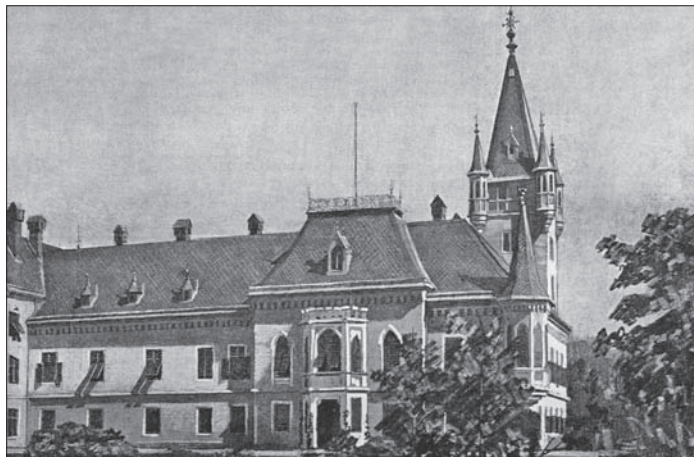
⁴¹ SISA, 2007: 148-150

⁴² For a more detailed approach on Gottfried Semper's works in Hungary see SISA, 2002: 136-143.

⁴³ Ludwig Förster designed in Oriental style the Great Synagogue of Budapest in Dohány Street, built between 1854 and 1859.

⁴⁴ SISA, 2007: 166-168

⁴⁵ Hung. Fesztetics or Fesztetich



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".⁴⁶

ROMANTICIST STYLES IN CROATIAN MANOR HOUSE BUILDING

ROMANTIČARSKI STILOVI DVORACA U HRVATSKOJ

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 Trakošćan Castle (Fig. 10) that belonged to the Drašković family for three and a half centuries.⁴⁷ 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. Feldmarschalleutnant Juraj VI Drašković with his wife Sofia, née Baillet-Latour, began the restoration in 1853 according to the project of today unknown architects from Graz.

⁴⁶ SISA, 2007: 50

⁴⁷ Except for a six-year interval (1645-1651) when the castle belonged to Nikola Zrinski (OBAD ŠĆITAROCI, 2005: 260)

⁴⁸ KRUIHEK, 1972: 85

⁴⁹ OBAD ŠĆITAROCI, 2005: 269; for more on Trakošćan garden and the castle's surroundings, see OBAD ŠĆITAROCI, BOJANIĆ OBAD ŠĆITAROCI, 2010: 115-123

⁵⁰ *** 1887: 622

⁵¹ Feldmarschalleutnant Baron Josip Neustädter, during his visit to the Jelacic 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". [GOSTL, 1990: 13-15]

⁵² OBAD ŠĆITAROCI, 2005: 168; BELOŠEVIĆ-GORNJOSTUBIČKI, 1926: 104-105

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) accentuated its fortifying character that remains unchanged to this day.⁴⁸ Also very noteworthy are Trakošćan'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.⁴⁹

A little more to the north, in Pribislavec, is Festetic manor (Fig. 11), one of the most beautiful romantic Neo-Gothic manors of northern Croatia. Pribislavec, in Medimurje, even while it was part of the Hungarian Zala County was mostly populated by Croatians.⁵⁰ 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.⁵¹ Marusevec 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 Drache von Wartenburg. It was then that both its exterior and interior appearance was completely changed: a Neo-Gothic three-storey tower was annexed and all façades had rich architectural plastic ornamentation characteristic of the late 19th century.⁵²

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-Hellenbach manor (Fig. 12), most probably built in the first half of the 19th century and commissioned by An-

FIG. 11. FESTETIC MANOR IN PRIBISLAVEC, CROATIA (ILLUSTRATION FROM THE *VASÁRNAPI UJSÁG* WEEKLY NEWSPAPER)

SL. 11. DVORAC FESTETIĆ U PRIBISLAVCU U MEDIMURJU (ILUSTRACIJA IZ TJEDNIKA *VASÁRNAPI UJSÁG*)

FIG. 12. THE MAIN ELEVATION OF SVETA HELENA MANOR NEAR ZAGREB (DRAWING FROM THE 1862/63 RECONSTRUCTION PROJECT)

SL. 12. GLAVNO PROČELJE DVORCA U SVETOJ HELENI POKRAJ ZAGREBA (CRTEZ PREUZET IZ PROJEKTA NADODGRADNJE, 1862./63.)



