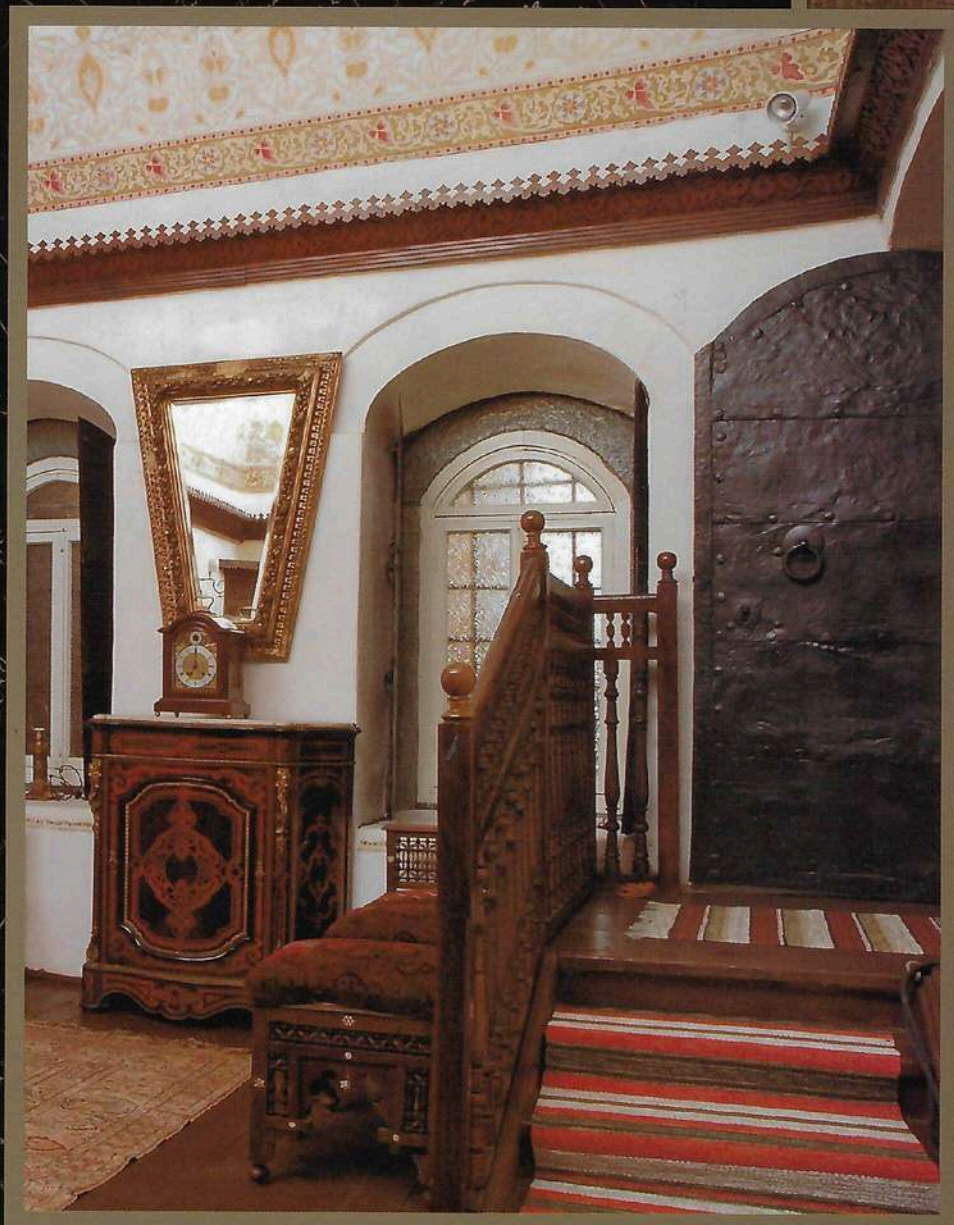


MUZEJ
SARAJEVA

DESPIĆA KUĆA



DESPIĆ'S HOUSE

DESPIĆA KUĆA

DESPIĆ'S HOUSE





DESPICA KUĆA

DESPIC'S HOUSE



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Dr. Behija Zlatar

RAZVOJ SARAJEVA-ZANATSTVO I TRGOVINA

THE DEVELOPMENT OF SARAJEVO – CRAFTS AND TRADE



Sarajevo se kao urbano mjesto počelo razvijati sredinom XV stoljeća, kada je bosanski sandžakbeg Gazi Isa-beg, sin Ishak-bega podigao svoje zadužbine koje predstavljaju prve objekte gradskog karaktera na ovim prostorima. Njegova vakufnama iz 1462. godine prvi je dokument koji govori o graditeljskoj djelatnosti na ovom mjestu. U tom dokumentu Sarajevo se naziva kasabom, a da bi jedno naselje dobilo status kasabe, bilo je potrebno da ima džamiju, naselje oko džamije, kao i trg, tj. čaršiju i sedmični pazarni dan.

Što se tiče građevinske djelatnosti na području današnjeg Sarajeva prije 1462. godine, može se reći da je tu podignut dvor (saraj) po kome će novo naselje dobiti ime i mesdžid koji je 1457. godine podigao Gazi Isa-beg, poklonio ga sultanu Mehmedu Fatihu, koji je kasnije pretvoren u džamiju (Careva). Prije 1462. godine nastao je i jedan trg koji se spominje u Vakufnami Gazi Isabegovo, a koji se nalazio tačno na Baščaršiji, gdje je bila raskrsnica puteva. Prostor na kome će biti izgrađeno Sarajevo bio je veoma povoljan, a u neposrednoj blizini gdje će biti izgrađeno novo naselje postojala je srednjovjekovna varoš Vrhbosna. Ona je, vjerovatno, propala jer se u Vakufnami iz 1462. godine spominje pod imenom Atik varoš (Stara varoš), dok se u najstarijem popisu Bosanskog sandžaka navodi pod imenom Eski trgovište - Staro trgovište.¹ Sigurno je da se radi o istom lokalitetu, jer je Trgovište sinonim sa mađarskom riječju Varoš. U ovom mjestu se još početkom XV stoljeća trgovalo utorkom, te se po tome nazivalo Tornik. U popisu ovih oblasti iz 1455. godine spominje se trg Tornik, koji je, ustvari, "Stara varoš" i "Staro trgovište" osmanskih izvora iz 1462. i 1468. godine.² Taj trg nalazio se na raskršću puteva kod današnjeg Higijenskog zavoda i Ali-pašine džamije. Kada je staro Trgovište propalo, u njegovoj blizini osnovan je novi grad Sarajevo. Prvo muslimansko naselje nastalo je oko Careve džamije i često se ta mahala nazivala i Stara mahala-Mahala atik. Drugo naselje na području Sarajeva, odnosno

Sarajevo began to evolve as an urban area in the mid 15th century, when the Bosnian sandžak-bey (governor) Gazi Isa-bey, son of Ishak-bey, endowed the first buildings of an urban character on the site. His *vakufnama* (deed of pious endowment), issued in 1462, is the first document recording building activity in the town. It refers to Sarajevo as a *kasaba* (small town); for a settlement to acquire this status, it had to have a congregational mosque, a residential quarter around the mosque, a crafts area or *čaršija*, and a weekly market day.

Building activity in what is now Sarajevo prior to 1462 consisted of the erection of a court or *saraj*, which gave the city its name, and a mosque, built by Gazi Isa-bey in 1457 and dedicated to Sultan Mehmed el-Fatih, the Conqueror; this was later turned into a congregational (Friday) mosque, known as the Emperor's mosque. The market area referred to in Gazi Isa-bey's *vakufnama* also dates from before 1462; it was located in Baščaršija, where there was a crossroads. The site where Sarajevo was to be built was an ideal one, very close to the mediaeval *varoš* (town or marketplace) of Vrhbosna. This was probably in decline, since the 1462 *Vakufnama* refers to it as *Atik Varoš* (old town); the oldest census of the Bosnian sandžak refers to it as *Eski Trgovište* (old marketplace).¹ There is no doubt that the reference is to the same place, because the word *trgovište* is synonymous with the Hungarian word *város*. In the early 15th century there was already a market here every Tuesday, hence its name Tornik, which is referred to in a 1455 census of the area; this is in fact the Atik Varoš or old marketplace (*Trgovište*) of Ottoman sources dating from 1462 and 1468.² The marketplace was on the crossroads where the Public Health Institute and the Ali pasha mosque are now located. When it fell into decline, the new town of Sarajevo came into being nearby. The first Muslim mahala (residential quarter) was around the Emperor's mosque, and was often called the old mahala (*Mahala atik*). Another settlement in Sarajevo, with the first buildings of which there are written records, was where the mediaeval village of Brodac once stood. Gazi Isa-bey is known to have built a *mevlevi tekke* (Sufi lodge) there, with an *imaret* (public kitchen) and *musafirhana* (hostel) alongside, and a *han*

¹ Istanbul, Belediye Kutubhanesi (Mualim cevdet yazmalari), TD No 0-76, Opširni popis Bosanskog sandžaka iz 1468)

² D. Kovačević - Kojić, Gradska naselja srednjovjekovne bosanske države, Sarajevo 1978., str. 77-78.

¹ Istanbul, Belediye Kutubhanesi (Mualim cevdet yazmalari), TD No 0-76, Detailed survey of the Bosnian sandžak, 1468)

² D. Kovačević-Kojić, Gradska naselja srednjovjekovne bosanske države, Sarajevo 1978, p.77-78.

prve građevine o kojima postoje pisani dokumenti, nastalo je na teritoriji srednjovjekovnog sela Brodca. Poznato je da je tu Gazi Isa-beg podigao melevijsku tekiju, do nje imaret i musafirhanu, zatim han, most preko Miljacke kojim je omogućeno povezivanje prvog naselja sa privrednim centrom (koji je nastao na Baščaršiji), više dućana, hamam, vodovod.

U blizini trga na Baščaršiji nalazilo se i hrišćansko naselje Gornja Varoš, koje je različito od Stare Varoši koja se nalazila na utoku potoka Koševo.

Urbani razvitak gradova u osmanskome periodu započinjao je izgradnjom džamije, odnosno vakufskih objekata oko kojih su se formirale mahale-gradske četvrti. Tokom XV i XVI stoljeća u Sarajevu je sagrađeno oko stotinu džamija, tako da je otprilike bilo i toliko mahala u gradu. Mahala je stambeno naselje sa otprilike 10 do 100 kuća izgrađenih oko mesdžida, odnosno džamije koja je centar mahale i koja često nosi ime osnivača džamije, uz koju je obavezno i mekteb, greblje i česma. U svakoj mahali nalazi se i pekara i poneka bakalnica. Mahale su mirna naselja, nema vreve i buke, za razliku od čaršije gdje se posluje i trguje. Nekoliko sarajevskih mahala nastalo je i od ranijih srednjovjekovnih naselja koja su se uklopila u gradsku teritoriju.

Jedna od najstarijih sarajevskih mahala je Latinluk, u kojoj se nalazila i kuća čuvene sarajevske porodice Despić. Ova gradska četvrt obuhvatala je prostor od Latinske ćuprije do Ćumurije, desnom obalom Miljacke. Jedna ulica u toj četvrti u kojoj se nalazi ulaz u Despića kuću i danas nosi ime po ovoj čuvenoj sarajevskoj trgovačkoj porodici.

Latinluk je veoma staro naselje koje se spominje još u najranijim osmanskim izvorima, u kojem su stanovali sarajevski katolici i Dubrovčani, a kasnije i pravoslavni. U defteru Bosanskog sandžaka iz 1485. godine u Sarajevu su upisane tri skupine: Džemat muslimana 42 kuće, Džemat kršćana 103 kuće i Džemat Dubrovčana 8 kuća.³ Ovaj Džemat Dubrovčana-kolonija dubrovačkih trgovaca nalazila se u dijelu grada koji će se kasnije nazvati Latinluk, ili kako se službeno zvala Frenkluk mahala.

U slijedećem popisu Bosanskog sandžaka, koji datira iz 1489. godine, Sarajevo je također popisano u tri skupine-džemata, s tim da su u okviru Džemata muslimana upisane tri mahale: Mahala glavnog imama mjesne džamije, tj. Mahala oko Careve džamije koja je te godine brojala 38 kuća, Mahala Mehmed-bega Minetovića sa 14 muslimanskih kuća i Mahala Ajas-begovog mesdžida sa 40 muslimanskih kuća. Džemat kršćana (Džema at-i geberan) brojao je 89 kršćanskih kuća, osam neoženjenih, šest udovica, pet baština i dva neoženjena muslimana. Džemat Dubrovčana brojao je sedam kuća.⁴ Sve tri džamije koje su evidentirane u ovom popisu, odnosno sve tri mahale koje su se oko njih formirale nalazile su se u neposrednoj blizini Latinluka: Careva nešto sjevernije, a Mehmed-bega Minetovića na samom početku i Ajas-pašina na kraju Latinluka.

Prvi bosanski sandžakbeg Mehmed-beg Minetović (1463.-1464.) podigao je mesdžid neposredno poslije propasti Bosanskog kraljevstva 1463. godine. Mesdžid se nalazio na mjestu gdje je danas apoteka „Bosna“. Kasnije je pretvoren u džamiju koja je izgorjela 1879. godine. Interesantno je da se na vakufskom zemljištu Mehmed-bega Minetovića uz Miljacku nalazila kuća nekog Nikole, sina Rajanova iz Latinluka. Kada je želio prodati ovu kuću morao se obavezati da vakufu Mehmed-bega Minetovića daje četrdeset akči godišnje mukate, što je zabilježeno u sidžilu sarajevskog kadije iz 1565. godine.⁵

Druga džamija u blizini Latinluka, koje također odavno nema, bila je džamija bosanskog sandžakbega Ajas-paše. Iz njegove vakufname vidi se da je sagrađena 1477. godine, te da je Ajas-beg podigao i jedan hamam koji se nalazio između ulica Kujundžiluk i Mudželiti. U Ajas-pašinoj mahali, ili Klikčijama, kako se u narodu zvala ova mahala, nalazila se tekija čuvenog derviša i pjesnika Hasana Kaimije, koju je on podigao 1664. godine. Kemura piše da je zgrada tekije bila veoma lijepa. U prizemlju se nalazila magaza u kojoj je bio grob Mustafa-age, sandžaktara sultana Fatiha, a na spratu semahana i dvije prostorije.

³ **Istanbul**, Basbakanlik Arsibi (BBA9, Tapu defter (TD), No 18.

⁴ **Istanbul**, BBA, TD No 24.

⁵ **S. Kemura**, Sarajevske džamije i druge javne zgrade turske dobe, Sarajevo 1911, str. 307.

(caravanserai), a bridge across the river Miljacka linking the original mahala with the commercial area in Baščaršija, several shops, a hammam, and a water supply.

There was an Orthodox Christian settlement known as Gornja Varoš (upper town) near the Baščaršija market square, which was not the same as the old Varoš further west, where the Koševo brook flows into the Miljacka.

The urban development of towns in the Ottoman period began with the erection of a mosque and vakuf properties, around which mahalas, the urban quarters, took shape. About a hundred mosques were built in Sarajevo in the 15th and 16th centuries, meaning that there were about the same number of mahalas in the city. Each mahala is a residential quarter with from ten to a hundred houses built around a mosque (sometimes a congregational mosque), which formed the centre of the mahala and was often named after its founder. The mosque would invariably be accompanied by a *mekteb* (Qur'an school), burial ground and fountain. Each mahala also had its own bakery and a few general stores. Mahalas were peaceful places, with none of the hustle and bustle of the čaršija where artisans worked and people traded. Some of Sarajevo's mahalas also grew out of the earlier mediaeval settlements that were within the city bounds.

One of the oldest mahalas in Sarajevo is Latinluk, where the house that once belonged to the famous Despić merchant family stands. This urban quarter extended from the Latin bridge to Čumurija, on the right bank of the Miljacka. One of its streets, with what is now the side entrance to the Despić house, is still named after the family.

Latinluk is a very old quarter, mentioned in the very earliest Ottoman sources; here the Catholics of Sarajevo lived, along with people from Dubrovnik, later joined by Orthodox Christians. The 1485 *defter* (cadastral tax census) of the Bosnian sandžak listed three groups in Sarajevo: the *džemat* (community) of Muslims, with 42 households, the *džemat* of the Christians, with 103 households, and that of people from Dubrovnik, with eight.³ The latter, the colony of Dubrovnik traders, was in the part of the town that came to be known as Latinluk or, officially, as the Frenkluk mahala.

The next census of the Bosnian sandžak, which dates from 1489, also lists three groups or *džemats*, with the Muslim *džemat* consisting of three mahalas: the mahala of the chief imam of the local mosque, around the Imperial mosque, with 38 households, the mahala of Mehmed-bey Minetović, with fourteen Muslim households, and the mahala of the Ajas-bey mosque with forty Muslim households. The Christian *džemat* (*cemaat-i geberan*) had 89 Christian households, eight bachelor households, six widows' households, five *baština* (hereditaments) and two bachelor Muslim households. The Dubrovnik *džemat* had seven households.⁴ All three mosques listed in this census, with the mahalas around them, were very close to Latinluk: the Imperial mosque and mahala a little to the north, that of Mehmed-bey Minetović at one end of Latinluk and that of Ajas pasha at the other.

The first Bosnian sandžakbey, Mehmed-bey Minetović (1463-1464), built a mosque just after the fall of the Bosnian kingdom in 1463. The mosque, which was where the Bosna pharmacy now stands, was later turned into a congregational mosque, but was burned down in 1879. Interestingly, a house belonging to one Nikola, son of Rajan of Latinluk, stood on Mehmed-bey Minetović's vakuf land beside the Miljacka. When he wanted to sell the house, he was obliged to give Mehmed-bey's vakuf a *mukata* of forty *akča* a year, as recorded in the *sidžil* of the Sarajevo *kadija* of 1565.⁵

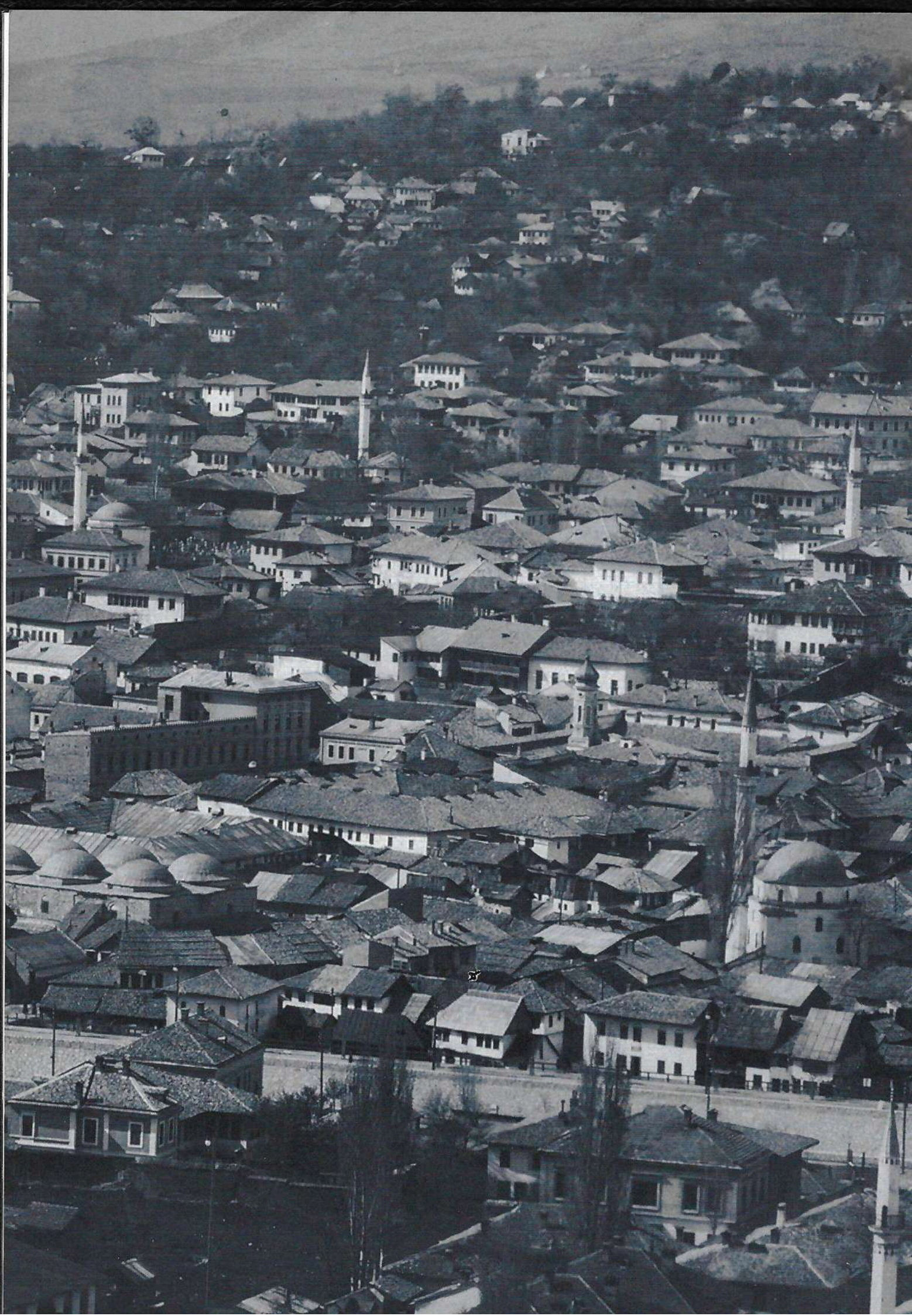
Another mosque close to the Latinluk quarter, which has also long since vanished, was that of the Bosnian sandžak-bey Ajas pasha. His vakufnama reveals that it was built in 1477, and that Ajas-bey also built a hammam, which stood between Kujundžiluk and Mudželiti streets. The tekke of the renowned dervish and poet Hasan Kaimija, which he built in 1664, stood in the Ajas pasha mahala, or Klikčije as it is popularly known. Kemura writes that the tekke was a very fine building, with the ground floor containing the tomb of Mustafa-aga, standard-bearer

³ *Istanbul*, Basbakanlik Arsibi (BBA9, Tapu defter (TD), No 18.

⁴ *Istanbul*, BBA, TD No 24.

⁵ S. Kemura, *Sarajevske džamije i druge javne zgrade turske dobe*, Sarajevo 1911, p. 307.

Translator's note: under the terms of a *mukata* lease, the leaseholder would pay the agreed rent, usually once a year, for the land only, and would become the owner of the property erected using his own funds. An *akča* was a small silver coin. A *kadija* is a shari'ah judge, and a *sidžil* is a court protocol or record. Except in the case of words already familiar to English speakers, such as bey, pasha and hajji, I have retained the Bosnian phonetic spelling of Turkish and Arabic loan words.



Tekijsko zemljište prostiralo se sve do Miljacke. Kada je 1697. godine, poslije provale Eugena Savojskog u Sarajevo, izgorio gotovo cijeli grad, i ova nakšibendijska tekija je nestala u plamenu. Obnovio je 1762. godine sarajevski kadija Muhamed Zihni.⁶ Prema podacima sarajevskog ljetopisca Mula Mustafe Bašeskije, ova tekija je kasnije bila halvetijska. Ajas-pašina džamija izgorjela je 1897. A 1889. godine na njenom mjestu sagrađen je hotel "Central".

U XVI stoljeću u Sarajevu se intenzivno razvija broj mahala, koji je najbolji znak urbane razvijenosti gradova u osmanskome periodu, pokazuje i da je XVI stoljeće bilo doba intenzivnog razvoja ovoga grada. Krajem XV stoljeća grad je imao samo tri muslimanske mahale, Džemat kršćana i Džemat Dubrovčana, a krajem XVI stoljeća 91 muslimansku mahalju, dvije kršćanske i Džemat Jevreja. Ostaci materijalne kulture, arhivski dokumenti kao i svjedočenje putopisaca koji su prolazili ovuda, govore da je Sarajevo tokom XVI stoljeća doživjelo svoje zlatne trenutke u urbanom razvoju. Cijelo XVI stoljeće bilo je doba općeg prosperiteta ovoga grada. To je doba njegovog kulturnog procvata, doba u kojem su njegovi stanovnici prihvatanjem islama, prihvatili i tekovine islamske kulture, prilagođavajući je ovim prostorima. To je i doba kada je Gazi Husrev-beg, najznačajniji bosanski namjesnik i najveći vakif Sarajeva, podizanjem mnogobrojnih zadužbina učinio da Sarajevo postane veliki grad-šeher.

U ovom periodu i mahala Latinluk se uvela, o čemu govore podaci iz deftera Bosanskog sandžaka iz 1516. godine. Naime, dok je u popisu iz 1489. upisano svega sedam kuća Dubrovčana, u spomenutom iz 1516. godine u Džematu dubrovačkih trgovaca (*bazerdžan*) upisano je čak 66 kuća kršćana i dvije kuće muslimana.⁷

U blizini kuća u Latinluku nalazili su se i dućani dubrovačkih trgovaca, tako da se taj dio grada nazivao i *Franačka čaršija*. Ovaj naziv prvi put se javlja u vakufnami Gazi Husrev-bega iz 1537. godine. Tu se između ostalog kaže da je Gazi

to Sultan Fatih, and a *semahana* (room for the performance of Sufi music, the *sama*) and two rooms upstairs. The tekke's land ran right down to the Miljacka. In 1697, when almost the entire city was burned down following Eugene of Savoy's campaign, this *Naqshbandiyyah* tekke also went up in flames. It was rebuilt in 1762 by the kadi of Sarajevo, Muhamed Zihni.⁶ According to the Sarajevan chronicler Mula Mustafa Bašeskija, this tekke later became a lodge of the *Khalwatiyyah* Sufi order. The Ajas pasha mosque burned down in 1697, and in 1889 the Central Hotel was built on the site.

The number of mahalas in Sarajevo grew rapidly in the 16th century; mahalas are the best indicator of the extent of development of a town in the Ottoman period, and this growth in numbers indicates that the town was booming. In the late 15th century it had only three Muslim mahalas, the Christian džemat and the Dubrovnik džemat, but by the end of the 16th century it had 91 Muslim mahalas, two Christian, and a Jewish džemat. The evidence of material culture, archive documents and the accounts by travel chroniclers who passed through the city reveal that it was indeed in the 16th century that Sarajevo experienced its golden age. The entire 16th century was a time of widespread prosperity for the city, a time of cultural flowering, a time when many of its residents embraced Islam, and with it the amenities of Islamic culture, adapted to this part of the world. It was also a time when Gazi Husrev-bey, foremost among Bosnia's governors and the greatest *vakif* (legator) of Sarajevo, built many edifices, turning Sarajevo into a *šeher* (city).

During this period, the Latinluk mahala also grew, as revealed by the 1516 defter of the Bosnian sandžak. In 1489 it had had only seven Dubrovnik households, but by 1516 the džemat of Dubrovnik traders (*bazerdžan*) had 66 Christian households and two Muslim.⁷ The shops belonging to Dubrovnik traders were also located close to their houses in Latinluk, on account of which that part of the town was also known as the *Franačka čaršija*. This term appears for the first time in Gazi Husrev-bey's vakufnama of 1537, which notes that he endowed two shops in the *Franačka čaršija*, which was "one of the čaršijas of the said protected [town]."⁸ Gazi Husrev-bey also endowed two houses in Latinluk; he built two more houses

⁶ S. Kemura, op.cit., p.258.

⁷ Istanbul, BBATD No 56

⁸ Gazi Husrev-bey's 1537 Vakufnama, Vakufname iz Bosne i Hercegovine (XV i XVI vijek), Sarajevo 1985, p. 63.

⁶ S. Kemura, nav.djelo. Str.258.

⁷ Istanbul, BBATD No 56

Husrev-beg uvakufio dva dućana u *Franačkoj čaršiji*, a to je jedna od čaršija spomenutog zaštićenog (grada).⁸ Uz te dućane Gazi Husrev-beg je u Latinluku uvakufio još dvije kuće, a preko puta njih sagradio dvije kuće i uvakufio jedan konak koji je kupio od kršćanke Duje, kćerke Čavkoša.⁹ Franačka čaršija nalazila se najvjerojatnije na početku Latinluka, a odatle do današnje Štrosmajerove ulice bila je Sabljarska čaršija.

Budući da se Sarajevo u XVI stoljeću intenzivno razvijalo, osjetila se potreba i za izgradnjom novih mostova. Tako je i u Latinluku sredinom XVI stoljeća sagrađen jedan most. Prvu vijest o izgradnji mosta na mjestu današnje Latinske ćuprije nalazimo u jednom popisu vakufa iz 1541. godine. Tu se kaže da je neki sarač Husejn, sin Širmerdov podigao most u Mahali Mehmed-bega Minetovića.¹⁰ Vjerovatno je to bio drveni most, jer već u sudžulu iz 1566. godine ima podatak da je tu sagradio kameni most sarajevski ajan Ali Ajni-beg, mutevelija Rustem-pašinog vakufa. Međutim, i ovaj most je 1791. godine porušila velika bujica te je nakon toga sarajevski trgovac i bogataš Hadži Abdulah Briga, sin Ibrahimov, dao dio svoga imetka da se na tom mjestu ponovo sazida kameni most. Angažovani su majstori iz Ljubinja sa neimarom Ristom, a gradnja mosta koštala je 13.435 groša.¹¹ Po završetku mosta, sarajevski pjesnik Mehmed-Emin efendija Isević napisao je tarih koji se danas nalazi u Zemaljskom muzeju:

*"Dobrotvor Hadži Abdullah Briga, serdenkečdija
Oporukom je u ime Boga sagradio ovaj most,
Zato razmisli i ne napadaj bogate,
Jer se oni i nakon smrti po dobru spominju
Ni stotinu siromaha nije moglo podići ovaj most,
A on ga je oporukom od svoga imetka podigao
Emine, dođi i ne skrivaj znanje, izreci mu kronogram
Prelazeći preko mosta, iskreno preporuč i hadži Abdullaha, božijoj milosti"*

Godina 1213. (1798/99)¹²

Latinska ćuprija, ili Frenkluk ćuprija kako se službeno zvala, predstavlja vrijedan arhitektonski spomenik.

U Latinluku je bilo nekoliko apoteka koje su mahom držali Dubrovčani. Tako se spominje, 1543. godine, apoteka Dubrovčanina Jakova Petrova koja se nalazila kraj kuće Andrije Ivanova i kraj apoteke Petra Vidopića.¹³

Brojni sačuvani historijski dokumenti, kao i svjedočenja putopisaca, govore da je većina sarajevskih kuća imala svoju bašću i avliju. "Svaka kuća ima svoj vrt i čardak..." zapisao je 1550. godine italijanski putopisac Katarino Zeno. Čak i kuće u blizini čaršije, kao u Gazi Husrev-begovoj mahali, na Varoši i u Latinluku imale su bar malo bašče. U Gazi Husrev-begovoj vakufnami spominje se kuća u Latinluku koja je imala magaz. Vjerovatno su i druge kuće imale magaze za zaštitu robe, jer su Sarajevom često harali požari. Jedan svećenik iz Rovinja zabilježio je 1640. godine: "Vidjeo sam jednu zgradu na sprat punu robe. U nedjelju pošto smo bili na misi, gospoda prirediše vrlo dobar ručak. A iza toga otidosmo da vidimo kršćansku mahal, čije stanovništvo drži robu u dućanima pod zemljom. A ovo je, rekoše mi, zbog vatre, jer su mnogi dućani izgorjeli. Ulica hrišćanska biće da je duža od rive u Rovinju. Ide se uvijek u natkrivenom prostoru, a dućani su s obje strane."¹⁴

Početkom XVII stoljeća bio je izgrađen gotovo cijeli prostor koji je činio gradsku teritoriju do austrougarske okupacije. Jer, iako je Sarajevo i tokom XVII stoljeća veliki i napredan grad o kome, s oduševljenjem, pišu putopisci koji su ovuda prolazili kao Poulet, Quiquet, E. Čelebi, A. Beneti i drugi, nema više one izgradnje koja je bila tokom XVI stoljeća. Od objekata sagrađenih u XVII stoljeću možda je samo Hadži Sinanova tekija u Sarač Alijinoj mahali objekat značajnije arhitektonske vrijednosti.

⁸ **Vakufnama Gazi Husrev-bega iz 1537**, Vakufname iz Bosne i Hercegovine (XV i XVI vijek), Sarajevo 1985, str. 63.

⁹ Isto, str. 63.

¹⁰ **B. Zlatar**, Popis vakufa u Bosni u XVI stoljeću, Prilozi za orijentalnu filologiju XX-XXI, Sarajevo 1974, str.

¹¹ **S. Kemura**, nav. djelo, str. 165-167.

¹² **Dž. Čelić - M. Mujezinović**, Stari mostovi u Bosni i Hercegovini, Sarajevo 1983., str. 98.

¹³ **V. Skarić**, Sarajevo od najstarijih vremena do austro-ugarske okupacije, Sarajevo 1937. Str. 56.

¹⁴ **V. Skarić**, nav. djelo str. 91.

across the street, and endowed a konak (hostel), which he bought from a Christian woman, Duja, daughter of Čavkoš.⁹ The Franačka čaršija was probably at one end of Latinluk; the Sabljarska čaršija (sabre-smiths' quarter) extended from the Franačka čaršija to what is now Strossmayer street.

Sarajevo's rapid growth in the 16th century led to the need for new bridges to be built. One of them was erected in Latinluk, in the mid 16th century. The earliest reference to the erection of a bridge, where the Latin bridge now stands, is in a vakuf census of 1541, which states that a *sarač* (leather-worker), Husejn son of Širmerd, built a bridge in the mahala of Mehmed-bey Minetović.¹⁰ This was probably a short-lived wooden bridge; a *sidžil* of 1566 records that a stone bridge had been built there by a Sarajevan *ajan* (member of the upper class), Ali Ajni-bey, mutevelija (manager) of the Rustem pasha vakuf. However, in 1791 this bridge too was destroyed by a great flood, after which a wealthy Sarajevo merchant, Hajji Abdullah Briga, son of Ibrahim, left part of his fortune to build a new stone bridge in the same place. Craftsmen from Ljubinje were hired, together with neimar (builder) Risto; the bridge cost 13,435 groschen to build.¹¹ On completion of the building works, the Sarajevan poet Mehmed-Emin effendi Isević wrote a *tarih* (chronogram) which is now housed in the National Museum:

"The benefactor Hajji Abdullah Briga, *serdenkečdija*,¹²
In the name of God and by his testament, built this bridge,
So reflect, and do not attack the wealthy,
For they too are spoken of after death for their good deeds;
A hundred poor people could not have built this bridge,
But he gave some of his wealth to have it built.
Come, Emin, do not hide your knowledge, express this chronogram:
As you cross the bridge, sincerely commend Hajji Abdullah to God's mercy

Year 1213 [1798/99]¹³

The Latinska ćuprija (Latin bridge), or Frenkluk ćuprija, as it was officially known, is a fine architectural monument.

