

## THE BRICK AS A MEDIUM OF REPRESENTATION: Count Krsto II Oršić Slavetički and Residential Architecture

Category: original scientific paper

**Abstract:** Architecture, as a medium of representation, has always been one of the most expressive ways of conveying a commissioner's power. A commissioner is not a person who passively accepts the architect's idea, but rather actively participates in the realisation of the building they finance. The aim of this paper is to explore the commissions of Count Krsto II Oršić Slavetički (1718–1782) in relation to residential architecture, i.e., residential architecture will be observed as a medium of personal and family representation. The paper will not list Oršić's every commission and purchase of residential buildings, nor will they be listed chronologically. Instead, each of the selected buildings, some of which are located in the countryside, with others in urban areas, will be analysed as a separate case study. We will try to identify analogies in the spatial and decorative design of the buildings and study Oršić's role in the final realisation of the buildings he had commissioned. The analogies, a result of the commissioner's wishes, are revealed in the spatial organisation of the architectural complexes, the layout organisation of the interior, and in the repertoire of decorative motifs on the works of decorative arts. It is interesting to note that Oršić's son Adam (1748–1820), in his memoirs, described the construction and significance of several buildings covered in this paper.

**Key words:** Baroque, commissioners, Count Krsto II Oršić Slavetički, residential architecture, Zagreb

### Introduction

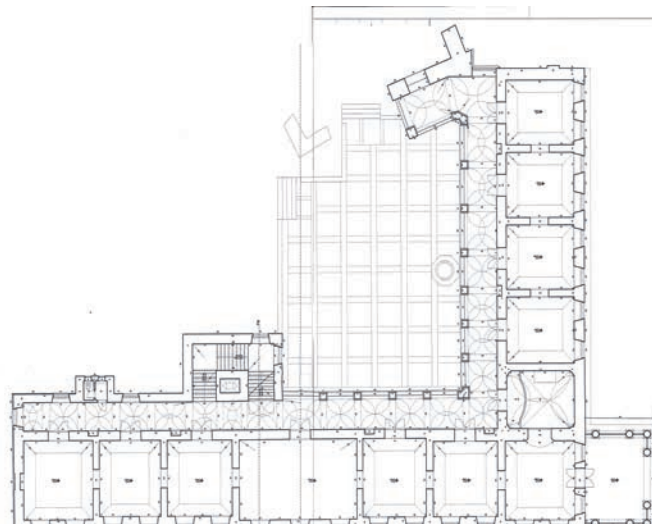
In Croatia, the evaluation of the commissioner's role in the creation of fine and applied artwork, as well as architecture within the framework of national art history and its methodology regarding both theoretical reflection and practical application, has truly taken ground only in the last several years. In fact, if we consider architectural accomplishments, for example, the commissioner not only passively accepts the designer's idea, but also actively participates in the realisation of the edifice they finance.<sup>1</sup> On the other hand, in Anglo-Saxon art history, the social history of art and the consideration of the commissioner's role have been commonplace for a long time, with probably the greatest contribution by Francis Haskell (cf. 1963) who, in his 1963 monograph *Patrons and Painters: A Study in the Relations Between Italian Art and Society in the Age of the Baroque*, introduced commissioners as protagonists and accentuated the importance of archival research. We can say that one of the initial impulses to accept this methodological procedure in Croatia could be well noticed in the eleventh

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<sup>1</sup> Also discussed by Dubravka Botica (2013) in the article in which she analysed the reception of Viennese influences in Croatian Baroque architecture, and by Marko Filip Pavković (2020) in the article on Lelja Dobronić as a trailblazer introducing this type of research into Croatian national art history.



1. Gornja Stubica, Oršić Manor, main external facade  
1. Горња Стубица, дворец Оршић, главна спољашња фасада



2. Gornja Stubica, Oršić Manor, first floor layout  
2. Горња Стубица, дворец Оршић, тлоцрт првог спрата

edition of Cvito Fisković's Days, where it was the central topic. The results of research were presented and put together in the conference collection of papers under the title *Umjetnost i naručitelji* [Art and its Patrons].<sup>2</sup>

The aim of this article is to analyse the commissioning activities of Count Krsto II Oršić Slavetički (Gornja Stubica, 1718 – Zagreb, 1782) regarding residential architecture. Oršić's commissions and purchases shall not be chronologically listed; however, his countryside commissions will be analysed separately, i.e., the large manors in Gornja Bistra and Gornja Stubica, along with the representative residential architecture in the towns of Gradec and Varaždin. By doing so, we will look for analogies in the spatial and decorative design while considering Oršić's role in the final realisation of the buildings he had commissioned.

