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The Manor of the Noble Family Janković in Biškupci: A Contribution to Its Building History and New Insights into Its Furnishing

Dvorac plemićke obitelji Janković u Biškupcima: Prilog povijesti gradnje i nove spoznaje o njegovoj opremi

ABSTRACT

This paper presents a chronological analysis of the building history of the Janković's manor in Biškupci. The Biškupci manor was a historical seat of the Stražeman estate, purchased by Ivan Janković in 1764, who took up residence there. The paper brings a review of known archival and visual material compared to newly found archival documents, mostly held in the Požega City Museum, with new insights into the furnishing of the manor.

KEYWORDS

Ivan Janković, manor, Biškupci, eighteenth century, interior furnishing

APSTRAKT

Članak donosi kronološku analizu gradnje dvorca Janković u selu Biškupci. Dvorac u Biškupcima jest nekadašnje sjedište Stražemanskog vlastelinstva koje je 1764. godine kupio Ivan Janković i u kojemu je živio i djelovao. Na osnovu već poznatih fotografija i novih likovnih izvora, ali i dokumenata iz arhivske ostavštine obitelji, uglavnom pohranjenima u Gradskom muzeju Požega, donose se nove spoznaje o opremi dvorca.

KLJUČNE RIJEČI

Ivan Janković, dvorac, Biškupci, osamnaesto stoljeće, oprema interijera

Introduction

The manor of the Janković family situated in the rural area of today's Biškupci belonged to Ivan Janković, his two wives, and later on, his heirs. At the time of the arrival of the Janković Daruvarski family in that part of Slavonia, the village was part of the Stražeman estate. Because of this fact, the manor has often been incorrectly related to the neighbouring village of Stražeman. The Janković family did not reside there, however, Ivan Janković was a patron of the Stražeman parish church of Saint Michael the Archangel, which houses a lavish family tomb where Janković family members were buried.¹

The History of the Estate and the Family

After buying the Stražeman estate, Ivan Janković married his first wife, Ana Janković, nee Brnjaković, a baroness from Ilok (1754 – 1792) in 1777.² He commissioned the painting and *stucco* decoration of the Stražeman parish church the same year, which is documented by an inscription on the side of the triumphal arch facing the presbytery. His patronage probably resulted in the construction of a new choir with an organ decorated by *fresco* paintings, also executed around 1777.³ Ivan's brother Antun is the most significant member of the Janković Daruvarski family. He acted as prefect (*veliki župan*), the highest administrative official of Požega County (Požeška županija) and since 1775 he was also a member of the Table of Seven in Buda, the highest judicial authority of the Kingdom of Hungary and the official advisor of the Royal council of the Kingdom of Dalmatia, Croatia and Slavonia.⁴ His brother Ivan was not as politically involved, but he performed other important duties – he was captain of the Nádasdy Hussars regiment⁵ and later on became the deputy prefect (*podžupan*) of Požega County and its representative in the Croatian Diet.⁶

Despite this family's importance for today's territory of Požega-Slavonia County (*Požeško-slavonska županija*) and their rich history, the preserved movable and immovable heritage of the Janković nobility has not been researched much in comparison to some other noble families and their Slavonian estates.⁷ While the whole estate of Stražeman has been disregarded by researches, this particularly applies to the Janković manor in Biškupci. The appearance of the manor is known today only thanks to black and white photographs and picture postcards from the beginning of the 20th century, as it was burnt down during the peasant uprisings in 1918 (fig. 1, 2, 3).⁸ It is especially important to note that during the period following Antun Janković's death, the manor in Biškupci was

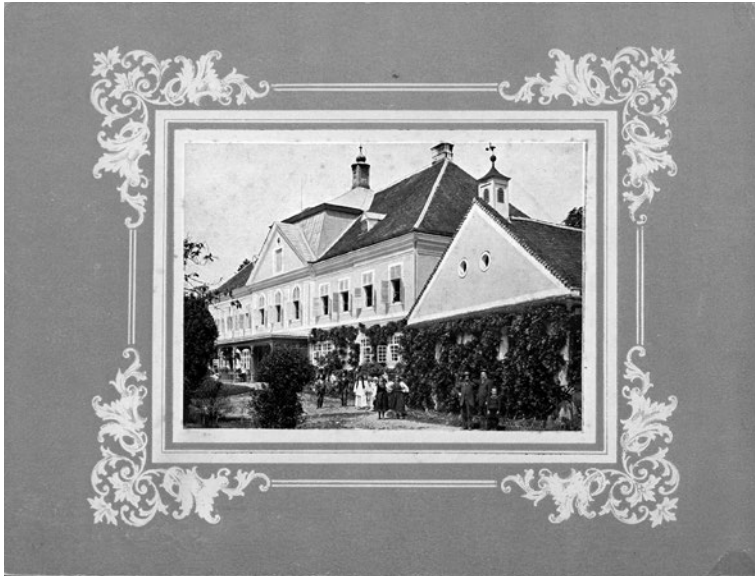
the centre of the whole surrounding area and the administrative headquarters from which the noble family governed all their other estates. As his brother did not have any male heirs, Ivan Janković inherited all his Slavonian land in 1789, while Antun's Hungarian estates went to his wife Katarina.⁹ After her death, Ivan Janković inherited the Hungarian properties as well. However, despite maintaining stable relations with Sopron, which were noted as early as 1929 by Julije Kempf, he decided to turn the manor in Biškupci into his primary family residence where all his children would be born.¹⁰ Aside from that, after Ivan's death, his second wife Alojzija, nee Festetić of Tolna resided in the manor and governed the Stražeman estate as well as other Janković properties.¹¹