There were a number of pharmacies in Latinluk, mostly run by Dubrovnik traders. There is reference in 1543 to the pharmacy of Jakov Petrov of Dubrovnik, which was next to the house of Andrija Ivanov and to Petar Vidopić's pharmacy.¹⁴

There are many surviving historical documents and accounts by travel chroniclers revealing that most of Sarajevo's houses had their own garden and courtyard. In 1550, the Italian travel chronicler Catarino Zeno wrote that "every house has its own garden and *čardak*."¹⁵ Even houses close to the čaršija, such as those in the Gazi Husrev-bey mahala, in Varoš or in Latinluk, had at least a patch of garden. Gazi Husrev-bey's vakufnama refers to a house in Latinluk with a *magaza* (stone-built storeroom); it was probably not the only one with provision for the safekeeping of goods, given the frequent fires that swept Sarajevo. In 1640 a priest from Rovinj wrote: "I saw one two-storey building full of goods. On Sunday, after mass, the gentlemen laid on an excellent luncheon. After that we went to see the Christian mahala, where the people keep their goods in stone-built storerooms. I was told that this was on account of fire, because many shops had been burned down. The Christian street is longer than the waterfront in Rovinj. One walks under cover all the time, and there are shops on both sides."¹⁶

By the early 17th century, almost the entire area had been built up that was still within the bounds of the city at the time of the Austro-Hungarian occupation. Even though Sarajevo continued to be a large, progressive city in the 17th century, described admiringly by travel chroniclers such as Pouillet, Quiclet, Evliya Çelebi and A. Beneti, the

⁹ *Ibid*, p.63.

¹⁰ B.Zlatar, Popis vakufa u Bosni u XVI stoljeću, Prilozi za orijentalnu filologiju XX-XXI, Sarajevo 1974, p.

¹¹ S.Kemura, op.cit., p. 165-167.

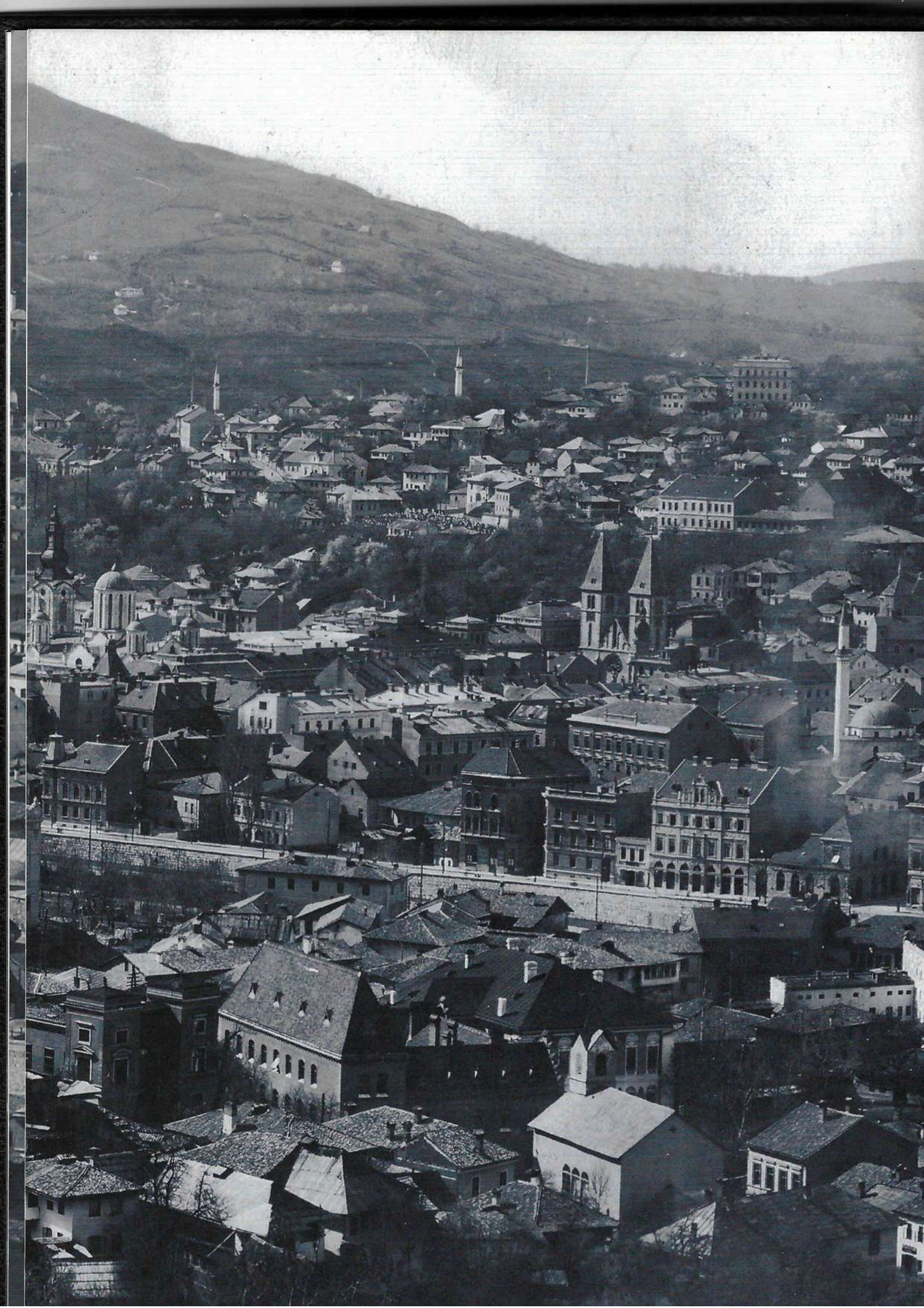
¹² Member of a special Janissary unit

¹³ Dž.Čelić-M. Mujezinović, Stari mostovi u Bosni i Hercegovini, Sarajevo 1983, p. 98.

¹⁴ V. Skarić, Sarajevo od najstarijih vremena do austro-ugarske okupacije, Sarajevo 1937, p. 56.

¹⁵ Translator's note: the word *čardak* has several meanings: a fine house surrounded by gardens, a summer residence, a wooden building on piles, a large upstairs room or tower room with a good view, or an upstairs room with an oriel window.

¹⁶ V. Skarić, op.cit., p.91.



Što se tiče Latinluka, u ovom periodu i ova četvrt je dijelila sudbinu grada. Njeni stanovnici bili su dužni da po noći čuvaju svoju mahalu. Kako su neko vrijeme bili zanemarili ovu svoju dužnost, to je starješina sarajevskih pasvandžija, asesbaša Mehmed, sin Oručev, podnio sudu tužbu, a sud je donio presudu da su stanovnici Latinluka dužni čuvati svoju mahalu.

Već je rečeno da je u Latinluku bila stalna dubrovačka kolonija. Oni su tu imali i svoga starješinu "cappo della colonia". Kada su dubrovački poslanici dolazili u Sarajevo na poklonjenje bosanskim namjesnicima ili trgovci dubrovački, odsjedali su obično u Latinluku, u kućama sarajevskih katolika ili Dubrovčana kao i u Tašlihanu koji se također nalazio u neposrednoj blizini Latinluka. Ovaj kameni han podignut je 1543. godine iz sredstava Gazi Husrev-begovog vakufa neposredno uz njegov bezistan. Otac Pavle iz Rovinja spominje, 1640. godine, da se u Tašlihanu nalazila i carinarnica.

U Latinluku je postojala katolička crkva koju spominje godine 1655.; bosanski biskup fra Marijan Marović. "Muslimani imaju 118 džamija, a katolici jednu kapelu posvećenu Bogorodici", piše Maravić.¹⁵ On također navodi da katolika u Sarajevu ima 600 u 100 kuća, što bi moglo biti tačno jer defter Bosanskog sandžaka iz 1604. godine bilježi 90 kuća kršćanskih, kao i Mahalu Varoš sa 13 kuća muslimana sa baštinama, 13 nemuslimana kao i posebno zabilježanih 37 kuća nemuslimana u Mahali Varoš za koje se kaže da su došli sa strane i nastanili se u Varoši te se bave zanatima.¹⁷

Sarajevom su često harali požari i poplave. Tako je, prema dostupnim podacima, između 1480. i 1879. godine bilo preko 20 požara, u kojima su stradali pojedini dijelovi grada, a posebno čaršija. Godine 1656. Sarajevo je zadesio veliki požar, i tom prilikom izgorjela je Varoš sa pravoslavnom crkvom i Latinluk sa katoličkom kapelom. Najteži period za Sarajevo do agresije na Bosnu i Hercegovinu i opsade Sarajeva 1992-1995. bio je nakon pohoda Eugena Savojskog 1697. godine, kada je Sarajevo

surge in building activity that had marked the 16th century had come to an end. Perhaps the only building erected in the 17th century that was of significant architectural value was the Hajji Sinan tekke in the Sarač Alija mahala.

As for Latinluk, it shared the fortunes of the city as a whole. Its residents were required to guard the mahala at night. After they had failed to do so for a time, the head of the Sarajevo *pasvandžija* (night watchmen), *asesbaša* (senior night watchman) Mehmed, son of Oruč, filed a suit in court, and the residents of Latinluk were issued with a court order to guard their mahala.¹⁷

As already noted, there was a permanent colony of Dubrovnik merchants in Latinluk, who had their own "cappo della colonia" there. When envoys came from Dubrovnik to Sarajevo to pay their respects to the governors of Bosnia, or merchants from Dubrovnik visited the city, they would usually stay in Latinluk with Sarajevo Catholics or people from Dubrovnik living in the city, or in the Tašlihan caravanserai, which was very close to Latinluk. This stone-built caravanserai was erected in 1543 with funds from the Gazi Husrev-bey vakuf, abutting onto his bezistan. Father Pavle of Rovinj noted in 1640 that there was also a customs post in the Tašlihan.

There was a Catholic church in Latinluk, referred to in 1655 by the Bishop of Bosnia, Fr. Marijan Marović: "The Muslims have 118 mosques, and the Catholics one chapel dedicated to the Virgin," he wrote.¹⁸ He also noted that there were six hundred Catholics in Sarajevo, in a hundred households, which may well be accurate, since the 1604 defter of the Bosnian sandžak recorded ninety Christian households, and Varoš mahala with thirteen Muslim households with hereditaments, thirteen non-Muslims, and another 37 non-Muslim households separately listed in Varoš mahala, noted as having come from abroad and taken up residence in Varoš, where they worked as artisans.¹⁹

Sarajevo was often swept by fires and floods. Surviving documents record more than twenty fires between 1480 and 1879, burning down various parts of the city, and in particular the čaršija. A great fire broke out in 1656, in which both Varoš and its

¹⁵ V. Skarić, nav. djelo, str. 60.

¹⁶ V. Skarić, nav. djelo, str. 93.

¹⁷ Opširni popis Bosanskog sandžaka iz 1604. godine, sv I/1, Sarajevo 2000, str. 91-94.

¹⁷ V. Skarić, op.cit., p. 60.

¹⁸ V. Skarić, op.cit., p. 93.

¹⁹ Opširni popis Bosanskog sandžaka iz 1604. godine, vol I/1, Sarajevo 2000, p. 91-94.

potpuno spaljeno i opljačkano. Izgorio je tada gotovo cijeli grad izuzev šest džamija, Stare pravoslavne crkve na Varoši i malog broja kuća. Stradao je i Latinluk i u njemu katolička crkva, koja je potpuno izgorjela. Na njenom mjestu, koje se zvalo Crkvina, godine 1727. sazdali su Franjo, Mijat i Mandžuka kuću "...da u njoj bude škola gdje će fratri učiti svoju djecu" i gdje će stanovati katolička sirotinja. Kuća je imala prizemlje i sprat i avliju, a zemljište je pripadalo vakufu Hodže Kemaludina, koji je dobivao mukatu.¹⁸ Godine 1744. u blizini ove kuće kupili su jednu kuću fratri iz Kraljeve Sutjeske od nekog Miškata za 220 groša da imaju gdje odsjedati kada dođu u Sarajevo. Kako su u Sarajevu često harali požari, crkva i župnikova kuća ponovo su stradali, ali zahvaljujući fra Stjepanu godine 1854. izgrađene su i crkva i kuća. Za crkvu je i tadašnji vezir Huršid-paša priložio 20 dukata, a godine 1857. austrijska vlada je poklonila dva velika svijetnjaka.¹⁹

U Latinluku je bio veliki broj kafana, što je često stvaralo neprilike stanovnicima ove četvrti te su se stoga žalili vlastima. Tako su u jesen 1740. godine uputili žalbu veziru, upozoravajući da su i pored zabrane otvorili mehane novodoseljeni stanovnici te mahale: Jovan, Bajo, Sava Harmanda, Stojan Hljevančić i nekoliko udovica, pa prodaju vino i rakiju. Vezir je zatražio od mjesnog kadije da ispita taj slučaj i o tome ga obavijesti. U kadijinom izvještaju od 3. januara 1741. godine zapisano je da je sve tačno što su stanovnici iznijeli u svojoj žalbi, te je donesena odluka da se mehane pozatvaraju.²⁰ Inače, krčme su u Sarajevu najviše držali pravoslavni, a među njima je bilo i dosta žena. Tako se u sidžilu sarajevskog kadije iz 1786. godine navode u Sarajevu 23 krčmara, a među njima devet krčmarica, i to pet u Latinluku i četiri na Varoši.²¹

Latinluk je ostao opjevan i u narodnim pjesmama, kao i krčmarica Savka Čebedžina koja je živjela u ovoj mahali u XIX stoljeću. Ruski konzul Aleksandar Hilferding zapisao je da je bila veoma lijepa i radila u jednoj mehani preko puta Tašlihana. I Hadži Makso Despić spominje Savku u svojim memoarima, gdje je zapisao: "Bila je lijepa i stasita, pa je bilo i sevdaha", a "...u njenoj kafani više se krišom pila rakija pod vidom kafe u kafenim šoljicama nego kafa."²²

Većina stanovništva Sarajeva bavila se zanatstvom i trgovinom, tako da je ovaj grad bio najznačajniji privredni i trgovački centar Bosanskog sandžaka, kasnije ejaleta. U sarajevskoj čaršiji bilo je preko 80 raznih vrsta zanata organizovanih u jake cehovske organizacije-esnafa. Oni su bili i topografski organizovani po vrstama zanata, tako da su u jednoj ulici bili dućani samo jednog ili više srodnih esnafa: Kazandžiluk, Kujundžiluk, Sarači, ćurčiluk, Mudželiti, Kazazi... sve skupa 45 takvih ulica činilo je sarajevsku čaršiju. Esnafi, u koje su bile udružene sarajevske zanatlije, bili su veoma moćne organizacije. Oni su imali svoju upravu u koju su ulazili najugledniji članovi korporacije. Na čelu esnafa bio je čehaja, a uz njega su važni funkcioneri bili kalfabaša, jigit, čauš, bajraktar. Esnafi su se držali svojih statuta, prema kojima su se tačno znali poslovi esnafa. Koliko su uticaj imale zanatlije i trgovci u Sarajevu, pokazuju i podaci da ni lokalne ni provincijske vlasti nisu mogle donositi nikakve važnije odluke bez saglasnosti čaršije (zanatlije i trgovci). Tako je i francuski konzul u Travniku Pjer Davil zapisao početkom XIX stoljeća da je Sarajevo "esnafska republika".

U sarajevskoj čaršiji izgrađen je i veliki broj trgovačkih objekata. Najznačajniji među njima su bezistani, zatim hanovi i karavan-saraji te mnogobrojni dućani, magaze i daire. Sarajevski trgovci su održavali žive trgovačke veze sa drugim trgovačkim centrima, kao što je Istanbul, Solun, Dubrovnik, Ankona, Venecija, Split, a kasnije i Trst. Sarajevska čaršija bila je centar odakle su se snabdijevali robom, posebno uvoznom, drugi gradovi u Bosni i Hercegovini.

Poseban impuls u međunarodnoj trgovini davali su Dubrovčani. Oni su dolazili na područje gdje će biti osnovano Sarajevo još od srednjeg vijeka. Odmah poslije pada Bosne pod vlast Osmanlija Dubrovački

¹⁸ V. Skarić, nav. djelo, str. 117.

¹⁹ V. Skarić, nav. djelo str. 217..

²⁰ V. Skarić, nav. djelo str. 121.

²¹ A. Bejtić, Prilozi proučavanju naših narodnih pjesama, Bilten Instituta za proučavanje folklora, Sarajevo 1953, str. 397.

²² A. Bejtić, nav. djelo str. 397.

²² A. Bejtić, nav. djelo str. 397.

Orthodox church and Latinluk with its Catholic chapel burned down. The worst period for Sarajevo, that is until the aggression of 1992-1995 and the siege of the city, was that following Eugene of Savoy's campaign in 1697, when the whole of Sarajevo was torched and looted. Almost the entire city burned down apart from six mosques, the old Orthodox church in Varoš and a few houses. Latinluk was not spared, and its Catholic church was burned to the ground. Here, on a site known as Crkvina (after *ckrva*, a church), Franjo, Mijat and Mandžuka built a house in 1727 "so as to have a school there where the friars can teach their children," and where indigent Catholics could live. The house had two storeys and a courtyard, and was built on land belonging to the vakuf of Hodža Kemaludin, which received the mukata.²⁰ In 1744, friars from Kraljeva Sutjeska bought a house nearby from one Miškat, for which they paid 220 groschen, so as to have somewhere to stay when they came to Sarajevo. Fires continued to break out all too frequently, and the church and parish priest's house again burned down, but in 1854 another church and parish priest's house were built thanks to Fr. Stjepan. The vizier at that time, Huršid pasha, also donated 20 ducats for the church, and in 1857 the Austrian government donated two large candlesticks.²¹

There were numerous coffee-houses in Latinluk, to the frequent annoyance of its residents, who complained to the authorities. In the autumn of 1740 they complained to the vizier, stating that despite a prohibition, some new residents of the mahala, Jovan, Bajo, Sava Harmanda, Stojan Hljevančić and a number of widows, had opened *mehanas* (inns) and were selling wine and raki. The vizier asked the local kadija to look into the case and report back to him. The kadija's report of 3 January 1741 noted that everything the residents had said in their complaint was accurate, and an order was given to close the mehanas.²² Most of Sarajevo's inns were kept by the Orthodox, including quite a few women: a sidžil of the Sarajevo kadija of 1786 listed 23 inn-keepers in Sarajevo, nine of whom were women: five in Latinluk and four in Varoš.²³

There were even folk songs about Latinluk and the inn-keeper Savka Ćebedžina, who lived in the mahala in the 19th century. The Russian consul Aleksandar Hilferding wrote that she was very beautiful, and that she worked in a mehana across the way from the Tašlihan. Hatji Makso Despić also referred to Savka in his memoirs, writing that: "She was beautiful, tall and well-built, and there were even *sevdahs*" about her, and that "in her coffee-house, more raki was drunk covertly from coffee-cups, as if it were coffee, than coffee itself."²⁴

Most of the people of Sarajevo were artisans and traders, making the city the leading commercial centre of the Bosnian sandžak, later eyalet (province). There were more than eighty different crafts and trades in the Sarajevo čaršija, organized into guilds known as *esnafs*, which exercised considerable power. Each street consisted of shops and workshops of only one craft, or if more than one, they would be of a similar nature: Kazandžiluk, Kujundžiluk, Sarači, Ćurčiluk, Mudželiti, Kazazi (respectively, the coppersmiths', goldsmiths', leather-workers', furriers', bookbinders' and haberdashers') streets were just some of the forty-five such streets constituting the Sarajevo čaršija. The guilds to which Sarajevo's artisans belonged were extremely powerful organizations, with their own management boards composed of the most highly regarded members of the corporation. The head of a guild was known as the *čehaja*, and its leading officials were known as *kalfabaša* (chief inspector), *jigit* (executive officer), *čauš* (officer), and *bajraktar* (standard-bearer). Each guild had its own statute, setting out in detail the affairs of the guild. The artisans and traders of Sarajevo were so influential that neither the local nor even the provincial authorities could render any major decision without the assent of the čaršija (the artisans and traders). The French consul in Travnik, Pierre Daville, even wrote in the early 19th century that Sarajevo was a "guild republic."

There were many commercial buildings in the Sarajevo čaršija. Prominent among them were *bezistans* (covered markets, *suqs*), followed by *hans* (hostels) and *caravanserais*, and there were also numerous shops, storerooms and *dairas* (stone-built storerooms facing onto a central walled and gated courtyard). Sarajevo's merchants had extensive links with other trading centres, such as Istanbul, Salonika, Dubrovnik, Ancona, Venice, Split and, later, Trieste. The Sarajevo čaršija was the hub where the other towns and cities of Bosnia and Herzegovina purchased goods, especially imported goods.

²⁰ V. Skarić, op.cit., p.117.

²¹ V. Skarić, op.cit., p.217.

²² V. Skarić, op.cit., p.121.

²³ A. Bejtić, Prilozi proučavanju naših narodnih pjesama, Bilten Instituta za proučavanje folklora, Sarajevo 1953, p. 397.

²⁴ A. Bejtić, op.cit., p. 397.

senat je dozvolio svojim trgovcima da odlaze u Bosnu. Znatno broj tih trgovaca naselio se u Sarajevu, tako da je tu bila najveća dubrovačka kolonija na Balkanu. Ona se nalazila u Latinluku. Od 80-tih godina XVI stoljeća u Sarajevu je poslovala i moćna kolonija Mlečana i Firentinaca, trgovaca i poslovnih agenata velikih trgovačkih kuća, koji su preko Dubrovnika i dolinom Neretve, a od otvaranja splitske skele i preko Splita, napravili veliki promet u poslovima na Balkanu.

Nakon pohoda Eugena Savojskog 1697. godine, kada je Sarajevo potpuno spaljeno i opljačkano, Sarajlije su uspjele u roku od deset godina da ponovo izgrade najveći dio porušenih objekata, tako da je grad postao ponovo jedno od glavnih privrednih mjesta evropskog dijela Osmanskog carstva. O događajima u Sarajevu u XVIII stoljeću značajne i interesantne podatke ostavio je čuveni ljetopisac Mula Mustafa Bašeskija. To je doba kada se osjeća novi graditeljski zamah sa pojavom Mehmed-paše Kukavice, bosanskog namjesnika toga vremena. Sredinom XVIII stoljeća sagrađeno je niz objekata oko Bakrbabine džamije na Atmejdanu, preko puta Despića kuće na drugoj obali Miljacke: medresa Hadži Ismaila Misirije, poznatija kao Atmejdanska medresa, nekoliko česama te biblioteka Ahmed ef. Kantamirije (1774-'75.). Glavni pokretači gradnje u to doba bili su članovi uglednih sarajevskih porodica. Prvu polovinu XIX stoljeća obilježile su dvije ličnosti, muteselimci Fadil-paša Šerifović i Mustafa-paša Babić. Oni su, zajedno sa pripadnicima porodica Dženetić, Džinić, Svrzo, Glođo, uticali na urbani razvoj Sarajeva toga doba. Fadil-paša je po nalogu tadašnjeg sultana Abdul Medžida popravio Carevu džamiju, a u mevlevijskoj tekiji na Bendbaši obnovio je semahanu i sagradio mjesto za svirače naja.

Godine 1842. u Sarajevu je otvorena Pošta, 1861. je proradio brzopost, a šezdesetih godina XIX stoljeća gradi se se i Jajce kasarna i Velika kasarna na Bistriku, zatim Vojna bolnica te Vakufska bolnica u Halilbašića sokaku, Konak bosanskog valije te Saborna crkva. Kada se gradila ova crkva Makso Despić je, zajedno sa Savom Kosanovićem, išao u Rusiju radi prikupljanja sredstava za njenu gradnju.²³

Brojne poznate sarajevske porodice, kako starosjedišćke tako i one koje se doseljavaju u grad, bavile su se zanatstvom i trgovinom: Hadžišabanovići, Sudžuke, Šahinagići, Zlatari, Džine, Spahe, Čomore, Škalje, Očaktani, Besarovići, Burnazi, Arnautovići, De Mantova, Sabure, Žetice i mnoge druge. Među uglednim porodicama čiji uspon počinje u XVIII stoljeću su Dženetići i Morići, u pjesmama opjevani. Kasnije, sredinom XIX stoljeća veliki dio trgovačkih poslova u Sarajevu vodili su članovi nekih pravoslavnih i jevrejskih porodica: Manojlo Jeftanović, sinovi Hadži Ristini (Hadžiristići), sinovi Nikole Despića, Gavro Hadžiavakumović, Risto Trifković, Rafael Levi, Salomon Baruh.²⁴

Porodica Despić pripadala je ćurčijskom esnafu, koji je zauzimao značajno mjesto među brojnim sarajevskim zanatima. U ovom esnafu, koji se u Sarajevu javlja početkom XVI stoljeća, radili su i muslimani i kršćani, a kasnije u XVIII i XIX stoljeću većina pripadnika ovog esnafa bili su pravoslavni. Despići su u toku prve polovine XIX stoljeća iz ćurčijskog esnafa izrasli u jednu od vodećih trgovačkih kuća u Sarajevu. Oni su održavali trgovačke veze sa Dubrovnikom, Ankom, Carigradom, Trstom, Bečom i nekim drugim gradovima. Makso i Jeftan Despić imali su svoje radnje u Velikom ćurčiluku u kojem su inače bile skoncentrisane zanatlije ovog esnafa po čemu se i danas dvije ulice na području sarajevske čaršije nazivaju Veliki i Mali ćurčiluk. Čaršija krznara-ćurčija razvila se tu u XVI stoljeću, a samo u drugoj polovini XVIII stoljeća bile su tu 353 ćurčije.

Dolaskom Austro-Ugarske dolazi do razvoja grada u drugom pravcu, bitno je izmjenjena i topografija i likovna fizionomija starog dijela grada. Požar, koji je zahvatio Sarajevo 8. augusta 1879. godine, uništio je 304 kuće, 434 dućana i 135 drugih objekata. Na prostoru oko današnjeg hotela "Evropa" počeli su se graditi sasvim novi i drugačiji objekti. Požar iz 1879. godine i spomenuta nova izgradnja potpuno su uništili staru četvrt Latinluk tako da je danas nemoguće rekonstruisati njen izgled.²⁵

²³ V. Skarić, nav. djelo, str. 268.

²⁴ V. Skarić, nav. djelo, str. 203

²⁵ A. Bejtić, Ulice i trgovi Sarajeva, Sarajevo 1973. Str. 30.

Merchants from Dubrovnik in particular boosted international trade. In mediaeval times they were already coming to the place where Sarajevo would later be founded. No sooner had Bosnia fallen to Ottoman rule than the Dubrovnik senate granted its merchants permission to go to Bosnia. A significant number of these merchants settled in Sarajevo, creating there the largest Dubrovnik merchant colony in the Balkans, located in Latinluk. From the 1580s a powerful colony of Venetians and Florentines was also active in business in Sarajevo, composed of merchants and the men of business of the great merchant houses, conducting large-scale business in the Balkans via Dubrovnik and the Neretva valley and, after the Split ferry was introduced, through Split as well.

Following Eugene of Savoy's campaign in 1697, when Sarajevo was torched and looted, the Sarajevans succeeded in rebuilding most of the destroyed buildings within a decade, once again making the city one of the leading commercial centres of the European part of the Ottoman Empire. Much fascinating information about events in Sarajevo in the 18th century was provided by the famous chronicler Mula Mustafa Bašeskija. This was a time when there was a renewed burst of building activity under Mehmed pasha Kukavica, governor of Bosnia. In the mid 18th century, several buildings were erected around the Bakrbabina mosque in Atmejdani, the hippodrome, on the opposite side of the river Miljacka from the Despić house: Hajji Ismail Misirija's medresa (Islamic high school), better-known as the Atmejdani medresa, several public fountains, and the library of Ahmed effendi Kantamirija (1774-75). The members of various leading Sarajevo families were the moving force behind these new building works. In the first half of the 19th century, two figures stand out: *muteselim*s (district prefects) Fadil pasha Šerifović and Mustafa pasha Babić. They and members of the Dženetić, Džinić, Svrzo and Glodo families had a considerable impact on the urban development of Sarajevo at that time. Acting on the orders of Sultan Abdül Mecit, Fadil pasha repaired the Imperial mosque, and also founded a semahana in the Mevlevi tekke at Bendbaša and built a room for players of the *ney* (reed flute).

In 1842 the Sarajevo Post Office was opened, in 1861 the telegraph began operating, and in the 1860s the Jajce barracks and the Great Barracks in Bistrič were built, followed by the Military Hospital, the Vakuf hospital in Halilbašić lane, the Konak (official residence) of the Bosnian valija, and the Orthodox Cathedral church. While the church was being built, Makso Despić, accompanied by Sava Kosanović, went to Russia to raise additional funds for the building works.²⁵

Many prominent Sarajevo families, both indigenous and newcomers, were involved in crafts and trade, among them the Hadžišabanović, Sudžuka, Šahinagić, Zlatar, Džino, Spaho, Čomora, Škaljo, Očaktan, Besarović, Burnaz, Arnautović, De Mantovo, Sabura and Žetica families. Among those whose rise to wealth and prominence had begun in the 18th century were the Dženetić and Morić families, both the subject of folk songs. Later, in the mid 19th century, much of Sarajevo's trade was conducted by the members of a handful of Orthodox and Jewish families: Manojlo Jeftanović, the sons of Hatji Ristini (Hadžiristić), Nikola Despić's sons, Gavro Hadžiačakumović, Risto Trifković, Rafael Levi and Salomon Baruh.²⁶

The Despić family belonged to the *ćurčija*'s (furriers') guild, which occupied an important place in Sarajevo's many crafts. Both Muslims and Christians belonged to this guild, which was formed in Sarajevo in the early 16th century; later, in the 18th and 19th centuries, the majority of its members were Orthodox Christians. In the first half of the 19th century the Despić family rose from being members of the furriers' guild to one of the leading merchant houses in Sarajevo, with trading links with Dubrovnik, Ancona, Istanbul, Trieste, Vienna and other cities. Makso and Jeftan Despić had their office in Veliki Ćurčiluk, where most of the members of the guild were based: two of the streets in the Sarajevo *čaršija* are still called Veliki and Mali Ćurčiluk after this guild. The furriers' *čaršija* took shape there in the 16th century, and by the latter half of the 18th century 353 *ćurčijas* were based there.

With Austro-Hungarian rule the city began to develop along different lines, and the topography and appearance of the old part of the city underwent major changes. The fire that swept through Sarajevo on 8 August 1879 destroyed 304 houses, 434 shops and 135 other properties. On the area around what is now the Europa Hotel, entirely new, different buildings began to go up. Between them the 1879 fire and these new buildings destroyed the old Latinluk quarter so thoroughly that it is impossible to reconstruct its former appearance.²⁷

²⁵ V. Skarić, op.cit., p. 268.

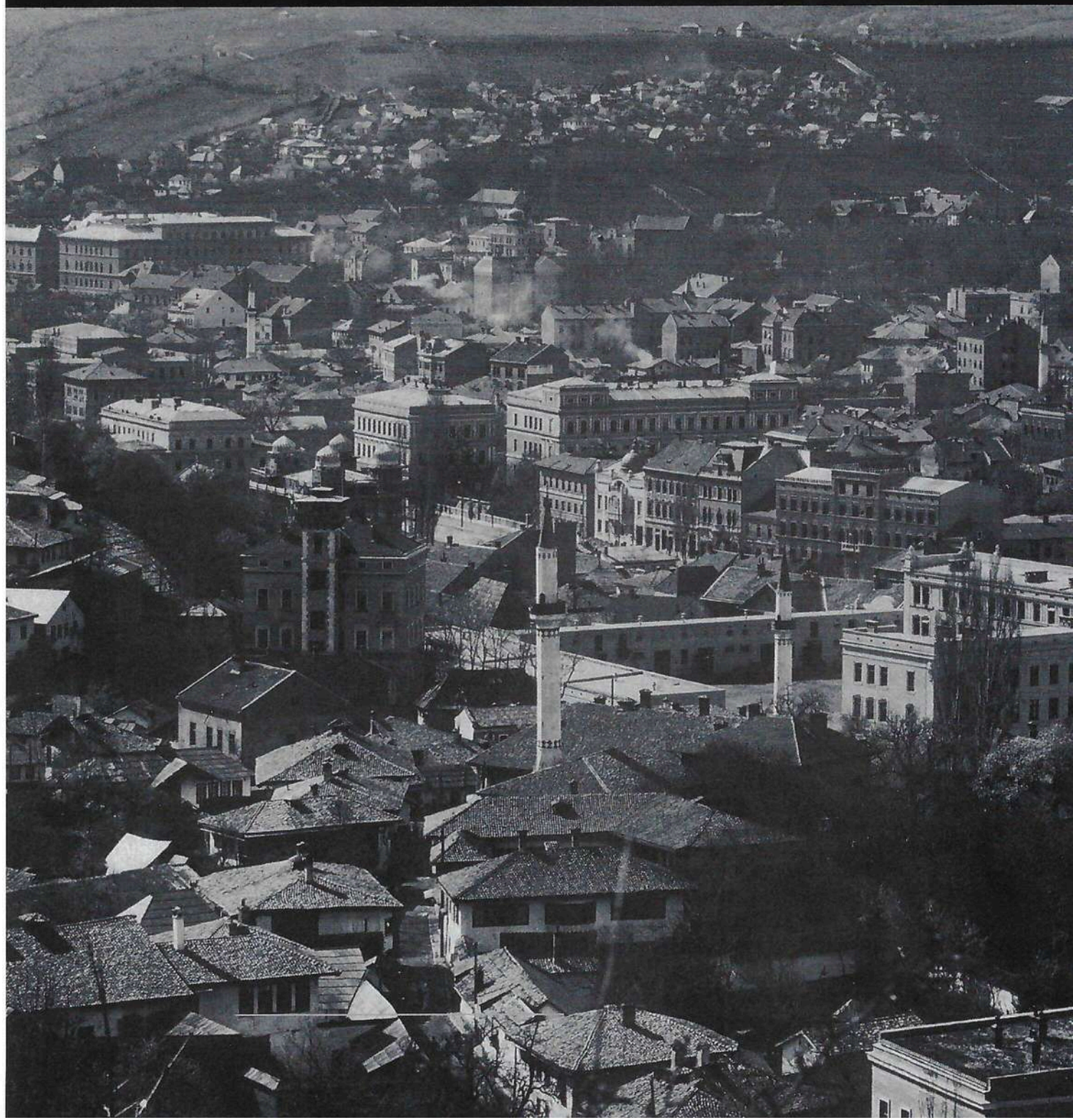
²⁶ V. Skarić, op.cit., p. 203.