### Oršić Slavetički family's background and Count Krsto II Oršić Slavetički

Oršić Slavetički is a Croatian noble family who, according to the oral family legend, trace their roots from the Lapčan and Karinjan families. Their first mention was attested in 1420 in a document from the town of Knin, after which their presence was registered in Gorička County. In 1487, King Matthias Corvinus [Kolozsvár [today: Cluj Napoca], 1443 – Vienna, 1490; king since 1458) granted the family or, to be more precise, granted Petar Oršić (?–?) the Slavetić estate and since then, the family has been known as Oršić Slavetički (Orssich de

Slavetich) owing to the fact that, on their new estate in the vicinity of the town of Jastrebarsko, they had erected a castle bearing the same name. In 1675, the family was granted barony status, followed by a count title in 1744.<sup>3</sup>

Krsto (Kristofor) II Oršić was the son of Bernard III Oršić Slavetički (Gornja Stubica, 1698 – Laduč, 1732), who was murdered, out of jealousy, by Countess Vojkffy (?–?),<sup>4</sup> and of Ana née Patačić (? , 1699 – Zagreb, 1733). As a nobleman, Krsto II Oršić had the opportunity to study at the best universities of the time, such as those in Bologna and Vienna. It was probably there that he developed an appreciation of visual arts and architecture, the art forms he often commissioned. Still, in 1741, Krsto abandoned his studies of law in Vienna to become a military leader, which later secured him a reputation and the title of count, which was granted to him by the Croatian-Hungarian Queen Maria Theresa (Vienna, 1717 – Vienna, 1780; queen since 1741). In the same year, Krsto II Oršić married the exceptionally wealthy Hungarian noblewoman Josipa Zichy (Buda, 1725 – Oroslavje, 1778), with whom he had three sons: Adam (Gornja Stubica, 1748 – Zagreb, 1820), Ivan Nepomuk (Gornja Stubica, 1753 – Varaždin, 1817) and Franjo Ksaverski (Gornja Stubica, 1758 – Zagreb, 1807). It can be easily deduced that a part of the financial means for the construction and purchase of imposing manors came from Zichy's dowry. Her son said of her that she "[...] was of medium beauty, had a considerable fortune and came from a respected family" (Oršić 1943: 56). The portrait of the Countess Josipa Oršić by the Slovene master Fortunat Bergant (Mekinje, 1721 – Ljubljana, 1769), which

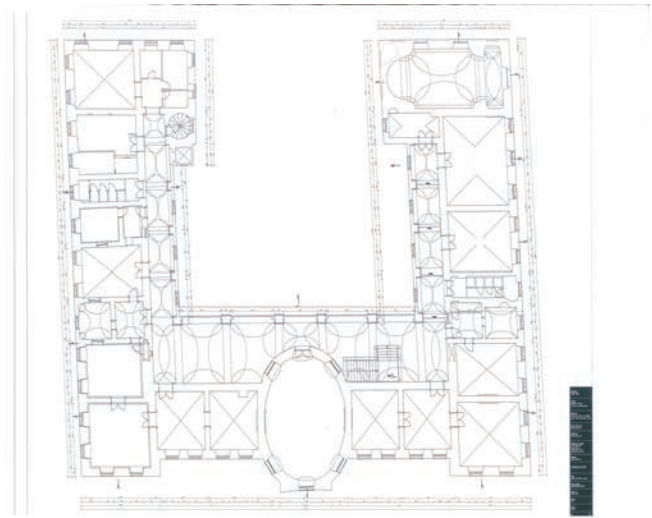
2 In the collection, there are 15 studies that interpret the heterogeneous material with the help of the aforementioned methodological apparatus. More in: Gudelj 2010.

3 More in (in Croatian): <http://enciklopedija.hr/Natuknica.aspx?ID=45600> [accessed on 9 May 2022].

4 Some authors claim that he was killed by his own serf Pavao Sutok (?–?) (cf. Štefanec 2013: 96).



3. Gornja Bistra, Oršić Manor, main external facade  
3. Горња Бистра, дворац Оршић, главна спољашња фасада



4. Gornja Bistra, Oršić Manor, first floor layout  
4. Горња Бистра, дворац Оршић, тлоцрт првог спрата

is kept in the collection of the Croatian History Museum in Zagreb,<sup>5</sup> is a testament to the fact that by her hairstyle, clothes and jewellery, she closely followed Viennese court fashion.