The Commission and Dating of the Manor Construction

The construction history and the architecture of the manor in Biškupci has been published about only sporadically. The most significant research work when it comes to this manor was done by scholars Mladen Obad Šćitaroci, Bojana Bojanić Obad Šćitaroci and Terézia Balogh Jánosné Horváth.¹² Therefore, the aim of this paper is to uncover the former appearance of the manor's interior and offer new contributions to the chronological overview of the manor's construction based on new archival research. In order to do so, it is essential to shed some light on the historical context and circumstances leading up to Ivan Janković's purchase of the estate.

After Slavonia was liberated from Ottoman occupation, the Hungarian Aulic Chamber began the process of selling out their land to private owners. As a result of this, the Stražeman estate (as well as other private estates) was founded in the period between 1702 and 1703.¹³ Other than its seat in Stražeman, the estate included rural towns Kantarovci, Biškupci, Poljanska, Toranj, Bankovci and Sovinjak.¹⁴ King Leopold I ceded the Stražeman estate to Franjo Crnković, a delegate of the Croatian-Slavonian Diet¹⁵ in 1704 or 1707 with rights to life-tenancy.¹⁶ After his death however, the estate went back to the property of the Viennese Aulic Chamber (*hofkammer*), which is why King Charles VI divided the Stražeman estate once again. After they married in 1719, Marija Ana Federle and her husband Franz Joseph Pürck came into possession of the largest part of the property. The rest of the Stražeman estate went to Franjo Crnković's widow, Elizabeta Crnković, nee Gereczy.¹⁷

The first scholars to unify the aforementioned facts about the estate's previous owners were M. Obad Šćitaroci and B. Bojanić Obad Šćitaroci.¹⁸ These authors



noticed that other sources and scholarly bibliography offer differing information about the property's ownership in the period between 1720 and 1777. They concluded that it is unknown to whom the estate belonged in this long period.¹⁹

This means that up until now it was not determined from whom Ivan Janković bought the estate which would later become the well-known Janković manor and residence. M. Obad Šćitaroci suggested that Ilija Groman²⁰ bought both parts of the property from the Aulic Chamber for 28, 000 forints in that period, but it is not specified when exactly this occurred.²¹ Gjur Szabo, on the other hand, noted that Franjo Thauzy (Thauszy), a well-known bishop whose portrait is kept in the Požega Diocesan Museum,²² was the owner of the estate in 1754.²³ This bishop founded a special consistory for Slavonian parishes in Požega in 1752 and two years later he established a seminary and commissioned the construction of the then parish church of Saint Teresa of Ávila, today's cathedral of the Požega Diocese, built from 1756 to 1763.²⁴ G. Szabo claims that it is precisely during this period that the Bishop built the manor in Biškupci using bedrock as a building material.²⁵ Even though he did not cite any sources, it is highly possible that Szabo made this assumption based on the so-called "Slavonian cadastre" (*Protocolum Sclavonicum, continens Donationes super Bonis in Sclavonia, et Syrmio existentibus factas...*).²⁶ This document contains pieces of information pertaining to feudal estates of three Slavonian counties based on documentation excerpts up to 1732. This is a useful source as it includes information about the earliest estate ownership transfers from the Aulic Chamber to the property of the Church or other private owners, as well as later purchases (up until 1745, and even up to 20 years later).²⁷ Therefore, it is important to note that after Pürck's ownership, the estate belonged to Bishop Thauzy in 1754, after which it became the property of Ilija Groman.²⁸

1 Black and white photograph of the Janković castle in Biškupci

Crno-bijela fotografija dvorca Janković u Biškupcima

(source/izvor: GMP, Janković archival fonds, box 1, inv. no. KH-1257)