²⁷ A. Bejtić, Ulice i trgovi Sarajeva, Sarajevo 1973. p. 30.

Prof. dr. Tomislav Išek

SARAJEVO – GRAD SUČELJAVANJA TRADICIJE I MODERNOG NA RAZMEĐU XIX I XX STOLJEĆA

**SARAJEVO – A CITY WHERE TRADITION AND MODERNITY
MET AT THE TURN OF THE 19th AND 20th CENTURY**



U Bosni i Hercegovini ima i starijih gradova od Sarajeva, ali značajnijih zasigurno nema. Uz ovu konstataciju o Sarajevu ide i podatak da je ono u periodu do 1878. g. više puta bilo centar *Bosne*, a kada je član XXV odluka Berlinskog kongresa inaugurirao postojanje Bosne i Hercegovine ono se u narednih četrdeset godina austrougarske vladavine na ovim prostorima intenzivno razvijalo i izraslo u snažan ekonomski, politički i kulturni centar.

Historiografski radovi o Sarajevu u periodu naznačenom u naslovu (kao i onim koji su mu prethodili, odnosno poznijem vremenu) su relativno brojni, u svakom slučaju znanstveno relevantni. Paleta autora je široka, a njihovi dosezi zavidni. Ni o prvom, niti o drugom aspektu ne treba trošiti mnogo riječi, jer ni nepretenciozni redovi što slijede nemaju drugi cilj do da *naznače elementarne karakteristike miljea Sarajeva* u kome su decenijama sinovi Despe, kćeri handžije iz Nahodova hana na Natkovačima i uglednog ćurčije Jove-od Makse i Nikole, pa do Miće, Maksima ili Jeftana, kao pripadnici jedne od najznačajnijih porodica, bolje reći arhetipova trgovačkih kuća, predstavljali tipičan primjer za ilustriranje brojnih segmenata gospodarskog, političkog, kulturnog života ne samo Sarajeva XIX i XX stoljeća, nego i građanstva Bosne i Hercegovine - pravoslavnog (srpskog) posebno (17, 72 i dalje)*.

Ono što je vrlo bitno, mada ne i prevalentno za tu, posebno treba podvući, sarajevsku zanatlijsko-trgovačku porodicu je činjenica da je trajala toliko dugo da su na njeno postojanje i djelovanje i te kako utjecali, po suštini, dosta različiti uvjeti života, kako oni u okviru osmanskog (na zalazu), austrougarskog (u usponu, padu i nestanku), i jugoslavenskog sistema vlasti i privređivanja.

Bez obzira da li se radilo o višestoljetnoj turskoj vladavini ili periodu okupacije, odnosno aneksije Dvojne monarhije, osnovna etnička obilježja grada, u kome je započela, trajala i završila aktivnost porodice Despić, kao jednog od reprezentanata građanstva pomenutih perioda, su ostala neizmijenjena.

*Prva brojka označava bibliografsku jedinicu u spisu na kraju ovog teksta, a druga stranicu u knjizi

*T*here are older cities than Sarajevo in Bosnia and Herzegovina, but certainly none more important. In support of this claim is the fact that by 1878 it had been the capital of Bosnia on several occasions, and that the forty years following the Berlin Congress, at which Article XXV of the Treaty of Berlin granted Austria-Hungary a mandate to rule "the provinces of Bosnia and Herzegovina," saw great changes that turned Sarajevo into a major economic, political and cultural centre.

Historiographic works on Sarajevo covering the period referred to in the title of this paper, as well as those dealing with earlier and later times, are fairly numerous and certainly relevant to scholarship. The range of authorities on the period is considerable and their knowledge is impressive. There is no need to waste words on either point, for even the modest lines that follow are intended to do no more than adumbrate the way of life in Sarajevo in the decades when the lives of the sons and grandsons of Despa, daughter of the han-keeper of the Nahod han in Natkovači, and the distinguished ćurčija (furriers) Jovo, Makso and Nikola, Mićo, Maksim and Jeftan, members of one of the city's leading families or archetypal merchant houses, illustrate many aspects of the economic, political and cultural life not only of 19th and 20th century Sarajevo, but also of the urban, bourgeois class of Bosnia and Herzegovina, and of the Serbian Orthodox in particular (17, 72 et seq.)*.

An important, though not overriding, factor for this family of artisans and merchants from Sarajevo is that it lasted long enough to be influenced by many crucially different lifestyles, initially under waning Ottoman rule, then under the rise, decline and fall of Austro-Hungarian rule, and finally under Yugoslav rule and the way of doing business at that time.

During both the almost five centuries of Ottoman rule and the forty-year period of occupation and then annexation by the Dual Monarchy, from beginning to end of their presence there the basic ethnic make-up of Sarajevo, the city where the Despić family, representative of the bourgeoisie of that time, lived and worked, remained unchanged.

The people of Sarajevo, as of Bosnia (and Herzegovina) as a whole, were defined principally by

*The first number in each case indicates the entry in the bibliography at the end of this paper, and the second the relevant page.

Najbitnija odrednica stanovnika Sarajeva kao i cijele Bosne (i Hercegovine) bila je *vjerska pripadnost*, i to u oba perioda "dugog trajanja" (četiri stoljeća, odnosno). Stanovništvo kasaba, varoši ili gradova (ergo i Sarajeva) sastojalo se od muslimanskih, hrišćanskih/kršćanskih i jevrejskih zajednica. Do 1878. one su, manje-više, bile koncentrirane oko centralnog jezgra naselja - *čaršije*. Nju su okruživale mahale koje su činile dijelove grada, uvjetno govoreći četvrti. Već u osmanskome periodu (a tako je ostalo i nakon 1878.) u Sarajevu su, uglavnom na desnoj obali Miljacke, brojni dućani bili nanizani jedan do drugog, čineći tako specifičnu četvrt, u početku naglašenije obrtničkog/zanatlijskog, a kasnije sve prisutnijeg trgovačkog karaktera-poznatiju pod imenom Baščaršija. Broj zanata, u početnim vremenima, i trgovačkih objekata kasnije, raspoređenih po ulicama, bio je sve brojniji i dosežao je cifru od nekoliko desetina. Među inim, važan dio sarajevske čaršije (na južnoj strani idući od istoka ka zapadu) bio je onaj u kome su se nalazile radnje srpskih ćurčija i trgovaca, te nekoliko jevrejskih trgovačkih radnji. Veliki ćurčiluk postojao je još u osmanskome periodu, a pri kraju Topal Osman-pašine vlasti u njemu su svoje radnje imali i Despići (Makso, Leftan).

Kroz sve vrijeme (uvijek se podrazumijeva i osmanski i austrougarski period) u Sarajevu i čaršiji nalazili su se i objekti opće javne namjene (hanovi, dućani, magaze), obavezne bogomolje svih konfesija (džamije, crkve, sinagoge), a suglasno vremenu, mogućnostima i potrebama političko-administrativni objekti (sudovi, sjedišta novoformiranih političkih stranaka, npr.) i tu i tamo poneka kulturno-prosvjetna institucija (kiraethana-čitaonica ili prostorije kulturnih nacionalnih društava). Ovakva uopćena "slika" grada implicira spoznaju da je 1878., s jedne strane u formalno-juridičkom, a s druge u sadržajno-suštinskom smislu završena epoha četiristoljetne orijentalno-islamske urbanizacije, a započela era modernizacije po načelima europskih urbanih modela. Druga strana tih, golim okom vidljivih promjena, bio je način proizvodnje, razni oblici prometa (ceste, putevi, željeznica, tramvaj) ili pak migracioni procesi-van i unutar Bosne i Hercegovine-koji nisu mimošli ni Sarajevo.

Mjerilo svih izvanjskih pojava života je *čovjek* odnosno ljudi i zajednice (vjerske-etničke-nacionalne). Svi stanovnici Bosne i Hercegovine, pa i Sarajeva, razlikovali su se međusobno po brojnosti, a i po društvenom statusu, kako unutar pojedinih grupacija tako i između njih samih.

U vjerskom pogledu Sarajevo je najduži period svoje opstojnosti (do 20-tih godina XX stoljeća) bilo muslimanski grad, ali tradicija vjerske izmiješanosti njegovih stanovnika nije bila nikada prekidana. Usprkos tome što su se pravoslavni grupirali na Varoši, katolici pretežno nastanjivali Frenkmalu (Latinluk), Jevreji i muslimani se koncentrirali u čaršiji, u Sarajevu se nikad nije moglo niti u primisli govoriti o getima. Međuvjerska tolerancija žitelja Sarajeva bila je više nego evidentna. Vjera tu i tamo nije predstavljala zapreku učešću u društvenim aktivnostima (činovništvu npr. ili u vojsci). Izuzetak su bila najviša zvanja, u pravilu rezervirana za muslimane. Bilo je nekih poslova u kojima su, u osmanskome periodu, pripadnici hrišćansko/kršćansko/jevrejskih zajednica bili zastupljeniji od muslimana (primjerice kao zakupnici rudnika ili carina). Pripadnici islamske vjeroispovijesti, navedeno je, činili su većinu, određenije rečeno gotovo tri četvrtine stanovništva Sarajeva. Brojem, pa u krajnjem slučaju i privilegiranim položajem, davali su ton kako društvenom, tako i političkom životu grada. Do okupacije pravoslavno/katoličko stanovništvo Sarajeva *en masse* tolerirano je kao "pokorena raja", ali pri kraju osmanske uprave izjednačavano sa većinskim dijelom stanovništva, više "pravno, a ne faktično" (12, 21). Faktori vjerske pripadnosti stanovništva kroz cijeli period dugog, čak reklo bi se vrlo dugog trajanja, a potom i sve više prisutni i za odnose pripadnika različitih vjerskih (etničkih) zajednica dominantniji-nacionalni, ni u kom slučaju ne bi se ni mogli ni trebali prenatlažavati, a kamoli mistificirati. Potencijalne i stvarne teškoće i postojeći problemi, vidjeli smo, ublažavani su koliko tradicionalno prisutnom tolerancijom, docnije pravnim regulama, toliko i kroz svojevrsnu i specifičnu "instituciju" *komšiluka*, odnosno evidentno prisutni način odnosa među različitim religijama koga je krasio, također, tradicionalni suživot.

Gospodarske promjene u sferi zanatstva i trgovine, a potom i novodolazeći oblici modernih kapitalističkih odnosa, prvobitne akumulacije kapitala, izazivali su unutar pojedinih vjersko-nacionalnih

their religious affiliation, both during the four-and-a-half centuries of Ottoman rule and the four decades under Austria-Hungary. Those living in towns, whether known as a *kasaba*, a *varoš* or a *grad* (town or city), belonged to the Muslim, Christian (Orthodox or Catholic) or Jewish community: this is of course equally true of Sarajevo. Until 1878 the townspeople were more or less concentrated around the heart of the city, the *čaršija*, which was surrounded by the city's residential quarters or mahalas. In the Ottoman period, and indeed after 1878, the city's many shops stood side by side in rows, mainly on the right bank of the Miljacka, creating a distinct quarter initially of a mainly trades and crafts nature, but later increasingly of a mercantile character, known as Baš-čaršija. The various crafts, and later the trading outlets, were concentrated each in its own street; the range of crafts grew steadily to number several dozen. A significant area of the Sarajevo čaršija, on the south side, running east-west, was occupied by the workshops of Serb furriers and fur traders, together with a few Jewish trade outlets. The street known as Veliki ćurčiluk, the main furriers' street, dates back to Ottoman times, and towards the end of Topal Osman-pasha's rule the Despić's (Makso and Leftan) also had a workshop there.

Throughout both periods, the Ottoman and the Austro-Hungarian, Sarajevo and its čaršija also boasted numerous public buildings (caravanserais and hostels, shops and storehouses), places of worship belonging to all four confessions (mosques, churches and synagogues), and political and administrative edifices, according to the needs and capacities of the times (courts, the headquarters of political parties, and so on). There were also a few cultural and educational institutions (reading-rooms, known as *kiraethana*, and the premises occupied by the cultural societies of the various religious/ethnic groups). This general image of the city should be seen in the light of the fact that in 1878, both in formal juristic terms and in essence, one era – the more than four centuries of oriental Islamic urbanization – came to an end and another, that of modernization along the lines of European urban models, began. The other side of the changes that were readily visible to the naked eye included the way goods began to be produced, the introduction of new transport facilities (roads, railways, trams), and even population movements within the country and beyond, which even Sarajevo was not spared.

Every outward feature of life was to the human scale, whether the individual or the community (religious, ethnic, national). Bosnia and Herzegovina's population, like that of Sarajevo, was diverse, with the communities differing in number and enjoying different social status, as did the people within each community.

Religiously speaking, for most of its history (until the 1920s), Sarajevo was a Muslim city, but the tradition of religious diversity among its residents remained unbroken. Even though the Orthodox were concentrated mainly in the quarter known as Varoš, the Catholics in Frenkmal (also known as Latinluk), and the Jews and Muslims in the čaršija, there was never any question of ghettos in Sarajevo. There was ample evidence of the religious tolerance of the people of Sarajevo. Except for the highest-ranking professions, as a rule reserved for Muslims, faith was no obstacle to involvement in social activities, such as rising through the ranks in the military, for example. There were some trades and professions in which members of the Orthodox, Catholic and Jewish communities had a greater presence than did Muslims – for instance, as holders of usufruct rights to mines or levying customs duties. Constituting almost three-quarters of the population of Sarajevo, Muslims were in the majority, and their numbers, and what amounted to their privileged position, coloured the city's social and political life alike. Until the occupation, the Orthodox and Catholic inhabitants of Sarajevo were tolerated *en masse* as "raya subjects," but towards the end of the Ottoman period they came to be regarded "in law, if not in practice," as equal with the majority Muslims (12, 21). Throughout much of this long period, the importance of the religious affiliation of the different religious (ethnic) communities, which increasingly came to be identified with nationality, should not be over-estimated, let alone mystified. Potential or real tensions and existing problems were alleviated both by the tradition of tolerance, later enshrined in law, and through the distinctive "institution" known as the *komšilik* – [meaning neighbourhood, and also denoting a particular sense of good-neighbourliness] and the traditional co-existence of the different religious communities.

Economic changes in the domain of crafts and trades, followed by newly-arrived forms of modern capitalist relations, starting with the accumulation of capital, increasingly led to social upheavals both within and between the religious-cum-national communities. These changes and upheavals were quite turbulent in appearance, even though the pace of change was slow, and the scope of the various changes differed; in any event they were significant, and should not be overlooked or under-estimated. They affected two groups of the population in

zajednica i između njih samih daleko veće i bolnije socijalne potrese. Istina, po pojavnim oblicima te promjene i potresi bili su burni, mada po tempu spori, a po razmjerama različiti, ali u svakom slučaju značajni, i ne bi ih trebalo previđati, pogotovo potcjenjivati. Prvenstveno se tu misli na dvije grupe stanovništva (muslimansku i pravoslavnu) i seosku i gradsku, jer su Jevreji konstantno bili malobrojni, a broj katolika u Sarajevu je 1878. godine iznosio tek 1%. Dok su gornji slojevi muslimanskog korpusa (od zvaničnika, veleposjednika, uleme ili vojnih vrhova) isključivo obnašali najviše javne funkcije, u oblasti trgovine dolazilo je sporo ali sigurno do nekih vrlo bitnih kvalitativnih promjena. Već je tijekom XVIII stoljeća u Sarajevu postojala dosta jaka grupa trgovaca koji su bili vrlo prisutni u obavljanju spoljne trgovine sa Dubrovnikom, Venecijom ili Beogradom. U trgovini je vodeću ulogu preuzimao pravoslavni element, prvenstveno gradski. U toj oblasti vidljivi su novi tokovi. Trgovina, naročito vanjska, intezivira se. Odvijala se u dvostrukom smjeru. I u njoj srpski trgovci (i u Bosni i Hercegovini, Sarajevu svakako) stižu, također, preimućstvo. Pravoslavni trgovci iz Bosne izvozili su u svim pravcima-Turska, Austrija, Srbija, Njemačka, Italija-kože, sahtijan, a uvozili: tkanine (iz Italije-Apulije, Francuske, Engleske), razne prehrambene proizvode (šećer, kavu, rižu). Intenziviranje trgovačkih veza i neka vrsta primata u trgovini "odriješenih ruku" imali su za posljedicu pojavu elemenata tzv. "trgovačkog kapitalizma". Dosta uzak krug tih trgovaca vrlo brzo stiče bogatstvo čime se, evidentno, razara doskorašnja relativna (esnafska) uravnoteženost, a sve su prisutniji elementi prvobitne akumulacije kapitala. Sa scene su nestajali "stari Turci", trgovci koji su, živeći skromno, trgovali da bi pomoću tog zanimanja živjeli, a "novi" i posebno, hrišćanski/pravoslavni su trgovali da se "što većma obogate i blaguju" (13, 111). Stranom putopiscu nije promakao odnos te nove gradske trgovačke kaste naspram svoje "seoske braće", kao nečeg "opasnog, od kojih se treba sklanjati što je moguće dalje ..." (4, 88.). Od novoformiranog sloja očekivalo se da bude jedini "koji bi bio u stanju da se brine o opštem dobru, o društvenom napretku i o prosvječivanju naroda u Bosni". Međutim, on se našao "na strani zavojevača i pomaže mu svim silama u pljačkanju siromašnih, napaćenih i zastrašenih seljaka". Ta "psihologija kaste i težnja za profitom" ispoljavala se "na svakom koraku, i u sitnim akcijama i u krupnim potezima". (4, 89.) Nije se čuditi da je u decenijama što su slijedile nova kasta istrajavala u svojim profitabilnim namjerama, jer je od 1878. g. uspjela da "stvari svoje bankarstvo", a srpsko građanstvo "živjelo (je) od mjeničnih poslova sa seljacima ..." (1, 17). Putopisčevi zapisi ne navode niti jednog sarajevskog trgovca, ali iz drugih izvora saznajemo za šestoricu vodećih Srba-trgovaca: Manojla Jeftanovića, Ristu Savića, Simu Samoukovića, Ristu Tripkovića, Hadži Jovu Despića i Jovu Besarua (17, 89). Za svekolike gospodarske promjene koje se ovdje prate bitne su i u određenom smislu nezaobilazne one političkog karaktera. Pored preloma na *gospodarskoj* ravni (koja je parametar i paradigma za esnafsko/zanatlijsko-trgovački sloj građanstva, kome su pripadali, pored ostalih, i Despići) bitni su, istaknimo, i oni na *političkoj*. Prvi koji se slomom reformi desio sredinom pedesetih godina XIX stoljeća imao je za Bosnu dalekosežne posljedice jer je, ustvari, označavao kraj srednjeg vijeka. Drugi se zbio nakon Berlinskog kongresa uspostavom austrougarske vlasti u Bosni i Hercegovini. I jedan i drugi politički prelom, što direktno što indirektno, djelovao je na *društvene promjene*. To trojstvo promjena (gospodarskih, političkih, društvenih) bitno je uticalo na sve segmente života pa i njegovu građansku (pravoslavno-srpsku) komponentu kojoj je porodica Despića bila jedna od značajnih sastavnica.

Za praćenje realija sredine kakvo je bilo Sarajevo (do i od 1878. g. i nakon Prvog svjetskog rata) i u kojem su živjele i djelovale generacije porodice Despić bitno je reći koju riječ o esnafskoj organizaciji, odnosno što se zbivalo u dvije oblasti djelatnosti koje su doživljavale velike promjene na kraju jednog carstva i tijekom drugog, jer su one bitno, u cjelini, određivale i odredile status porodice Despić i njenu sudbinu. Tragovi o ovoj porodici upućuju na konstataciju da su se njeni brojni članovi bavili zanatstvom i trgovinom, a neki među njima obnašali na razini grada istaknute javne funkcije, i imali određeno mjesto i ulogu u kulturnom životu Sarajeva. Ne pomišljajući na detaljiziranje tih angažmana, zadovoljili bi smo se osnovnim naznakama promjena u te dvije oblasti privređivanja koje su karakteristične koliko za bosanskohercegovačku i sarajevsku sredinu, toliko i za Despiće.

Način poslovanja, podjednako u *proizvodnji* i u razmjeni roba – trgovini tijekom XIX st. se bitno mijenja tj. modernizira, osuvremenjuje. Dominirajući oblik privređivanja je zanatstvo, a zanatlije su

particular, the Muslims and the Orthodox, both rural and urban, for Jews were always a small minority, and in 1878 the Catholics constituted a bare 1%. The upper classes among the Muslims (officials of the state, the landed gentry, the ulema or religious scholars, and the seniormost military officers) had a monopoly over the top public posts, but certain crucial, qualitative changes nonetheless took place, slowly but surely, in the domain of trade. By the 18th century there were already two significant groups of merchants engaged in foreign trade with Dubrovnik, Venice or Belgrade. The Orthodox, especially the town-dwellers among them, took the leading role in trade. New trends began to emerge as trade increased. Foreign trade in particular grew, in both directions, and here too Serb traders and merchants in both Sarajevo and Bosnia and Herzegovina generally came to the forefront. Orthodox traders exported leather goods from Bosnia to many countries – Turkey, Austria, Serbia, Germany and Italy – and imported fabrics (from Apulia, in Italy, as well as from France and England) and various foodstuffs (sugar, coffee, rice). Increasing trade links and a degree of primacy in “free trade” resulted in the emergence of “mercantile capitalism.” A few such merchants rapidly became wealthy, which undermined the relative, guild-based equilibrium that had prevailed in earlier times and increasingly led to the accumulation of capital. The old-style Turkish traders who had traded on a modest scale simply to earn a living vanished from the scene, while the emerging new-style merchants, mainly Orthodox, traded “to get rich and eat well” (13, 111).

The attitude of this new urban merchant class towards its “peasant brothers” as something “threatening, something to be kept at arm’s length,” did not escape the notice of a foreign travel chronicler (4, 88). These *nouveau-riche* were seen as the only people “in a position to take care of the common good, social progress and the education of the people of Bosnia.” However, our chronicler found himself “on the side of the aggressor, doing all he could to help plunder the poor, oppressed and terrified peasants.” This “caste mentality and the profit motive” was to be seen “at every step, in insignificant actions and major moves” (4, 89). No wonder the new “caste” continued in the next few decades to aim for profit; in 1878 it managed to “create its own banking system,” and the Serb bourgeoisie “lived off [its] bill-of-exchange transactions with peasants” (1, 17). This chronicle does not refer to a single Sarajevo merchant, but six leading Serb merchants are known from other sources: Manojlo Jeftanović, Risto Savić, Simo Samouković, Risto Tripković, Hatji Jovo Despić and Jovo Besaro (17, 89).

No less significant than all the economic changes being described here were, almost inevitably, other changes of a political nature. As important as the radical shifts that took place at the economic level (the parameter and paradigm for the guild-based, artisanal, merchant middle class to which the Despić family and others belonged) were those at the political level. The first came with the failure of the reforms in the mid 1850s, and had far-reaching consequences for Bosnia, *de facto* marking the end of the mediaeval period. The second occurred after the Berlin Congress, with the establishment of Austro-Hungarian rule in Bosnia and Herzegovina. Both these political turning-points, directly or indirectly, had an impact on social changes. This trinity of changes – economic, political and social – had a crucial impact on every aspect of life, not least on the bourgeois Serbian Orthodox component of which the Despić family was one of the more significant elements.

To track the reality of an environment such as that of Sarajevo up to and after 1878 and until after World War I, the period in which generations of the Despić family lived and worked there, a few words should be said about the guild organization and events in two areas of life that underwent major changes at the end of the rule by one empire and during that of another, since they essentially determined the status and destiny of the Despić family. What we know about the family suggests that many of them were involved in crafts and trade, and that some of them held high public office in Sarajevo as well as playing a certain part in the city’s cultural life. Rather than describing this aspect of their lives in detail, we shall confine ourselves to outlining the changes that took place in these two aspects of the economy, typical both of Bosnia and Herzegovina as a whole and, of course, of Sarajevo, and of the Despić family itself.

The conduct of business, as regards both production and trade, changed profoundly during the 19th century, becoming modernized and up-to-date. The principal type of business was artisanship, with the craftsmen belonging to guilds (6, 331-333). In Sarajevo the guilds brought together artisans of all confessions and tradesmen, but underwent major changes in line with the sweeping transformation of society as a whole. A new feature emerged: that of the members of a family involved simultaneously in crafts and trade. These artisan-tradesmen bought their raw materials in one area, produced their goods – usually in their own workshop or workshops – and

organizirane u esnafa (6,331–333). U Sarajevu, esnafska organizacija koja, bez obzira na konfesiju, okuplja brojne zanatlije i ono postojećih trgovaca, egzistira, ali suglasno svekolikim transformacijama društva uopće, doživljava velike promjene. Dolazi do jedne nove pojave. Jedni te isti ljudi u porodici bave se *istovremeno* i zanatstvom i trgovinom. Te zanatlije-trgovci kupuju sirovine na jednom području, obrađuju ih, u pravilu, u svojoj radionici ili radionicama, a tako izrađene proizvode kao finalizirane artikle prodaju na nekom drugom, bližem ili udaljenijem tržištu. Finese i mogućnosti u ovim sferama djelatnosti su različite, a Despići su se, reklo bi se, nalazili (i snalazili) u svim tim promjenama veoma uspješno, što i objašnjava njihov razvoj, prisustvo i uticaj ne samo u sarajevskoj sredini nego i znatno šire. To se posebno odnosi na trgovinu.

U pravilu, zanatlije i dalje rade u svojim radionicama, ali zbog naraslog obima proizvodnje, čije proizvode lokalno tržište (ograničena je njegova kupovna moć) ne može da apsorbira, "domaća roba" se izvozi na poticaj iznutra, ali i zbog izvanjske potražnje za tim "domaćim" proizvodima. Posredna posljedica te pojave je porast kvaliteta proizvoda i povećani izbor vrsta roba, što je bio jedan od zahtjeva standarda, od mjesta proizvodnje udaljenijeg, pa i inozemnog tržišta.

Pojedinim sarajevskim porodicama vrijeme i tokovi promjena išli su naruku, a isto tako i bavljenje određenom zanatskom djelatnošću. Despići su dobar primjer u dvostrukom smislu. Daleko više do nego od 1878.g. upravo njima su višestruko odgovarale promjene koje su se dešavale unutar esnafske organizacije, općenito, ili ćurčijskog zanata, posebno. Konfesionalna mješovitost sve više evoluirala u primat hrišćanskih akcija na planu zanatske proizvodnje, trgovine posebno. U periodu vladavine prvog bosanskog valije Topal Osman-paše u Sarajevu je bilo 40 radnji, od kojih je polovina svrstavana u velike (16, 203). Esnafi su, uvijek i svugdje, uživali zaštitu države, a od 1878. g. domaća mlada buržoazija koristila je sve blagodati zvanične privredne politike. Srpsko građanstvo je uspjelo "da uzme u svoje ruke gotovo cijelu unutrašnju i dobar dio spoljne trgovine" (1, 17). Primjera radi, Despići su lisičija krzna nabavljali i u Bosni, ali i van nje, a gotove ćurkove prodavali ne samo u Pazardžiku ili Carigradu nego i u brojnim dijelovima balkanske Turske. O zamjernom obimu prometa dovoljno ilustrativno svjedoči podatak da je polovinom XIX st. ukupan promet ćurčija sa europskom Turskom iznosio 300.000 dukata (17, 203). Neki podaci i cifre zoran su pokazatelj mjesta i uloge Despića kao jedne od najbogatijih, najuticajnijih porodica ne samo unutar ćurčijske čaršije nego i mnogo šire. Već u predokupacionom periodu promet kapitala Despića dosežao je 68.995, 16 srebrenih forinti. Oko 1857. g. zaradili su trećinu uložene svote. Uspješno poslovanje omogućavalo im je ulaganje u nekretnine pa su bili u posjedu tri kuće, dva velika dućana (u Velikom ćurčiluku) i dvije magaze (u Tašlihanu)-(detaljnije 17, 75 i dalje).



G. Andrassy, ministar vanjskih poslova Austro-Ugarske, je uoči okupacije tvrdio da će austrougarska vojska sa bleh glazbom i četom vojnika umarširati na prostore koji su u Berlinu 1878.g. dodijeljeni Monarhiji. No, u Sarajevu se, po službenom biltenu 13. Korpusa pucalo iz svake kuće, sa prozora, čak su i žene, bolesni i ranjeni iz vojne bolnice pružali otpor. Od ulaska stranih trupa (19. VIII 1878. g.) do kraja iste godine u Sarajevu se pod vojnom upravom odlučno i vrlo brzo uspostavljao poredak "reda i mira". Uz pomoć austrofilskih elemenata, formira se poklonstvena delegacija generalu Filipoviću (21. VIII) u kojoj je i Makso Despić (9, 123), zatim institucije Općinskog vijeća i Gradskog poglavarstva. Među 17-oricom muslimanskih, jevrejskih, katoličkih i pravoslavnih vijećnika našao se i Maksim Despić (9, 126 i 175).

Ranije spomenuto "trojstvo" promjena je na gospodarskoj, pa i socijalnoj razini, bilo daleko evolutivnije nego ono na političkoj. No, i ova treća-politička, u principu najvažnija zato što je najuočljivija i najmanifestnija, je odlučujuće djelovala na ostale dvije na način da su se obje ubrzo nakon uspostave nove vlasti radikalizirale. Na taj način sveukupni milieu, i Sarajeva i Bosne i Hercegovine, poprimio je en generale nove, moderne karakteristike. Uz zadržavanje niza prethodnih karakteristika (podjela na vjerskoj osnovi, karakter tih specifičnih za Bosnu i Sarajevo interreligijskih odnosa), nekih dotad prevladavajućih oblika i načina privređivanja (zanatstva) pod novom vlašću došlo je do radikalno bitnih promjena (demokratskih, društvenih - sa početnim elementima diferenciranja na nacionalnoj i političkoj osnovi, upravnih, proizvodnih-kapitalističkih, arhitektonskih, kulturnih ...)

sold the finished products in another market, close to home or far away. Naturally, people differed in their ability to operate in such markets; among those who were highly successful was the Despić family, which also explains their rise to prominence and influence not only in Sarajevo but also well beyond the city. This was particularly the case with their trading operations.

As a rule, artisans continued working in their own workshops, but the rise in production, which exceeded the limited purchasing power of the local market, meant that these "local goods" were exported, prompted not only by internal pressures but also by external demand for such products. An indirect consequence of this was an improvement in the quality and range of goods produced, in response to demand both at home and abroad.

Some families in Sarajevo coped very well with these changes, as well as being involved in a specific craft. The Despić family are a good example in both respects. True, the changes that took place up to 1878 within the guild organization as a whole and the furriers' trade in particular suited them far better in every regard than those that followed the introduction of Austro-Hungarian rule. When Topal-Osman pasha was *valija* (governor) of Bosnia, there were forty workshops in Sarajevo, half of them regarded as large-scale (16, 203). The guilds had always enjoyed the protection of the state throughout the empire, but from 1878 on the newly-emerged local bourgeoisie took advantage of all the amenities of official economic policy. The Serb bourgeoisie was able "to take into its own hands almost the whole of internal trade and a good proportion of foreign trade" (1, 17). For example, the Despić's bought fox furs both in Bosnia and abroad, and sold their fur coats in Pazardžik and Istanbul as well as in many areas of Balkan Turkey. The extent of foreign trade is nicely illustrated by the fact that in the mid 19th century, the total trade of all the furriers with European Turkey amounted to 300,000 ducts (17, 203). Certain facts and figures vividly illustrate the standing of the Despić family as one of the wealthiest and most influential, not only in the *ćurčija's čaršija*, the quarter where the city's furriers worked, but also well beyond it. Even before the occupation, the Despić's working capital amounted to 68,995.16 silver florins. In or about 1857, they earned 33% on their investment. Their successful business dealings enabled them to invest in real property: they owned three houses, two large shops (in Veliki ćurčiluk street) and two storerooms (in the Tašlihan caravanserai) (for more, see 17, 75 et seq.).



On the eve of the occupation, Count Andrassy, the Austro-Hungarian Foreign Minister, claimed that he would take Bosnia and Herzegovina, which the Berlin Congress had given the Dual Monarchy the mandate to administer, with "a single company and a military band." However, according to the official records of the 13th Corps, there was firing from the windows of every house in Sarajevo; even women, the sick and the injured in the military hospital took part in the resistance. Nonetheless, the foreign troops entered the city on 19 August 1878, and by the end of the year, martial rule in Sarajevo had rapidly and decisively established law and order. With the help of pro-Austrian elements, a deputation was sent to General Filipović on 21 August, one of the members of which was Makso Despić (9, 123), followed by the establishment of a City Council and City Authority. The seventeen Muslim, Jewish, Catholic and Orthodox councillors included Maksim Despić (9, 126 and 175).

The "trinity" of changes referred to brought about far greater advances in economic and social life than in politics. Politics, however, being in principle the most important area of life, in that it is more visible, had a decisive impact on economic and social life: both rapidly became radicalized following the establishment of the new administration. This resulted in life as a whole, not only in Sarajevo but throughout the country, taking on new, modern features. Though many of its earlier characteristics were retained (the division on religious grounds, and the nature of inter-religious relations, which were specific to Bosnia and Herzegovina), artisanship, which had until then been the dominant feature of the economy, underwent sweeping changes under the new authorities. These changes were democratic, social (with the beginnings of differentiation on national and political grounds), administrative, economic (capitalist), architectural and cultural.