In his army career, Oršić stood out in the War of the Austrian Succession (1740–1748) and in the Seven Years' War (1756–1763), after the end of which he was promoted to field marshal lieutenant (in German: *Feldmarschalleutnant*). As a meritorious military leader, he also performed the civil duties of the president of the *Tabula Banalis* supreme court in Zagreb and of the great count of Zagreb County. He spent the last years of his life in the grand manor he had erected in Gornja Bistra, accompanied by his wife. Countess Oršić died in nearby Oroslavje in 1778, while the Count died four years later in Zagreb.<sup>6</sup>

### Countryside residential architecture

Deducing from the year engraved into the cornerstone of the main portal basket lintel, Count Krsto II Oršić erected his Gornja Stubica manor in 1756. It is a two-winged manor built next to the ruins of a medieval fort (Fig. 1).<sup>7</sup> The plastic body of the new one-storey building, together with the remains of an older structure,

was enclosed by a rectangular inner courtyard of the *cour d'honneur* type. Taking the 1861 cadastral map as a reference, the manor did not include a park, but was instead surrounded by an exceptionally picturesque pristine landscape.

As far as the spatial organisation of the manor is concerned, this two-winged structure has a regular L-shaped layout. The layout dispositions of both floors are identical and both wings feature a series of two-axis rectangular rooms (the three-axis centrally positioned rooms being an exception), aligned as an enfilade and connected by a narrow hallway. However, the ground floor rooms are arched by barrel vaults, while the first-floor rectangular layout rooms are arched by mirror vaults.<sup>8</sup> The hallways on both floors contain arcades and are arched by sail vaults. The position of the three-flight U-layout staircase is particularly interesting, as it is situated in an *avant-corps* protruding into the backyard and slightly deviating from the main portal axis. In the corner, where the two wings conjoin, we find a two-part chapel, whose sail-vaulted shrine covers two floors. The chapel's shrine is surmounted by an illusionary, painted cupola in line with the principles of *quadratura*, depicting continent personifications on illusionary pendentives. The shrine is formed by an illusionary altar with scenes from the life of St Francis Xavier (Xavier, Spain, 1506 – Shangchuan Island in Canton Province [Guangzhou], China, 1552).<sup>9</sup> The fresco is attributed to the Slovene

5 Fortunat Bergant (Mekinje, 1721 – Ljubljana, 1769) (?), *Josipa Zichy Portrait*, 1748–1750, oil on canvas, 92 x 75 cm. Zagreb, Croatian History Museum (HPM/PMH-002442).

6 For more on the Oršić family cf. Bregovac Pisk 2004: 33–41.

7 The fort was dated to the Middle Ages by Mladen Obad Šćitaroci (cf. 2005: 78), which is questionable, since in the Middle Ages burghs were erected, distinguished from forts by a more irregular structure; the appearance of buildings of a more regular structure is a consequence of the penetration of Renaissance concepts into continental Croatia.

8 Vladimir Marković (cf. 1995: 80) speaks of through vaults.

9 The *Roman Martyrology* states the following for St Francis Xavier for the date 3 December (in Latin: *3 Decembris*): "Sancti Francisci Xaverii, Sacerdotis e Societate Jesu et Confessoris, Indiarum Apostoli, sodalitatis et operis Propagandae Fidei atque Missionum omnium Patroni caelestis; qui pridie hujus diei quievit in pace." (<http://www.liturgialatina.org/martyrologium/14.htm> [accessed on 25 May 2022]).



5. Zagreb, Oršić Palace (12 Opatička Street), street facade today  
5. Загреб, палата Оршић (Опатичка 12), данашња улична фасада



6. Zagreb, Oršić Palace (14 Opatička Street), street facade today  
6. Загреб, палата Оршић (Опатичка 14), данашња улична фасада

master Anton Josip (Jožef) Lerchinger (Rogatec, around 1720 – ?, after 1787) and represents one of the best accomplishments of Baroque wall painting in continental Croatia.<sup>10</sup>

The 15-axis main façade is discreetly decorated by mouldings resembling apertures and by a stylised corner rustication, which encloses the three only slightly protruding *avant-corps*: the central three-axis *avant-corps*, which accentuates the axis position of the entrance and the salon, and the two lateral two-axis *avant-corps* (Fig. 2). In the 19<sup>th</sup> century, a neoclassicist portico with Greek Doric columns was added to the 11-window-axis lateral façade. The main, stone portal is adorned by two big stone pilasters with volute capitals that support the segmental stone canopy.