2 Black and white photograph of the Janković castle and park in Biškupci

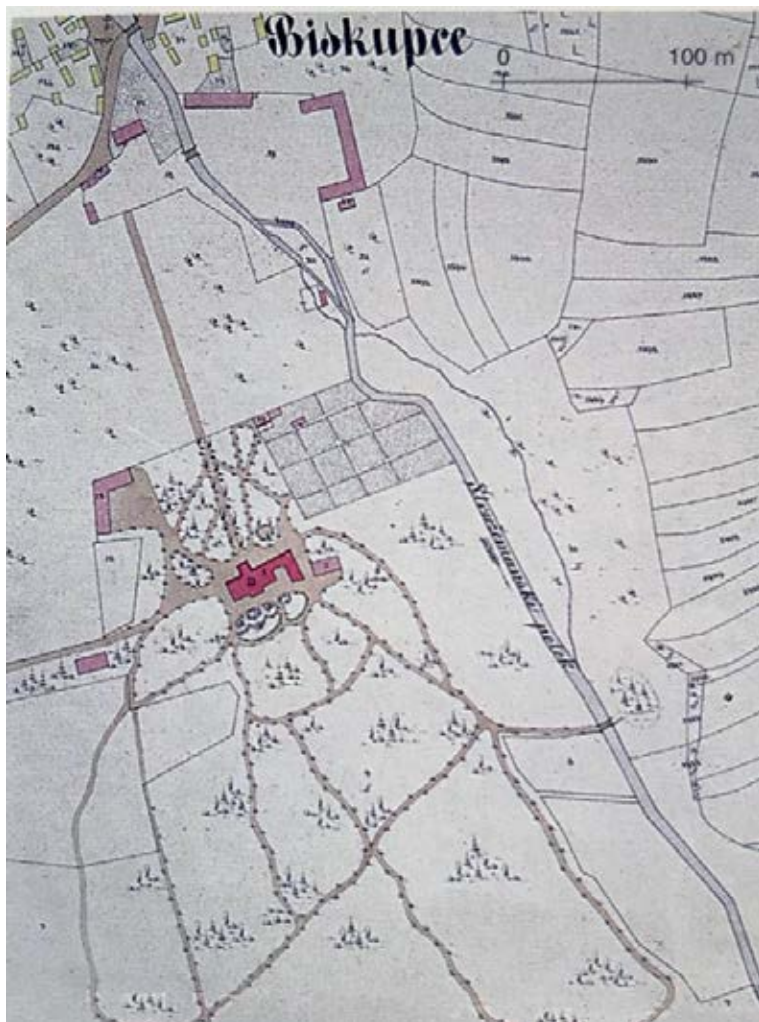
Crno-bijela fotografija dvorca Janković u Biškupcima i parka

(source/izvor: GMP, Janković archival fonds, box 1, inv. no. 19.903)

3 Black and white photograph of the Janković castle in Biškupci

Crno-bijela fotografija dvorca Janković u Biškupcima

(source/izvor: GMP, Janković archival fonds, box 1, inv. no. 15.026)



conclusion on his own and without consulting archival sources or chronologically analysing the history of its building. Anyhow, even though bishop Thauzy may not have contributed to the manor's construction, he still left a mark on the Stražeman estate. He renewed the Gothic parish church of Saint Michael the Archangel in the Baroque style by adding side chapels to its central nave, first mentioned in an apostolic visitation from 1761.³²

M. Obad Šćitaroci suggests that the construction of the manor began in the first half of the 18th century and notes that the Stražeman estate was bought by Ivan Janković in 1777.³³ Terézia Balogh Jánosné Horváth, on the other hand, found documentation which proves that Ivan Janković bought the estate for 27,300 forints from Ilija Groman much earlier, on 22 August 1764.³⁴ All of these insights indicate that the manor as we know it from photographs was definitely built after 1762,³⁵ and most probably from 1764 onwards. The time of its completion is not known, but since Ivan Janković married in 1777 and became more involved with the interior furnishing of the Stražeman parish church in this period, the manor was most probably finished by that time.

A floor plan signed by Jacob Erber was found as a result of detailed inspection of the family's archival fonds in the Požega City Museum.³⁶ Erber was a Styrian builder active in Varaždin from 1766 to his death in 1776, which is why the floor plan can most probably be dated in this period.³⁷ The appearance of the plan shows that it was meant for residential purposes, but its form and number of windows do not match the appearance of the Janković manor known from photographs. Even though this plan is not significant for the topic of the Biškupci manor, further research is needed in order to explain its role in the family's archival fonds and whether it represents an early, unexecuted plan for another residential building belonging to the Janković nobility.³⁸

The final appearance of the Biškupci manor can be seen in a few photographs from the beginning of the 20th century. Since these photographs display only the southern façade of the manor, the appearance of the northern façade remains a mystery for now. The manor's size was about 37 × 17 meters.³⁹ The rectangular floor plan of the manor with a southern and northern projecting block can be seen on an old cadastre map (fig. 4).⁴⁰ Another ground-floor building with an "L" shape was added to the manor's eastern façade sometime before 1862.⁴¹ The Sakoman family bought a part of the estate in 1921 and built a house on the foundations of the building added to the eastern façade of

The cadastre mentioned above does not include any notes about construction work on the estates. On the other hand, the existence of a document from 1762 testifies to the monetary value of the Stražeman estate while it was in the ownership of the Court Treasury and indicates that the manor in Biškupci was not built by Bishop Thauzy after all, or at least not in its final appearance, known to us today via photographs, postcards and drawings.²⁹ The document includes a list of the most valuable objects of the Stražeman estate, the first of which is a wooden "ground-floor estate manor house" in Biškupci, with a walled basement.³⁰ It is possible that the manor house was situated in the exact same location where one of the ground-floor rooms of the manor were built later on which is what gave the floor plan its L-shape and explains the preserved basement that is still located there today.³¹ In light of this information, Szabo's claim that bishop Thauzy built the manor becomes less credible, which begs the question if the author came to this

4
Cadastre map
from 1862 with
the Janković
castle floor plan in
Biškupci, detail

Detalj katastarske
karte iz 1862.
godine s upisanim
tlocrtom dvorca
Janković u
Biškupcima