FIG. 13. THE MAIN FAÇADE OF MAILÁTH MANOR IN DONJI MIHOLJAC, CROATIA

SL. 13. GLAVNO PROČELJE DVORCA MAILÁTH U DONJEM MIHOLJCU, SLAVONIJA

FIG. 14. THE MAIN FAÇADE OF ZICHY MANOR IN SÁRSZENTMIHÁLY, HUNGARY

SL. 14. GLAVNO PROČELJE DVORCA ZICHY U SÁRSZENTMIHÁLYU U MAĐARSKOJ



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 crow-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 Möller, 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 Möller 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 Nuštar, and he probably de-

signed the Nuštar 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 Normann-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, Košice, 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 Hraň, 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 Wéber show that,

FIG. 15. THE CASTELLATED NEO-GOTHIC ENTRANCE GATE OF JANKOVIĆ MANOR IN SUHOPOLJE, CROATIA

SL. 15. NEOGOTIČKI ULAZNI PORTAL DVORCA JANKOVIĆ U SUHOPOLJU, SLAVONIJA



53 OBAD ŠČITAROCI, BOJANIĆ OBAD ŠČITAROCI, 1998: 280, 284

54 SISA, 2007: 269-270; OBAD ŠČITAROCI, BOJANIĆ OBAD ŠČITAROCI, 1998: 136

55 DÜMMERLING, 1960: 229-233; SISA, 2007: 268, 287

56 OBAD ŠČITAROCI, BOJANIĆ OBAD ŠČITAROCI, 1998: 229

57 DANHELOWSKY, 1885: 295-296

58 *** 1886: 573-574; SISA, 2007: 59, 217

59 SISA, 2007: 58

60 Families such as Zichy, Erdődy and Ersterházy were granted their titles before 1740 and Maria Theresa's succession to the Austrian-Hungarian throne.

61 SISA, 1998.b: 224

62 For further information, see SISA, 2006: 272-274.

63 Other Kendeffy family country houses built in the same style are in Sântămăria-Orlea i Cârnești, Romania.

in addition to Gothic, many old noble families⁶⁰ in the 19th century were also inspired by Renaissance architecture. The nouveau riche 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 manor⁶¹ in French Renaissance style. The manor was eventually built by Gyula Bukovics, inspired by Château d'Écouen and Rotschild Manor (Halton House) by architect William Rogers. The used details are similar to two Bukovics' city palaces in Budapest (both on Andrásy Avenue, no. 92-94 and 87-89).⁶²

In the 1880s, the medieval chateaux of the Loire Valley were an inspiration to Artur Meinig for the Tiszadob manor (Fig. 17) commissioned by Count Gyula Andrásy 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.⁶³ Another of Artur Meinig'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 Jámbor, who is also author of the park surrounding the manor in Tura (Schossberger family manor). Neo-Gothic windows⁶⁴ were harmoniously integrated in the otherwise Neo-Renaissance Károlyi castle.

The Neo-Renaissance Károlyi manor in Füzéradvány 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*.⁶⁵

At the turn of the century in Rum, Hungary, Artur Meinig transformed Count Károly Kornis' existing Renaissance castle into a grandiose burgstil castle inspired by French medieval châteaux. 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.⁶⁶

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 1905⁶⁷ by Alojz Tüköry and his wife, princess Schleswig-Holstein, for their daughter Marija (Hun. Mária).⁶⁸ The authors of the manor are Ernő Foerk and Gyula Sándy, who was later professor at the Budapest University of Technology. The General Post Office building in Zagreb⁶⁹ 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.⁷⁰ Also, Neo-Romanesque details of the manor inspired by medieval architecture are similar to the Odescalchi manor in Skýcov⁷¹ and the Vajdahunyad Castle in Budapest, built in Városliget.⁷²

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 Irén 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

FIG. 16. TÜKÖRY MANOR IN DIÓS, CROATIA (DRAWING OF THE NORTHERN ELEVATION)
SL. 16. DVORAC TÜKÖRY U DIÓSU U SLAVONIJI (CRTEZ SJEVERNOGA PROCELJA)

FIG. 17. ANDRÁSSY MANOR IN TISZADOB, HUNGARY
SL. 17. DVORAC ANDRÁSSY U TISZADOBU U MAĐARSKOJ



64 SISA, 2007: 224-226, 241-243

65 RUSKIN, 1890: facing page 307

66 SISA, 2007: 244, 228-231

67 According to: SISA, 2007: 270-271

68 The manor was called Marija's Court, but the name did not stick. The villagers preferred the name Diós, Hungarian for walnut, a common tree in Slavonia.