Sarajevo changed in outward appearance and in its role in the country. Changes were to be seen wherever one turned, as it became the centre of what one might call the military and *Beamter* (civil service) machinery. The numerical indicators are clear in almost every area of life. The changes led to a far greater needs on the part of the military, administrative, political, manufacturing and cultural apparatus of both the Dual Monarchy and the city

Sarajevo mijenja izgled i ulogu. Promjene su vidljive na svakom koraku. Ono postaje centar jedne, slobodnije rečeno, vojne i "beamterske" mašinerije. Brojčani pokazatelji su uočljivi na gotovo svim područjima života. Promjene diktiraju daleko više potrebe vojnog, upravnog, političkog, proizvodnog, pa i kulturnog aparata i Monarhije i samog grada nego domicilnog stanovništva. Orijentalni šehar i europski grad egzistiraju jedan uz ili jedan pored drugog, kao i "stare" Sarajlije i njegovi novi žitelji. Novo i staro se prepliće bez većih lomova.

U rasponu od sedamdeset godina stanovništvo Sarajeva je procentualno evoluiralo po slijedećim pokazateljima (vjerski faktor bio je jedini koji se konstantno pratio):

1851. g.	muslimana je bilo u Sarajevu 72.23 %	1921. g. 35.73 %
	pravoslavnih 16,94 %	20.77 %
	katolika 1.14 %	30.08 %
	Jevreja 12.36 %	8.12 % (14,270)

Numerički pokazatelji rasta broja sarajevskog stanovništva pokazuju izrazitu uzlaznu tendenciju:

godine	broj	indeks
1879.	21.377	100
1885.	26.268	123
1895.	38.083	178
1910.	51.919	243
1918.	oko 59.000	276

U brojkama prema gore izvršenim popisima za 31 godinu (1879. – 1910.) broj žitelja Sarajeva porastao je za 30. 542, ili 143 % (12, 15 i dalje). Broj Sarajlija je brže rastao nego broj stanovnika u zemlji. U pogledu evidentnog porasta stanovništva Sarajeva u periodu od 1878. g. očigledno je da je ta pojava uvjetovana dolaskom brojnih imigranata. Broj Sarajlija se uvećavao neposredno nakon okupacije, a taj porast je dosegao "vrh u periodu između 1885. g. i 1895. godine" (12, 16). Mehanički priraštaj je dobarano prevazilazio prirodni. Niti brojčane promjene, niti numerički debalans između pojedinih vjersko-etničkih grupa nije promijenio njihov međusobni odnos kao ljudi. Vrijednosti komšiluka, tolerancije, suživota i dalje su bile egzistentne bez obzira na sve prisutniji import velikodržavnih ideja sa prostora istočnih i zapadnih susjeda Bosne i Hercegovine.

Sva dosadašnja brojna istraživanja administrativnih, vojnih aspekata, potom vjerske, etničke, socijalne stvarnosti, političkih, gospodarskih aktivnosti, prometa, kulturno-prosvjetnih djelatnosti u bosanskohercegovačkim gradovima na razmeđu XIX i XX stoljeća (vidi pod 5) nedvojbeno ukazuju na obim i suštinu svekolikih promjena. Njihov značaj je ogroman i svaka njihova pojavnost zahtijeva vrlo minuciozan pristup u analizi i zaključcima. Uz to treba dodati jednu

opasku od, također, izuzetne važnosti. Zbog značaja naslijeđa, ali i novuma svih vrsta obje te dimenzije, i starog i novog, treba pratiti i prosuđivati *komplementarno*.

Svoj mandat i sve što je iz njega proizašlo Austro-Ugarska je počela realizirati, promptno, bukvalno ga primjenjivati od akta vojnog zaposjedanja sa jednim ciljem da što je moguće brže i efikasnije Bosnu i Hercegovinu integrira u svoj gospodarski, politički (vidi pod 8) i kulturni organizam (vidi pod 2).

Conditio sine qua non svake trgovine, proizvodnje uopće, pa i života u cjelini su, pored ostalog,



than of the local population. The oriental *šeher* and the European city existed side by side, as did the “old” Sarajevans and the city’s new inhabitants. Old and new mingled with no major tensions.

Over a period of seventy years, the population of Sarajevo changed along the lines revealed by the following statistics (the religious factor was the only one to be monitored throughout).

The percentages were as follows:

	1851	1921
Muslims	72.23%	35.73%
Orthodox	16.94%	20.77%
Catholics	1.14%	30.08%
Jews	12.36%	8.12% (14,270)

The numbers also reveal the steep rise in the population of Sarajevo:

Year	No.	Index
1879	21,377	100
1885	26,268	123
1895	38,083	178
1910	51,919	243
1918	c. 59,000	276

These figures show that in the 31 years from 1879 to 1910, the population of Sarajevo grew by 30,542, or 143% (12, 15 et seq.), much faster than the country’s population as a whole. The rapid population growth in Sarajevo after 1878 was clearly the result of the large numbers of immigrants who came to the city. The number of Sarajevans grew immediately after the occupation, with the growth rate “peaking between 1885 and 1895” (12, 16), caused much more by immigration than by natural increase. Neither the increase in population nor the shifting balance between the different religious-cum-ethnic groups altered their personal relations. The values of the *komšilik*, tolerance and co-existence, survived despite the growing presence of greater-state notions filtering in from Bosnia and Herzegovina’s eastern and western neighbours.

All research to date into the administrative and military aspects of life in the cities of Bosnia and Herzegovina at the turn of the 19th and 20th centuries (see 5), as well as its religious, ethnic and social realities, political and economic events, trade, culture and education, points unequivocally to the extent and nature of all-embracing change. The impact of these changes was immense, and the way in which they manifested themselves calls for a meticulous approach to analysis and the conclusions to be drawn. To this should be added another extremely important observation: the significant legacy of the past and the impact of the various novelties of both old and new need to be studied as complementary factors.

Austria-Hungary began to exercise its mandate and everything that it entailed promptly, applying it literally with effect from the act of military occupation, with just one aim: to integrate Bosnia and Herzegovina into its economic, political (see 8) and cultural life (see 2) as rapidly and efficiently as possible.

The *conditio sine qua non* for all manufacturing and trade, and for life as a whole, includes trade relations. Everything that had occurred prior to 1878, particularly as regards trade, was largely dependent on “only about 5% of the roads network” that was used by wheeled transport. Despite this (goods were transported to Istanbul by

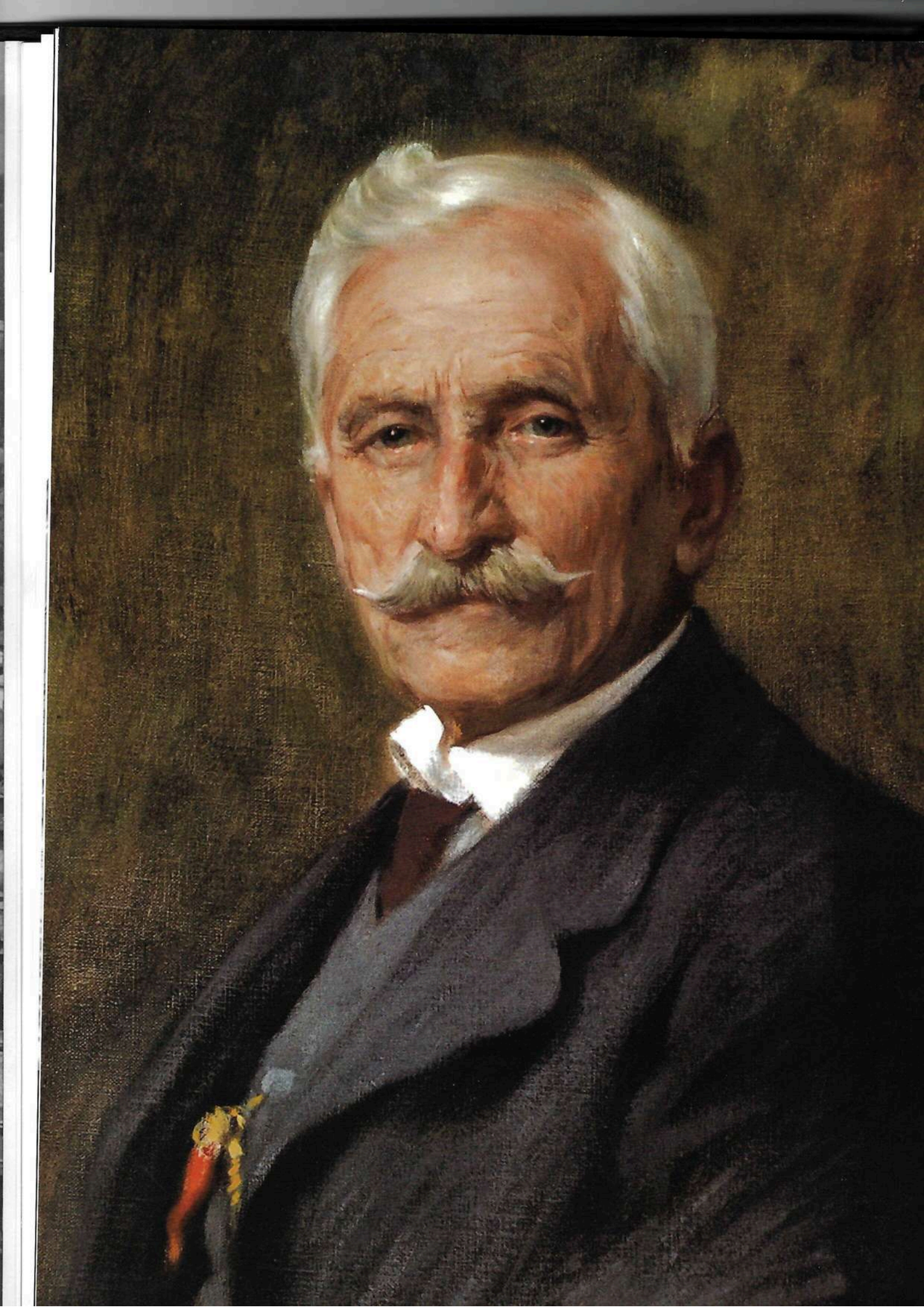


prometne veze. Sve što je spomenuto za period do 1878. g., posebno za oblast trgovine, bilo je u najvećoj ovisnosti od "samo oko 5 % putne mreže" koja je služila kolskom prometu. Usprkos toj katastrofalnoj činjenici (kao prevozno sredstvo prema Carigradu koristili su se konj i zaprega) i podatak da "područje BiH nije predstavljalo jedinstvenu ekonomsku cjelinu" Sarajevo je bilo glavni trgovački centar zemlje. U njemu su Despići, vidjeli smo, imali svoje istaknuto mjesto. Zanimljivo je registrirati da je neposredno nakon okupacije nakratko uloga Sarajeva kao trgovačkog centra bila smanjena iz jednostavnog razloga što su "ostali gradovi robu nabavljali izravno". Ova svojevrsna gospodarska izolacija i kriza su prevaziđene ponajviše zahvaljujući usmjeravanju bosanske trgovine prema Beču i Budimpešti, odnosno Trstu i Rijeci, i reguliranjem željezničkih tarifa. Te inovacije bile su diktirane kako od strane vojnih vlasti na samom početku okupacije i civilne uprave – od 80-tih godina pa dalje. Ceste koje su se popravljale i gradile u pravcima od Sarajeva prema Brodu, Travniku ili Rogatici opet su od Sarajeva napravile najznačajniju raskrsnicu i "centar uskotračne željezničke mreže povezane na sjeveru sa željeznicama Monarhije, a na jugu sa jadranskim lukama» (7, 280 – 281). Bez obzira koliko je sve spomenuto imalo za posljedicu intenziviranje lokalnog prometa ili širenje veza na sjeveru, jugu ili zapadu, Sarajevo se, nedvojbeno, i dalje razvijalo kao centar administracije, gospodarstva, politike i kulture, a cjelokupna Bosna i Hercegovina se, bez obzira na krajnje ciljeve i domete okupatorske i aneksionističke politike Dvojne monarhije, modernizirala. Proširenje osnova za razvitak, kako dotadanih tako i novih, mada s obzirom na opću zaostalost BiH, dosta ograničenih oblika kapitalističke proizvodnje i djelatnosti (moderno zanatstvo, industrija, građevinarstvo, bankarstvo, ugostiteljstvo) produciralo je, ipak, pozitivne efekte. Tome je doprinosilo, koliko relativno neveliko, ali za ove prostore toliko i značajno, ulaganje i privatnog i državnog kapitala. Zanatstvo, kao jedna od glavnih grana privređivanja, pri kraju osmanskog perioda vidljivo "stagnira, pa i nazaduje". Nakon 1878. g., suočeno sa slobodnom cirkulacijom dobara, a pogotovo nakon uključivanja okupirane zemlje u carinsko područje Monarhije, došlo je u pravu krizu. Novi zakoni ponude i potražnje roba bili su neumoljivi. Proizvodi domaće radinosti, u pravilu ručne izrade, gube "bitku" ulaskom enormnih količina strane robe fabričke proizvodnje koja je i kvalitetnija i jeftinija. Pred tim novim trendovima "sarajevsko zanatstvo je primorano ili da se postepeno prilagodi novim uslovima rada ili da propadne" (12, 192). Svojevrsna "navala" industrijske robe izazvala je velike, gotovo, nesavladive negativne efekte u zanatsko-trgovačkom esnafu u cjelini, ćurčijskom posebno. Nekoliko podataka ilustriralo je razmjere i domet djelatnosti Despića do ovih kriznih vremena. Od jednog poznatog i značajnog dijela sarajevske čaršije, u kome su se nalazile radnje pretežno pravoslavnih/srpskih ćurčija i trgovaca, te nekoliko jevrejskih (poznatog kao Veliki ćurčiluk) ostale su samo ulice Veliki i Mali ćurčiluk. Pod kraj Topal Osmanpašinog "vakta" (1869.) u Velikom ćurčiluku bile su na južnoj strani, idući od istoka ka zapadu, radnje Makse i Jeftana Despića (9, 140). Period zamiranja trajao je duže da bi "do kraja austrijskog perioda nestalo gotovo potpuno ćurčija u Sarajevu". Joso Lakatoš i dr. Aco Despić, pišući o industriji Bosne i Hercegovine, ustvrdili su da su do 1918.g. u Sarajevu opstale "samo dve krznarske radnje više trgovačkog nego zanatskog karaktera ...", a "do kraja austrijskog perioda nestalo je gotovo potpuno ćurčija u Sarajevu ..." (12, 192).

Digresija u svezi sa mjerama austrougarskih vlasti predvedenih netom nakon njenog uspostavljanja višestruko je znakovita: što se tiče njenog karaktera, po neke od Despića, čak i za "naše" vrijeme i rad "naših" vlasti-sada i ovdje. Zanimljiv je tretman djelatnosti državnih poduzeća, već od prvih mjeseci austrougarske vladavine, konkretno onih koja su se bavila duhanskom proizvodnjom. Prerada i prodaja duhana bili su i prije okupacije pod državnim monopolom. Nova vlast je zadržala stare propise, ali je uskoro po uspostavljanju (22. XI 1878.) naredila primjenu i novih. Postojeće dozvole za rad trebalo je regulirati u roku od 48 sati, a tko ih nije imao dužan je bio kod "financijalnog zapovjedništva izhoditi ih". Prerađeni duhan se oporezovao. Trebalo ga je "na paketima i kutijama označiti", a "bez takve oznake duhan se ne smije prodavati". Duhansku trošarinu pobiralo je Gradsko poglavarstvo, o čemu je vođen dnevnik, a novac se svakog mjeseca otpremao blagajni Carske i kraljevske uprave za BiH. Krijumčarenje duhana je bilo strogo zabranjeno. Tu, itekako značajnu, odgovornu i po vlast probitačnu djelatnost Gradsko poglavarstvo, je povjerilo gradskom vijećniku Maksu Despiću. Ove i ostale radnje iz pomenute djelatnosti (kao i drugih) ako nisu sprovedene sankcionirane su "po svoj strogosti zakona" (9, 179). Makso Despić je bio gradski vijećnik do 1884. g. kada je (9.siječnja) donesen

horse-drawn wagon), and the fact that "Bosnia and Herzegovina did not constitute a single economic entity," Sarajevo was the country's principal trading centre. Here, as we have seen, the Despić family occupied a prominent position. Curiously enough, its role as a trade centre declined briefly just after the occupation, for the simple reason that "other towns and cities purchased goods direct." This economic isolation and short-lived crisis was overcome largely thanks to the redirection of Bosnian trade to Vienna and Budapest, Trieste and Rijeka, and the regulation of the rail tariffs. These innovations were dictated both by the military authorities at the beginning of the occupation and the civilian authorities from the 1880s onwards. The roads that were repaired or laid from Sarajevo to Brod, Travnik and Rogatica once again made Sarajevo a major intersection and the "hub of the narrow-gauge rail network linked to the north with the railways of the Monarchy and to the south with the Adriatic ports" (7, 280-281). Regardless of the extent to which all this led to an increase in local trade or the expansion of connections to the north, south or west, Sarajevo indubitably continued to develop as the country's administrative, economic, political and cultural centre, and, whether or not it was the ultimate intention of the Dual Monarchy's policy of occupation and then annexation, the whole of Bosnia and Herzegovina was modernized. The broader base for development of capitalist production and commerce (modern crafts, industry, construction, banking, hotels and catering), whether already in place or newly-introduced, though considerably restricted by the country's general backwardness, had a positive impact. This was helped by the investment of both private and state capital which, though relatively limited, was nonetheless considerable for this part of the world. Artisanship, one of the main branches of the economy, had manifestly "stagnated, and even gone into recession," by the end of the Ottoman period. After 1878, faced with the free movement of goods, and in particular once the occupied country was incorporated into the Dual Monarchy's customs area, it fell into crisis. The new laws of supply and demand were inexorable. Local cottage industry products, mostly hand-made, lost the battle with the vast quantities of imported foreign factory-made goods, which were both cheaper and of better quality. These new trends "forced Sarajevo's artisans either to adapt gradually to the new conditions or to go out of business" (12, 192). The flood of industrial goods had a disastrous, almost overwhelmingly negative effect on the crafts and trades guilds as a whole and that of the furriers in particular. Various facts and figures illustrate the extent of the Despić business prior to this period of crisis. All that remained of one of the best-known and most significant areas of the Sarajevo *čaršija*, occupied mainly by the workshops of Orthodox Serb and a few Jewish *ćurčijas* (furriers) and traders, known as *Veliki ćurčiluk*, was two streets, *Veliki* and *Mali ćurčiluk*. Towards the end of Topal Osman pasha's "vakat" (time), in 1869, the workshops of Makso and Jeftan Despić were on the south side of *Veliki ćurčiluk* (9, 140). The decline lasted so long that there were no more furriers in Sarajevo at the end of the Austro-Hungarian period. Writing about industry in Bosnia and Herzegovina, Josko Lakatoš and Dr. Aco Despić found that all that remained in Sarajevo in 1918 were "two furriers' shops, more of a trading than an artisanal nature," and that "by the end of the Austrian period, the *ćurčijas* had almost completely vanished from Sarajevo" (12, 192).

Here a digression into the measures taken by the Austro-Hungarian authorities soon after taking power is relevant for several reasons: as regards the nature of the new administration, some members of the Despić family see them as significant even here and now, in our time, and for our governments. The treatment of state enterprises, even from the first few months of Austro-Hungarian rule – specifically, those involved in tobacco production – is indicative. The state held a monopoly over the processing and sale of tobacco even before the occupation, and at first the new authorities retained the old regulations; soon, however – on 22 November 1878, to be precise – it imposed new ones. Existing operating permits were to be brought up to date within 48 hours, and anyone who did not have a valid permit was required to "obtain one from the financial authorities." Processed tobacco was subject to tax, and should be stamped tax-paid "on the packets and boxes;" "tobacco may not be sold without such a stamp." The tobacco duty was levied by the City Authority, and a log book was maintained; each month the dues collected were forwarded to the Imperial and Royal administration for Bosnia and Herzegovina. Tobacco smuggling was strictly prohibited. This responsibility of the City Authority's, a highly profitable one for the authorities, was entrusted to City Councillor Makso Despić. These and other affairs relating to the tobacco industry, if not carried out, were sanctioned "with the severity of the law" (9, 179). Makso Despić remained a city councillor until 1884 when, on 9 January, the first Statute of Sarajevo was adopted. The Austro-Hungarian authorities retained the principle of the confessional composition of the local authorities, which meant that the Council in Sarajevo consisted of twelve Muslims, six Orthodox, three Catholics and three Jews. Through Makso's involvement



prvi Statut Sarajeva. Austrougarska vlast je zadržala princip konfesionalnog sustava lokalnih vlasti pa je Općinsko zastupstvo u Sarajevu bilo sačinjeno od 12 muslimana, 6 pravoslavnih građana, po 3 katolika i Jevreja. Despići su, preko Maksinog angažmana u tim prvim godinama okupacije, ustvari, nastavljali da sudjeluju u vlasti kao predstavnici pravoslavnog stanovništva.

Suvremeni način poslovanja imao je za posljedicu da je u gradske sredine, Sarajevo prije svega, prodirao jedan novi duh - kako u sferu gospodarskih, tako i društvenih odnosa. Uticaji su imali isključivo zapadnoeuropsku provenijenciju, a odražavali su se kako u materijalnoj, tako i u duhovnoj kulturi (vid. pod 2). Na poseban način je to bilo vidljivo npr. u arhitekturi, mobilijarima, odjeći (naravno, gradskoj!). Sve je to, na osobit način, bilo prisutno u sarajevskim, pretežito pravoslavnim porodicama (zbog pozicije u trgovini), pa i kod Despića.

Zapisano je da sedamdesetih godina XIX stoljeća na poticaj agilnog Makse i Miće Despića, u porodičnoj kući prizemna "velika soba" dobiva drugu namjenu. U intimnom krugu članovi uže i šire porodice sa prijateljima organiziraju, za ono vrijeme, dosta aktivan društveni život. U toj prostoriji održavaju se sijela, a ista je služila i kao čitaonica. No, ono po čemu je ta soba-sala bila posebno poznata, a za Sarajevo, porodicu Despić i šire, je činjenica što je mogla da ponese epitet-pozorišna sala. Naime, u njoj su se redovito, pred biranom publikom, održavale amaterske predstave u kojima su akteri bili trgovci, mladi učitelji, glumeci uloge iz "igrokaza" Jovana Sterije Popovića i Laze Trifkovića. U prosudbama kazališnog života pod svodovima Despića kuće nezaobilazna je uloga koju je imalo međunarodno pozorište što ga je organizirao W. R. Holmes, engleski konzul.



Konzultirana dokumenta, podaci i napisi u ovom prilogu mogu se doimati tek kao naznaka za poimanje uvjeta i aktivnosti *milieu*a u kome su se pojavili i trajali Despići kao dio sarajevske gospodarske, društvene i kulturne stvarnosti, sa akcentom na kraj osmanskog perioda i dio austrougarske vladavine u kome su (kao i esnaf kome su pripadali) polako prestajali da igraju ulogu koju su imali.

in the early years of the occupation, the Despić family effectively continued to participate in government as representatives of the Orthodox population.

The new, modern way of doing business had the effect of breathing new spirit into the urban environment, and into Sarajevo in particular, in both economic and social relations. The only influences were those of Western Europe, reflected in both the material and the spiritual culture (see 2) and especially visible in architecture, interior design and furnishings, and fashion (particularly in the city, of course). All this was true of Sarajevo's Orthodox families, on account of their involvement in trade - including the Despić family.

As already noted, the energetic Makso and Mićo Despić were responsible, in the 1870s, for turning the big ground-floor room in the house into a meeting-place. Within the family circle, both the immediate and the extended family, they and friends conducted what was, for those days, quite an active social life. As well as simply coming together, they also used the room as a reading-room. It is best known, however, in and beyond Sarajevo, as the theatre room, for it was here that amateur performances were held regularly, before an invited audience; the actors were young traders and teachers, and the plays they performed in were by Jovan Sterijs Popović and Lazo Trifković. An indispensable part was played in the appreciation of the acting under the Despić roof by the international theatre organized by W. R. Holmes, the English consul.



The following list of documents, articles and books consulted may be taken merely as a guide to understanding the circumstances and activities of the milieu in which the Despić family came to prominence as part of Sarajevo's economic, social and cultural life, with the emphasis on the end of the Ottoman period and the years of Austro-Hungarian rule during which, like the guild to which they belonged, they gradually ceased to play the part they had once had.

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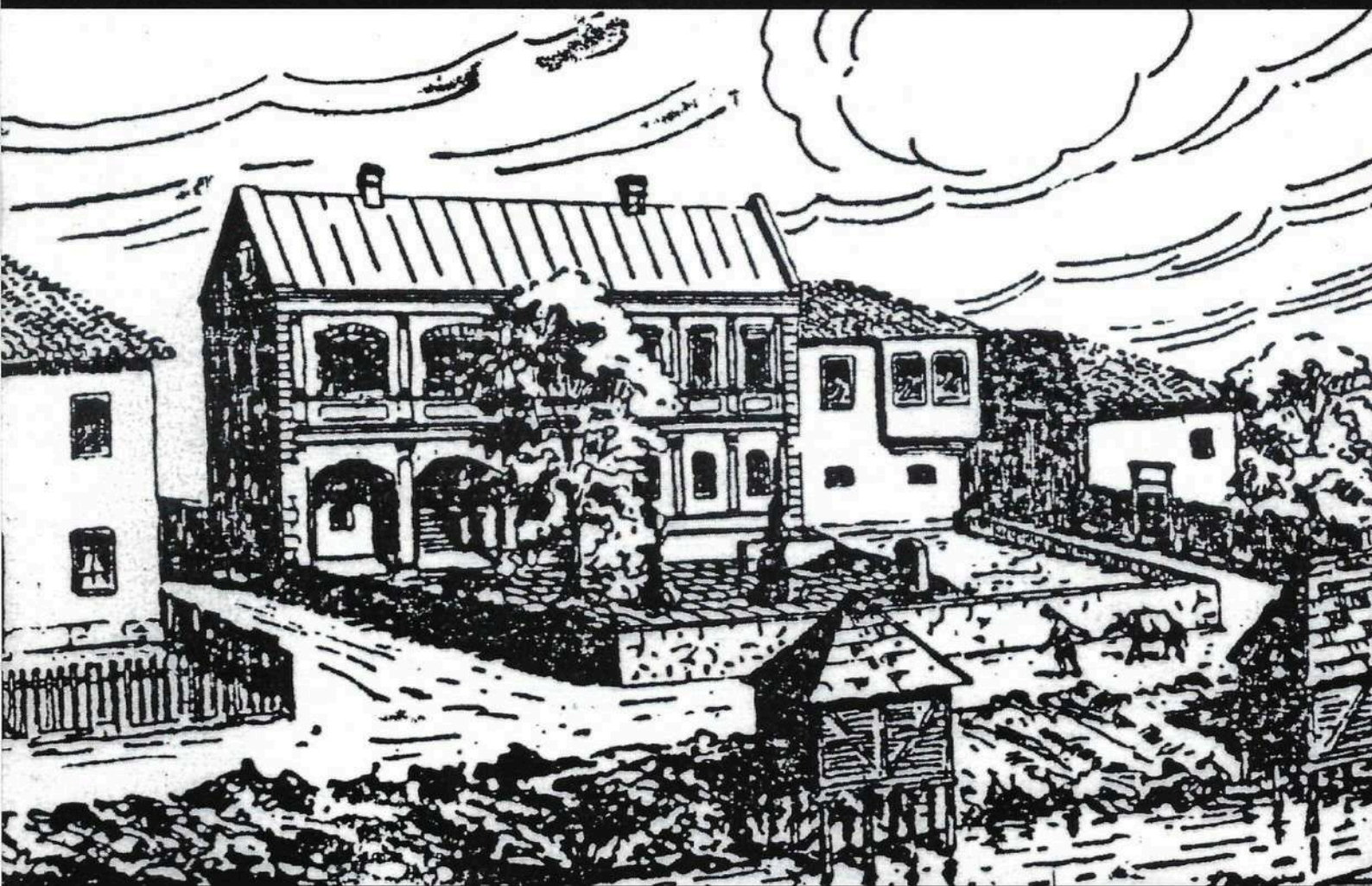
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Dr. Sabira Husedžinović

DESPIĆA KUĆA – NASTANAK I RAZVOJ

THE DESPIĆ HOUSE - ORIGINS AND DEVELOPMENT



Despića kuća zahvaljujući bogatstvu različitosti kultura koje posjeduje spada u najzanimljivije objekte Sarajeva.

Iako se pouzdano zna da je nastajala postepeno, odnosno da je Nikola Despić, sin Riste, rođonačelnika Despića porodice, kupio 1780. prvu masivnu kuću na ovom mjestu koja je bila od kamena sa magazom, prizemljem i spratom, te ubrzo poslije toga i drugu kuću u neposrednoj blizini prve, te ih spojio zajedničkom divanhanom i krovom, do sada nije ozbiljnije razmatran nastanak i razvoj ove kuće.

Uz prve dvije kuće u XIX vijeku će nasljednik Nikolin, Jovo, dograditi još jednu i obuhvatiti ih jedinstvenom fasadom u duhu akademizma, sa vijencima i pilastrima. Otvorena divanhana u prizemlju dobila je lukove, a ovaj arkadni niz ponovljen je i na spratu, te je sve spojeno istim krovom, što će dati jedinstven arhitektonski izraz sačuvan do danas.

Postavlja se pitanje nastanka prve i druge kuće iz kojih se razvila Despića kuća. Šta je bila prva "kamena kuća", a šta druga, kada su one nastale, čije su bile, i da li je to bila "dvojna kuća", što je u tom dobu bio način građenja stambenih objekata u Bosni pod utjecajem osmanskog graditeljstva, ali i dualizma kula i palata naslijeđenih iz srednjeg vijeka. Naravno da je na ova pitanja poslije dva stoljeća brojnih promjena na ovom objektu teško dati odgovor.

Prva kupljena kuća, "kamena", bit će centralni dio budućeg kompleksa. Ona je imala podrum (danas zatrpan), a što su sondažna istraživanja pri posljednjoj restauraciji 1999./2001. godine dokazala. Podrum je bio izgrađen od lijepo obrađenih klesanaca, a pod je bio od kamenih ploča, dok su na južnoj fasadi otkriveni ostaci plave boje. To ukazuje na mogućnost da je podrum bio dostupan izvana, odnosno da je kuća bila izgrađena na terenu u nagibu. U osmansko doba stambeni objekti uglavnom nisu imali podrum, osim ukoliko je kuća bila na kosom terenu. Tada se podrum gradio samo u jednom dijelu te kuće. Podrum nosi prizemlje izgrađeno od kamena, dok je sprat ove kuće od ćerpiča. Taj dio je također nastao u osmansko doba i na tu konstrukciju je postavljena neka vrsta koritastog svoda, pa je

The wealth of cultural differences of the Despić house makes it one of the most fascinating buildings in Sarajevo.

Though it is reliably known to have acquired its present form gradually – from the purchase in 1780 by Nikola Despić, son of Risto, founder of the Despić family, of the first stone-built house with a basement storeroom, ground floor and first floor, followed shortly afterwards by his buying the next-door house and converting them into one with a shared divanhana and roof – there has as yet been no serious study of the origins and development of this house.

In the 19th century Nikola's son and heir Jovo built an extension onto the first two houses, giving them a single façade in the spirit of academism, with string courses and pilasters. The open divanhana on the ground floor was given arches, which were echoed on the first floor, and the whole thing was given a single roof, creating the architectural expression that survives to this day.

The question is, when and how did the first two houses that became the Despić house come into being. Which was the first stone-built house and which came later, when were they built, whose were they, and were they a "twin house," as was usual in Bosnia at that time, influenced by Ottoman architecture and by the dualism of the tower-house and manor-house, the legacy of mediaeval times. It is clearly difficult to answer these questions after two centuries and the many changes the house has undergone.

The first stone-built house that Nikola purchased was to become the central section of the complex. It had a basement (now filled in), as revealed by soundings taken during the latest restoration, in 1999/2001. The basement was built of finely cut stone blocks, and had a flagstone floor. The remains of blue paint were found on the south façade, suggesting that the basement led directly out of doors, with the house built on sloping ground. In Ottoman times, houses rarely had basements unless they were built on a slope, when the basement would extend under only part of the house. The ground floor was also stone-built, while the first floor of this first house was of unbaked brick, and also dated from the Ottoman period. It had a vaulted ceiling shaped rather like an upturned trough, from which the room is known as the *kubelija*, from *kubeta*, a dome. One wonders what this room was used for, given that it was in a house.

čitava prostorija nazvana po toj kupoli-kubetu, "kubelija". Postavlja se pitanje kojoj svrsi je služila ova prostorija, s obzirom na to da je bila u sastavu stambenog objekta. Da li je njen prvobitni izgled bio kao današnji? Kako to da je na konstrukciju od ćerpiča postavljena kupola? Ovo bi se moglo opravdati time što je kupola bila od drveta a prostorija je imala neku posebnu namjenu, vjerovatno sakralnu.

Druga kuća, koju je kupio Nikola Despić, bila je u samoj blizini prve (razmak 2,5 m), što znači da je kupljena od istog vlasnika, odnosno obje kuće su činile u samom nastanku jedinstveni stambeni ansambl- "dvojni kuću", što je bilo tipično za stambenu arhitekturu osmanskog doba. Matična kuća je mogla imati namjenu stanovanja, dok je druga kuća od ćerpiča bila mutvak, odnosno imala je gospodarski sadržaj u kojem se kuhalo i čuvala se namirnice. Ove dvije kuće bile su međusobno spojene drvenom verandom- "vodnicom", čije ostatke stupova su otkrila posljednja istraživanja prilikom restauracije 1999./2001. godine.

Obično su "dvojne kuće" bile spojene drvenim mostom, "mabejnom" ili "kuburom", što ima svoje porijeklo ne samo u osmanskoj ili grčkoj arhitekturi (mesaulos, kao hodnik koji spaja andronitis i ginekonitis), već i kao spoj kule i palate u našim srednjovjekovnim gradovima. Danas u Svrzinoj kući još postoji mabejna koja spaja haremluk (ženski) i selamluk (muški dio kuće). Ostaci ovakvog drvenog mosta, koji je povezivao ove dvije kuće, nisu pronađeni, pošto ovaj problem nije istraživao. Možda je "vodnica"-veranda imala ulogu ovog mosta.