(source/preuzeto
iz: Obad Šćitaroci,
Bojanić Obad
Šćitaroci, *Dvorci i
perivoji u Slavoniji*,
Zagreb, 1998, 227)

the manor. Other than this house, the rarely preserved remains on this location are the basements, the ruins of the added building, the foundations of the manor, its gate, the remains of a cold room, and what is left of the park and its irrigation system (fig. 5, 6, 7, 8). The Janković archival fonds also contains visual materials which attest to the appearance of the Biškupci manor before its destruction. A miniature depiction of the southern façade of the manor was executed by an amateur after painter Marija Janković's drawing, as is written on the back of the picture, while the front right lower corner bears an inscription – "Holobek" (fig. 9).⁴² Similarly to the aforementioned photographs, it is visible from the drawing that a building was added to the right side of the manor, turning the whole construction into an L-shape. The miniature painting also depicts a park surrounding the manor and a greenhouse east of the added building.⁴³ The mountain of Papuk is visible in the background of the painting, which helps with understanding the orientation of the depicted view. A similar depiction of the manor from the same angle, signed GV and dated in 1899, is kept in the Museum of Arts and Crafts in Zagreb as part of the Anka Gvozdanović Collection.⁴⁴

Sources pertaining to the appearance of the southern façade overlooking the park describe the manor as a simple Neoclassical building, typical for this part of Slavonia during the second half of the 18th century. According to its formal characteristics, the manor was a rather modest rectangular version of the three-wing Janković manor in Daruvar with a U-shaped floor plan. The Daruvar manor was built from 1771 to 1777 on the estate purchased by count Antun Janković Daruvarski in 1763.⁴⁵ The manor's south-wing main façade is highly symmetrical with a rhythmical arrangement of simple, clean architectural elements and a classical central projecting block. The ground floor is decorated by a three-arcade portico, reminiscent of a triumphal arch. The *altana* situated above the portico was added during the manor's renewal implemented by count Julije Janković from 1868 to 1870.⁴⁶ A porch was added to the southern façade of the manor during the 19th century, most probably around the same time that another *altana* was built on its northern façade.⁴⁷ Dragan Damjanović highlights the issues that arise from determining specific architects and recognizing their work in the residential buildings of Slavonian estates, especially the lack of reliable information in the available bibliography.⁴⁸ The Daruvar manor, for example, was built after unknown Viennese architects' designs, but it is not known who these builders were or where this information originates from.⁴⁹ This might



5 Photograph of the Biškupci grounds and the Janković castle access road

Fotografija terena u Biškupcima i prilaznog puta prema dvorcu Janković

(photo/foto: Mislav Popović / Foto Kaća)

6 Photograph of the Sakoman house grounds

Fotografija terena na kojemu se danas nalazi kuća obitelji Sakoman

(photo/foto: M. Popović / Foto Kaća)

7 Entrance into the walled basement of the former Janković castle

Ulaz u zidane podrume nekadašnjeg dvorca Janković

(photo/foto: M. Popović / Foto Kaća)

8 Remains of the castle gate

Sačuvani ostaci kapije

(photo/foto: M. Popović / Foto Kaća)



be just an assumption based on the more precisely known circumstances of the manor's later rebuilding executed while Julije Janković was still alive, from 1868 to 1870, after a design by the Viennese architect Karl König (1841 – 1915).⁵⁰ A document from the Požega City Museum entitled "Expenses for the Interior Furnishing of the Daruvar Manor 1868 – 1871" contains a detailed description of all changes made to the manor and its decoration in this period.⁵¹

The Interior of the Manor

The interior furnishing of the Biškupci manor was a complete mystery before the publication of this paper. The only previously known description of the manor's interior was made by Julije Kempf, who noted that the building consisted of two floors and 25 rooms differing in size filled with "...lots of lovely furniture, books, and antiques."⁵² Thanks to the inventory of the manor attached to the purchase contract of the Stražeman estate in 1876 signed by Count Julije Janković Daruvarski, the grandson of Ivan Janković, and Holgen Niels Juel von Grevenkop–Castenskjold, it is possible to partially reconstruct the interior layout of the building.⁵³ The list was made on 16 August 1876 and includes all movable objects in the manor, divided by rooms (*Zimmer No. 1*, *Zimmer No. 2*, etc.). Some of the rooms' functions are described, while others' can be deduced from their furnishing. The first floor contained 13 rooms, four of which are named on the list

9
Miniature painting
of the Janković
castle in Biškupci
according to Marija
Janković's drawing

Minijatura dvorca
Janković u
Biškupcima prema
crtežu Marije
Janković

(source/izvor: GMP,
Janković archival
fonds, box 1, inv.
no. 19.949)

according to their functions: a drawing room (*Zimmer No. 5*), the servants' room (*Zimmer No. 10*), a pantry (*Zimmer No. 12*) and a chapel (*Zimmer No. 13*). The other rooms on the first floor were sleeping quarters, a bathroom and rooms for everyday activities. It is interesting to note that thanks to the document, the location of the chapel in the manor can be more precisely pinpointed on the first floor. The ground floor of the manor contained 12 rooms, but only a few of them are listed in the inventory: the dining room (*Zimmer No. 3*), the storage rooms near the dining room (*Zimmer No. 4*) and the space underneath the first-floor terrace (*Unter der Veranda*), which is treated as a whole separate unit.⁵⁴

The inventory list also indicates that the Janković family kept an art collection in the Biškupci manor, which was purchased by the new owner along with the rest of the estate in the 19th century.⁵⁵ This collection most probably consisted of genre paintings or sceneries, as the family would most likely not sell its memorabilia and portraits. The list included 46 paintings, only two of which are described as "oil paintings", while the rest are just listed as "paintings". Among these, nine of them have gilded frames and seven of them have wooden frames. Along with their four plaster sculptures and one pictorial map (*Bildkarte*), the Biškupci collection of the Janković family consisted of 51 art objects which were sold to the new owners along with the manor.⁵⁶ What happened to the collection later on