69 OBAD ŠČITAROCI, BOJANIĆ OBAD ŠČITAROCI, 1998: 122, 124

70 SISA, 2007: 270

71 SISA, 2007: 199-200

72 It was based on the project by Ferenc Schulz (Friedrich Schmidt's apprentice) for the occasion of the Millennium Exhibition in 1896 and is a modest version of the castle of the same name in Transylvania. Following Schulz's death, the work on the manor was taken over by Imre Steindl (see SISA, 2007: 18).



FIG. 18. TÖRLEY MANOR IN BUDAFOK NEAR BUDAPEST
SL. 18. DVORAC TÖRLEY U BUDAFOKU POKRAJ BUDIMPESTE

FIG. 19. THE MANOR IN OPEKA, CROATIA (TODAY IN RUINS)
SL. 19. DANASNJE RUSEVNO STANJE DVORCA U OPEKI,
HRVATSKO ZAGORJE



Miksa Röth'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 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-Patačić-Farkaš manor in Lovrečina 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 Neoclassical 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 the earlier mentioned Podgorač curia (Fig. 20) in Croatia. It was commissioned by Count Pavao Pejačević 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 Portoís & Fix furniture that Alvina Pejačević and Alajos

Hauszmann chose together at an exhibition in Vienna.⁷⁹

The two-storey country house in Laduč 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

The first significant Hungarian manor in German Neo-Renaissance style was built for Count Frigyes Wenckheim from 1875 to 1879 in Ókígyós 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 Sládkovičovo (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

FIG. 20. PEJAČEVIĆ-NORMANN-BERKS CURIA IN PODGORAČ, CROATIA
SL. 20. KURIJA PEJAČEVIĆ-NORMANN-BERKS U PODGORAČU,
SLAVONIJA



73 SISA, 2007: 256-259

74 OBAD ŠĆITAROCI, BOJANIĆ OBAD ŠĆITAROCI, 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 1883.⁸⁴ 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

NEOBAROK, NEOKLASICIZAM I SECESIJSKE TENDENCIJE OKO 1900. GODINE

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 Festetic 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.⁸⁵

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.⁸⁶

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 Josipović family.⁸⁷ 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.⁸⁸