Almost 20 years later, between 1770 and 1775, Krsto II Oršić erected an imposing manor in Gornja Bistra. A three-winged U-layout manor, its concept is one of the better elaborated architectonic concepts within the corpus of the representative residential Baroque architecture in north-western Croatia (Fig. 3). The manor was surrounded by a park, which was most probably arranged in the late 19<sup>th</sup> century according to a plan from the mid-18<sup>th</sup> century, with a prominent access alley, featuring agrarian qualities as well (Obad Šćitaroci 2005: 74).

The inner space is organised in such a way that the rooms follow the outer façade (out of which some

rooms are grouped according to their use [!]), while in the central part, the hallway with an arcade follows the inner façade. The ground floor rooms mostly have barrel-vaults, with some of them having a sail vault. Most first-floor rooms have mirror vaults, some of them featuring sail vaults as well. On the other hand, all hallways have sail vaults.<sup>11</sup> In the manor, there are also two staircases: a representative two-flight L-layout stone staircase and a wooden spindle staircase for the servants. The edifice's axis is accentuated by a cross-cutting oval doorway on the ground floor and the equivalent hall on the first floor. Both convexly protrude out of the main façade in the form of a three-axis *avant-corps*, with the hall surmounted by a shallow inscribed dome, which also stands out in the roof zone by a separate conical roof. The hall walls are painted by illusionistic mythological scenes, with the year 1778 inscribed into the dome. That is the year when probably the then-not-famous author had finished the wall painting. The dome features the characters of Diana, the goddess of the hunt and the moon, as well as Apollo, god of the sun, both placed in the clouds, while the illusionary balustrade features muse characters above the cornice. Along the lower zone, the illusionary niches bring out painted, foreshortened *trompe-l'œil* sculptures of Diana, Jupiter, Venus and Chronos. The brighter palette of colours and a lively composition point to a clear shift toward Rococo and to the fact that the author must have been a painter of the Pauline Styrian circle, which was led by Anton Lerchinger (cf. Mirković 2003: 671–674).

10 In Croatia, Lerchinger also painted the salons of the Miljana Manor, the shrine of St Mary's church in Taborsko, as well as the pilgrimage church of St Mary of Jerusalem in Trški Vrh in Krapina and, together with Anton Archer (? – Zagreb, 1807), St John's parish church in Nova Ves (for more cf. Cevc 1992: 134–135).

11 Even though the first floor features a sail vault, Mladen Obad Šćitaroci and Vladimir Marković claim that the vault is a through one (cf. *ibid.* 68; Marković 1995: 78).



7. Zagreb, Vojkffy-Oršić-Kulmer-Rauch Palace (9 Matoševa Street), main street facade  
 7. Загреб, палата Војкфи-Оршић-Кулмер-Раух (Матошева 9), главна улична фасада

The concept of spatial organisation is very similar to the one in buildings inspired by the works of the famous Viennese architect Johann Bernhard Fischer von Erlach (Graz, 1656 – Vienna, 1723) who, in his renowned book *Entwurf Einer Historischen Architectur* (1721), developed the idea of a cross-cutting oval that, on one side, comes out of the main façade in the form of an *avant-corps*, while being inscribed into the volume of the building on the other side. This is the only example of an oval in the secular architecture of Croatia. However, several religious buildings do include an oval motif, all of them connected to Styrian (Maribor) architects: Josef (Jožef) Hoffer (Maribor, 1700 – Maribor, 1764) and the successor to his workshop Johann (Janez) Fuchs (Neisse [today: Nysa], Silesia, 1727 – Maribor, 1804), who is believed to be the only architect in the area who had experience both with the oval and with the construction of more complex sail vaults (cf. Puhmajer and Majer 2014: 338–339).