10
Unknown painter,
Portrait of Antun
Count Janković
Daruvarski, late
18th century, oil
on canvas

Neutvrđeni slikar,
Portret Antuna
grofa Jankovića
Daruvarskog,
kasno 18. stoljeće,
ulje na platnu

108,5 × 89,5 cm,
no sign., Požeška
City Museum, inv.
no. U-13
(photo/foto: Boris
Knez / GMP, Photo
Library)



11
Unknown painter,
Portrait of Ivan
Janković, before
1794, oil on canvas

Neutvrđeni slikar,
Portret Ivana
Jankovića, prije
1794., ulje na
platnu

92,5 × 77 cm, no
sign., Požeška City
Museum, inv. no.
U-12
(photo/foto: Goran
Vranić / Klovičevi
Dvori Gallery,
Zagreb)



12
Unknown painter,
Portrait of Alojzije
Janković, before
1794, oil on canvas

Neutvrđeni slikar,
Portret Alojzije
Janković, prije
1794., ulje na
platnu

92,5 × 77 cm, no
sign., Požeška City
Museum, inv. no.
U-64
(photo/foto: G.
Vranić / Klovičevi
Dvori Gallery,
Zagreb)

remains unknown. Julije Janković and his two daughters were known patrons of heritage institutions in Croatia and Budapest, so it is possible that after selling the Slavonian estates, they inherited other family land and residences along with their art collections.

Portraits of the Owners

The Požeška City Museum houses three portraits of the Janković family members: Antun, Ivan and Alojzija Janković, nee Festetić. The portrait of Count Antun Janković Daruvarski made by an unknown artist was gifted to the Požeška County by Count Julije Janković Daruvarski along with his own and his great-uncle's portraits for the decoration of the County hall in 1861 (fig. 10).⁵⁷

The Hungarian National Museum houses an almost identical portrait of Count Antun Janković Daruvarski, gifted by Julije's oldest daughter, Marija Adamović Čepinska, nee Janković Daruvarska in 1912,⁵⁸ while his younger daughter, Countess Ana Elizabeta Janković Daruvarska gifted portraits of Ivan (fig. 11) and Alojzija Janković (fig. 12) to the Požeška City Museum.⁵⁹ Tihomil Stahuljak first published a reproduction of Alojzija's portrait in the catalogue of the permanent exhibition of the Museum of the Požeška Valley (today Požeška City Museum) and dated it around 1755, noting that it came from "the manor of the Janković family in Daruvar" without citing any sources.⁶⁰ Terézia Balogh Jánosné Horváth dated the portraits before 1794, that is, before

the couple married based on the observation that Alojzija is depicted without her wedding ring.⁶¹ The original location of these portraits remains unknown. All of the noble family's residences certainly housed art collections, but further research is still needed in order to ascertain their exact original locations and provenance. The insufficiently researched portraits of the Janković spouses are the most interesting examples as they were probably executed by the same painter based on their formal and stylistic features. Jasminka Najcer Sabljak and Silvija Lučevnjak note that the

painter who executed these portraits probably belonged to an Austrian circle of portrait masters, dating the paintings around 1780.⁶² A thorough analysis of these artworks would suggest that the author was well-aware of the contemporaneous trends in Austrian painting, such as a bright colour palette and the airy depiction of light. The author of these paintings may be found in the circle of Johann Georg Weikert, also known for his portraits of the Pejačević family who had friendly relations with the members of the Janković nobility. Other possible painters and their circles are Martin Johann Schmidt, Joseph Hickel, Johann Baptist Lampi and other portrait masters popular among wealthy clients who wanted representative portraits in the style of Viennese academism.

Conclusion

The archival sources for the Janković family are still insufficiently researched as previous researchers of this topic mostly focused on the Daruvar estate and commissions. A more elaborate study of the Janković archival fonds in the Požega City Museum and Hungarian archives together with field research and the investigation of visual materials resulted in a critical review of unreliable information and new precise insights into the chronology of the Biškupci manor's construction and its appearance. New questions were raised and suggestions for further research were made in this paper, especially on the topics of the Janković family, their Slavonian residences and estates, art commissions, and their Croatian and Hungarian heritage in general.

Translation into English by Lucija Burić.