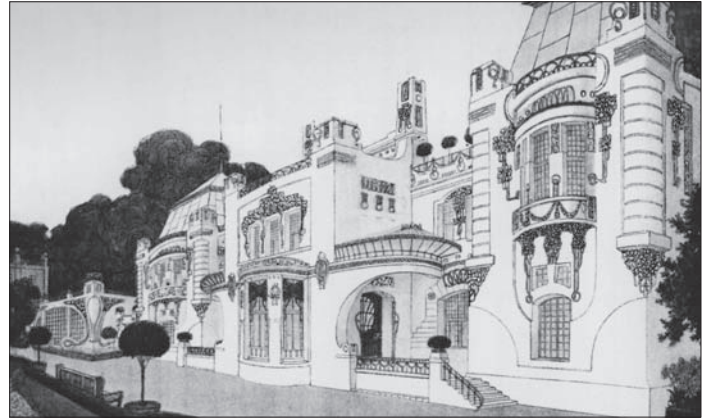


FIG. 21. FEŠTETIC MANOR IN KESZTHELY NEAR LAKE BALATON, HUNGARY

SL. 21. DVORAC FEŠTETIC U MJESTU KESZTHELY POKRAJ BALATONA U MAĐARSKOJ

FIG. 22. DRAWING OF THE ORIGINAL ART NOUVEAU ENTRANCE FAÇADE OF ESTERHÁZY MANOR IN ÁBRAHÁM, HUNGARY

SL. 22. CRTEŽ IZVORNOGA SECESIJSKOGA GLAVNOG PROČELJA DVORCA ESTERHÁZY U ÁBRAHÁMU, MAĐARSKA

FIG. 23. JANKOVIĆ MANOR IN ČABUNA, CROATIA

SL. 23. DVORAC JANKOVIĆ U ČABUNI, SLAVONIJA

79 OBAD ŠĆITAROCI, BOJANIĆ OBAD ŠĆITAROCI, 1998: 248

80 OBAD ŠĆITAROCI, 2005: 128

81 SISA, 2007: 190-192, 219-220, 227-228

82 OBAD ŠĆITAROCI, 2005: 202

83 BELOSEVIC-GORNJOSTUBIČKI, 1926: 88; MARKOVIĆ, 1995: 94-95; OBAD ŠĆITAROCI, 2005: 239

84 OBAD ŠĆITAROCI, BOJANIĆ OBAD ŠĆITAROCI, 1998: 264

85 Information taken from SISA, 2007: 206-210; for further information about the garden, see ALFÖLDY, 2001: 43-57.

86 For a more thorough account, see SISA, 2007: 221-222, 248-250.

87 BELOSEVIC-GORNJOSTUBIČKI, 1926: 122-127; OBAD ŠĆITAROCI, 2005: 98-101

88 OBAD ŠĆITAROCI, 2005: 250



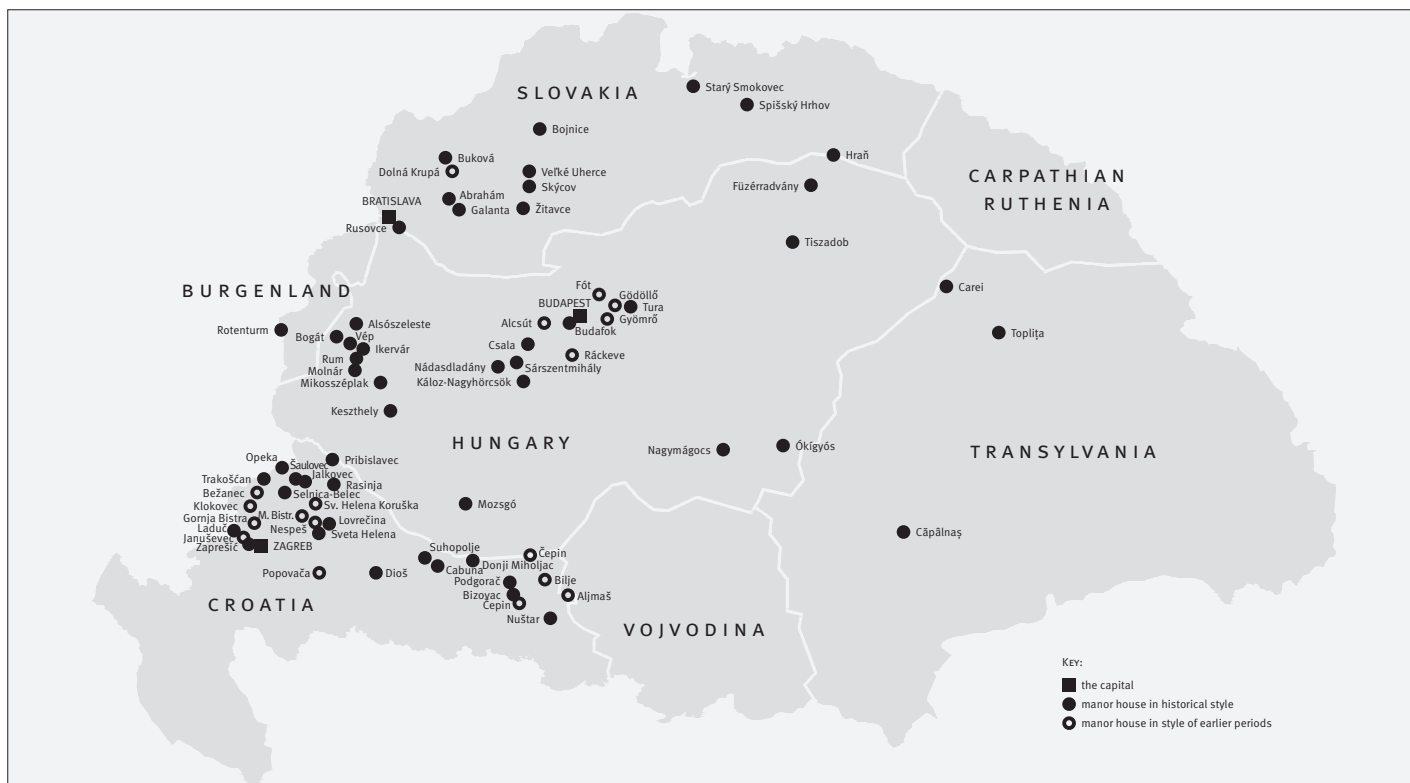


FIG. 24. CARTOGRAM OF THE KINGDOM OF HUNGARY AROUND 1880 WITH TODAY'S BORDERS BETWEEN COUNTRIES, DEPICTING LOCATIONS OF ALL MANORS MENTIONED IN THIS PAPER

SL. 24. KARTOGRAM HRVATSKO-Ugarskog Kraljevstva OKO 1880. GODINE (S DANAŠNJIJ GRANICAMA MEĐU ZEMLJAMA) KOJI PRIKAZUJE RASPORED SVIH, U OVOME RADU, SPOMENUTIH DVORACA

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 I⁸⁹ from Viennese architect Moritz Wappler.⁹⁰ Today, the manor is in ruins, and not much information about it is available.⁹¹

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 Mozsgó⁹², 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 Sacellary 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 Dóry manor in Žitavce,

Slovakia, built by Ernő Schannen around 1905, is another such example.⁹³

In Ábrahám, Josef Urban built for Count Károly Esterházy (1899-1900) an entirely Art Nouveau manor house (Fig. 22), inspired by Arabian and Egyptian architecture. The manor even contains many artefacts imported from Egypt.⁹⁴ Shortly after, Art Nouveau with a hint of modernism appeared, as can be seen in Jeromos Urmánczy's manor in Toplița⁹⁵, 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.⁹⁶ 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 curiae⁹⁷, villas⁹⁸ and cottage houses, but manor houses remained faithful to historical styles.