As far as the 15-window-axis main façade is concerned, it features three *avant-corps* and many



8. Zagreb, Oršić Palaces (12 and 14 Opatička Street), gardens in Radićeva Street  
 8. Загреб, палате Оршић (Опатичка 12 и 14), вртови у Радићевој улици

decorations (Fig. 4), while the lateral façades are simple. The central, three-axis *avant-corps* convexly penetrates the space like a pavilion, while the lateral two-axis *avant-corps* gently penetrate the space by accentuating the rectangular layout. Cornices divide the main façade into three zones, while the upper ground floor façade is accentuated by stylised (in some places diamond) plaster rustication. The centre is marked by the portal highlighted by a curved broken canopy and columns which enter the space at an angle. In the portal lunette, we can find the Oršić family emblem above the cornerstone of the portal lintel, with the year 1773 inscribed into the portal. The central *avant-corps* is additionally pointed out by a two-storey aedicula which leans on stylised Corinthian columns while, under the triangle gable in a low relief, there is a representation of two upright lions holding two crossed canons under a crown, with which the commissioner wanted to accentuate his martial importance. The courtyard façades feature a series of wide arcade openings, as in Gornja Stubica.

The main façade concept was also influenced by Fischer von Erlach's Viennese works, i.e., the court library (Hofbibliothek) in the Viennese Hofburg, whose construction began in 1721. However, in both architectonic and decorative elements, it is a rather modest version of the Viennese edifice's façade, and its decorative motif repertoire was inspired by the corpus of Styrian and northwest Croatian architecture. Such decorative motifs were used by the aforementioned Josef Hoffer and Johann Fuchs, as well as by the Graz architect Joseph Hueber (Vienna, 1715 or 1717 – Graz, 1787) (cf. *ibid.* 341). Petar Puhmajer and Krasanka Majer ascribe the manor to Johann Fuchs (cf. *ibid.* 342).

It should be pointed out that the manor includes a two-storey St Joseph's court chapel<sup>12</sup> with a rectangular layout surmounted by a sail vault with a wide shallow apsidal niche, which is also projected onto the remaining two walls, situated at the end of the southwestern wing of the manor. All three niches house altars with illusionary altar stones, i.e., the central altar is of the titular of St Joseph's chapel, and the lateral ones are of St John of Nepomuk<sup>13</sup> and of the Crucifixion. The chapel bears the inscription of 1774 as the year of its consecration. Very fashionably, in the shape of mouldings and illusionary architecture and ornaments over the altar stone, *rocaille* and *lambrequin* appear. The author of the illusionary architecture and ornaments should be looked for among the members of Anton Josip Lerchinger's circle, and Mirjana Repanić-Braun (cf. 2007: 97–101) ascribes the easel painting portraying *St Joseph's Dream* at the central altar to the Late Baroque and Rococo painter Franz Anton Maulbertsch (Langenargen, 1724 – Vienna, 1796) and believes that Oršić commissioned his painting directly from Vienna in 1774. Dubravka Botica (2007: 128) attributes the chapel to the already mentioned Joseph Hueber.

### Works of residential architecture in the urban fabric of Zagreb's Gradec and Varaždin

Count Krsto II Oršić was an important commissioner and buyer of residential buildings in the 18<sup>th</sup> century Zagreb's Gradec as well: in 1754, he bought a brick house "together with the nearby wooden house and plots" (today's Oršić Palace at 12 Opatička Street [Fig. 5]) (Dobronić 1988: 260) from the widow of one Petar Krajačić (?–?). In that plot, before the great fire of Gradec in 1731, four wooden structures stood on four separate plots. These structures were united into a unique brick house by Petar Krajačić, before 1740 (*loc. cit.*). In 1759, Oršić also bought the neighbouring plot containing a brick house. This is a prime example of the Baroque tendency to unite residential plots by linear addition with the goal of their enlargement.<sup>14</sup> It is believed that the eastern wing with groin vaults was erected in the mid-18<sup>th</sup> century, while the western and southern wings were erected in the first half of the 19<sup>th</sup> century. However, in the second half of the same century, all wings were thoroughly reorganised. The exceptional importance of the garden, introduced in the 18<sup>th</sup> century, also needs to be clearly stated. It goes down all way to Radićeva

(previously known as Duga) Street, forming a unique spatial and constructional unit with the palace.

In 1779, Oršić also bought the neighbouring house (Opatička 14 [Fig. 6]) and they started to be considered as a unique structure which, after the death of Oršić's heir Ivan Nepomuk Oršić, was in 1818 bought by city notary Josip Štajdacher (?–?) and Count Ernest Oršić (Bistra, 1790 – ?) (Dobronić 1988: 261). Since 1769, only Stjepan Lovinčić (?–?) was mentioned as the owner of 14 Opatička Street. Oršić probably bought it from him. The structure is a one-wing Baroque palace built on the city walls featuring a mansard roof and a façade with lesenes. The outer façades were expanded at the beginning of the 20<sup>th</sup> century for a female boarding school, the function which the building has kept to this day. These added wings completely block the view of the older house.