NOTES

- 1 Vlasta Zajec, "Aeterna memoria Ioannis Jankovics de Daruvar – Spomenik obitelji Ivana Jankovića Daruvarskog u Stražemanu," *Radovi Instituta za povijest umjetnosti* 31 (2007): 205–220.
- 2 Mladen Obad Šćitaroci, Bojana Bojanić Obad Šćitaroci, *Dvorci i perivoji u Slavoniji* (Zagreb: Šćitaroci, 1998), 274.
- 3 For more on the fresco painting of the church of St. Michael the Archangel in Stražeman, see: Mirjana Repanić Braun, "Franciscus Weittenhiller – novo ime kasnobaroknog zidnog slikarstva u sjevernoj Hrvatskoj," in *U službenju Božjemu narodu*, Josip Baričević ed. (Požega: Ordinariate of the Diocese, 2007), 790–796.
- 4 Antun Janković is described as the *župan* of Požega by Julije Kempf (Julije Kempf, "O grofovskoj porodici Jankovića–Daruvarskih. Po vrelima iz porodičnog arhiva," *Vjesnik kr. državnog arkiva u Zagrebu* IV (1929): 142–145.). This function, along with a few others, is attested both by the letters and the charters from the Janković archival fonds in the Požega City Museum. Požega City Museum (GMP), Janković archival fonds, box 1, inv. no. 19.823; inv. no. 19.993 We thank our colleagues Ivana Domanović and Lidija Španiček for giving us access to the corpus of the Požega City Museum.
- 5 Krizstina M. Lovas, Katalin Pásztor, "Plemićke obitelji hrvatskog podrijetla," in *Ars et virtus. Hrvatska – Mađarska: 800 godina zajedničke kulturne baštine*, ed. Marina Bagarić et. al. (Zagreb: Klovićevi Dvori Gallery, Budapest: Hungarian National Museum, 2020), 221.
- 6 Terézia Balogh Jánosné Horváth, *Tri domovine Janković vlastela – Hrvatska, Ugarska, Austrija* (Čepreg, 2019), 70.
- 7 For more about the Janković family history, see: Zdravko Palavra, *Jankovići Daruvarski* (Daruvar; Grad Daruvar, 2013); Vjenceslav Herout, Željko Karaula, *Povijest Daruvara* (Zagreb: Hrvatska akademija znanosti i umjetnosti, Bjelovar: Hrvatska akademija znanosti i umjetnosti, Zavod za znanstveno istraživački i umjetnički rad, Daruvar: Ogranak Matice hrvatske, 2021); Vijoleta Herman Kaurić, *Krhotine povijesti Pakraca: povijest naselja od prapovijesti do 1918* (Slavonski Brod: Hrvatski institut za povijest, Podružnica za povijest Slavonije, Srijema i Baranje, 2004).
- 8 Mladen Obad Šćitaroci, Bojana Bojanić Obad Šćitaroci, *Dvorci i perivoji u Slavoniji* (Zagreb: Šćitaroci, 1998), 274.
- 9 Terézia Balogh Jánosné Horváth, "Tko je bio Izidor Janković Daruvarski?," *Zbornik Povijesnog društva Pakrac – Lipik*, 5 (2008): 77.
- 10 Kempf, "O grofovskoj," 145. See also: Ana Jelisaveta Janković, *Posljednja: dnevnik Ane Jelisave Janković, posljednje iz grofovske porodice Jankovića daruvarskih* (Slavonska Požega: Dobra štampa zadruge S.O.J., 1933)
- 11 Kempf, "O grofovskoj," 145–147.
- 12 Obad Šćitaroci, Bojanić Obad Šćitaroci, *Dvorci i perivoji u Slavoniji*, 274–277; Balogh Jánosné Horváth, "Tko je," 55–85; Terézia Balogh Jánosné Horváth, *Tri domovine Janković vlastela – Hrvatska, Ugarska, Austrija* (Čepreg: Croatian ethnic self-government body of the city of Čepreg (*Hrvatska narodnosna samouprava grada Čeprega*), 2019).
- 13 According to Igor Karaman, Brestovac, Velika and Voćin became the property of the nobles in 1702, and the same happened to Blacko, Nuštar and Stražeman in 1703, while Mladen Obad Šćitaroci claims this also took place in 1702. Igor Karaman, "Historijat slavonskih vlastelinstava do sredine 18. stoljeća (Slavonski katastar P. I. Passardyja)," in *Arhivski vjesnik* XVI., 16/16 (1973): 124.
- 14 In the purchase contract of the Stražeman estate signed by Count Julije Janković and Holgen Niels Juel von Grevenkop–Castenskjold from 1876, the following rural towns are mentioned: Doljanci, Kantrovci, Biškupci, Toranj, Krivaj, Bankovci i Stražeman. GMP, Janković archival fonds, box 4, inv. no. 22.028.