⁸⁹ OBAD ŠČITAROCI, BOJANIĆ OBAD ŠČITAROCI, 1998: 94-97

⁹⁰ ZÖLDI, 1879: 238 (cited from SISA, 2007: 187)

⁹¹ A spare account on the manor is available in ĐURIC, 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 fashion of building country houses for leisure and hunting. At the beginning of 18th century, we have Eugene of Savoy's Manor in Bilje, built in Renaissance and early Baroque style, by then already out-dated in Central Europe, as opposed to his summer residence in Hungarian Ráckeve, which was much more up to date. Hrvatsko zagorje, on the other hand, was not directly threatened by the Turks, but few manors were built because the area was divided into smaller estates among Croatian and Hungarian nobility since the Middle Ages. Another point for the relative belatedness of building styles in Croatian lands is the fact that in the 1830s, when Neoclassicism is rapidly replaced by historical styles in Hungary, Baron Josip Vrkljan built Januševac, the most beautiful Neoclassical manor house in Zagorje.

Romanticist tendencies arrive to both lands via the English influence in garden and park design, firstly in bigger cities (Pest, Buda, and Zagreb). As Romanticism was primarily a revision of European Middle Ages, it was not unusual that the Neo-Romanesque and Neo-Gothic styles first appeared in the building of churches and cathedrals. Shortly after, the old noble families (Nádasdy, Zichy, Erdődy, but also the Croatian Keglević family) also started using the mentioned styles in order to point to the centuries-old history of their families, as was the case with the Tudor dynasty in England. 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 Dvori in Zaprešić and Maruševac manor are given new elevation designs with characteristic crow-stepped gables, and Janković manor in Suhopolje 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 Turapolje 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 Nuštar manor house. He is also the author of Sárszentmihály 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 palaces 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 Pejačević 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 Selnica-Belc manor houses. A rare exception is Tüköry manor in Dioš 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 (Urmánczy manor), but in Croatia, they remain faithful to the historical styles.