Postoji pretpostavka je da je kamena kuća bila kula (s obzirom da je taj kraj bio u to vrijeme nenaseljen, odnosno činio rubni dio Sarajeva u prvim godinama razvoja). Sigurno je da je ova dvojna kuća bila vlasništvo neke plemićke bogatije porodice, a nalazila se u Ajas-begovoj mahali i graničila sa Latinlukom, a koja je obje kuće prodala Nikoli Despiću.

U drugoj fazi razvoja ovog kompleksa vrši se dogradnja gospodarskog objekta, odnosno mutvaka čiji su zidovi, osim podruma koji je građen od kamena, što je već naglašeno, bili od ćerpiča. Nikola je ovaj objekat dogradio ciglom da bi dobio istu visinu ovih kuća, da bi ih mogao spojiti jedinstvenim krovom, te izgradio divanhanu na južnoj strani prema Miljacki. Vjerovatno je namjena ovih kuća u prvim godinama njihovog korištenja bila ista kao i u autentičnim objektima, odnosno u mutvaku se kuhalo, gdje je sigurno postojalo i ognjište, a dim je išao kroz badžu na krovu napolje, dok se u kamenoj kući stanovalo. Zanimljivo je da se i danas soba u prizemlju zove "mamina" ili "stara" soba, dok se u drugoj "kamenoj kući", glavna soba zove "babina". Veranda je imala širinu 1,5 m, a dužinu 6 m, i zapravo predstavljala arhetipsku vodnicu gdje se u kantama držala voda i nalazio nužnik. Svaka soba imala je, inače, hamamdžik ugrađen u musandru, odnosno banjicu i dušekluk. U gospodarskom objektu koji je građen izvorno od ćerpiča sa dograđenim spratom od cigle, kao što je pomenuto, u podrum se ulazilo izvana što takođe potvrđuje tezu o terenu u nagibu, koji je kasnije zbog regulacije Miljacke, te izgradnje Apelovog keja bio zatrpan i poravnat, a prirodni ambijent kuće u potpunosti promijenjen.

Sin Nikole Despića, Jovo, odlučio je 1820. godine dograditi ove kuće te izgradio na parceli uz lijevo krilo objekta u prizemlju veliku sobu (koja će se kasnije koristiti kao pozorišna sala), a na spratu veliki salon. Ova soba u prizemlju imala je i svoj poseban ulaz. To će biti prvo domaće pozorište u Bosni i Hercegovini, i zvalo se Pozorište braće Despić. Sva tri objekta Jovo Despić zaokružio je jedinstvenom fasadom sa neorenesansnim elementima. U prizemlju su izgrađena tri luka, a na spratu je divanhana također dobila arkadni niz. Kuća je imala bašču sa bunarom, kao i dvorište sa gospodarskim objektima, koje se prostiralo do Miljacke. Veliki požar 1879. godine je oštetiо kuću, pa je Jovin sin Makso Despić napravio posljednje sanacijske zahvate na objektu. Na spratu su zazidani lučni otvori i otvoreni prozori istog oblika, kao što su bili na lijevom krilu sa neorenesansnim šembranama i pilastrima, a lukovi u prizemlju su zastakljeni. Izvedeno je armirano-betonsko stepenište između prve dvije kuće, koje je tako osiguravalo unutarnju vezu, a veranda je vjerovatno u to doba srušena.

Stropovi u kući su bili od masivnih drvenih greda sa velikim nasipom od ilovače koji je služio i kao izolator i kao osiguranje od požara. Zanimljiva je drvena konstrukcija, koja je bila iznad podruma u obje kuće,

Did it originally look like this? How was the dome set on the unbaked brick walls? One reason for this could be that the dome was of timber, and the room could have been used for some special purpose, probably religious.

The second house bought by Nikola Despić was very close to the first, with the gap between the two only 2.5 m wide, indicating that it was purchased from the same owner and that the two houses had from the start been designed as a single residential property or "twin house," typical of residential architecture in the Ottoman period. The original house could have been the living quarters, and the other, built of unbaked brick, the kitchen and larder. The two houses were connected by a wooden verandah known as a *vodnica*; the remains of its pillars were discovered during an examination of the house for the most recent restoration, in 1999/2001.

Twin houses were usually connected by a wooden bridge known as a *mabejn* or *kubura*, derived not only from Ottoman or Greek architecture (*mesaulos*, the corridor linking the *andronitis* or men's court and the *gynaeconitis* or women's court) but also from the tower-house plus manor-house of our own mediaeval towns. To this day, Svrzo's house has a *mabejn* between the *haremluk* (women's quarters) and the *selamluk* (men's quarters). No traces of such a wooden bridge linking the two buildings were found in the Despić house, no doubt because none were looked for. The *vodnica* or verandah perhaps served the same purpose.

It has been suggested that the stone house was a tower-house, since at the time this area was not inhabited, forming the outskirts of Sarajevo in the early years of its development. This twin house was indubitably owned by a wealthy aristocratic family; it was located in the Ajas-bey mahala, next door to the Latinluk quarter, and both houses would have been sold by the family to Nikola Despić.

The next stage of development of the complex consisted of an extension to the *mutvak* or kitchen quarters, which had unbaked brick walls, apart from the basement which was of stone. Nikola built an extension to this part of the house, using fired brick, to increase it to the same height as the two houses, so as to give them a single roof; he also built a *divanhana* to the south, facing the Miljacka. In the early years the house was probably used for the same purpose as the original buildings, with the *mutvak* still used as the kitchen, no doubt with a hearth from which the smoke emerged through roof vents, and the stone-built part of the house as living quarters. It may be indicative that even now the ground-floor room is known as the mother's or old room, while the other ground-floor room, in the stone house, is called the father's room. The verandah was 1.5 m wide and 6 m long, and was in fact an archetypal *vodnica*, where water was stored in pails and the latrine was also located. Each room also had its own washroom, the *hamamdžik*, in the built-in cupboards lining one wall where bed-linen was kept during the day in the *dušekluk*.

In the utility quarters, originally of unbaked brick with the first-floor extension in fired brick, the entrance to the basement was from outside, further evidence that the house was built on a slope; later, when the Miljacka was regulated and the embankment then known as the Appel Quay was built, it was filled in and levelled, and the setting of the house was radically altered.

In 1820, Nikola Despić's son Jovo decided to enlarge the house on the plot by the left-hand wing of the house. He built a large room on the ground floor, which would later be used as a theatre, and a large drawing room on the first floor. The ground-floor room had its own separate entrance, and would become the first local theatre in Bosnia and Herzegovina, known as the Despić Brothers' Theatre. Jovo Despić gave all three parts of a building a single façade with neo-Renaissance features. Three arches were built on the ground floor, and the first-floor *divanhana* was also provided with an arcade. The house had a garden with a well, and a courtyard with outbuildings, running down to the river Miljacka. The great fire of 1879 damaged the house, and Jovo's son Makso Despić carried out the final remedial works on the building. The first-floor arches were walled in and fitted with windows matching those of the left wing, with neo-Renaissance frames and pilasters, and the ground-floor arches were glazed. A reinforced concrete staircase was installed between the first two houses, replacing the verandah which was probably demolished at that time.

The ceilings consisted of massive wooden beams with a thick pugging of clay, which served both as insulation and as protection from fire. The timber structure over the basement in both houses is of interest, consisting of a large "ring beam" across the entire building, supported by a wooden post and headtree.

gdje je preko čitavog objekta postavljena velika greda "okrugač", poduprta drvenim stupom i osigurana drvenim "jastukom".

Na osnovu ovih analiza može se zaključiti da se:

- Despića kuća razvijala počevši od 1780. odnosno XVIII vijeka pa sve do kraja XIX vijeka, kada je dobila svoj konačni izgled;
- prva faza je bila dogradnja sprata na mutvak;
- druga faza je spajanje "kamene" kuće i mutvaka jedinstvenim krovom i divanhanom;
- treća faza je izgradnja nove kuće početkom XIX vijeka, velike sobe sa pozorišnom namjenom i salona, te njihovo spajanje jedinstvenim krovom i fasadom sa arkadom u prizemlju i na spratu;
- četvrta faza nastaje krajem XIX vijeka kada se zatvaraju lukovi na spratu, a zastakljuje arkade u prizemlju, da bi čitavo fasadno platno dobilo jedinstven arhitektonski izraz u duhu neorenesansnog stila.

Sasvim je sigurno da je objekat mijenjao svoj vanjski izgled kroz historiju, zavisno od mogućnosti vlasnika kao i umjetničkih utjecaja sa Zapada. Međutim, unutrašnjost kuće je sačuvala staru tradiciju i dispoziciju, kao i duh starinskog, autentičnog ambijenta, što je i čini posebnom.

These analyses suggest that:

- the Despić house evolved from 1780, or more generally the 18th century, to the late 19th century, when it acquired its present appearance;
- the first stage was the addition of a first floor to the mutvak;
- the second stage was to join the stone house and the mutvak by a divanhana, under a single roof;
- the third stage was the construction of a new house in the early 19th century, consisting of the large theatre room and a drawing room, again all brought until a single room and with a single façade, arcaded on both the ground and first floor;
- the fourth and final stage, at the end of the 19th century, was when the arches on the first floor were walled in and the ground-floor arcades were glazed, giving the entire façade a uniform architectural expression in the spirit of the neo-Renaissance style.

What is quite sure is that the building changed in appearance over the years in line with the owner's circumstances and under the influence of artistic trends from the West. The interior, however, has retained its old tradition and layout, as well as its authentic, old-time atmosphere, which is what makes it so special.



Vilma Niškanović

**DESPIĆA KUĆA I ZAOSTAVŠTINA PORODICE DESPIĆ
U ZBIRCI MUZEJA SARAJEVA**
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Prva polovina XIX vijeka u Bosni i Hercegovini ispunjena je borbom bosanskih feudalaca protiv reformskih pokušaja (tanzimat i dr.) turskih sultana. Bosanska feudalna klasa (spahije, ajani, kapetan i dr. potpomognuti muslimanskim sveštenstvom) ogorčeno se borila protiv modernizacije koju su zagovarali sultani počev od Selima III.

Porti je trebalo dosta snage da u toku nekoliko decenija ukloni protivnike reformi. Morala se razračunavati sa janjičarima (1826. g.), 1832. ugušiti pobunu Husein-kapetana Gradaševića, 1835. ukinuta je kapetanija, 1839. godine učinjen je kraj spahiluku. Konačno, ekspedicija Omer-paše Latasa (1850-'52.) skršila je posljednje snage bosanskih feudalaca.

U političkom smislu, ovaj slom značio je faktički kraj srednjeg vijeka u Bosni i imao je dalekosežne posljedice i na privredni život ove pokrajine; Dotad najmoćnija i najbrojnija je bila esnafska organizacija u koju su bile uključene sve esnaflije i trgovci u svim većim mjestima BiH.

Esnafi u Sarajevu bili su poznati po svojoj brojnosti i razgranosti (u pola grada ulice su nosile imena zanata) i uživali su državnu zaštitu, čime im je bilo omogućeno efikasnije djelovanje. Među brojnim esnafima koji su postojali u Sarajevu značajno mjesto zauzimao je ćurčijski esnaf. Tom esnafu pripadala je i porodica Despić. Esnafi nisu bili ukinuti zvaničnim aktom državne vlasti, već su poslije "zavođenja reda" od strane Omer-paše Latasa izgubili državnu zaštitu. Esnafske londže i dalje su egzistirale, ali bez dotadašnje praktične efikasnosti.

U procesu njihovog slabljenja u pojedinim esnafima javljaju se ljudi koji se pored zanatstva bave i trgovinom. I dalje imaju svoje radionice, ali vremenom obim njihove proizvodnje nadmašuje moć lokalnog tržišta. Robe se odnose na prodaju sve dalje od radionica, uz obavezno dostizanje kvaliteta prema zahtjevima kupaca. Sirovine se kupuju na jednoj, a gotovo sve robe se prodaju na drugoj strani (posebno za zanate ovisne o sirovinama kao npr. kujundžijski, terzijski, ćurčijski). To je često omogućavalo trgovačke špekulacije. Proces prelaska sa zanatstva na trgovinu išao je vrlo sporo. Započet je još u XVIII vijeku, usavršen je početkom XIX vijeka.

The first half of the 19th century in Bosnia and Herzegovina was marked by the feudal landlords' resistance to the efforts by the Turkish sultan to reform the state, among them the Tanzimat reforms. The Bosnian feudal class (spahis, ayans, captains and so on, with the backing of Muslim clerics) fought bitterly against the modernization advocated by the sultans, beginning with Selim III.

The Sublime Porte needed considerable effort to eliminate the opponents of reform over the next few decades. In 1826, it had to deal with the Janissaries; in 1832, it quelled the insurgency led by Husein-captain Gradašević; and in 1835 the captaincies were abolished, followed by the spahiluk (feudal landholdings granted by decree and enjoyed rent-free in exchange for military service). Finally, Omer-pasha Latas' expedition in 1850-52 crushed the last of the resistance by the Bosnian feudals.

Politically, this was in effect the end of the mediaeval period in Bosnia, and had a far-reaching impact on the province's economic life as well. Until that time, the largest and most powerful commercial organization was that of the guilds, known as *esnaf*, to which all craftsmen, artisans and merchants in the larger towns of Bosnia and Herzegovina belonged.

The guilds in Sarajevo were both numerous and widespread – half the streets of the town were named after a craft or trade – and were backed by the state, which enabled them to operate very effectively. One of Sarajevo's leading guilds was the *ćurčijas* (furriers') guild, to which the Despić family belonged. The guilds were not abolished by an act of state, but ceased to enjoy state support after Omer-pasha Latas imposed law and order. Guild councils continued to exist, but from then on they were ineffective in practice.

As the various guilds began to decline, individuals within some of them emerged who were not only artisans but also involved in trade. They retained their workshops, but as time passed they produced more goods than the local market could absorb, and began to sell their wares ever further afield, while maintaining the quality demanded by buyers. The raw materials were bought in one part of the world and the finished goods sold in quite another, particularly in the case of trades that depended on raw materials such as the *kujundžija*'s (goldsmiths'), *terzija*'s (bespoke tailors') and furriers' trades. This often led to market speculation. The transition from artisanship to mercantile trade was very slow, beginning back in the 18th century and completed in the early 19th.

U tim počecima u Sarajevu je postojala dosta jaka grupa tzv. srpskih trgovaca koji su bili nosioci spoljne trgovine (Dubrovnik, Venecija, Beograd). To im je donijelo određenu prednost u prvoj polovini XIX vijeka u vanjskoj trgovini, jer su muslimanski trgovci imali prednost samo sa "stambolskom robom" sa kojom su ostajali u okvirima bazara. Srpski trgovci se sve više orijentišu na vanjsku trgovinu u svim pravcima (Turska, Srbija, Austrija, Njemačka, Italija).

Zanatlije počinju da trguju, esnaf još više gubi svoju ulogu. Pojedinci se vrlo brzo bogate. To je značajna novina. Stvara se veća akumulacija kapitala, praćena različitim novčanim i drugim mahinacijama koje su odudarale od patrijarhalne i esnafske etike. Ali, to je bila dobra promjena društvenog sistema. Feudalizam je lagano odlazio, a kapitalizam je mnogo brže dolazio. Početkom, a naročito sredinom XIX vijeka u Sarajevu se već ističu velike trgovačke kuće: Jeftanovići, Despići, Savići, Hadžiristići, Hadžiavakumovići, Trifkovići, Jelići itd.

Za ovaj prilog o uslovima života, rada i uticaja u kojima se formirala sarajevska porodica Despić prije detaljnog opisa njihove kuće u kojoj su živjeli, neophodno je napisati nekoliko riječi o njihovom porijeklu i nastajanju.

Prema predanju u zapisima o porodici, Despići su porijeklom iz sela Sombora nedaleko Avtovca u Gatačkom polju. Sredinom XVIII vijeka rodonačelnik porodice po imenu Risto Slijepčević je kao dječak došao u Sarajevo da izučiti ćurčijski zanat. Nastanio se u Nahodovu hanu na Nadkovačima. Tu je upoznao i zaljubio se u handžijinu pokćerku Despu. Sa njom se kasnije i oženio. Risto je sa Despom imao dvoje muške djece, Maksima i Nikolu, koje su kasnije vremenom zvali Despini sinovi, pa im je ostalo i kao prezime Despić. Maksim je, izgleda, umro vrlo mlad jer se poslije u izvorima nigdje ne spomogne. Nikola je naslijedio zanimanje svog oca Riste, ćurčijski zanat. Baveći se tim zanatom obogatio se i uz to se prvi u porodici počeo baviti i trgovinom.

Nikola, koji se potpisivao Ristić-Despić, sišao je u Latinluk, tadašnju hrišćansku trgovačku četvrt, gdje je prvo uzeo u zakup, a kasnije i kupio kuću oko 1760. godine, koja se sastojala iz podruma, jedne sobe u prizemlju i jedne na spratu. Ubrzo poslije toga, kupnjom, u sastav objekta ulazi i susjedna kuća, sa istim brojem i rasporedom prostorija kao i prva. Ona je bila priljubljena uz zapadni zid Ristića-Despića kuće. Ova dva objekta stavljaju se pod jedan krov i međusobno povezuju jednom otvorenom (u prizemlju) i jednom zatvorenom divanhanom (na spratu). To je današnje lijevo krilo Despića kuće i njen najstariji dio. Kuća je bila građena od tvrdog materijala, debelih zidova, zaštićena demirima i gvozdanim kopcima na prozorima i vratima. Ovaj oblik ostao je sve do 1820. godine. Te godine je Nikolin sin Jovo (ima ih je četvoricu i tri kćeri), koji se obogatio uz oca, dokupio zemljište kraj kuće i dozidao još jednu sobu u prizemlju (velika soba) i istu na spratu, pa je i ovaj dio povezao krovom sa postojećim objektom. Dodavanjem ovog desnog krila gabarit zgrade je zaokružen i u toj dimenziji ostao do danas.

U velikom požaru 1879. godine kuća je prilično oštećena. Stradao je krov, dio fasade i rastinje u dvorištu (velika dunja i šimšir).

Tadašnji vlasnik, Jovin sin Makso, doveo je majstore iz Broda i "generalno" je popravio. S obzirom na porijeklo majstora i na elemente koji su promijenjeni na fasadi (duboka rustika uglova, profilacija doprozornika, pilastiri i njihovi postamenti, način obrade prozora itd.) moglo bi se reći da je to prva primjena akademske eklitike u Sarajevu. To je moguće jer prva izgradnja u eklitici nije imala vremena da se razvije i razmaše zbog kratkoće prisustva nove vlasti (1879. godina) u Sarajevu. Novim rješenjem fasade prema Obali (koja je i glavna fasada) kuća je izgubila svoj nekadašnji izgled. Kolonade u prizemlju su zatvorene staklom u drvenim ramovima, sa prozora su skinuti željezni kapci. Divanhana na spratu je zazidana i opremljena modernim dvokrilnim dvostrukim prozorima sa nadsvjetlom. Time je kuća dobila definitivan izgled kakav je i danas. Glavna fasada orijentisana prema Obali Kulina bana dužine 18,50 m ima asimetričnu kompoziciju koja se na krajevima i prizemlja i sprata završava ugaonim kvaderima, izvedenim dubokom rustikom u malteru. Cijela fasada raščlanjena je sa dva kordonska vijenca, na prizemlje i sprat. Spratni dio fasade raščlanjen je sa

The inception of trade in Sarajevo was marked by a fairly powerful group of Serb merchants who virtually monopolized foreign trade (with Dubrovnik, Venice and Belgrade). In the first half of the 19th century this gave them a certain foreign trade advantage over the Muslim traders, who were to the forefront only in "Stambol goods" and remained within the confines of the bazaar. Serb merchants increasingly focused on wider foreign trade with Turkey, Serbia, Austria, Germany and Italy.

As artisans turned to trade, the guilds became less and less relevant. Some individuals became wealthy at great speed, an important new feature in the city. Considerable capital was accumulated, accompanied by various financial and other machinations that were contrary to patriarchal and guild ethics. For the social system, however, it was a beneficial change. Feudalism melted away, and capitalism rushed in to take its place. In the mid 19th century in particular, large merchant houses came to the fore, among them the Jeftanović, Despić, Savić, Hadžiristić, Hadživakumović, Trifković and Jelić merchant houses.

A tradition referred to in the Despić family records suggests that they originated from the village of Sombor, not far from Avtovac in the Gacko plain. In the mid 18th century the founder of the family, one Risto Slijepčević, came to Sarajevo as a boy to learn the furriers' trade. He lodged at the Nahod han in the Nadkovači quarter of town, and fell in love with the han-keeper's foster-daughter, Despa, whom he later married. Risto had two sons by Despa, Maksim and Nikola, later referred to as Despa's sons, hence the surname Despić by which they came to be known. Maksim apparently died very young, since there are no references to him in later sources, and Nikola inherited his father Risto's trade as a furrier. He grew rich in the process, and was the first in the family to begin to trade in his goods.

Nikola, who signed his name as Ristić-Despić, settled in Latinluk, which was the Christian merchant quarter at that time, and first leased and then, in or about 1760, purchased a one-up, one-down house with storeroom. It was not long before he bought and incorporated the next-door house to the west, also a one-up, one-down with storeroom, built close alongside the Ristić-Despić house. The two houses were turned into one by being given a single roof, piercing a doorway between the two on the ground floor, and introducing an enclosed *divanhana* (wide landing) on the first floor. This now constitutes the left-hand wing of the Despić house, and is its oldest part. The house was solidly built, with thick walls, and the windows and doors were fitted with iron grilles and shutters. It underwent no further alterations until 1820, when Nikola's son Jovo (one of Nikola's four sons and three daughters), who had become wealthy along with his father, purchased the plot to the east of the house and added yet another room on the ground floor (the large room) and a matching one on the first floor, bringing this new extension under the same roof as the old building. This right-hand wing gave the building the footprint that it retains to this day.

The house was quite badly damaged in the great fire of 1879; the roof was burned down, part of the façade was damaged, and the plants in the courtyard (a large quince tree and a box bush) were destroyed.

Jovo's son Makso, who was the owner of the house at that time, brought in a builder from Brod and had the house generally repaired. Given the origins of the builder and the elements that were altered on the façade (the deeply rusticated quoins, the mouldings of the window frames, the pilasters and their plinths, the treatment of the windows, etc.), this could well be said to be the first example of academic eclecticism in Sarajevo. That this was possible can be ascribed to the fact that the eclectic style had not had time to evolve on account of the short time the new authorities had been in Sarajevo. The new treatment of the façade facing Obala, the embankment, which is also the main front, altered the appearance of the house. The ground-floor colonnade was closed in with glazing in wooden frames, and the iron shutters were removed from the windows. The *divanhana* on the first floor was walled in and fitted with modern two-light twin-casement windows with overlights. All this gave the house the appearance it retains to this day.

The main front, facing Obala Kulina bana, is 18.50 m long, and is asymmetrical in composition, with the plasterwork quoins on both ground and first floor deeply rusticated. The entire façade is articulated by the twin cordon string courses between the ground and first floors. The first floor has nine window axes, six of which are in pairs separated by pilasters with floral capitals and simple bases level with the windowsills, set on simple plinths, forming three blocks, and have moulded jambs and lintels. The other three first-floor windows each consist of a single two-light double window with three panes, separated by pilasters like those of the three left-hand pairs of

devet prozorskih osi. Šest prozorskih osovina, u parovima po dvije, odvojene pilastrima (sa flornim kapitelom i jednostavnim bazisom na postamentu u visini prozorske klupice) smješteni su u tri polja, opervažni profilisanim doprozornikom i vijencem.

Ostale tri osi na spratu su sa po jednim dvostrukim dvokrilnim prozorom u tri polja, odvojeni pilastrima sa istim elementima kao i tri lijeva polja, uz napomenu da se u parapetu svih polja nalazi lagano kasetirana kompozicija. Također, treća osovina od desnog kraja fasade je u istom obliku kao i otvori, ali izveden kao slijepi prozor zbog potrebe dispozicije interijera i fasade. Prizemni dio također je podijeljen na tri veća polja (nešto širim pilastrima) sa po tri dvokrilna dvostruka prozora iznad kojih je jednostruki lučno izveden nadprozornik sa koso izvedenom fiksnim okvirima manjih dimenzija. Srednje polje je izvedeno slično kao i dva krajnja, s tim što su u sredini vrata u širini četiri prizorska krila i dva jednokrilna dvostruka prozora.

Podjela desnog dijela fasade identična je podjeli na spratu sa tri prozorske osi. Razlika u obradi je što su parapeti obrađeni jednostavno bez profilacije. Zgrada počiva na kamenom soklu od kamena "hreša".

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- Privatni arhiv autora

windows, and with a somewhat coffered composition between the string courses in each section. The third axis from the right matches the windows, but is blind, on account of the interior layout. The ground floor is also divided into three sizeable sections with rather wider pilasters, each with three two-light double windows over which is a simple arched fanlight with small diamond panes. The central panel differs from the two outer ones in that the middle is occupied by a door the width of four window lights, flanked by two single-light double windows.

The fenestration of the right-hand part of the façade is identical to that of the first floor, with three window axes. The difference lies in the parapets, which are plain, without mouldings. The building stands on a socle of local *hreša* stone.

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Vilma Niškanović

**DESPICA KUĆA I ZAOSTAVŠTINA PORODICE DESPIĆ
U ZBIRCI MUZEJA SARAJEVA**
**DESPICA KUĆA I ZAOSTAVŠTINA PORODICE DESPIĆ
U ZBIRCI MUZEJA SARAJEVA**



U ovom radu je obrađena srpska trgovačka porodica Despić, koja je pripadala građanskoj eliti Sarajeva u XIX i prvoj polovini XX veka. Zaostavština porodice Despić nalazi se u Muzeju grada Sarajeva i predstavlja vredan materijal za proučavanje građanstva u Sarajevu.

Predmet ovoga rada jeste sarajevska porodica Despić, ugledna srpska trgovačka porodica, koja je pripadala građanskoj eliti Sarajeva u XIX i prvoj polovini XX veka. Zahvaljujući svom privrednom, političkom i kulturnom angažmanu, Despići su imali značajnu ulogu u društvenom životu Sarajeva. Danas Despići žive u Brislu, Londonu, Beogradu i drugim gradovima, a u Sarajevu više nema muških potomaka ove porodice. Kao uspomena na ovu porodicu ostala je u Sarajevu njihova kuća i predmeti iz nje, koji se nalaze u Muzeju Sarajeva. Obrađujući muzejske predmete o sarajevskim porodicama, a posebno predmete iz kućnog inventara, uočila sam da po brojnosti i kulturnoj vrednosti veliki značaj imaju eksponati koji su pripadali porodici Despić, ne samo za proučavanje kulture stanovanja nego su i dragoceni materijal za istraživanje višeg građanskog sloja sarajevskog društva.

Cilj ovog rada jeste da se nastave ranije započeta istraživanja o nastanku i razvitku srpskih trgovačkih kuća u XIX veku u Sarajevu¹. Smatram, takođe, da ovaj rad predstavlja prilog proučavanju visokog građanskog sloja u Sarajevu. Nastanak i razvitak građanstva u Sarajevu i Bosni i Hercegovini u tesnoj je vezi sa razvojem gradske civilizacije na

This paper concerns the Despić family, a Serb merchant family from the bourgeois elite in 19th century and early 20th century Sarajevo. The Despić family gift belongs to the Museum of Sarajevo, and is important for the study of the urban class in Sarajevo.

The subject of this paper is the Despić family of Sarajevo, a distinguished Serb merchant family of the bourgeois elite in Sarajevo in the 19th and early 20th century. The Despić family played an important part in the social life of Sarajevo as a result of their commercial, political and cultural involvement. Members of the family are now living in Brussels, London, Belgrade and elsewhere, but no male members of the family are now living in Sarajevo. However, the family's memory is preserved in their house and its contents, part of the Museum of Sarajevo. When studying museum artefacts relating to Sarajevan families, and particularly household articles, I found that those belonging to the Despić family were significant, in both numbers and cultural value, for the study not only of past lifestyles, but also of the upper middle class in Sarajevo.

The purpose of this paper is to build on earlier research into the origins and development of Serb merchant houses in 19th century Sarajevo.¹ The paper also constitutes a contribution to the study of the upper middle class in Sarajevo. The origins and development of the bourgeois class in Sarajevo, and in Bosnia and Herzegovina as a whole, is closely linked to the development of urban civilization in the Balkans.²

¹ **Vladislav Skarić**, Srpski pravoslavni narod i crkva u Sarajevu u 17. i 18. vijeku, Sarajevo, 1928; isti, Sarajevo i njegova okolina od najstarijih vremena do austrougarske okupacije, Izabrana djela, knjiga I, Sarajevo, 1985; **isti**, Testament sarajevskog trgovca Koste Hadžiristića iz 1870. godine, Izabrana djela, knjiga P, Sarajevo 1985, 241-245; **isti**, Razvoj jedne sarajevske trgovačke porodice u 19. vijeku, Akademija nauka i umjetnosti Bosne i Hercegovine, Građa, knjiga XX, Odjeljenje društvenih nauka, knjiga 16, Sarajevo, 1976, 47-67; **isti**, Sarajevska mahala Ferhadija 1850-55. Izabrana djela, knjiga II, Sarajevo, 1985, 222-228; **Ibrahim Tepić**, Trgovina Despića u prvoj polovini XIX vijeka, Godišnjak društva istoričara Bosne i Hercegovine, godina XX, 1972-73, Sarajevo, 1974, 65-101; **Đoko Mazalić**, Popis zaostavštine i rasulo sarajevske porodice Selaka,

¹ **Vladislav Skarić**, Srpski pravoslavni narod i crkva u Sarajevu u 17. i 18. vijeku, Sarajevo, 1928; idem, Sarajevo i njegova okolina od najstarijih vremena do austrougarske okupacije, Selected Works, Vol. I, Sarajevo, 1985; idem, Testament sarajevskog trgovca Koste Hadžiristića iz 1870. godine, Selected Works, Vol. P, Sarajevo 1985, 241-245; idem, Razvoj jedne sarajevske trgovačke porodice u 19. vijeku, Academy of Sciences and Arts of Bosnia and Herzegovina, Papers, Vol. XX, Social Sciences Dept., Vol. 16, Sarajevo, 1976, 47-67; idem, Sarajevska mahala Ferhadija 1850-55. Selected Works, Vol. II, Sarajevo, 1985, 222-228; **Ibrahim Tepić**, Trgovina Despića u prvoj polovini XIX vijeka, Annual of the Historians' Society of Bosnia and Herzegovina, yr. XX, 1972-73, Sarajevo, 1974, 65-101; **Đoko Mazalić**, Popis zaostavštine i rasulo sarajevske porodice Selaka, Prilozi za orijentalnu filologiju, X-XI/1960-61, Sarajevo, 1961, 223-237.

² **Radovan Samardžić**, O gradskoj civilizaciji na Balkanu XV-XIX veka, Proceedings, Serbian Academy of Sciences and Arts, Institute of Balkan Studies, special edition, vol. 20, Belgrade, 1984, 1-8.

Balkanu.² Formiranjem gradova, novih trgovačkih i zanatlijskih središta, na temeljima stare rađa se nova, levantska civilizacija, permanentno izložena spoljašnjim uticajima. Neki istoričari smatraju da gradska civilizacija na Balkanu, iako levantskog tipa, nije prolazna pojava prouzrokovana osmanskim vladavinom, nego jedno dugo razdoblje u materijalnom i moralnom razvitku naših naroda.³

Za vreme osmanlijske vladavine većina osnovanih gradova bila je izgrađena na principima orijentalnog graditeljstva: čaršija je bila u središtu grada, a mahale, gradske četvrti, grupisale su se oko čaršije. U centru grada su se nalazili brojni dućani i javni objekti. Džamija, crkva i sinagoga su bile centri religioznog i političkog života, a i mesta na kojima se diskutovalo i gde se stvaralo javno mnjenje.

Gradsko stanovništvo se razlikovalo u verskom pogledu, te se grupisalo u muslimanske, hrišćanske i jevrejske samostalne verske zajednice, tako da je u bosansko-hercegovačkim varošima vladalo šarenilo, ne samo u spoljnim izrazima jezičke komunikacije, u oblicima društvenog ophođenja i poslovnog ponašanja nego i u načinu poslovanja i u izboru osnovnog zanimanja. Prema osmanskim zakonu stanovništvo gradova je imalo u svom najvišem društvenom sloju muslimanske zvaničnike, veleposednike, vojsku i ulemu. Uživajući povlastice i sigurnost niži društveni sloj muslimana je obavljao deo trgovačkog prometa i zanatske privrede. Hrišćani i Jevreji su imali status sultanove raje, nemuslimanskih podanika, tako da su time zaštićeni mogli da trguju i da proizvode zanatsku robu čim bi izmirili svoje obaveze prema državi u obliku dažbina. Najniži društveni sloj činila je gradska sirotinja.

Ova podela, uslovno govoreći staleška, te etnička i verska raznolikost stanovništva obično su bili razlog što je osmanska vlast najradije posmatrala to stanovništvo po grupama i održavala s njim veze preko njegovih predstavnika.

S druge strane, zaštita poslovnih interesa, briga oko bogoslužjenja i školovanja dece, težnja da se očuva identitet i sporovi sa vlastima držali su ove grupe hrišćana i Jevreja na okupu.