- 15 This refers to Franjo Črnkovečki (Chernkoczy), a member of a noble family that used to own land in the former Zagreb and Varaždin Counties. He was born sometime around 1656 and he studied in Graz. He came to prominence as a lieutenant and a cavalryman in the wars against the Ottomans in Slavonia. He held important functions and was, among other things, a member of the delegation of the Croatian Diet, a member of the Croatian Royal Conference, the deputy prefect of the Varaždin County, a court advisor, etc. He was married to Elizabeta Barbara with whom he had written correspondence during his time in Vienna. The letters have been preserved and they provide insight into their relationship, their problems, the land they owned, their commissions, and their son Krsto who was the deputy prefect of Zagreb County. See more in: Emilij Laszowski, "Posljednji plemići Črnovečki," *Narodne novine* 1 (August 1899), 4; Valentina Janković, "Uvodna studija," *Fontes: izvori za hrvatsku povijest* 26 (2020): 11–28.
- 16 Obad Šćitaroci, Bojanić Obad Šćitaroci, *Dvorci i perivoji u Slavoniji*, 274. It is unclear why M. Obad Šćitaroci claims that the estate was given to Franjo Crnković in 1707 as he was dead by then. The author does not provide the source for this claim. It is more likely that this took place earlier or in 1704, as found in previous sources.
- 17 Obad Šćitaroci, Bojanić Obad Šćitaroci, *Dvorci i perivoji u Slavoniji*, 274.
- 18 Obad Šćitaroci, Bojanić Obad Šćitaroci, *Dvorci i perivoji u Slavoniji*, 274–275.
- 19 See more in: Obad Šćitaroci, Bojanić Obad Šćitaroci, *Dvorci i perivoji u Slavoniji*, 274–277, and in the previous bibliography.
- 20 Milan Stepanović, *Plemićke porodice u Somboru do kraja XVIII. veka* (Sombor: City Library Karlo Bijelicki, Citizens' Association Norma, 2018), 103–105. Ilija Groman (Gromon, Gromann) (1707–1780) was a citizen of Buda of German descent who held the function of an estate manager of the Diocese of Pécs. Empress Maria Theresa granted him a noble title.
- 21 Obad Šćitaroci, Bojanić Obad Šćitaroci, *Dvorci i perivoji u Slavoniji*, 274.
- 22 Ivica Žuljević, Mirjana Repanić Braun (ed.), *Dijecezanski muzej u Požezi i Riznica požeške katedrale* (Požega: Diocese of Požega, 2016), 67.
- 23 Gjuro Szabo, "Epilog (Spomenici prošlosti za rata i poslije rata)," *Narodna starina* 7 (1928): 78.
- 24 Ivica Žuljević, Mirjana Repanić Braun (ed.), *Dijecezanski muzej u Požezi i Riznica požeške katedrale* (Požega: Diocese of Požega, 2016), 67.
- 25 Szabo, "Epilog," 78.
- 26 For a more detailed account, see: Igor Karaman, *Sumarni katastar veleposjeda u Slavoniji od 18. do 20. stoljeća*, vol. 2 (Zagreb: Yugoslavian Academy of Sciences and Arts, 1973), 171–172.
- 27 Igor Karaman, *Historijat*, 125; Karaman, *Sumarni*, 205.
- 28 Additionally, see: Karaman, *Historijat*, 125, 141–142.
- 29 The National Archives of Hungary (MNL), *Conscriptio et aestimatio*, HU MNL OL E 156 – a. – Fasc. 135. – No. 017. https://archives.hungaricana.hu/en/urbarium/hu_mnl_ol_e156_a_fasc135_no017/ (accessed 21 June 2022).
- 30 *Curia Dominialis demmiša ex solidis faginaceis Roribus e fundamento erecta, cum eidem substructo Murato Cellario*. MNL, *Conscriptio et aestimatio*, HU MNL OL E 156 – a. – Fasc. 135. – No. 017. https://archives.hungaricana.hu/en/urbarium/hu_mnl_ol_e156_a_fasc135_no017/ (accessed 21 June 2022).
- 31 Today, the walled basements are the rarely preserved remains of the former Janković manor complex and they serve as the residence of the Sakoman family to whom we are grateful for their cooperation and for allowing field research.
- 32 Katarina Horvat Levaj, "Barokna arhitektura," In *Kulturna baština Požege i Požeštine* (Požega: Spin Valis, 2004), 197.
- 33 Obad Šćitaroci, Bojanić Obad Šćitaroci, *Dvorci i perivoji u Slavoniji*, 274, 276.
- 34 Terézia Balogh Jánosné Horváth, *Tri domovine Janković vlastela – Hrvatska, Ugarska, Austrija*, Čepreg, 2019, 78; See also: PEL. II. 2. (MNL BaML XV. 12, Feudális oklevelek gyűteménye 38), MNL OL A 5 Libri Regii 73 LX. 713.
- 35 MNL, *Conscriptio et aestimatio*, HU MNL OL E 156 – a. – Fasc. 135. – No. 017. https://archives.hungaricana.hu/en/urbarium/hu_mnl_ol_e156_a_fasc135_no017/ (accessed 21 June 2022).
- 36 GMP, Janković archival fonds, box 5, no inventory number.
- 37 For more on this master, see: Ivy Lentić-Kugli, "Jakob Erber – varaždinski zidarski majstor 18. stoljeća," *Peristil* 18–19 (1975): 101–108; Ivy Lentić Kugli, "Jacob Erber, graditelj uršulinskog konvikta u Varaždinu," *Peristil* 25 (1982): 133–140. Jacob Erber died in 1776, which makes that year *terminus post quem non* for the creation of the floor plan found in the Janković archival fonds.
- 38 An article dealing particularly with Jacob Erber's floor plan is in the making.
- 39 Obad Šćitaroci, Bojanić Obad Šćitaroci, *Dvorci i perivoji u Slavoniji*, 276.
- 40 Obad Šćitaroci, Bojanić Obad Šćitaroci, *Dvorci i perivoji u Slavoniji*, 277.
- 41 Obad Šćitaroci, Bojanić Obad Šćitaroci, *Dvorci i perivoji u Slavoniji*, 276.
- 42 GMP, Janković archival fonds, box 2, inv. no. 19.949
- 43 Obad Šćitaroci, Bojanić Obad Šćitaroci, *Dvorci i perivoji u Slavoniji*, 276. The greenhouse is also mentioned in M. Obad Šćitaroci, with the caveat that it is of unknown appearance.
- 44 Dubravka Botica, "Dvorci Vranjczyanyjevih – plemstvo modernog doba u ambijentima baroka," in *Veličanstveni Vranjczyanyjevi. Umjetnički, povijesni i politički okvir života jedne plemićke obitelji*, ed. Marina Bagarić (Zagreb: Muzej za umjetnost i obrt, Matica hrvatska, 2016), 143–144, 321.
- 45 Staša Popadić, "Kronologija gradnje i stilska obilježja reprezentativnih arhitektonskih zdanja obitelji Janković u Daruvaru," *Zbornik Janković* 3 (2018): 121–156.
- 46 Obad Šćitaroci, Bojanić Obad Šćitaroci, *Dvorci i perivoji u Slavoniji*, 118.
- 47 Obad Šćitaroci, Bojanić Obad Šćitaroci, *Dvorci i perivoji u Slavoniji*, 276.
- 48 Dragan Damjanović, "Plemstvo istočne Hrvatske i arhitektura," in *Umjetnost slavenskog plemstva. Vrhunska djela europske baštine*, eds. Jasminka Najcer Sabljak, Silvija Lučevnjak, Valentina Galović (Zagreb: Klovićevi Dvori Gallery, 2021), 142–171.
- 49 Damjanović, "Plemstvo istočne Hrvatske i arhitektura," 149–150.
- 50 Damjanović, "Plemstvo istočne Hrvatske i arhitektura," 153.
- 51 GMP, Janković archival fonds, box 4, inv. no. 22.023
- 52 Kempf, "O grofovskoj," 152.
- 53 All of the manor inventory data was collected from: GMP, Janković archival fonds, box 4, inv. no. 22.028.
- 54 GMP, Janković archival fonds, box 4, inv. no. 22.028.
- 55 GMP, Janković archival fonds, box 4, inv. no. 22.028.
- 56 GMP, Janković archival fonds, box 4, inv. no. 22.028.
- 57 GMP, *Imenik i popis darovatelja i priloga za Kulturno-historijsku zbirku (muzej) u Požezi*, note 56. Unfortunately, the location of the portrait of Julije in question has still not been established.
- 58 Hungarian National Museum (MNM), Hungarian Historical Gallery, Inventory card 1377. We thank our colleague Serfőzős for providing help with accessing information.
- 59 GMP, *Imenik i popis darovatelja i priloga za Kulturno-historijsku zbirku (muzej) u Požezi*, notes 1508 and 1509.
- 60 Tihomil Stahuljak, *Muzej požeške kotline – Galerijski odjel. Stalni postav* (Slavonian Požega: Museum of the Požega Valley, 1980), s. p.