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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 ŠĆITAROCI, BOJANIĆ OBAD ŠĆITAROCI, 1998: 128).

98 It is important to mention here the two-storey Neuschloss villa, built for the director of a saw-mill and tannin factory in Durdenovac.

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- FIG. 2 Photo by Zlatko Karac
- FIG. 3 KELÉNYI, 1998
- FIG. 5 Photo by Milan Babić
- FIG. 6, 17 OSZK
- FIG. 7 SISA, 1998.a
- FIG. 8 Fortepan Archive
- FIG. 9, 18, 22 SISA, 2007
- FIG. 10 Photo by Zvonimir Laljek
- FIG. 11 *** 1887
- FIG. 12, 20 Provided by Hedviga Crha
- FIG. 13, 15 Photos by Kristina Lukačević
- FIG. 16 FOERK, SÁNDY, 1906
- FIG. 19 Photo by Mladen Obad Ščitaroci
- FIG. 21 DERCSÉNYI, KOPPÁNY, HEGYI, 1992
- FIG. 23 LTM

SAŽETAK

SUMMARY

PROLEGOMENA USPOREDBI STILSKIH ZNAČAJKI MAĐARSKIH I HRVATSKIH HISTORICISTIČKIH DVORACA

Austro-Ugarska Monarhija je, kao posljednja etapa hrvatsko-mađarskog državnog, političkog i kulturnog saveza smještena u eklektično razdoblje historizma, bila ujedno i svojevrsna sinteza svih prijašnjih stoljeća zajedničke prošlosti i izgradnje dvoraca na ovim prostorima. Istražujući značajke toga tipa ladanjske arhitekture u Hrvatskoj i Mađarskoj, nailazimo 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 pa je moda izgradnje dvoraca kao mjesta za odmor i lov na tim prostorima ponešto kasnila. Tako početkom 18. stoljeća nalazimo dvorac Eugena Savojskog u Bilju renesansno-ranobaroknog koncepta koji je za ondasnju srednju Europu bio već zastario, no to nije slučaj i s njegovom ljetnom rezidencijom u mađarskom mjestu Ráckeveu. Hrvatsko zagorje, s druge strane, nije bilo u opasnosti od Turaka, ali kako je još u srednjem vijeku podijeljeno među hrvatskim i ugarskim plemstvom u obliku manjih vlastelinstava, dvoraca izgrađenih u doba historizma na tome prostoru ne nalazimo mnogo. Još jedan prilog toj tvrdnji jest činjenica da kada klasicizam tridesetih godina 19. stoljeća u Mađarskoj naglo jenjava, barun Josip Vrkljan gradi Janusevec, najljepši zagorski klasicistički dvorac.

Romanticizam u Mađarsku dolazi najprije putem perivojnog/pejsaznog uređenja već osamdesetih godina 18. stoljeća te prvotno supostoji s klasicističkim stilom u graditeljstvu. Godine 1817. Heinrich Nebbien osvojio je natječaj za projektiranje glavnoga gradskog perivoja u Pešti, prikladno sentimentalno nazvanog Városliget, a koji je nastao po uzoru na krajolike/pejsaze Capability Browna. Istodobno s Városligetom u Pešti počinje se uređivati i Južna promenada (danas Strossmayerovo setaliste) u Zagrebu, no najvrjednije romantičarsko-pejsazne karakteristike poprimit će tek Maksimir 1838. godine, kada ga preuređuje zagrebački

biskup Juraj Haulik, nadahnut ponajprije perivojem Laxenburg pokraj Beča, ali i drugim romantičarskim perivojima.

Kako je romanticizam bio u prvom redu podsjetnik na europsko srednjovjekovlje, nije neobično da se neoromanički i neogotički stil najprije primjenjuju za izgradnju crkava i katedrala. No nedugo zatim staro plemstvo (poput Nádasdyja, Zichyja, Erdődyja, ali i hrvatskih Keglevića) također počinje koristiti te iste stilove kako bi ukazalo na visestoljetnu povijest obitelji, baš kao što su to bili Tudori u Engleskoj. U Hrvatskoj, primjerice, neotudorski stil uglavnom nalazimo kod nadogradnji i historizacije dvoraca izgrađenih u ranijim razdobljima (najznačajniji od njih je Trakošćan, zatim Novi Dvori zapresički i dvorac Marusevec, koji dobivaju nova pročelja karakterističnih zupčastih zabata, a dvorac Janković u Suhopolju, osim toga, i nov ulazni portal).