Savremeni način poslovanja, koji u XIX veku prihvataju, pre svega, srpski i jevrejski trgovci, unosi novi duh u društvene i ekonomske odnose gradske sredine. Zapadnoevropski uticaj je sve intenzivniji, naročito u pojedinim elementima materijalne kulture, pa se jednako sa pokućstvom i odećom uvoze i knjige i političke ideje. Najimućniji trgovački sloj stiče ekonomsku superiorost, naginje aristokratizmu, obrazuje svoje sinove u inostranstvu i priželjkuje da stekne i političku afirmaciju. Međutim, ni složeni prodor tih uticaja nije poremetio tradicionalnu atmosferu po kućama i u porodičnim sredinama, kao što nije ni omeo većinu bogatih trgovaca da i dalje ostanu verni svom narodu i verskoj opštini kojoj pripadaju. Njihova privrženost sredini iz koje su potekli ogledala se u tome što su oni bili ktitori i rado davali priloge svojim bogomoljama i školama.⁴

U takvu sredinu došao je Risto Slijepčević, rodonačelnik sarajevskih Despića. Porodična tradicija beleži da su Despići poreklom iz hercegovačkog sela Samobor, koje se nalazi na obodu Gatačkog polja, te da je mladi Risto Slijepčević došao u Sarajevo polovinom XVIII veka, izučio ćurčijski zanat i oženio se Despom, ćerkom nekog hadžije s Nahodova hana na Natkovačima.⁵ Porodično predanje dodelilo je Despi značajnu ulogu u formiranju prezimena Despić. Naime, njeni sinovi, Maksim i Nikola, nazivani su Despini, po čemu je cela porodica dobila prezime Despić.⁶ Nikola Ristić (Despić) kupuje kuću u Latinluku negde oko 1780. godine,⁷

² Radovan Samardžić, O gradskoj civilizaciji na Balkanu HV-HIH veka, Zbornik radova, Srpska akademija nauka i umetnosti, Balkanološki institut, posebno izdanje, knjiga 20, Beograd, 1984, 1-8.

³ Isto, 2.

⁴ Isto, 5.

⁵ Ljubica Mladenović, Stara Despića kuća u Sarajevu, Oslobođenje, 7. IV 1953. godina; Vladislav Skarić, Srpsko pravoslavni narod..., 68; isti, Sarajevo i njegova okolina od najstarijih..., 161.

⁶ Prezime Despić prvi put pominje Mestvica u Popisu uzajamnog jamčenja stanovništva u Sarajevu iz 1841. godine, Muzej grada Sarajeva, knjiga I, Sarajevo, 1970, 350.

⁷ Ljubica Mladenović, nav. delo.

The formation of towns, and of new trading and crafts centres based on older ones, led to the emergence of a new, Levantine civilization, constantly exposed to outside influences. Some historians are of the view that urban civilization in the Balkans, though of the Levantine type, was not a transient feature brought about by Ottoman rule but a long period in the material and moral development of our peoples.³

During the Ottoman period, most of the towns that were founded were laid out along the lines of oriental urban principles: the *çaršija*, the trade and crafts quarter, formed the town centre, with the mahalas, the residential urban quarters, grouped around it. The town centre contained numerous shops and public buildings. The mosque, church and synagogue were the focal points of religious and political life, as well as the places where people met and exchanged views.

The urban population was religiously diverse, and clustered into independent Muslim, Christian and Jewish communities, making the towns of Bosnia and Herzegovina a colourful patchwork not only of different languages and dialects, social conduct and ways of doing business, but also in the choice of profession or occupation. Under Ottoman law, the upper urban class consisted of Muslim officials, landowners, the military and the ulema, the religious scholars. The Muslim middle class enjoyed certain privileges and security, and was engaged in part of the city's affairs of trade and artisanship. Christians and Jews were treated as *raya* of the sultan, meaning the ruler's non-Muslim subjects, enjoying protected status and able to trade and to produce goods as artisans in order to pay their dues to the state in the form of taxes. The lowest social class consisted of the urban poor.

This division, which could be seen as class distinctions, along with the ethnic and religious diversity of the population, was why the Ottoman authorities generally preferred to deal with the population in groups and maintain contacts with them through the representatives of the state.

Against this, the need to protect their business interests and their concern for religious worship and the education of their children, the desire to preserve their identity, and their disputes with the authorities, formed the glue that held Christians and Jews together.

The modern way of doing business that was adopted in the 19th century, in particular by Serb and Jewish merchants, introduced a new mindset into the social and economic relations of the urban environment. Western European influence was gaining more and more ground, particularly as regards certain features of material culture; along with household goods and fashions in clothing, books and political ideas too were imported. The wealthiest merchant class gained the upper hand financially, and aspired to aristocratic status, educating its sons abroad and keen to affirm itself politically as well. Even these varied influences, however, did not disrupt the traditional atmosphere at home and in the family circle, any more than it prevented most of the wealthier merchants from remaining true to the people and religious community they belonged to. Their attachment to their roots was reflected in their financing the construction of churches and schools, to which they were more than happy to make donations.⁴

It was into such an environment that Risto Slijepčević, progenitor of the Despić family of Sarajevo, came from his native village of Samobor on the edge of the Gacko plain in Herzegovina in the mid 18th century. Here he learned his trade as a furrier, and married Despa, the daughter of a hatji from the Nahod han in Natkovači.⁵ Family tradition has it that Despa was the reason for the family's taking the surname Despić: her sons, Maksim and Nikola, were known as Despa's boys, and the whole family took the surname Despić.⁶ Nikola Ristić (Despić) bought a house in the quarter known as Latinluk in or around 1780⁷, a storeroom in the Tašlihan caravanserai⁸, and a shop, and

³ *ibid.*, 2.

⁴ *ibid.*, 5.

⁵ Ljubica Mladenović, Stara Despića kuća u Sarajevu, Oslobođenje, 7 April 1953; Vladislav Skarić, Srpsko pravoslavni narod..., 68; idem, Sarajevo i njegova okolina od najstarijih..., 161.

⁶ The earliest reference to the surname Despić is by Mestvica in a census of the mutual surety of the population of Sarajevo in 1841, Museum of Sarajevo, vol. I, Sarajevo, 1970, 350.

⁷ Ljubica Mladenović, op.cit.

⁸ Ibrahim Tepić, op.cit. 73.

magazu u Tašlihanu⁸ i dućan, te započinje trgovačke poslove na moderan evropski način.⁹ Od sitnih zanatlija koji su počeli da trguju proizvodima iz sopstvene ćurčijske radionice, preko uspešne trgovine sa jugoistočnom Evropom i Carigradom i širenjem poslovnih veza ka Italiji, Austriji i Nemačkoj, Despići su izrasli u jednu od vodećih trgovačkih kuća u Sarajevu.¹⁰ Potomci Nikole Ristića (Despića) nastavljaju porodičnu tradiciju bavljenja ćurčijskim zanatom i trgovine krznom sve do naših dana.¹¹

Zahvaljujući trgovini krznom i drugom robom,¹² Despići su pripadali najimućnijem sloju ćurčijske čaršije. Njihov promet kapitalom iznosio je, naprimer, 1854. godine 68.995,16 srebrnih forinti, a nakon tri godine su zaradili približno trećinu uložene sume.¹³ Osim u poslove Despići su ulagali i u nekretnine. Tako su polovinom XIX veka posedovali tri kuće, dva velika dućana u Velikom ćurčiluku i dve magaze u Tašlihanu.¹⁴

Koliko su Despići bili ugledna i bogata porodica, potvrđuju njihove rodbinske veze sa tada moćnim trgovačkim porodicama, kao što su: Jeftanovići, Josipovići, Srškići, Davidovići, Prnjatovići, Besarovići, Hadži-Trifkovići, Petpovići, Hadžiavakumovići, Samoukovići, Odavići i drugi.¹⁵

Porodica Despić je značajna i po tome što su pojedinjeni članovi imali ulogu u društvenom, a naročito u kulturnom životu Sarajeva.

Porodica Despić je sarađivala sa srpsko-pravoslavnom opštinom u čijem krugu se odvijao kulturni i politički život Srba u Sarajevu. Kao ugledni članovi ove opštine, oni su birani ispred opštine da zastupaju svoj narod pred vlastima. Tako je Hadži Makso Despić izabran 1873. godine da sa još četvoricom uglednih Srba zastupa svoju opštinu pred turskim vlastima.¹⁶ Za vreme austrougarske okupacije u Bosni i Hercegovini Hadži Makso Despić je bio gradski većnik Sarajeva u periodu od 1878. do 1884.¹⁷ godine, zatim je vodio resor duvanske proizvodnje,¹⁸ a 1878. godine je putovao u Beč i Peštu kao član "poklonstvene deputacije",¹⁹ koja je imala za cilj da caru Franji Josifu izrazi "narodnu blagorodnost za oslobođenje, a s tim i vjernost podajničestva".²⁰ Angažovanje u gradskoj upravi nije sprečilo Despiće da zajedno sa svojim istomišljenicima iz redova srpskog i muslimanskog stanovništva vrše agitaciju protiv okupacije Bosne i Hercegovine.²¹

Odanost pravoslavnoj crkvi Despići su izražavali na taj način što su se uključili u akciju sakupljanja priloga za dovršenje gradnje Saborne crkve u Sarajevu 1872. godine,²² i što su bili ktitori skupocenih predmeta koje su srpsko-pravoslavnoj crkvi Sv. Arhangela²³ u Sarajevu i pravoslavnoj u Jerusalimu.²⁴

⁸ Ibrahim Tepić, nav. delo. 73.

⁹ Isto. 73.

¹⁰ Isto. 74.

¹¹ Prilikom posete Sarajevu, 1969. godine, Mari-Brižit Despić je izjavila: "I sada se bavimo zanatom kojim su se bavili naši preci. Od ćurčija postali smo krznari. Naslijedili smo porodičnu tradiciju i - sreću". Oslobođenje, 9. XI 1969. godine.

¹² Ibrahim Tepić, nav. delo, 76-77.

¹³ Isto. 75.

¹⁴ Isto. 75.

¹⁵ Isto. 75." Prema iskazima Gospave Despić - Bjelošević i Jelene Nikić. rođene Davidović. na čemu im najtoplije zahvaljujem.

¹⁶ Vladislav Skarić, Sarajevo i njegova okolina..., 270.

¹⁷ Todor Kruševac, Sarajevo pod austro-ugarskom upravom 1878-1918, Muzej grada Sarajeva, 1960, 59-63.

¹⁸ Hamdija Kreševljaković, Sarajevo za vrijeme austrougarske uprave (1878 - 1918), Arhiv grada Sarajeva, Sarajevo 1969, 13.

¹⁹ Todor Kruševac, nav. delo, 232-233.

²⁰ Hamdija Kreševljaković, nav. delo. 17.

²¹ Todor Kruševac, nav. delo. 243.

²² Vladislav Skarić, Sarajevo i njegova kolina..., 266.

²³ Maksim Despić je poklonio jerusalimski pokrov za umrlog, Darinka Despić je poklonila spavaću sobu i salonsku garnituru, a Savka Jeftanović, rođena Despić, darivala je svešteničku zlatnu odeždu.

²⁴ Jerusalimski patrijarh Nikodim u pismu iz 1890. godine zahvaljuje Savki Jeftanović, rođenoj Despić, za poklon namenjen Pravoslavnoj crkvi u Jerusalimu, zlatnom krstu i zlatnom naprskom lancu. Pismo se čuva u Muzeju grada Sarajeva, zbirka austrougarskog perioda, inventarski broj 780.

began to trade in the modern European way.⁹ From being small-time craftsmen who had begun to sell the goods made in their own furriers' workshop, the Despić family became one of the leading merchant houses in Sarajevo, as they developed successful trade connections with south-eastern Europe and Istanbul, and expanded their business links to Italy, Austria and Germany.¹⁰ The descendants of Nikola Ristić (Despić) have perpetuated the family tradition of working as furriers and trading in furs to this day.¹¹

Their trade in furs and other goods¹² led the Despić family to belong to the wealthiest stratum of the furriers' *čaršija*. By way of illustration, in 1854 their working capital amounted to 68,995.16 silver florins, and three years later they were earning almost 33% on their investment.¹³ Nor did they invest only in their business; they also bought property. By the mid 19th century they owned three houses, two large shops in Veliki ćurčiluk street, and two storerooms in the Tašlihan.¹⁴

Further evidence of just how wealthy and well-regarded the Despić family was is to be seen in the fact that they were related to other powerful merchant families such as the Jeftanović, Josipović, Srškić, Davidović, Prnjatović, Besarović, Hadži-Trifković, Petpović, Hadživakumović, Samouković and Odavić families.¹⁵

The Despić family is also notable in that some of its members played a part in the social and, in particular, the cultural life of Sarajevo. The family was associated with the Serbian Orthodox community, within which the cultural and political life of Sarajevo's Serbs took place. As distinguished members of the community, they were elected by it to represent their people in its dealings with the Turkish authorities. Thus Hatji Makso Despić was elected in this capacity in 1873, along with another four prominent Serbs.¹⁶ During the Austro-Hungarian occupation of Bosnia and Herzegovina, Hatji Makso Despić was a Sarajevo City councillor from 1878 to 1884,¹⁷ and was also in charge of tobacco production;¹⁸ in 1878 he travelled to Vienna and Pest as a member of a deputation¹⁹ formed to express to Emperor Franz Josef the "national aspiration to freedom, as well as their allegiance."²⁰ But their involvement in the running of the city did not prevent the Despić family from joining others of like mind among the Serb and Muslim population in protesting against the occupation of Bosnia and Herzegovina.²¹

The Despić family expressed its loyalty to the Orthodox Church by joining fund-raising activities to complete the construction of the Orthodox Cathedral church in Sarajevo in 1872,²² and by donating costly articles to the Serbian Orthodox church of the Holy Archangels in Sarajevo and the Orthodox church in Jerusalem.²³

As well as their involvement in the Serbian Orthodox parish, the Despić family were also active in the Prosvjeta²⁴ Serbian education and cultural society and the Sloga²⁵ choral society. Some members of the society not

⁹ *ibid.* 73.

¹⁰ *Ibid.*, 74.

¹¹ During a visit to Sarajevo in 1969, Marie-Brigitte Despić told the press: "We are still involved in the same trade as our forefathers. They were *ćurčijas* [the old name for furriers in the *čaršija*], and we have become furriers. We have inherited both the family tradition and its good fortune." *Oslobođenje*, 9 November 1969.

¹² Ibrahim Tepić, *op.cit.*, 76-77.

¹³ *ibid.*, 75.

¹⁴ *ibid.* 75.

¹⁵ *ibid.*, 75. Based on accounts by Gospava Despić-Bjelošević and Jelena Nikić, née Davidović, to whom I am most grateful.

¹⁶ Vladislav Skarić, *Sarajevo i njegova okolina...*, 270.

¹⁷ Todor Kruševac, *Sarajevo pod austro-ugarskom upravom 1878-1918*, Museum of Sarajevo, 1960, 59-63.

¹⁸ Hamdija Kreševljaković, *Sarajevo za vrijeme austrougarske uprave (1878 - 1918)*, Archives of the City of Sarajevo, Sarajevo 1969, 13.

¹⁹ Todor Kruševac, *op.cit.*, 232-233.

²⁰ Hamdija Kreševljaković, *op.cit.* 17.

²¹ Todor Kruševac, *op.cit.* 243.

²² Vladislav Skarić, *Sarajevo i njegova okolina...*, 266.

²³ In a letter dated 1890, the Patriarch of Jerusalem, Nicodeme, thanks Savka Jeftanović, née Despić, for a gift intended for the Orthodox church in Jerusalem, a gold cross and a gold pectoral chain. The letter is housed in the Museum of Sarajevo, Austro-Hungarian collection, inventory no. 780.

²⁴ 25 - godišnjica rada srpskog prosvjetnog i kulturnog društva "Prosvjeta", Sarajevo, 1927, 7.

²⁵ Spomenica srpsko-pravoslavnog pjevačkog društva "Sloga". Sarajevo, 1928, 34.

Osim saradnje sa srpsko-pravoslavnom opštinom Despići su učestvovali u radu srpskog prosvetnog i kulturnog društva "Prosvjeta"²⁵ i pevačkog društva "Sloga".²⁶ Pored angažovanja u radu "Prosvjete" članovi ove porodice bili su i legatori ovoga društva.²⁷

Smatram da je od velikog značaja bio rad Jeftana Despića na prikupljanju materijala, uređenju i osnivanju Muzeja srpsko-pravoslavne crkve u Sarajevu 1890. godine.²⁸ Dve godine kasnije Jeftanov rođak, mladi Pero Despić primljen je u Zemaljski muzej u Sarajevu na praksu u Biološko odjeljenje.²⁹

Na inicijativu braće Makse i Miće Despića "velika soba" u prizemlju Despića kuće menja namenu.³⁰ U njoj se sedamdesetih godina XIX veka odvija aktivan društveni život uz učešće rođaka i prijatelja porodice Despić. "Velika soba" je u to vreme i čitaonica i soba za sijela,³¹ ali i pozorišna sala, u kojoj se održavaju redovno amaterske predstave. Pred odabranom publikom mladi učitelji i trgovci, "glume" u komadima Sterije i Trifkovića. Presudan uticaj na aktivan pozorišni život u ovoj kući imalo je "Međunarodno pozorište", koje je organizovao engleski konzul u Sarajevu W. R. Holmes, pa se pretpostavlja da su Mićo i Makso Despić uoči konzulovog odlaska iz Sarajeva otkupili od njega kulise i zavesu za potrebe svog pozorišta.³²

I tako je život u Despića kući tekao sve do biološkog gašenja jedne generacije kojoj su pripadali Mićo, Jeftan i Maksim Despić.³³ Njihovi potomci, prilagođavajući se novim političkim i društvenim menama, ostvaruju između dva svetska rata uspešne profesionalne karijere u Sarajevu, Beogradu, Beču, Gracu i Njujorku.³⁴ Drugi svetski rat i poratno vreme sarajevski Despići su dočekali materijalno i fizički oslabljeni. Nepokretna imovina im je većim delom nacionalizovana, tako da su oni delili sudbinu velikog broja građanskih porodica u Sarajevu. Mutna vremena ratova, demonstracija, deložacija i drugih nedaća razvejala su njihove kuće i imetak.

²⁵ 25-godišnjica rada srpskog prosvetnog i kulturnog društva "Prosvjeta", Sarajevo, 1927, 7.

²⁶ Spomenica srpsko-pravoslavnog pevačkog društva "Sloga". Sarajevo, 1928, 34.

²⁷ Aco M. Despić, industrijalac i trgovac iz Sarajeva, njegova supruga Vera Marens-Despić i sestra Darinka poklonili su dve kuće u Molerovoj ulici u Beogradu-u realitetima 1.200.000 dinara i u gotovini 20.000 dinara. Iz spomenice 25-godipa rada "Prosvjete", Sarajevo, 1927, 149

²⁸ Hamdija Kreševljaković, nav. delo, 41.

²⁹ Todor Kruševac, nav. delo, 430.

³⁰ Ljubica Mladenović, nav. delo.

³¹ Stevo Kaluđerčić, Iz prošlosti Sarajeva, Sijelo, broj 8. Beograd, 1939, 16.

³² Vladislav Skarić, Sarajevo i njegova okolina..., 277.

³³ Mićo Despić je umro 1892. godine u Sarajevu, Jeftan Despić 1918. godine u Sarajevu, a Maksim Despić 1925. godine, takođe u Sarajevu. Vidi Hamdija Kreševljaković, nav. delo, 117 i Narod V, 1925, br. 5 (18. I/1925).

³⁴ Prema iskazima Gospave Despić - Bjelošević i Jelene Nikić, rođene Davidović, u periodu između dva rata dr Aleksandar (Jeftana) Despić je radio u Trgovačkoj komori u Sarajevu, a Aco (Maksima) Despić, industrijalac i upravljač Borskih rudika, živio je na relaciji Beograd-Njujork. Acin brat Pero se bavio trgovinom krzna u Beču, a drugi brat Jovo je bio lekar u Gracu. Njihova sestra Darinka živela je u Sarajevu uživajući prihode rente od dve kuće u Beogradu.

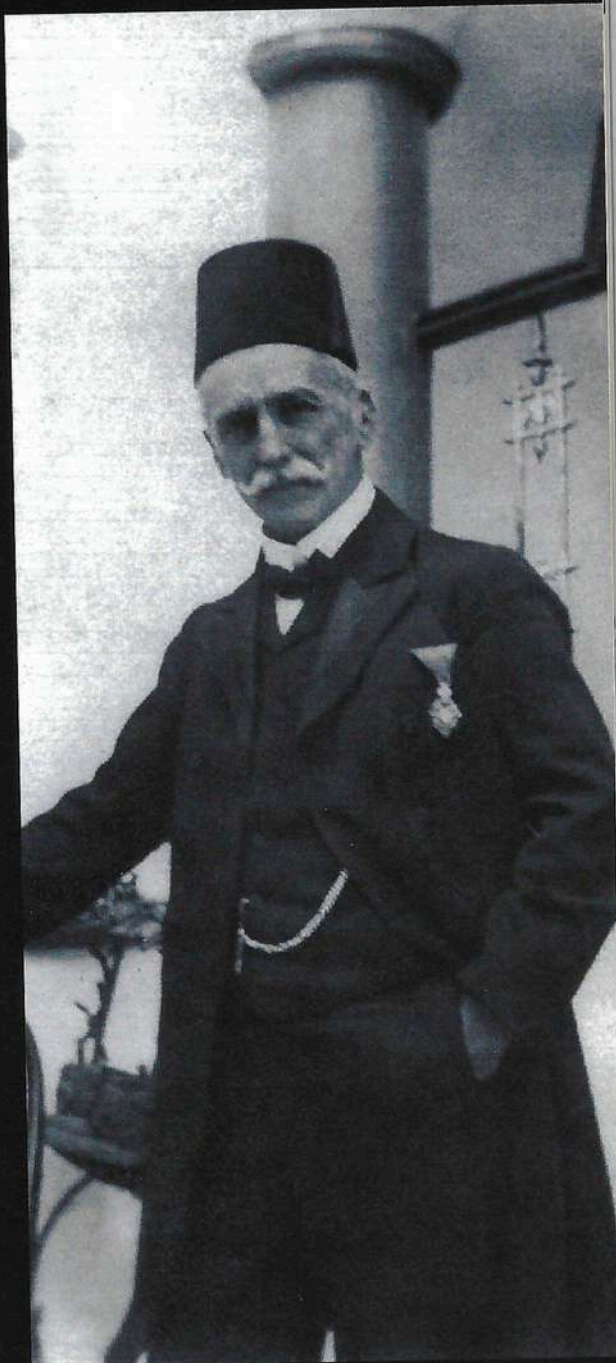
only worked on behalf of Prosvjeta but also made legacies to it.²⁶

I regard Jeftan Despić's efforts to collect various materials, sort them and found the Museum of the Serbian Orthodox church in Sarajevo in 1890 as of considerable importance.²⁷ Two years later, Jeftan's cousin, the young Pero Despić, was articted to the Biology Department of the Provincial Museum in Sarajevo (now the National Museum).²⁸

On the initiative of the brothers Makso and Mićo Despić, the large room on the ground floor of the Despić house was given a new function.²⁹ In the 1870s, it was the scene of a busy social life involving the relatives and friends of the Despić family. At that time, it was used as a reading room and a sitting room³⁰ as well as a theatre, where regular amateur performances were staged, with young teachers and traders acting in plays by Sterija and Trifković before a select audience. The International Theatre organized by W. R. Holmes, the English consul in Sarajevo, had a crucial impact on the busy theatrical life in this house, and when he left Sarajevo, Mićo and Makso Despić are believed to have purchased stage settings and curtains from him to use in their theatre.³¹

And so life ran its course in the Despić house until the generation to which Mićo, Jeftan and Maksim Despić belonged died out.³² Their descendants, adapting to political and social change, built successful professional careers in Sarajevo, Belgrade, Vienna, Graz and New York between the two world wars.³³ World War II and the post-war period left the members of the Despić family in Sarajevo in considerably reduced financial and physical circumstances. Most of their real property was nationalized, as was that of many bourgeois families in Sarajevo. The troubled times of war, demonstrations, evictions and other misfortunes brought down their houses and their fortunes.

In the light of all this, it is extremely fortunate that the house and part of its furnishings, along with family photographs³⁴ and the business archives³⁵ of the Despić family have survived in Sarajevo. The gift of the Despić family provides invaluable material for the study of the upper middle-class in Sarajevo.



²⁶ Aco M. Despić, an industrialist and merchant from Sarajevo, his wife Vera Marens-Despić, and his sister Darinka gave two houses in Molerova street in Belgrade, with a value of 1,200,000 dinars, and 20,000 dinars in cash. From Commemoration of Prosvjeta's 25th anniversary, Sarajevo, 1927, 149.

²⁷ Hamdija Kreševljaković, op.cit., 41.

²⁸ Todor Kruševac, op.cit., 430.

²⁹ Ljubica Mladenović, op.cit..

³⁰ Stevo Kaluđerčić, Iz prošlosti Sarajeva, Sijelo, issue no. 8. Belgrade, 1939, 16.

³¹ Vladislav Skarić, Sarajevo i njegova okolina..., 277.

³² Mićo Despić died in Sarajevo in 1892, Jeftan Despić in Sarajevo in 1918, and Maksim Despić in 1925, also in Sarajevo. See Hamdija Kreševljaković, op.cit., 117 and Narod V, 1925, no. 5 (18 January 1925).

³³ According to Gospava Despić-Bjelošević and Jelena Nikić, née Davidović, between the two world wars Dr Aleksandar Despić, Jeftan's son, worked in the Chamber of Commerce in Sarajevo, and Aco Despić, Maksim's son, was an industrialist and manager of the Borski mines, dividing his time between Belgrade and New York. Aco's brother Pero was a fur dealer in Vienna, and another brother, Jovo, was a physician in Graz. Their sister Darinka lived in Sarajevo off the rental income from two houses in Belgrade.

³⁴ The Despić house is now an annex of the Museum of Sarajevo, and the family's gift is in the Museum's collection.

³⁵ The Despić business correspondence is housed in the Archives of the City of Sarajevo.

S obzirom na sve te okolnosti, velika je sreća da je u Sarajevu sačuvana kuća sa jednim delom pokućstva i porodičnih fotografija,³⁵ kao i trgovačka arhiva³⁶ porodice Despić. Zaostavština porodice Despić predstavlja dragocen materijal za proučavanje visokog građanskog sloja u Sarajevu.

DESPIĆA KUĆA

Kuća porodice Despić se nalazi u centru Sarajeva, na desnoj obali Miljacke, na uglu ulica Obala i Despića.³⁷

Njen arhitektonski razvoj započeo je oko 1780. godine, kada je kuću, u tadašnjoj hrišćanskoj četvrti Latinluku, kupio Nikola Ristić (Despić).³⁸ Čvrsto zidani objekat sa gvozdenim kapcima i rešetkama (demirima) na prozorima i vratima imao je podrum i po jednu sobu u prizemlju i na spratu. (Danas je to levo krilo zgrade). Da su Despići stanovnici mahale Latinluk (Frenkluk), potvrđuje dokument iz 1788. godine, u kome se navode imena Despe i Maksima, majke i brata Nikole Despića.³⁹ Porodica se povećala i Nikola kupuje susednu kuću, središnji deo sadašnjeg objekta, i obe zgrade stavlja pod isti krov i povezuje ih divanhanom. Nikolin sin Jovo vrši prepravke na kući 1820. godine, a u periodu od 1841. do 1846. godine zgrada dobija novi, treći deo: "veliku sobu" u prizemlju i nad njom još jednu odaju.⁴⁰ (Danas je to desno krilo objekta). Tada je popločano dvorište pred kućom i ograđeno zidom, a van ograde, prema obali Miljacke, ostao je "baškaluk"-skup sporednih zgrada za stoku, živinu i pranje rublja.⁴¹ Nakon velikog požara koji je zahvatio Sarajevo 1879. godine⁴² tadašnji vlasnik kuće Maksim Despić započinje adaptaciju, modernizuje zgradu, koja nakon stogodišnjeg arhitektonskog razvoja dobija izgled koji je zadržala do naših dana. Naime, u periodu od 1879. do 1881. godine⁴³ zatvorena je divanhana, a nova fasada je raščlanjena plitkim pilastrima, rustikom i novim oblicima prozora. Ovi arhitektonski elementi na fasadi Despića kuće rezultat su nove orijentacije u gradnji, okrenute prema evropskim uzorima, pa kojima se koncipirala izgradnja modernog Sarajeva u periodu istoricizma i secesije.⁴⁴

Arhitektonski razvoj kuće uslovljen spajanjem dva manja stambena objekta orijentalnog tipa, dogradnjom jednog krila i adaptacijom pročelja, odrazio se i na enterijer ove građevine, tako da njen unutrašnji izgled predstavlja prijatan spoj dvaju stilova: orijentalnog i zapadnoevropskog.

Kuća Makse Despića od 1902. godine, kupoprodajnim ugovorom postaje vlasništvo Mine rođene Urbančić, udate za Peru, Maksima, Despića. Od 1927. godine darovnim ugovorom postaje vlasništvo Vuka Despića, sina Mine i Pere Despić. Naslednici Vuka Despića, sin Pero i njegova žena Mari-Frans, 1969. godine poklanjaju Despića kuću Skupštini grada Sarajeva, tj. Muzeju grada Sarajeva pod uslovom da se u njoj otvori izložba na temu kulture stanovanja stare srpske trgovačke kuće i da se pokretni materijal, koji pripada porodici, pošalje njima u Belgiju.⁴⁵

³⁵ Danas je Despića kuća depandans Muzeja grada Sarajeva, a zaostavština porodice Despić se nalazi u zbirci Muzeja grada Sarajeva.

³⁶ Trgovačka korespondencija Despića nalazi se u Arhivu grada Sarajeva.

³⁷ **Alija Bejtić**, Ulice i trgovi Sarajeva, Muzej grada Sarajeva, Sarajevo 1973, 285 (podulica Ognjena Price)

³⁸ **Ljubica Mladenović**, nav. delo.

³⁹ **Hamdija Kreševljaković**, Čefilema sarajevskih kršćana iz 1788. godine, Prilozi za orijentalnu filologiju. Orijentalni institut u Sarajevu, knjiga III-IV, 1952-53, Sarajevo. 1953. 206

⁴⁰ **Ibrahim Tepić**, nav. delo, 75.

⁴¹ **Ljubica Mladenović**, nav. delo.

⁴² **Hamdija Krsševljaković**, Sarajevo za vrijeme austrougarske..., 24-25.

⁴³ Kuća Makse Despića, Bosansko-hercegovačke novine, br. 56, 14. VII 1881. godine.

⁴⁴ **Ibrahim Krzović**, Arhitektura Bosne i Hercegovine 1878-1918, katalog izložbe, Umjetnička galerija Bosne i Hercegovine, Sarajevo, 1987, 13.

⁴⁵ Arhiva Muzeja grada Sarajeva, predmet: Despića kuća.

THE DESPIĆ HOUSE

The Despić family house is in the centre of Sarajevo, on the right bank of the river Miljacka, on the corner of Obala (the Embankment) and Despića street.³⁶

The architecture of the house began to evolve in about 1780, when the house, in what was then the Christian quarter known as Latinluk, was purchased by Nikola Ristić (Despić).³⁷ The solidly-built house, with iron shutters and grilles fitted to the doors and windows, had a storeroom and one room on the ground floor with another on the first floor. This now forms the left wing of the building. A document dating from 1788 provides evidence that the Despić family was living in the Latinluk or Frenkluk mahala, giving the names of Despa and Maksim, Nikola Despić's mother and brother.³⁸ The family grew, and Nikola bought the next-door house, now the central part of the present-day house, placing both houses under a single roof and connecting them by a *divanhana*. Nikola's son Jovo carried out alterations to the house in 1820, and later, between 1841 and 1846, the house was further enlarged by a new, third section with the large room on the ground floor and a drawing room above³⁹ (these now form the right wing of the building). The courtyard in front of the house was paved and a boundary wall was erected, with an area beyond the wall, towards the banks of the Miljacka, known as the *baškaluk* – various outbuildings for livestock and poultry and a wash-house.⁴⁰ After the great fire that swept Sarajevo in 1879,⁴¹ the then owner of the house, Maksim Despić, began to adapt and modernize the house, the culmination of a century of changes that gave the house its present appearance (illus. 1). The works were carried out from 1879 to 1881,⁴² and consisted of walling in the *divanhana* and fitting windows of a different shape in the new façade, with shallow pilasters between the windows, and rusticated quoins. These architectural features on the façade of the Despić house resulted from the new trend towards European models of architecture, which formed the basis for building modern Sarajevo in the historicist and Secessionist styles.⁴³

The architectural development of the house, consisting of joining two small oriental-type houses, adding another wing and altering the frontispiece, was also reflected in the interior, where there is an agreeable mixture of two styles, oriental and Western European.

In 1902, Makso Despić's house was sold to Mina Despić, née Urbančić, wife of Pero, Maksim's son (illus. 2). In 1927 it was gifted to Vuk Despić, Mina's and Pero's son. In 1969 Vuk's heirs, his son Pero and daughter-in-law Marie-France, gifted the Despić house to the Assembly of the City of Sarajevo for the Museum of Sarajevo, on condition that it be used to house a permanent exhibition displaying the home life of an old Serb merchant house and that the family's movable possessions be sent to them in Belgium.⁴⁴

The Despić house is now an annex of the Museum of Sarajevo, but was closed to the public for thirty years. Until late 2001, it was in a state of dilapidation and even ruin, and none of the works that had been carried out, restricted by lack of funds to mere patching up, had been of much use given the structural condition of the building. Thanks to the Swedish foundation Cultural Heritage without Borders and the Institute for the Protection of the Cultural, Historical and Natural Heritage of Bosnia and Herzegovina, the property was restored and once again made available to the Museum of Sarajevo.

³⁶ Alija Bejtić, Ulice i trgovi Sarajeva, Museum of Sarajevo, Sarajevo 1973, 285 (Ognjen Prico side-street).

³⁷ Ljubica Mladenović, op.cit.

³⁸ Hamdija Kreševljaković, Čefilema sarajevskih kršćana iz 1788. godine, Prilozi za orijentalnu filologiju. Oriental Institute in Sarajevo, vol. III-IV, 1952-53, Sarajevo. 1953. 206.

³⁹ Ibrahim Tepić, op.cit., 75.

⁴⁰ Ljubica Mladenović, op.cit.

⁴¹ Hamdija Kreševljaković, Sarajevo za vrijeme austrougarske..., 24-25.

⁴² Kuća Makse Despića, Bosansko-hercegovačke novine, no. 56, 14 July 1881.

⁴³ Ibrahim Krzović, Arhitektura Bosne i Hercegovine 1878-1918, exhibition catalogue, Art Gallery of Bosnia and Herzegovina, Sarajevo, 1987, 13.

⁴⁴ Archives of the Museum of Sarajevo, subject: the Despić house.