It is interesting to note that the first house which the Oršić family owned in Zagreb's Gradec was a one-storey, basically wooden structure that still stands at 9 Basaričkova Street (previously known as Pivarska Street). As early as 1712, it was owned by Baron Bernard III Oršić Slavetički, and in 1756, it was sold to Count Stjepan Patačić (? , 1699 – ?, 1758) by Krsto II Oršić (*ibid.*: 309). In that period, Oršić was expanding the size of his property in Opatička Street and consequently, he most probably had no need for the piece of real estate in nearby Pivarska Street.

Count Krsto II Oršić is also connected to the Vojkffy-Oršić-Kulmer-Rauch Manor (hereinafter referred to as: the Vojković Manor) in Zagreb's Gradec as, for the longest time, he was believed to have been its original commissioner (9 Matoševa Street [previously known as Kapucinska Street]; Fig. 7).<sup>15</sup> An important reason for this was the fact that Adam Oršić, in his book *Rod Oršića* [The Oršić Family], stated that "in 1763, Count Krsto Oršić moved permanently to Zagreb and erected for himself a lavish Baroque palace with a beautiful staircase in Kapucinska Street" (Oršić 1943: 16). Adam Oršić was 15 at the time and it is very telling that, in the memoirs published in the same book (*Uspomene Adama grofa Oršića Slavetičkoga od god. 1725. do god. 1814.* [Count Adam Oršić Slavetički's Memories 1725–1814]), he does not even mention the construction of the palace but writes about the erection of the manors in Gornja Bistra and Gornja Stubica, adding that his father built a lot on his plots (*ibid.*: 57). Evidently, at the age of 15, he must have been well acquainted with his father's construction enterprises and so, by that inaccurate statement, he obviously wanted to bring even more glory to his father and family, thereby also to himself.

The question of the original commissioner confused researchers for the longest time also due to the coat of arms at the main façade's gable, as ascertained by Đuro Szabo (1940: 173). It is a fact that this is, however, the emblem of the Vojković Counts (who later changed their name to Vojkffy) and that, purely by chance, the Oršić family has a similar coat of arms.<sup>16</sup> In 1801, the manor was still owned by the Vojković family,

12 The *Roman Martyrology* states the following for St Joseph for the date 19 March (In Latin: *19 Martii*): "In Judaea natalis sancti Joseph, Sponsi beatissimae Virginis Mariae, Confessoris; quem Pius Nonus, Pontifex Maximus, votis et precibus annuus totius catholici Orbis, universalis Ecclesiae Patronum declaravit." (<http://www.liturgia-latina.org/martyrologium/14.htm> [accessed on 25 May 2022]).

13 The *Roman Martyrology* states the following for St John of Nepomuk for the date 16 May (In Latin: *16 Maji*): "Pragae, in Bohemia, sancti Joannis Nepomuceni, Metropolitananae Ecclesiae Canonici; qui, frustra tentatus ut sigilli sacramentalis fidem proderet, martyrii palmam, in flumen Moldavam dejectus, emeruit." (*loc. cit.*).

14 This Baroque tendency was described in detail by Katarina Horvat-Levaj (2001: 151–157; 2015: 30).

15 To find out more about the typological importance and value of the palace cf. Pavković 2019.

16 For more information cf. Dobronić and Pandžić 2004: 26–28.

and in 1806, Adam Oršić was mentioned as its owner. Later, the palace was inherited by his son and, after his death, by his daughter and her husband Baron Ferdinand Kulmer (Cap Martin, France, 1925 – Zagreb, 1998). Finally, in 1870, they sold the palace to Baron Levin Rauch (Lužnica, 1819 – Lužnica, 1890). The Vojković Palace mirrors Krsto Oršić's sensibility as it synthesises Viennese and Styrian influences: the shape of the shallow three-axis *avant-corps* of a rectangular layout whose surface is covered by colossal order fluted herms, while arched window canopies and portal columns, protruding into the space at an angle, without doubt evoke the Viennese Daun-Kinsky Palace by the great Johann Lucas von Hildebrandt (Genova, 1668 – Vienna, 1745), its façade ornaments featuring, however, typical Styrian decorative devices.<sup>17</sup>

Count Oršić also bought a house in Varaždin from the descendants of Baron Baltazar III Patačić (Vidovec in the Varaždin area, 1663 – Zagreb, 1719) at 3 Šenoina Street. In 1761, he bought the neighbouring southern plot from Fr. H. Danijel Fabricy (?-?), a half of which he ceded to the Janković spouses in 1764 (?-?) (Lentić Kugli 2001: 141). That house probably burned down in the great fire of Varaždin and by 1788, it must have been destroyed.