Knjiga grofa Istvána Széchenyija *Peštanska prašina i blato* značajno je promijenila shvaćanja stambene arhitekture onodobne Mađarske (ponajprije u smislu funkcionalnih značajki, a zatim i u smislu materijala te stila gradnje). Nakon njena izdavanja engleska je arhitektura postala prevladavajući stilski uzor. Dvorac grofa Emánuela Zichy-Ferraris u Rosvaru u Slovačkoj, sagrađen prema nacrtima Franza Beera, nosi karakteristike neogotičkoga tudorskog stila. Veoma je sličan i dvorac Frauenberg u mjestu Hluboká u Češkoj, također prema nacrtima Franza Beera. Dvorac u Rosvaru ubrzo je nadahnuo izgradnju mnogih obližnjih dvoraca, kao što je dvorac u slovačkome mjestu Vel'ké Uherce ili dvorac u Vépu grofa Sándora Erdődyja. Čak i kasnije, od 1873. do 1876., grof Ferenc Nádasdy gradi svoj dvorac u Nádaszládnýu u istom stilu.

Uz tudorsku neogotiku, na hrvatske i ugarske je prostore tada došao i takozvani *cottage style*. Velikaska obitelj Festetića, koja je podrijetlom iz Turopolja, sagradila je značajne dvorce u engleskim stilovima u objema zemljama: u Hrvatskoj su sagradili dvorac u Pribislavcu, dok su u Mađarskoj

značajni njihovi dvorci u Bogátu i Molnáru. Dodatna vrijednost *cottage stylea*, bilo engleskog ili svicarskog, bila je u tome što je u njega bilo moguće uključiti i elemente tradicionalnoga, narodnoga graditeljstva Panonske nizine, a to je arhitekt István Möller dobro iskoristio pri projektiranju dvoraca u Nustru. Autor je i dvoraca u mađarskim mjestima Sárszentmihályu i Kocsordu te dvorca u hrvatskome Donjem Miholjcu, gdje je u projekte skladno uklopio kanatnu konstrukciju.

Srednjovjekovnoj tradiciji pripadaju i renesansni dvorci uz dolinu rijeke Loire u Francuskoj pa je to bila druga linija nadahnuća prilikom narudžbe. Poznati su transilvanijski dvorci obitelji Kendeffy koji prate takve uzore. Artur Meinig, Miklós Ybl i Alajos Hauszmann bili su arhitekti specijalizirani za neorenesansu te su izgradili velik broj dvoraca i gradskih palača za pojedine plemićke obitelji (poput Károlyija), i to ne samo prema francuskim već i prema talijanskim i njemačkim uzorima. Prema Hauszmannovim nacrtima gradio se i hrvatski dvorac Pejačević u Podgoraču, ponovno kao temeljita izmjena i nadogradnja već postojeće kurije. Mnogo su češći dvorci, npr. oni u Opeki ili Belcu/Selnici, koji su doživjeli samo preuređenje pročelja u tome stilu. Rijetka je iznimka dvorac Tüköry u Diošu koji nalikuje na zamak, a djelo je također mađarskih arhitekata – Ernőa Foerka i Gyule Sándyja.

Osamdesetih godina 19. stoljeća ugarsko i hrvatsko plemstvo ponovno se vraća na barokne uzore pa ponovno nailazimo na hrvatsku obitelj Festetić koja tih godina obnavlja u neobaroknom stilu svoj već postojeći barokni dvorac u Keszthelyu kod Balatona. Češće se u Mađarskoj neobarokna i neorenesansna arhitektura dvoraca miješala sa secesijskim tendencijama (primjerice dvorci Lonkai i Dőry), a u Hrvatskoj je secesija u izgradnji dvoraca ostavila gotovo neznatan trag u uređenju interijera. Početkom 20. stoljeća mađarski dvorci poprimaju i protomodernističke karakteristike (dvorac Urmánczy), ali hrvatski u to doba još uvijek ostaju vjerni mnogobrojnim stilovima historizma.

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BIOGRAPHIES

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