Danas je Despića kuća depandans Muzeja Sarajeva, ali je već trideset godina zatvorena za posetioce. Zgrada je sve do kraja 2001. godine bila ruinirana i dotrajala, a svi dotadašnji radovi izvođeni delimično i s malim finansijskim sredstvima nisu bili od velike koristi s obzirom na građevinsko stanje ovog objekta. Zahvaljujući Fondaciji za kulturno naslijeđe bez granica iz Švedske i Zavodu za zaštitu kulturno-istorijskog i prirodnog naslijeđa Bosne i Hercegovine objekat je obnovljen i predat na upotrebu Muzeju Sarajeva.

ZAOSTAVŠTINA PORODICE DESPIĆ U MUZEJU SARAJEVA

Zaostavština porodice Despić obuhvata čitav niz različitih grupa predmeta: od pokućstva, posuđa, ukrasa, ikona, slika, fotografija, rodoslova i odeće. U Muzeju Sarajeva nalazi se 612 predmeta, sa inventarskim brojevima, koji su pripadali Despićima. Od toga broja 6 eksponata pripada zbirci austrougarskog perioda, a ostali su inventar Etnografske zbirke. Zaostavštinu Despića objedinjuje 332 predmeta, 279 fotografija i 1 rodoslov.

Fond muzejskih predmeta porodice Despić nastao je otkupom ili kao poklon Muzeju Sarajeva. Od Darnike, Fine i dr Aleksandra Despića otkupljena su 43 predmeta u periodu od 1948. do 1954. godine. Kada su Pero i Mari-Frans Despić 1969. godine odlučili da poklone kuću u Sarajevu Muzeju grada Sarajeva, oni su, tom prilikom, darivali Muzeju 34 predmeta, mahom tekstilnog pokućstva koje se nalazilo u Despića kući. Ostali pokretni nameštaj i predmete iz kuće, koji pripadaju porodici, Despići su želeli da prenesu u Belgiju, pa su u darovnom ugovoru o poklanjanju kuće Skupštini grada Sarajeva to naglasili kao uslov. Iako je ugovor potpisan, njihova želja nije ispoštovana do kraja. Naime, Sekretarijat za obrazovanje i kulturu Bosne i Hercegovine stavlja zabranu na izvoz pokretnina iz Despića kuće, osim za 54 predmeta. Porodica Despić je kategorički odbila da se saglasi sa ovakvom odlukom. Svi predmeti su ostali u Despića kući, tj. u Muzeju grada Sarajeva, a ovi odnosi sa porodicom nisu rešeni ni do danas.

Putevi kojima su pojedini predmeti porodice Despić dolazili u Muzej Sarajeva ponekad su isto toliko zanimljivi kao i sami ti predmeti, a njihova je istorija ujedno i istorija zaostavštine porodice Despić.

U Muzeju Sarajeva čuva se kopija spiska pokućstva u Despića kući koji je sačinio Pero Despić u ime sina Vuka, naslednika kuće. Spisak je nastao najverovatnije, 1927. godine, kada je Vuk postao vlasnik kuće i dela pokućstva. Popis ne sadrži onaj inventar koji je koristila u to vreme Perina sestra Darinka Despić, a koji je bio razmešten u pet prostorija na spratu. Spisak prilažem u celini iz tri razloga: to je prvi popis kućnog inventara Despića, u njemu je dat istorijat pojedinih predmeta i njihov smeštaj u enterijeru ove kuće i njegov sadržaj će biti doprinos kvalitetu muzeološke prezentacije.



Uvidom u spisak pokućstva, očigledno je da je porodica Despić imala nameru da proda porodičnu kuću u Sarajevu, kao i deo pokućstva iz nje. Nije mi poznato zašto kuća i deo stvari nije prodat. Pretpostavljam da je došlo do nesporazuma oko nasleđstva između Pere Despića i njegove sestre Darinke Despić. Naime, Darinka Despić je ostala da živi i dalje u porodičnoj kući, koristeći pet prostorija na spratu i kompletno pokućstvo koje je bilo u njima. Neosporno je da je Darinka bila i vlasnik pokretnina koje su se nalazile u ovih pet odaja, jer je po prelasku u stambenu zgradu svojih daljih rođaka Prnjatovića, ona svoj novi stan opremila nameštajem i ostalim stvarima koje je inače koristila u Despića kući. Osim toga, Darinka Despić je nakon Drugog svetskog rata prodala i poklonila Muzeju grada Sarajeva jedan broj predmeta iz svojih odaja u Despića kući, a isto tako je poklonila spavaću sobu i salonsku garnituru crkvi Sv. Arhangela u Sarajevu. Verovatno je samo prodaja kuće bila sporna tačka između sestre i brata, dok je pokućstvo još ranije dogovorom podeljeno među njima. Tome u prilog ide i podatak da spisak pokućstva Vuka Despića objedinjuje pokretni materijal iz pet soba, a ostale prostorije i nameštaj se ne spominju.

Popis nameštaja, pokućstva i drugih stvari iz Despića kuće odnosi se na prostorije u najstarijem delu kuće: magazinu na prvom spratu, takozvanu kubeliju, međuprostor ili araluk, takođe na spratu, ručavnu

THE GIFT OF THE DESPIĆ FAMILY IN THE MUSEUM OF SARAJEVO

The gift of the Despić family consists of a number of different kinds of articles, from household goods, china and glass, decorative articles, icons, paintings and photographs to the family tree and items of clothing. The Museum of Sarajevo possesses 612 articles, each with an accession number, belonging to the Despić family. Six of these are in the Austro-Hungarian collection, and the rest in the Ethnographic collection. The Despić gift consists of 332 articles, 279 photographs and a family tree.

The Museum's holdings of items belonging to the Despić family were acquired either by purchase or by donation to the Museum. Forty-three items were purchased from Darinka, Mina and Dr. Aleksandar Despić between 1948 and 1954. In 1969, when Pero and Marie-France decided to donate the house in Sarajevo to the Museum, they also gifted 34 articles, mainly textile household goods, which were in the house. They requested that the rest of the furniture and contents of the house belonging to the family be sent to Belgium, making this a condition of the deed of gift of the house to the Assembly of the City of Sarajevo. Although the contract was signed, their wishes were not wholly respected: the Department of Education and Culture of Bosnia and Herzegovina banned the export of the articles from the Despić house with the exception of 54 articles. The Despić family categorically refused to accept this. The articles are still in the Despić house in the effective possession of the Museum, and the issue has not yet been resolved.

The ways in which various articles belonging to the Despić family came into the possession of the Museum of Sarajevo are at times almost as interesting as the articles themselves, and their story is also the story of the Despić family gift.

The Museum of Sarajevo has a copy of the inventory of goods in the Despić house drawn up by Pero Despić on behalf of his son Vuk, the heir to the house, probably in 1927, when Vuk became the owner of the house and some of its contents (illus. 3). This does not include the articles used by Pero's sister Darinka Despić, which were located in the five upstairs rooms. I give the entire inventory here for three reasons: it is the first inventory of the Despić household goods, it provides the background for some of the articles and where they were in the house, and the inventory will help to improve the quality of the museum presentation.



The inventory reveals that the Despić family intended to sell their family house in Sarajevo together with part of its contents. I do not know why the house and contents were not sold, but assume it was because of a disagreement over the inheritance between Pero Despić and his sister Darinka. Darinka Despić continued to live in the family house, using the five upstairs rooms and all their contents. There is no doubt that she owned the contents of these five rooms, because when she moved into a flat in a building belonging to her distant relatives the Prnjatović family, she furnished her new flat with the furniture and so on that she had been using in the Despić house. Furthermore, after World War II Darinka sold and donated some of the contents of her rooms in the Despić house to the Museum of Sarajevo, and also donated the bedroom and drawing-room furniture to the church of the Holy Archangels in Sarajevo. It seems likely that the only bone of contention between brother and sister was the sale of the house, and that they had previously reached agreement on dividing up its contents between them. This is also suggested by the fact that Vuk Despić's inventory lists the contents of five rooms but makes no reference to the other rooms or their contents.

The inventory of the contents of part of the Despić house covers the rooms in the oldest part of the building: the domed room known as the *kubelija* on the first floor, the first-floor landing or *araluk*, and the dining room, a small room facing the street, and the servant's room, all on the ground floor. These rooms retain the features of the oriental way of life: *musandera* (built-in cupboard), *rafa* (high shelves), *škrabija* (low cabinet with shelves), a stove with cupped surface (to provide more effective room heating), *sečija* (built-in seating around the walls), *peškun* (low round table), decorative copper vessels and fine textile goods (Persian carpets, Pirot and Anatolian kilims, Brusa cushions, kilim-weave *makat* coverings for seats, decorative towels etc.). To this were added furniture and decorative articles of Western European provenance: a French commode and secretaire, a dining table, a Venetian mirror, English and French clocks, porcelain, glass, crystal and silverware. The walls were also

magazu -trpezariju, malu sobu do ulice i služavkinu sobu, sve tri sobe u prizemlju. U ovim sobama sačuvana su obeležja orijentalne kulture stanovanja: musandere, rafe, škrabije, peć sa lončićima, sećije, peškuni, bakarno ukrasno posuđe i skupoceno tekstilno pokućstvo (persijski tepisi, pirotski i anadolski ćilimi, brusali jastuci, ćilimski makati, ukrasni peškiri i drugo). Enterijer je dopunjen nameštajem i ukrasima zapadnoevropske provenijencije: francuska komoda i sekreter, trpezarijski sto, venecijanska ogledala, engleski i francuski satovi, porculan, staklo, kristal i srebrnina. Pored ogledala i ukrasnih polica, zidove su krasile ikone, srebrna kandila, umetničke slike i uramljene porodične fotografije. Detaljan popis nameštaja i pokućstva svake od ovih soba odaje nam udobnost i otmenost enterijera Despića kuće.



elemenata orijentalne kulture stanovanja.

U Muzeju Sarajeva čuva se 289 predmeta, ikona, umetničkih slika i uramljenih fotografija sa spiska predmeta u Despića kući iz 1927. godine. U periodu od 1927. do 1969. godine, kada je ponovo popisano pokućstvo Despića kuće u prisustvu Mari-Brižit Despić i stručnjaka Muzeja grada Sarajeva, porodica je prenela u Beč, odnosno u Brisel, jedan broj skupocenih predmeta. Tom prilikom su iz kuće izuzeti: svi persijski tepisi osim jednog persijskog prekrivača (makata) za sećiju u kubeliji, zatim bosanski i anadolski ćilimi, osim jedne velike zilije i dva manja bosanska ćilima, te brokatni jastuci, prekrivači za sećiju, zavjest sa ikone, kesa za novac, posteljina. Osim tekstila, Vuk i Pero Despić su odneli u Beč umetničke slike i ikonu, srebrninu, dva japanska noža i još neke predmete. I pored činjenice da je porodica izuzela jedan broj predmeta iz Despića kuće smatram da je zaostavština porodice Despić prilično velika i reprezentativna. Njoj smo pridodali i sve otkupljene predmete koji su pripadali članovima ove porodice.

Specifičnost ove zaostavštine je upravo u tome što je ova nespecifična u odnosu na većinu muzejskih zbirki, koje su, uglavnom, čvrsto definisane svojim sadržajem. Predmeti iz ove "zbirke" određeni su svojom funkcijom, svojom ulogom u životu jedne građanske porodice. Tako, ova zaostavština obuhvata čitav niz različitih grupa predmeta od kojih bi neki, svakako, mogli biti zasebne celine.

Sve predmete koji su pripadali Despićima razvrstala sam prema njihovoj funkciji u sledeće grupe: nepokretno pokućstvo, nameštaj, slike, ikone i sakralni predmeti, ogledala, satovi, tekstilno pokućstvo, ukrasni predmeti, posuđe, odeća i drugi predmeti.

Nepokretno pokućstvo u Despića kući objedinjuje ugrađene ormane-musandere, zidne police-rafe ili okrgače i niske male ormare-škrabije fiksirane za sećiju. Izrada, dekoracija i nazivi ovog pokućstva karakteristika su orijentalnog opremanja enterijera. U prostorima kubelije, trpezarije i male sobe u prizemlju sačuvano je najviše

Nameštaj porodice Despić obuhvata grupu od dvadesetak predmeta veoma fine izrade. U zbirci Muzeja nalaze se: drveni rezbareni sanduci - sehare, škrinja za nakit i dragocenosti ukrašena sedefom, izrađena u Augsburgu, dve manje kutije za nakit, drvena "valiža" okovana gvožđem, francuska komoda u stilu Luja Filipa, sekreter, rezbarena vitrina, mali rezbareni stočići-peškuni, sto za ručavanje za 24 osobe,

decorated with icons, a silver lamp, paintings and framed family photographs. The detailed inventory of the contents of each of these rooms gives an idea of the comfort and elegance of the interior of the Despić house (illus. 4).

The Museum of Sarajevo possesses 289 items, icons, paintings and framed photographs from the 1927 inventory of the contents of the Despić house. Between 1927 and 1969, when a new inventory of the contents of the Despić house was drawn up in the presence of Marie-Brigitte Despić and an expert from the Museum of Sarajevo, the family took some of the more valuable articles to Vienna and to Brussels. These included all the Persian carpets apart from one seat cover for the *sećija* in the *kubelija*, the Bosnian and Anatolian kilims apart from a large *zilija* and two small Bosnian kilims, brocade cushions, *sećija* covers, an icon hanger, a money-pouch, and bed linen. Vuk and Pero Despić also took paintings and icons, silverware, two Japanese knives and various other articles to Vienna. Even though the family took some of the contents from the Despić house, their gift remains a fairly large and representative one, to which we have added various articles belonging to the family that have been acquired by purchase.

What distinguishes the gift is the very fact that, unlike most museum collections that are strictly defined by content, it is non-specific. The articles in this collection have retained their function, their place in the life of a bourgeois family, and include a variety of groups of articles some of which could form separate entities in themselves.

All the articles that belonged to the Despić family have been classified according to their function, in the following groups: fixtures and fittings, furniture, paintings, icons and other religious artefacts, mirrors, clocks, textiles, decorative articles, china and glass, clothing and other articles.

The **fixtures and fittings** in the Despić house consist of built-in musandera cupboards, wall shelves, and low shelf units (*škrabija*) attached to *sećija* seats. The style, decoration and names of these fixtures and fittings are typical of the furnishings of an oriental interior. The *kubelija*, dining room and small downstairs room have retained most features of the oriental lifestyle.

The **furniture** that belonged to the Despić family consists of about twenty items of excellent quality. The Museum's collection includes carved wooden chests known as *sehara*, a jewellery chest decorated with mother-of-pearl, made in Augsburg, two smaller jewellery boxes, a wooden trunk with iron fittings, a French Louis Philippe commode, a secretaire, a carved china cabinet, small carved tables known as *peškun*, a mahogany dining table to seat 24 and two cane-seated chairs, a wooden bookstand (*rahle*) encrusted with mother-of-pearl, chandeliers, lamps and wooden curtain rails. Pero Despić notes in the 1927 inventory that his father bought some of the furniture (the dining table and chairs, and the marble-topped commode) from the French consul in Sarajevo. The jewellery boxes are of particularly fine quality and are themselves valuables, like the items they were designed to contain.

The elegance of the rooms in the Despić house was enhanced by the collection of paintings, some quite valuable, collected by Pero Despić, who met Pajo Jovanović in Vienna and commissioned a painting from him. This canvas, now in the Museum of Sarajevo, is known as the "Arnautka" (Albanian woman), alongside Jurkić's "Gruž" and the family portraits painted by the Despić's cousin Frösehl.



izrađen od mahagonija, i uz njega dve pletene stolice, drveno postolje za knjigu-rahle inkrustirano sedefom, lusteri, lampe i drvene garniše. U popisu pokućstva iz 1927. godine Pero Despić navodi da je njegov otac kupio nameštaj od francuskog konzula u Sarajevu (veliki sto i stolice i komodu sa mermernom pločom). Po lepoti i solidnoj izradi naročito se ističu škrinje za nakit, koje analogno svojoj funkciji "spremišta za dragocenosti" i same su dragocenost.

Otmenost soba u Despića kući bila je ostvarena i zbirkom umetničkih slika različite vrednosti. Za sakupljanje umetničkih dela bio je zaslužan Pero Despić. On je u Beču upoznao slikara Paju Jovanovića i naručio od njega jednu sliku. Tako je nastala "Arnautka", platno koje se danas čuva u Muzeju Sarajeva, pored Jurkićevog "Gruža" i porodičnih portreta koje je izradio Despićev rođak Frösehl.

Od **sakralnih predmeta** sačuvane su: četiri ikone, dve reljefne minijature sa biblijskim motivima, jedno srebrno kandilo i jedna kadionica-buhurdar. Vizantijsku ikonu Hristova ubrusa doneo je iz Venecije Nikola Despić, pradede Pere Despića, i za nju platio 300 dukata. Ikonu Svetog Save, patrona porodice Despić, kupio je u Jerusalimu Makso Despić krajem XIX veka. Na srebrnom kandilu je ugravirana godina izrade, 1786., i prezime Selak, pa možemo pretpostaviti da je kandilo iskovan u kujundžijskoj radionici sarajevskih Selaka.⁴⁶

U zaostavštini porodice Despić ima četiri **ogledala** venecijanske, turske i francuske provenijencije i dva stona časovnika, od kojih je jedan engleski tabernakl, a drugi je proizvod francuskih časovničara.

Grupu ukrasnog pokućstva objedinjuje veliki broj najrazličitijih predmeta: svećnjaci (srebrni, mesingani i stakleni), porculanski vrčevi, zdele, doze i tanjiri, ukrasne čaše od venecijanskog stakla, kineske vaze, japanski tanjiri i fildžani i predmeti od engleskog i ruskog porculana. Jedna pozlaćena doza-bonbonijera ima interesantnu istoriju. Nju je dobio na poklon Makso Despić 1878. godine od cara Franje Josifa prilikom boravka bosanske "deputacije" u Beču i Pešti.⁴⁷

Pored ukrasnih predmeta u zaostavštini Despića pohranjeno je brojno posuđe. Osim 31 komada orijentalnog bakarnog posuđa, ova grupa sadrži impozantnu količinu reprezentativnih servisa od francuskog, engleskog i kineskog porculana i različite garniture pribora za čaj i kafu. Pored toga, u Muzeju se čuvaju četiri srebrna pribora za jelo (jedan od njih je izrađen u Solingenu), kao i različite boce, čaše i zdelice. Ovo reprezentativno posuđe bilo je namenjeno samo za posebne prilike u kojima se, između ostalog, manifestovao društveni prestiž vlasnika.

Tekstilno pokućstvo nije tako brojno kao prethodne grupe predmeta. Skroman fond i nevelika materijalna vrednost njegova su odlika. Razlog tome je što je porodica Despić poklonila i prodala samo 40 skromnih tekstilnih predmeta. Od toga možemo izdvojiti perzijski makat za sećiju, par ukrasnih peškira i staru bošću, koju je sašio 1861. godine Špiro Rajković, rođak Despića, od 1160 komadića raznobojne čohe.

Od odeće Despića Muzej poseduje samo jednu anteriju od zelene svile, dve duge ženske košulje i par ženskih vunениh rukavica.

Poslednju grupu predmeta čine one sitnice koje su nam svakodnevno neophodne, a teško se mogu svrstati u neku grupu. To su: četiri pribora za pisanje, dvogled sa drvenim nogarama, aršin i malo vreteno za namotavanje svile.



Zaostavštinu porodice Despić u zbirci Muzeja grada Sarajeva posmatram ovako.

Sadržaj zaostavštine su različite grupe predmeta, formirane prema njihovoj funkciji u enterijeru Despića kuće (nepokretno pokućstvo, nameštaj, slike, ikone i sakralni predmeti, ogledala, časovnici, ukrasni predmeti, posuđe, tekstilno pokućstvo, odeća i drugi predmeti iz svakodnevnog života). Materijal zbirke u

⁴⁶ Đoko Mazalić, nav. delo, 224.

⁴⁷ Todor Kruševac, nav. delo. 232-233

The surviving religious artefacts consist of four icons, two miniatures in relief of Biblical subjects, a silver icon lamp and a censer or buhurdar. The Byzantine icon of Christ's face-cloth was brought from Venice by Nikola Despić, Pero's great-grandfather, who paid 300 ducats for it. The icon of St Sava, the patron saint of the Despić family, was bought in Jerusalem by Makso Despić in the late 19th century. The silver icon lamp is engraved with the date it was made, 1786, and the surname Selak, suggesting that it was made in the silversmiths' workshop of the Selaks of Sarajevo.⁴⁵

The Despić family legacy includes four **mirrors** of Venetian, Turkish and French origin and two clocks, one an English tabernacle clock and the other of French make.

The decorative articles are extremely diverse in nature, including silver, brass and glass candlesticks, porcelain jugs, bowls, dishes and plates, decorative Venetian drinking-glasses, Chinese vases, Japanese plates and *filjan* coffee-cups, and various English and Russian porcelain articles. One article, a gilded bonbonniere, has an interesting history: it was given to Makso Despić by Emperor Franz Josef in 1878, when the Bosnian deputation was in Vienna and Pest.⁴⁶

The Despić gift also includes quantities of china and metal hollow- and flat-ware. As well as thirty-one oriental copper vessels, there is an impressive quantity of representative tableware – French, English and Chinese porcelain, and various tea and coffee sets, four sets of silver flatware (one made in Solingen), and various flasks, glasses and bowls. These were kept for best, for the occasions when the owner of the house was keen to display his prestige.

Textile goods are fewer in number and of no great value: the Despić family donated or sold only forty modest textile articles, among which are a Persian *sečija* cover, a couple of decorative towels, and an old patchwork *bošča* (spread) sewn in 1861 by Špiro Rajković, a relative of the Despić family, from 1160 pieces of fine cloth of various colours.

The only items of Despić clothing owned by the Museum are an *anterija* (overdress) of green silk, two long women's shirts, and a pair of woollen women's gloves.

The final group consists of the sundries of day-to-day use that are hard to classify on any other basis: four writing sets, binoculars on a wooden stand, an *aršin* rule and a small reel for winding silk.



The Despić family property now in the collection of the Museum of Sarajevo may be regarded as follows.

The *contents* consist of various articles classified according to their function in the interior of the Despić house (fixtures and fittings, furniture, paintings, icons and religious artefacts, mirrors, clocks, decorative items, tableware, textiles, clothing and other everyday articles). They range in date from the late 18th to the mid 20th century, with most dating from the 19th century.

The *value* of the collection is incalculable in financial terms. The various articles and family photographs are of great importance for the study of the cultural history of Sarajevo, and of Bosnia and Herzegovina as a whole.

The *coherence* of the collection, which is highly diverse, derives from its having been owned by the Despić family. There are 333 articles and 279 photographs in all.

The Despić house has its own *atmosphere*, but until the permanent exhibit was opened to the public the house was closed and the artefacts were kept in the Museum of Sarajevo's Ethnographic collection.

In terms of its contents and the way in which they were assembled, the Despić family gift has become a document of the time and the society in which it came into being. It should be regarded at one and the same time as evidence of the bourgeois lifestyle in the 19th century, a record of changing tastes and aspirations, a collection of

⁴⁵ Đoko Mazalić, op.cit., 224.

⁴⁶ Todor Kruševac, op.cit. 232-233

celini seže od kraja XVIII do polovine XX veka. Glavnina zbirke pripada XIX veku.

Vrednost zaostavštine je neprocenjiva u materijalnom pogledu. Predmeti i porodične fotografije imaju veliki značaj za proučavanje kulturne istorije Sarajeva i Bosne i Hercegovine.

Celina: materijal je raznorodan i povezuje ga jedino vlasništvo porodice Despić. Ukupno ima 333 predmeta i 279 fotografija.

Ambijeint Despića kuće postoji, ali je do otvaranja stalne postavke zatvoren za posetioce. Pokretni predmeti su smešteni u Etnografsku zbirku Muzeja Sarajeva.

Zaostavština porodice Despić svojim sadržajem i načinom sakupljanja postala je dokument o vremenu i društvu u kome je nastala. Zato je treba posmatrati istovremeno i kao svedočanstvo o građanskom životu prošlog veka, kao zapis o ukusima i težnjama, kao skup stilskih i manje stilskih karakteristika, kao ostatak jedne nestale atmosfere i društva. I zato smatram da su predmeti iz zaostavštine porodice Despić dodatak drugim istorijskim svedočanstvima o nastanku, razvitku i propadanju građanstva u Sarajevu.

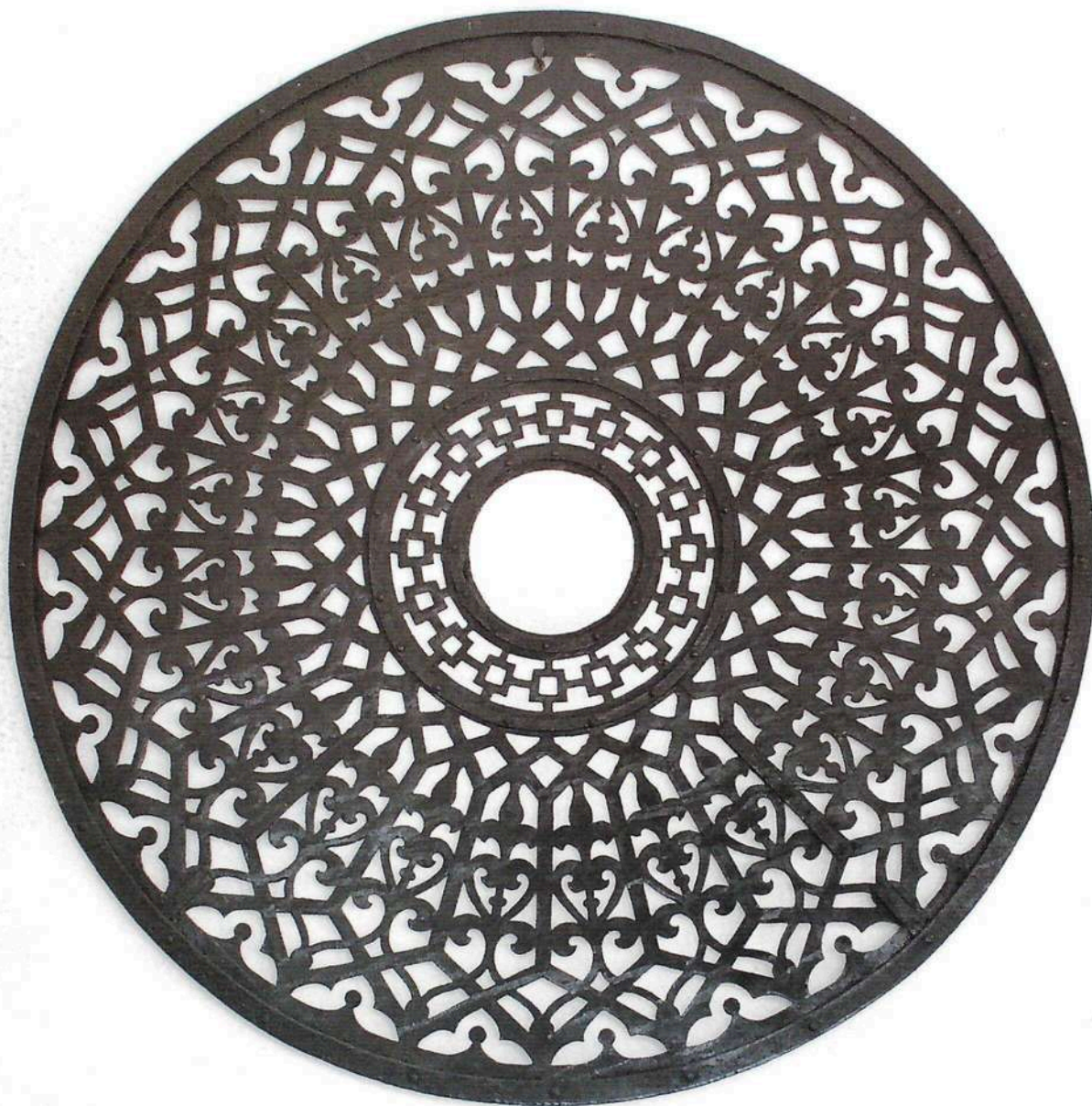
antiques and of more commonplace items, and a survival from a vanished atmosphere and society (illus. 6 and 7). For this reason, I regard the contents of the Despić family legacy as a contribution to other historical records of the origins, rise and decline of the bourgeoisie in Sarajevo.





Selma Begić
Azra Hadžić

SANACIJA DESPIĆA KUĆE
THE REFURBISHMENT
OF THE DESPIĆ HOUSE



Uvod

Zbog zanačaja Despića kuće na širu zajednicu stepena oštećenja i potrebe za obnovom, Muzej Sarajeva se aktivno uključio u akciju spašavanja ovog spomenika kulture, izradivši 1999. godine Elaborat o stanju njegove ugroženosti, za čiju je izradu korištena sva dostupna dokumentacija o ovom objektu. Elaborat je prezentovan Fondaciji za kulturno naslijeđe bez granica, CHwB-u iz Švedske, aktivno prisutnoj u Bosni i Hercegovini od 1996. godine, od kada i datira saradnja sa domaćim institucijama koje se bave zaštitom baštine. Osnovana je 1995. godine u duhu Haške konvencije o zaštiti kulturnih dobara sa zadatkom da pruži urgentnu pomoć u spašavanju kulturnog naslijeđa u opasnosti.

Prije angažmana u restauraciji Despića kuće, Fondacija je, zajedno sa zavodima za zaštitu kulturno-historijskog naslijeđa Federacije Bosne i Hercegovine i Republike Srpske, bila uključena u sanacione konzervatorsko-restauratorske radove na Kuršumlija džamiji i Uzeirbegovića konaku u Maglaju, Banjalučkoj kapiji, Manastiru Ozren, Zemaljskom muzeju u Sarajevu, a nakon Despića kuće na manastiru Zavala kraj Trebinja i sanaciji stambenih objekata tradicionalne bosanske arhitekture u obuhvatu starog historijskog jezgra grada Jajca.

Interes za Despića kuću počeo je praktično još u vrijeme trajanja radova na Kuršumlija-džamiji u Maglaju. Činjenica da je ova kuća bila zatvorena za javnost punih trideset godina i da je bila u izuzetno lošem stanju, mogla je biti samo jedan od razloga za interes, ali njena arhitektonska kompozicija i kompleksnost je, zasigurno, bila odlučujući faktor.

Zavod za zaštitu kulturno-historijskog naslijeđa Bosne i Hercegovine je angažovan da pripremi kompletnu tehničku dokumentaciju za sanaciju Despića kuće, kao institucija koja je u tom momentu imala potrebne reference i pozitivno iskustvo u radu sa Fondacijom na prethodnim projektima. Naime, Zavod kao samostalna institucija postoji od 1947. godine. Tokom svog višedecenijskog djelovanja ova institucija je bila uključena u čitav spektar aktivnosti vezanih za naučno-istraživački i operativno-tehnički rad,

Introduction

In recognition of the importance of the Despić house for the wider community, and hence the need to restore this badly dilapidated house, the Museum of Sarajevo was actively involved in the rescue programme: in 1999 it drew up a study of the condition of the house, using every piece of documentation available. The study was presented to the Swedish-based foundation Cultural Heritage without Borders (CHwB), which has been actively engaged in Bosnia and Herzegovina since 1996, working with local heritage protection institutions. CHwB was founded in 1995 in the spirit of the 1954 Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict, with the aim of providing emergency assistance to save the endangered cultural heritage.

Prior to its involvement in the restoration of the Despić house, the Foundation had worked with the institutes for the protection of the cultural and historical heritage of the Federation of Bosnia and Herzegovina and Republika Srpska on repair, conservation and restoration works on the Kuršumlija mosque and Uzeirbegović konak in Maglaj, the Banja Luka gatehouse, the Ozren monastery, and the National Museum in Sarajevo; after working on the Despić house, it worked on the Zavala monastery near Trebinje and on the repair of traditional Bosnian houses in the old historic centre of the town of Jajce.

Its interest in the Despić house effectively began during the works on the Kuršumlija mosque in Maglaj. The fact that the house had been closed to the public for thirty years, and that it was in an advanced state of dilapidation, may have been one of the reasons, but there can be no doubt that its architectural composition and complexity was the deciding factor.

The Institute for the Protection of the Cultural and Historic Heritage of Bosnia and Herzegovina, being the body that, at that time, had the necessary background and experience of working with CHwB on earlier projects, was commissioned to draw up the complete technical documentation for the restoration of the Despić house. The Institute has been in existence as an independent institution since 1947. Since then, it has been involved in a broad spectrum of activities relating to scientific research and projects for the protection of many and diverse

odnosno aktivnu zaštitu velikog broja različitih spomenika kulture - od arheoloških lokaliteta do objekta od memorijalnog značaja, uključujući i organizaciju prenošenja spomenika na druge lokacije, što spada u sam vrh aktivnosti u ovoj oblasti. Radi se o prenošenju manastira Dobričevo i Arslanagića mosta, a oba objekta se nalaze u Hercegovini. Rezultati rada su objavljivani u specijalizovanom godišnjaku "Naše starine".

Izradi projekta sanacije Despića kuće Zavod je pristupio metodološki u skladu sa svojom ustaljenom praksom, imajući u vidu veoma bogato iskustvo u konzervaciji i restauraciji stambenih objekata i kompleksa spomeničkog značaja u Foči, na Velagićevini u Blagaju kod Mostara, Sarajeva i tako dalje. Također, veoma je važno napomenuti da je Zavod izvršio opsežno tehničko snimanje spomenika kulture širom Bosne i Hercegovine, što predstavlja izvanredan naučno-dokumentarni doprinos očuvanju i promociji vrijednosti arheološke i graditeljske baštine Bosne i Hercegovine, ali i važno iskustvo u pristupu i medadologiji rada kada je riječ o Despića kući. Nažalost, s obzirom na nedovoljnu istraženost fenomena nastanka i razvoja arhitekture u Bosni i Hercegovini generalno, nije se raspolagalo egzaktnim podacima - čak ni na nivou pretpostavke - o tome kako su zaista mogli izgledati prvobitni objekti koji čine arhitektonsku kompoziciju Despića kuće, kakva je bila njihova prvotna funkcija i ko su bili izvorni vlasnici.