### Final considerations – Krsto II Oršić as a commissioner

In this article, six/seven countryside and urban residential buildings commissioned, bought or inherited by Count Krsto II Oršić Slavetički were analysed, as well as one structure whose commission used to be attributed to him in older works, when in fact, his son Adam bought it. Considering their spatial organisation, façades, the shape of architectural decoration and interior features (wall fresco paintings, mouldings, woodwork), i.e., their incongruity and singular characteristics, it is easy to deduce that Oršić probably did not engage one architect on more projects. Therefore, it is logical to look for the reason of the noted analogies, of which there are as many as of the disparities, in spite of all the facts mentioned, in the wishes of commissioner Krsto II Oršić. His commissions were influenced by his Viennese education, life in Vienna and his connection to the Viennese court, as one can clearly note the reception of Viennese influences in all structures. His wife was also an admirer of Viennese art, which can also be deduced from the way she dressed.

As far as the organisation of the complexes as a whole is concerned, the analysed examples clearly show that Oršić gave a peculiar importance to green spaces. Although the Gornja Stubica Manor did not feature a garden or a park, its landscape did not even call for one. The park around the Gornja Bistra Manor, despite not having been arranged at the time the manor was constructed, was later introduced according to an elaborate project prepared while Oršić was still alive and which, therefore, he had commissioned. The palaces in Opatička Street used to enclose a common

inner courtyard and had a beautiful garden descending to Radićeva Street, which has been partially preserved (Fig. 8). Owing to its garden, the Vojković Palace is often labelled as a garden palace, which is a rarity within urban fabrics in Croatian Baroque architectural heritage, and it has still not been fully researched whether it was Krsto or his son Adam who had bought it from Sigismund Vojkffy (? , 1718 – ?, 1792).

It is obvious that with time, Oršić was becoming wealthier and his status was rising, so the structures he commissioned and bought were also becoming more lavish (one should also consider his marriage to the wealthy Josipa Zichy). With time, these structures would adopt, e.g., groupings of rooms according to their use in the form of smaller cabinets (in French: *appartement*) for more comfort, which in Croatian immovable heritage can be noticed only in its finest examples. A unique feature is also the use of the oval in spatial organisation. The prime examples for this would be the Gornja Bistra Manor and the Vojković Palace. In the interior spatial organisation, Oršić was adamant to accentuate the position of the salon, which stands out with its axis position and *avant-corps* protrusion into the main façade, as is the case in the Gornja Bistra and Gornja Stubica manors and Vojković Palace.

Countryside works and the Vojković Palace also feature representative staircases for the family and guests, with separate, modest staircases for the servants. In central Europe, multi-flight stone staircases used to be important for guest reception ceremonies and Oršić followed these principles, which then guided architectonic solutions. The three-flight U-layout staircase in Gornja Bistra is especially significant as it is one of the first examples of an imperial staircase in Croatia. This idea was especially elaborated in the Residence (in German: *Residenz*) of Würzburg, which was erected between 1720 and 1744 by Schönborn bishops, and which hosts a monumental six-flight imperial staircase (in German: *Treppenhaus*). The castle was designed by the best architects of the time: Balthasar Neumann (Cheb, Czechia, 1687 – Würzburg, 1753), Johann Lucas von Hildebrandt, Germain Boffrand (Nantes, 1667 – Paris, 1754), Maximilian von Welsch (Kronach, 1671 – Mainz, 1745), with Robert de Cotte (Paris, 1656 – Paris, 1735) being one of the advisors. In order to paint the arches of the Imperial Hall (in German: *Kaisersaal*) and the staircase, the Venetian *Settecento* genius Giovanni Battista Tiepolo (Venice, 1696 – Madrid, 1770) was engaged, who, between 1752 and 1753, painted the *Allegory of the Four Continents* on the staircase, with a depiction of Apollo, which was preceded by Apollo in the clouds in a significantly lowered eye-view in the *di sotto in sù* manner in the Imperial Hall, painted between 1751 and 1752. Oršić was well acquainted with the Würzburg Residence and drew inspiration from it when erecting his own structures, which is clear from the design of his staircases and from the fact that the Gornja Stubica chapel's iconography includes allegorical figures of the continents, while the Gornja Bistra oval salon features a depiction of Apollo in the clouds.