- 61 Balogh Jánosné Horváth, "Tko je," 62.
- 62 Jasminka Najcer Sabljak, Silvija Lučevnjak, "Umjetničke zbirke slavonskih plemićkih obitelji," in *Umjetnost slavonskog plemstva. Vrhunska djela europske baštine*, eds. Jasminka Najcer Sabljak, Silvija Lučevnjak, Valentina Galović (Zagreb: Klovićevi Dvori Gallery, 2021), 24.

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SAŽETAK

Dvorac plemićke obitelji Janković u Biškupcima: Prilog povijesti gradnje i nove spoznaje o njegovoj opremi

Povijest gradnje i arhitektura dvorca obitelji Janković u Biškupcima slabo je istražena. Uništeni dvorac, poznat preko crno-bijelih fotografija s početka 20. stoljeća, imao je ulogu obiteljske rezidencije i vlastelinskog sjedišta Stražemanskog vlastelinstva. Detaljnijom analizom arhivske obiteljske ostavštine i predmeta iz fundusa Gradskog Muzeja Požega utvrđene su nove kronološke odrednice gradnje prije nego je imanje kupio Ivan Janković. Početkom 18. stoljeća kao vlasnici Stražemanskog vlastelinstva su zabilježeni Franjo Crnković, poslanik Hrvatsko-slavonskog sabora, te Joseph Pürck i njegova supruga. Vlasništvo u periodu od oko 1720. do 1764. godine nije sasvim rasvijetljeno, a od 1754. godine imanje je bilo u vlasništvu biskupa Franje Thauzya, a zatim Ilije Gromana. Smatralo se da je biskup i sagradio dvorac, međutim analizirani podaci upućuju na to da je do 1762. godine na imanju postojala samo drvena prizemna vlastelinska kurija sa zidanim podrumom. Daljnja analiza arhivskih podataka i recentne literature o vlastelinstvu pokazala je da ga je Ivan Janković kupio već 1764., a ne 1777. godine kako se dosada smatralo. U arhivskoj ostavštini obitelji Janković pronađen je i tlocrt katnice koja, gabaritima i oblikom ne odgovara bišupačkom dvorcu kakav je poznat sa crno-bijelih fotografija. Intrigira pretpostavljena datacija tlocrta u period od 1766. do 1776. godine, odnosno točno u vrijeme nakon kupovine Ivana Jankovića, no namjenu navedenog tlocrta tek treba utvrditi. O unutrašnjoj opremi dvorca nije se dosada ništa znalo, a zahvaljujući kupoprodajnom ugovoru Stražemanskog vlastelinstva iz 1876. godine s priloženim popisom inventara dvorca u Biškupcima moguće je djelomično rekonstruirati prostornu organizaciju građevine i njezinog unutrašnjeg uređenja.

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