In both manors, two-storey court chapels equipped with works of craft of the highest quality

17 More in: *Botica* 2013: 191–192.

available in the period were an important part of the interior (a good example is also the positive organ in the Gornja Bistra manor chapel); these works are fine *theatrum sacrum* examples of *Gesamtkunstwerk* and *Farbraum*. The chapels also feature the then-very modern *rocaille* and *lambrequin* ornamental motifs, which testifies to the fact that contemporary European trends were followed, and both chapels were very skilfully painted, featuring figural scenes and *quadratura*. When deciding on the titulars of the chapels and/or some altars, Oršić took his children's names into consideration, resulting in St Francis Xavier's chapel and St John of Nepomuk's altar. The Gornja Bistra salon featured a mythological painting, and the family coat of arms began to appear on the main façades after acquiring the count title (in the case of the Vojković Palace, the Vojković family's coat of arms, which did not need to be changed). Wall fresco paintings in both manors are attributed to Anton Lerchinger and represent the apex of Late Baroque and Rococo frescos in continental Croatia, so it is easy to assume that the author in both instances was either Lerchinger himself or one of the better painters of the Pauline Styrian circle, who were his epigones. The shallow relief in the Gornja Bistra manor's main façade is especially interesting as, by its martial motifs, it commemorates the important army role of its owner and commissioner.

It is significant that Oršić was the commissioner of the most lavish and finest Baroque manor in the whole area of north-western Croatia and the buyer of the most representative and the most sumptuous

Baroque residential palace in the whole of continental Croatia. All Oršić's commissions point to the fact that he wanted to present himself as belonging to Viennese social and cultural circles but still, despite his wealth, he lacked sufficient means to engage Viennese architects, instead engaging Styrian architects and ordering them to follow Viennese examples. These architects, however, incorporated the Styrian repertoire of decorations they were well acquainted with into the Viennese concept they had adopted, effectively creating stylistic hybrids. Oršić's fascination with the Habsburg capital is also testified by the fact that his spouse, a wealthy Hungarian noblewoman exposed to the finest pieces of Hungarian art from her earliest days, lacked to incorporate Hungarian stylistic features she had been used to into their commissions.

It was indeed architecture, as the strongest and most illustrative medium for personal public representation, that Oršić took advantage of to show off his connection with Vienna, his military contributions, wealth and personal taste. His son Adam must have been well aware of this, as he went even one step further, falsely claiming that his father had erected the Vojković Palace; indeed, at the time of writing his memoirs, it was exceptionally important to show a continuity of good taste and acquaintance with global art currents in order to position oneself in social circles and, with the help of visual arts, (re)construct one's personal and family identity over generations.



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## ЗИДАНИ МЕДИЈ РЕПРЕЗЕНТАЦИЈЕ: Гроф Крсто II Оршић Славетићки и резиденцијална архитектура

Архитектура као медиј репрезентације одувек је била један од најекспресивнијих начина за приказивање моћи наручиоца. Наручилац није особа која пасивно прихвата идеју архитекте, него активно учествује у реализацији грађевине коју финансира. Циљ овог рада је истражити наруџбине грофа Крсте II Оршића Славетићког (1718–1782) у вези с резиденцијалном архитектуром, односно резиденцијална архитектура ће се проучавати као медиј личне и породичне репрезентације. У раду се неће обрађивати свака Оршићева наруџбина и куповина стамбених објеката нити ће се оне хронолошки пописати. Уместо тога, сваки од одабраних објеката, од којих се неки налазе на селу, а други у урбаним срединама, анализираће се као засебна студија случаја. Покушаћемо да идентификујемо аналогije у просторном и декоративном обликовању тих објеката те да проучимо Оршићеву улогу у коначној реализацији грађевина које је наручивао. Аналогije, резултат жеља наручиоца, откривају се у просторној организацији архитектонских склопова, тлоцртној диспозицији ентеријера те у репертоару украсних мотива на остварењима примењене уметности. Занимљиво је истакнути да је Оршићев син Адам (1748–1820) у својим мемоарима описао изградњу и значај неколико грађевина обрађених у овом раду.