S obzirom na činjenicu da je Despića kuća građena u različitim periodima, odnosno dograđivana i proširivana još od XVIII vijeka, neophodno je bilo napraviti detaljnu analizu stanja u kojem je objekat zatečen, te procijeniti štete nastale usljed dugogodišnjeg nedovoljnog ulaganja u održavanje objekta, neadekvatnog korištenja, ali i ratnih dejstava 1992.-1995. Uz to, dužna pažnja je poklonjena je i kulturno-historijskim vrijednostima ove kuće, kao kulturološkom fenomenu.

Hronološki, projektantski tim Zavoda sa stručnim saradnicima je prvo uradio detaljan arhitektonski tehnički snimak objekta, uključujući statički izvještaj i evidenciju svih oštećenja. Ustanovljeno je slijedeće:

-Stropna konstrukcija iznad podruma u zapadnom dijelu objekta, izrađena od drveta, sa ispunom od ćerpiča, bila je srušena na oko 25% svoje površine, dok je prefabrikovana montaža "SIGMA" tavanica, iznad podruma u istočnom dijelu Despića kuće, izvedena 60-tih godina prošlog vijeka, također pretrpjela oštećenja. Tokom istražnih radova otkriven je i podrum u centralnom dijelu objekta sa ostacima nekadašnje stropne konstrukcije.

-Drvena stropna konstrukcija sa teškom ispunom iznad tzv. "pozorišne sobe" u prizemlju najmlađeg-istočnog dijela Despića kuće je bila teže oštećena, sa uočljivim progibom poprečne nosive grede. Štetno djelovanje vode, uzrokovano neispravnim instalacijama vodovoda i kanalizacije, prouzrokovalo je truljenje i urušavanje jednog dijela konstrukcije. Ovo oštećenje se negativno odrazilo na sprat, izazvavši odvajanje i naginjanje pregradnog zida između "vizitne sobe" i "malog salona". Bile su evidentirane i pukotine na zapadnoj, južnoj i istočnoj fasadi. Najveća oštećenja su evidentirana u istočnom dijelu objekta - pukotine u zidu nastale usljed stišljivosti ćerpiča kojim je zidan dio zida, te oštećenja podne konstrukcije.

Glavni projekat

Projekti, uključujući dizajn, nadzor i izvođačke radove, koji su rađeni u saradnji ove Fondacije, Zavoda i Muzeja, su vršeni u skladu sa savremenim evropskim standardima i restauratorskom etikom. O principima restauracije se kontinuirano razgovaralo, a ključne odluke o tehničkim i estetskim rješenjima su donošene zajednički. Rad je izvođen u skladu sa zakonima u Bosni i Hercegovini - Zakonom o zaštiti i korištenju kulturno-historijskog i prirodnog naslijeđa BiH i Zakonom o prostornom uređenju.

Dodatno, saradnja je imala za cilj unapređenje znanja u oblasti restauracije i promociju vrednota i značaja kulturno-historijske baštine. Kao i kod drugih navedenih objekata, tako i kod restauracije Despića kuće, fondacija je izložila principe koje zastupaju pri ovakvoj vrsti radova:

- objekat treba dovesti u stanje u kojem je moguć njegov duži opstanak,
- dopuštene su minimalne promjene na objektu, ali ako su očigledno potrebne i ako ne štete zgradi,

cultural monuments, from archaeological sites to memorial structures, including arranging for monuments to be moved to other locations, a task at which it excels. The monuments in question were the Dobričevo monastery and the Arslanagić bridge, both in Herzegovina. The results of this venture were published in its specialist annual *Naše starine* (Our Antiquities).

The restoration project for the Despić house was drawn up by the Institute in line with its established methodological practice, in the light of its wealth of experience in the conservation and restoration of historic houses and complexes in Foča, on the Velagićevina complex in Blagaj near Mostar, in Sarajevo and elsewhere. It is also important to note that the Institute has conducted comprehensive technical surveys of cultural monuments throughout Bosnia and Herzegovina, an outstanding scientific and documentary contribution to the preservation and promotion of the archaeological and built heritage of Bosnia and Herzegovina as well as important experience as regards the methodology applied in the case of the Despić house. Sadly, the origins and development of architecture in Bosnia and Herzegovina have yet to be fully studied, so that there were no exact details, or even hypotheses, on the original appearance of the buildings forming the architectural composition of the Despić house, what their original use was, and who their owners were.

Given that the Despić house dates from various periods, with storeys added and an additional wing built on beginning back in the 18th century, it was necessary to conduct a detailed analysis of its condition, and to assess the dilapidation resulting from years of insufficient maintenance and inappropriate use, as well as the damage caused during the 1992-1995 war. Due attention was also focused on the cultural and historical values of the house, as a cultural phenomenon.

Chronologically, the Institute's design team and its specialist staff began by conducting a detailed architectural technical survey of the property, including a structural report and a record of all the damage. Their findings were as follows:

- about 25% of the the ceiling over the basement in the western part of the building, consisting of timber joists with unbaked brick infill, had collapsed, and the prefabricated SIGMA ceiling over the basement in the eastern part of the house, installed in the 1960s, was also damaged. During the investigative works a basement below the central part of the house was also discovered, with the remains of the ceiling;
- the wooden ceiling structure with heavy infill of the "theatre room" on the ground floor of the newest part of the Despić house, the east wing, was badly damaged; the transverse bearing joists were visibly sagging. Water damage resulting from faulty plumbing and drainage had caused part of the structure to rot and collapse. This had had a damaging effect on the first floor, where the partition wall between "visiting room" and the "small drawing room" had become detached and was leaning off true. There were also cracks on the west, south and east façades. The worst damage was to the eastern part of the building, where there were cracks in the wall caused by the compressibility of the unbaked brick used to build part of the wall, and the floor joists were damaged.

Main project

The projects, including design, supervision and building works, carried out jointly by CHwB, the Institute and the Museum, complied with current European standards and the ethics of restoration. There were constant discussions about the principles of restoration, and key decisions on technical and aesthetic matters were made jointly. The work was carried out in line with the laws of Bosnia and Herzegovina: specifically, the Law on the Protection and Use of the Cultural, Historical and Natural Heritage, and the Area Planning Law.

The joint venture was also designed to advance know-how in the field of restoration, and to promote the values and importance of the heritage.

As was the case with the other properties referred to, so too in the restoration of the Despić house, CHwB set out the principles it stands for in carrying out such works:

- on completion the building should be in a condition to survive in the long term,
- minimal changes to the property may be carried out if there is a clear need for them and they will not be

- koriste se tradicionalne i prirodne metode/materijali, kao nešto što, dugoročno gledano, najbolje odgovara objektu,
- poštuju se već napravljene i zatečene promjene na objektu.

Navedeni principi su poštovani, premda je praksa Zavoda, kada je riječ očuvanju zatečenih promjena, nešto drugačija: ako zatečene promjene ne odgovaraju prirodi objekta, one se nastoje ukloniti (takav je slučaj zabilježen na Kuršumlja-džamiji u Maglaju, gdje je, zbog više razolga, demontiran armirano-betonski prsten u oslonce glavne kupole, kao neadekvatan element).

Nakon kompletiranja istreživačkih radova na objektu i detaljnog tehničkog snimka, održan je kolokvij o Despića kući u aprilu 2000. godine, na kojem su učestvovali direktni akteri obnove objekta iz Bosne i Hercegovine i Švedske, i kojom prilikom su doneseni zaključci o principima obnove ovog objekta. Ovom prilikom je odlučeno da se ne ide u sanaciju vlage. To je Muzej kasnije riješio ugradnjom specijalnog sistema za redukovanje kapilarne vlage, što je realizovano uz pomoć Vlade Kantona Sarajevo.

Zavod je započeo rad na glavnom projektu konstruktivne sanacije zajedno sa stručnim saradnicima, vlasnikom objekta - Muzejem Sarajeva i investitorom - Fondacijom CHwB. Predviđeno je da postojeći objekat Despića kuće i dalje zadrži osnovnu namjenu da prezentuje kulturu stanovanja i življenja pravoslavnih trgovačkih porodica u Sarajevu do 1950. godine.

Projekat je obuhvatio i seriozan i detaljan statički izvještaj i proračun, a također, urađeni su i projekti za instalacije vodovoda, kanalizacije, grijanja i elektroinstalacija.

Sanaciono konzervatorsko-restauratorski radovi

Izvođački radovi na kojima je bila angažovana sarajevska građevinska firma "Neimari" počeli su u decembru 2001. godine.

Sanacioni konzervatorsko-restauratorski radovi su rađeni u dvije, ne striktno razdvojene faze: prva je obuhvatila radove na sanaciji konstrukcije i restauraciji fasada, a druga je uključila i radove u enterijeru, gdje su postojeće prostorije fizički i funkcionalno adaptirane za izložbene i nove namjene u skladu sa postojećim normativima za muzejske prostore, pri tom poštujući kulturno-historijski značaj objekta i uvažavajući njegove arhitektonsko-građevinske karakteristike.

Sa otkrivanjem pojedinih segmenata ove kuće, javljali su se detalji koji su ukazivali na bogatstvo (oslikani plafoni na već oštećenoj tavanici pozorišne sobe, oslikana greda sa floralnim motivima u "maminoj" sobi, zazidani svodovi i natprozornici, itd.), ali i kompleksnost objekta – zidovi "pozorišne" sobe u prizemlju rezultat su tri sloja različitih materijala – opeke, ćerpiča, pa i betona, itd.). U toku izvođenja radova otkrivene su dekoracije slikane direktno na drvenim gredama – najinteresantnije su kompozicije u "pozorišnoj" sobi, zatim u "staroj" ("maminoj") sobi, kao i u divanhani (prizemnoj galeriji). Ova su otkrića uticala na izmjenu projekta s ciljem njihovog očuvanja i prezentacije.

Konstrukcija

Postojeća oštećena drvena stropna konstrukcija iznad podrumске prostorije u zapadnom dijelu objekta je pažljivo demontirana, te izrađena kompletno nova u svemu prema postojećoj. Posebna pažnja je posvećena demontaži dijela konstrukcije iznad "pozorišne" sobe, uzimajući u obzir dvije činjenice: prva je da se u okviru ove konstrukcije nalazi nekoliko poprečnih i poduženih zatega, a druga je da su planke (grede) oslikane direktno na drvetu. Olučasta tavanica iznad kubelije nije bila demontirana, kao ni stropna konstrukcija iznad "stare" ("mamine") sobe u prizemnom dijelu objekta, kao i iznad "babine" sobe i podruma u istočnom dijelu objekta. Tavanska konstrukcija je zadržana. Nakon uvida u postojeće stanje, odlučeno je da se na insistiranje investitora-Fondacije CHwB, postojeća krovna konstrukcija zadrži, s tim da se izvrši ojačanje postojećih elemenata i saniraju oštećenja. Također, zbog oštećenja, krovni pokrivač od bakarnog lima bilo je potrebno u potpunosti zamijeniti.

Pri rekonstrukciji drvnih konstrukcija vodilo se računa o ekološkom aspektu zaštite drveta, na način

detrimental to the building,

- traditional methods and materials should be used as being most appropriate for the building in the long term,
- previous alterations to the building are to be respected.

These principles were upheld, even though the Institute's practice in regard to respecting previous alterations is rather different: if they are not appropriate to the nature of the building, efforts are made to reverse them (as was the case with the Kuršumlja mosque in Maglaj where, for a number of reasons, the reinforced concrete ring supporting the main dome was dismantled as inappropriate to the building).

On completion of the investigative works on the building and a detailed technical survey, a colloquium on the Despić house was held in April 2000, attended by persons from Bosnia and Herzegovina and Sweden directly involved in the restoration of properties, at which the principles for the restoration of the building were agreed. It was decided not to carry out remedial works relating to the damp problem, which the Museum dealt with later by installing a special system designed to reduce rising damp, with funding from the Government of Sarajevo Canton.

The Institute began work on the main structural repair project in association with outside specialists, the owner of the property (the Museum of Sarajevo) and the investor (CHwB). The proposal was that the Despić house continue to be used to present the lifestyle of Orthodox merchant families in Sarajevo prior to 1950.

The project also covered a detailed structural report and computation, and projects were also drawn up for the plumbing, drainage, heating and electric wiring.

Remedial, conservation and restoration works

The contractual works, carried out by the Sarajevo-based building company Neimari, began in December 2001.

The remedial, conservation and restoration works were carried out in two stages, which were not strictly separate: the first consisted of remedial works on the structure and the restoration of the façades, and the second included works on the interior, where the rooms were adapted, physically and functionally, for their new use as museum premises, in line with existing norms in this field, while respecting the cultural and historic meaning of the building and its architectural and structural features.

As various parts of the house were revealed, details appeared that showed the wealth of design and decoration in the building (the painted ceiling in the theatre room, the beams painted with floral motives in "mother's room," the masonry vaults and window lintels, etc.), as well as its complexity. For example, the walls of the ground-floor theatre room revealed three strata of different materials – fired brick, unbaked brick, and even concrete. As the works progressed, painted decoration applied direct to wooden beams was found – of particular interest are the compositions in the theatre room and the old room known as mother's room, as well as in the *divanhana* (the first-floor landing at the front of the house). These discoveries led to amendments to the project to ensure that such features were preserved and presented.

Construction

The existing damaged wooden ceiling structure over the downstairs room in the western part of the building was carefully dismantled and a new one was made as an exact copy. Particular care was taken when dismantling part of the ceiling structure over the theatre room, first because it included some transverse and longitudinal ties, and second because the ceiling boards were painted. The concave ceiling over the kubelija was not dismantled, and neither were the ceilings over the old room known as mother's room and the one known as father's room on the ground floor and in the downstairs room in the eastern part of the building. The ceiling structure was retained. After an inspection of its condition, the decision was taken, on the insistence of CHwB, that the existing roof trusses be retained and reinforced, and that all damage be made good. The roof cladding of sheet copper, however, was damaged and had to be completely replaced.

The environmental aspect of wood preservation was taken into account during the reconstruction of the timber structures, avoiding the use of substances that could represent a health hazard or be damaging to the

da se izbjegne neadekvatna primjena sredstava koja bi mogla izazvati oštećenja zdravlja ljudi i mikroambijenta. Zaključeno je da se za drvo ne koriste zaštitna sredstva sa hemijskim komponentama, nego se najboljom zaštitom smatralo korištenje drvene građe prve klase, zaštićene na ekološki prihvatljiv način na kritičnim mjestima od vlage eventualne crvotočine i napada gljivica.

U okviru radova rekonstruisan je i aneks na sjevernoj strani objekta koji je tu nekada postojao. Aneks je projektovan kao zasebna konstruktivna cjelina, vertikalno razruđen na prizemlje i sprat. Tokom izvođenja radova, pronađeni su temelji nekadašnjeg aneksa. U njegovom prizemnom dijelu smješten je sanitarni blok, a na spratu kuhinja, tako da su sve instalacije vodovoda i kanalizacije izmještene u ovaj dio dependansa. Na taj način, onemogućavaju se eventualna oštećenja koja bi mogla nastati agresivnim djelovanjem vode.

Kao aseizmička mjera, a ujedno i mjera protiv nejednakog slijeganja objekta, primijenjeno je utezanje objekta metalnim zategama u nivou međuspratnih konstrukcija prizemlje-sprat-tavan. Postojeće zatege i betonski jastuci na tavanu su zadržani.

Fasade

Restauraciji fasada prethodili su istražni radovi s ciljem da se utvrde sve kolorističke faze na objektu, kao i vrsta boja i podloge. Nakon obijanja zatečene, smeđe tonirane plastične fasadne boje - hirofe utvrđeno je da su posljednjoj prethodile četiri kolorističke faze.

Na osnovu analiza odlučeno je da se sve plošne površine fasada u drugom planu obrade terakota bojom, koja je i dominantna na objektu. Dekorativna arhitektonska plastika - horizontalni istaci i vijenci, ugaone ploče i šembrane odrađeni su sivom bojom, a pilastri bojom u nježno-bež tonu.

Boje koje su korištene su krečne, pravljene na osnovu uzetih uzoraka u Rofix-ovom pogonu u Salzburgu. Podloga je rađena od krečnog maltera, težeći da se primjene prirodni materijali koji strukturom odgovaraju vrsti boje.

Ovom prilikom je potrebno istaći da je građevinska firma "Neimari" d.o.o. iz Sarajeva pokazala tokom radova visok stepen stručnosti, kooperativnosti i svjesnosti o značaju ne samo Despića Kuće nego i kulturno-historijske baštine uopšte.

Također, želimo ukazati na razumijevanje koje su za problem ovog objekta pokazali i Vlada Kantona Sarajeva, kao i sva distributivna preduzeća donirajući priključke Despića kuće na gradske mreže električne energije, TT-a gasa, vodovoda i kanalizacije.

Značajno je da su uloga, način rada i izuzetna saradnja svih aktera na sanaciji Despića kuće bili od velikog značaja za radove na ovom objektu, prvenstveno zbog mogućnosti razmjene i prenošenja znanja, ali i novih pristupa u restauraciji objekta od kulturno-historijskog značaja.

Svojim višegodišnjim radom na ovom i drugim spomenicima kulture u Bosni i Hercegovini, Zavod i Fondacija su ponovo naglasili koliko je bitan pravilan metodološki pristup restauraciji spomenika: analiza svakog segmenta objekta - od konstrukcije (vrše se pregledi temelja, statika zgrade,...), metode rada (analizira se tradicionalni način vezivanja olovniha ploča na kupoli Kuršumlija-džamije u Maglaju,...) do materijala koji su bili ili se namjeravaju koristiti (analizira se struktura zida, maltera korištenog na fasadi, u potkrovlju se ostavlja zatečena podna konstrukcija sa termoizolacijom koju čine zemlja, pljeva i kreč, itd.). U obzir su uzimane i legende, pa je istrežen i novootkriveni podrum, ne bi li se potvrdila priča o postojanju podzemnog prolaza, što nije potvrđeno.

Tokom sanacionih radova je prezentovana politika bazirana na stavu da su promjene na objektu dopuštene, ali samo ako su neophodne (te ako ne štete objektu), istovremeno afirmišući savremene trendove i pristupe restauraciji jednog objekta. Novi elementi dolaze u dodir sa starim na uočljiv (i na prvi pogled šokantan način), jer oni i jesu novi i ne pripadaju tom objektu. Kao ilustraciju navodimo nekoliko primjera: oslikana tavanica u pozorišnoj sobi koja se zbog dotrajalosti (trulosti) pojedinih dijelova morala, nakon detaljnog pregleda, rezati i kombinovati sa novim gredama, koje svojom razlikom ukazuju na ljepotu

micro-environment. The decision was taken not to use chemically-based wood preservatives; instead, the best form of protection would be to use top quality timbers, protected in an environmentally-friendly manner against woodworm and dry or wet rot at critical points.

The works included rebuilding the annex that had previously stood to the north of the house. This was designed as a separate two-storey building. During the works, the foundations of the former annex were discovered. The ground floor houses the toilet block, with the kitchen upstairs; all the plumbing was replaced in this part of the house, so as to prevent water damage.

As an aseismic measure and also to counter the uneven subsidence of the building, it was reinforced with metal ties at ceiling height at ground-floor, first-floor and attic levels. The existing ties and concrete bolsters in the attic space were retained.

Façades

The restoration of the façades was preceded by investigative works to determine every stage of the colour scheme of the building and the type of paints and base used. The existing brown plastic Hirofa façade paint was stripped off, revealing that there were four previous colour schemes.

Following analysis, it was decided to paint all the recessed plane surfaces of the façade terracotta, forming the dominant colour of the building. Grey was chosen for the decorative architectural mouldings – string courses and cornices, quoins and window frames – and a soft beige for the pilasters.

The paints used were lime-based, based on the samples taken, and were manufactured in the Rofix plant in Salzburg. Lime plaster was applied as the base, and efforts were made to ensure the use of natural materials the structure of which is suitable for this type of paint.

It should be noted here that while carrying out these works, the Sarajevo-based building company Neimari d.o.o. displayed a high degree of expertise, cooperativeness and awareness of the importance, not only of the Despić house, but of the heritage in general.

We should also like to acknowledge the understanding of the problems associated with this building expressed by the Government of Sarajevo Canton and the generosity of all the utilities companies in connecting the Despić house to the mains electricity, telephone, gas, water and drainage systems free of charge.

The contribution, *modus operandi* and exceptional levels of cooperation by all those involved in the restoration of the Despić house was of great importance for the works on the building, mainly because of the opportunities provided for the exchange and transmission of know-how, as well as of new approaches to the restoration of historic properties.

With their extensive experience of working on this and other cultural monuments in Bosnia and Herzegovina, the Institute and CHwB again demonstrated how important it is to have a proper methodological approach to the restoration of monuments: an analysis of every aspect of the building from its construction (examinations of the foundations, structural analysis), building methods (an analysis of the traditional system of joining the lead sheets on the dome of the Kuršumlja mosque in Maglaj), and the materials used or planned for use in restoration (analysis of wall structures, rendering on the façades, retaining the existing attic flooring with thermoinsulation consisting of earth, chaff and lime, etc.). Even local traditions concerning the building were taken into account: the newly-discovered basement was examined in search of evidence of an underground passage, but none was found.

The policy presented during the restoration works was based on the view that changes to the building could be permitted only if essential, and not detrimental to the building, while affirming modern trends and approaches to restoration. New elements come into contact with old ones in a very visible, and at first glance surprising, manner, being new and not belonging to the building. By way of illustration, the rotten sections of the painted ceiling in the theatre room had to be removed, following a detailed examination, and the sound parts combined with new timbers, the different appearance of which draws attention to the value of what needs to be preserved. The hydrant, an entirely new feature that the law requires be installed in the house, has been

koja treba da se očuva. Također i hidrant, potpuno nov, ali zakonski obavezujući element u kući, ostao je otkriven, nakamufliran, a kao što je već spomenuto, novi aneks objekta (sa sanitarnim blokom i kuhinjom) rađen je na savremen način, ne pokušavajući nalikovati ostatku kuće.

Bez obzira što samim projektom nije predviđeno, Fondacija je zatražila da Zavod za zaštitu spomenika Federacije Bosne i Hercegovine i Zavod za zaštitu kulturnog-historijskog i prirodnog naslijeđa Republike Srpske valorizuju slikane dekoracije na stropu "pozorišne" sobe i kubelije, kako bi se eventualno, u nekoj narednoj fazi, imao jasan stav o vrijednostima dekorektivnih elemenata te mogućnostima za njihovu konzervaciju.

Svaki dio i element Despića kuće priča je za sebe - ostali su sačuvani kao materijalni svjedoci prošlosti, bez obzira iz kojeg perioda potiču: valjkom oslikani zidovi soba na spratu, stari "tek" 30-ak godina, sačuvani su kao nešto što će sutra biti važan detalj naše historije i naslijeđa, iako trenutno nemaju vrijednost i još se mogu naći majstori i šabloni neophodni za takvo dekorisanje zida. Zelenilo u dvorištu, ne naročito značajno, sklanja se bez oštećenja za vrijeme radova na južnoj fasadi, a potom vraća na isto mjesto gdje je i zatečeno, u svoj originalni, prirodni ambijent. Sve navedeno pokazuje da je važan sveukupni odnos prema prošlosti.

Činjenica je da samo na ovaj način objekat zadržava svoj karakterističan izgled, ali i "duh", te "miris" koji nas vodi u njegov svijet, pokazujući bogatstvo naslijeđa, njegov razvoj i međusobne uticaje. Zato danas Despića kuća ne izgleda kao netom sanirani spomenik kulture, već kao jedna stara kuća o kojoj su vlasnici vodili računa, ne dozvolivši joj da propadne. Kada objekat bude muzeološki prezentiran, ovaj način rada doći će do punog izražaja.

Angažujući se na ovom, ali i drugim objektima, Fondacija CHwB, Zavod i Muzej na svoj način, zapravo, prenose osnovu poruku da samo poštujući vlastite vrijednosti, razumijevajući međusobne interakcije i uticaje, te uvažavajući sve ono što zaslužuje naše poštovanje, možemo obezbijediti zajednički život i bolju budućnost, ujedno prezentujući kulturnu baštinu kao jedan od najvažnijih segmenata naše osobenosti.

camouflaged, and as noted the new annex (the toilet block and kitchen) is modern in style, without any attempt to imitate the style of the rest of the house.

Though the project itself did not call for this, CHwB asked the Institute for the Protection of Monuments of the Federation of Bosnia and Herzegovina and the Institute for the Protection of the Cultural, Historical and Natural Heritage of the country's other entity, Republika Srpska, to valorize the painted decoration on the ceilings of the theatre room and the kubelija, so that if necessary in the future, there would be a clear view as to the value of these decorative features and the possibility of conserving them.

Every part of the Despić house is a story in itself, a survival from the past, regardless of when they all date from. Thus the stencil-painted walls of the upstairs rooms, only thirty years old or so, have been preserved as something that will be an important detail of our history and heritage in the future, though of no value at present and for which the craftsmen and stencils needed to produce such a finish can still be found. The plantings in the courtyard, of no particular value, were lifted undamaged during the works on the south façade and then replanted in the same place, recreating the original natural surroundings. All this indicates that a comprehensive view of the past is important.

The fact is that this is the only way for a building to retain its characteristic appearance as well as the spirit, the odour of the past that conveys us into its world, showing us the importance of the heritage, its evolution, and the influences that have shaped it. This is why the Despić house does not look like a historic house that has been recently restored, but as an old house that has been well looked after by its owners. When it has been presented as a museum, this *modus operandi* will come to the fore.

In their work on this and other properties, the CHwB Foundation, the Institute and the Museum, each in their own way, are in fact conveying the basic message that it is only by honouring one's own values, understanding interactions and mutual influences, and taking into consideration everything that merits our respect, that we can guarantee coexistence and a better future, while presenting the cultural heritage as one of the most important aspects of our identity.



Ljiljana Beljkašić-Hadžidedić

DESPIĆA KUĆA

primjer kulture stanovanja srpskog građanskog trgovačkog
staleža u Sarajevu u 19. vijeku, uz prijedlog postavke izložbe

THE DESPIĆ HOUSE

An example of the home life of the Serb merchant class in 19th century
Sarajevo, with proposed arrangement of the rooms in the house



Uvod

*D*ana 6. aprila 1953. godine, povodom jubileja oslobođenja Sarajeva (6. april 1945.), otvorena je za posjetioce Despića kuća, kao dio izložbenog prostora Muzeja grada Sarajeva.¹ Potomci stare trgovačke porodice Despić darovali su kuću i dio namještaja Muzeju, uz uslov da to bude dio muzejskog prostora, u kome bi šira javnost mogla da se upozna sa kulturom stanovanja jedne stare trgovačke porodice u Sarajevu (1969. godine).

Međutim, Despića kuća, kao izložbeni prostor bila je za javnost povremeno otvorena (u određene dane i sate) relativno kraće vrijeme. Naime, u prvo vrijeme, u jednom dijelu kuće još uvijek je stanovao neko iz porodice Despić, a kasnije, u dio tog prostora uselio se pomoćni službenik Muzeja sa porodicom. Teške materijalne prilike Muzeja, kao i nemogućnost da se riješi stambeno pitanje te porodice, doveli su Muzej u situaciju da objekat zatvori za posjetioce. Tako je Despića kuća bila nedostupna javnosti više od 30 godina.

"Zub vremena", devastacija objekta od strane tadašnjih stanara i oštećenja nastala u toku rata (1992-1995), doveli su u opasnost dalje postojanje objekta. Sretna okolnost bila je spremnost Fondacije za kulturno naslijeđe bez granica iz Švedske da preuzme finansiranje sanacije objekta, kao i angažman Kantona Sarajevo da stanarima zgrade obezbijedi stan. Na taj način stvorena je osnovna pretpostavka da se nakon završenih sanacionih radova Despića kuća ponovo stavi u muzejsku funkciju, tj. da se konačno realizuje zamisao donatora, kao i Muzeja, da se široj javnosti - našoj i stranoj - omogući da se upozna sa kulturom stanovanja jedne stare srpske građanske imućnije trgovačke porodice u Sarajevu, i to u periodu od kraja 18. do početka 20. vijeka. Zapravo, postavka izložbe trebalo bi da obuhvati u cjelini 19. vijek.

U vezi sa realizacijom postavke izložbe postavlja se više pitanja:

-kakve su bile privredne prilike - zanatstvo i trgovina u starom Sarajevu u kome je živjela i djelovala porodica Despić; položaj i djelatnost hrišćanskog stanovništva u zanatstvu i trgovini u Sarajevu od kraja 18. pa do početka 20. vijeka.

Introduction

*O*n 6 April 1953, the anniversary of the liberation of Sarajevo in 1945, the Despić house was opened to the public as part of the exhibition space of the Museum of the City of Sarajevo.¹ In 1969, the heirs to the old Despić merchant family donated the house and some of the furniture to the Museum on condition that it become part of the museum, giving the general public an opportunity to see how an old merchant family lived in Sarajevo.

However, the house remained open to the public only for a short time, and with limited visiting hours. Initially, a member of the Despić family continued living in part of the house, and later that same part was occupied by one of the Museum's staff and family. Before long the Museum's limited funds, and its inability to find alternative accommodation for the family in question, left the Museum no choice but to close the house to the public. It was to remain closed for more than thirty years.

The ravages of time, the damage caused to the house by its tenants, and war damage in 1992-1995 combined to pose a threat to the very survival of the building. By great good fortune, the Swedish foundation Cultural Heritage without Borders was willing to fund the restoration of the building, and Sarajevo Canton undertook to find accommodation for the tenants. This meant that once the remedial works were complete, it would again be possible to open the Despić house as a museum, so finally fulfilling the intentions of both the donors and the Museum itself of providing the public with the opportunity to see something of the home life of a wealthy old Serb merchant family in Sarajevo from the late 18th to the early 20th century. In other words, the exhibits would cover the whole of the 19th century.

There were many issues to be addressed when deciding on the best way to achieve this. Among them were:

- the situation of crafts and trade in old Sarajevo during the time when the Despić family lived and worked there, and in particular, the position of the Orthodox Christian population in crafts and trade from the late 18th to the early 20th century;

¹Ljubica Mladenović: Otvorena je za publiku stara Despića kuća u Sarajevu, Oslobođenje, 7 April 1953.

Marko Marković: Članci i ogledi, vol. II, Sarajevo 1961, p. 25

-kultura stanovanja gradskog stanovništva u Sarajevu, sa posebnim osvrtom na kulturu stanovanja srpskog trgovačkog građanskog staleža

-ko su Despići

-zašto baš Despića kuća kao reprezentant srpskog trgovačkog staleža u starom Sarajevu

-realizacija postavke izložbe

Privredne prilike, zanatstvo i trgovina i položaj hrišćanskog stanovništva u starom Sarajevu

Sarajevo kao gradsko naselje nastaje i razvija se sa dolaskom Turaka u 15. vijeku, na raskrsnici puteva, (istok-zapad i sjever-jug), u dolini rijeke Miljacke, u blizini starog Trgovišta ili Stare varoši.² Sarajevo je građeno po orijentalnim obrascima. Čaršija je centralni dio grada u kome se odvija zanatska i trgovačka djelatnost, sa izgrađenim javnim objektima (džamije, hamami, mektebi, medrese, javne česme itd.). Stambene četvrti-mahale, s obzirom na konfiguraciju terena u Sarajevu, bile su, uglavnom, na padinskim dijelovima grada.

Ko su bili stanovnici Sarajeva u doba njegovog osnutka i ravoja u 15. vijeku? Čime su se bavili? U prvom popisu Bosanskog sandžaka iz 1468. godine upisano je 5 muslimanskih i 70 hrišćanskih kuća, 1485. godine upisane su 42 muslimanske kuće, 103 hrišćanske kuće i 8 kuća Dubrovčana, 1489. godine bilo je 82 muslimanske kuće.³ Ovi podaci nedvosmisleno govore o tome da je Sarajevo, po religijskoj pripadnosti bilo heterogenog sastava (muslimani, domaći hrišćani i Dubrovčani (kao stranci), te da je uznapredovao proces prihvatanja islama kod domaćeg stanovništva. Inače, prisustvo Dubrovčana - trgovaca u Bosni datira još od srednjeg vijeka, a pored Dubrovčana, bilo je još i Đenovljana i Firentinaca (pominje se da su Firentinci iz Sarajeva slali u Beograd karavan sa 700 konja).⁴ Iako se trgovina odvijala karavanskim prometom, bila je veoma razvijena razmjena između Istoka i Zapada - u oba smjera.

U 16. vijeku Sarajevo doživljava svoj puni procvat. Tada se u Sarajevo doseljavaju Jevreji, prognani iz Španije (sefardi). Grade se jevrejska sinagoga i (stara) pravoslavna crkva. Jevreji i pravoslavci naseljavaju se, uglavnom, u blizini svojih bogomolja, a katolici na desnoj obali Miljacke, u blizini čaršije. Ta njihova četvrt zvala se Frenkluk mahala ili Latinluk.

U 16. vijeku, pored izgradnje mnogih monumentalnih građevina (Begova džamija, Kuršumli-medresa itd), grade se mnogi hanovi i karavan-saraji, namijenjeni za smještaj robe, ljudi i konja. Tada se, kao vakuf (zadužbina) Gazi Husrev-bega gradi veliki kameni han (Tašlihan) koji se od ostalih hanova razlikovao i po izgledu i veličini. U sredini je bilo veliko četvrtasto dvorište, sa sebiljem i brojnim dućanima i skladištima robe, a u sobama na spratu bile su zasvođene kupole.⁵ Tašlihan je svojevremeno bio stjecište trgovačkog i privrednog života u Sarajevu, sve do kraja 19. vijeka, kada je izgorio i porušen.⁶

Sarajevo je, osim toga što je bilo poznato kao značajan trgovački centar, bilo poznato i po svojoj zanatskoj proizvodnji. U Sarajevu su bili brojni zanati, poznati po vrsti i kvalitetu proizvoda. Zanati su bili organizovani u esnafe, a zanatske radionice iste struke bile su smještene u posebnim ulicama. Nekim

¹ Ljubica Mladenović: Otvorena je za publiku stara Despića kuća u Sarajevu, "Oslobođenje", 7. april 1953.

Marko Marković: Članci i ogledi, knj. II, Sarajevo 1961., str. 25

² Vladislav Skarić: Sarajevo i njegova okolina od najstarijih vremena do austrougarske okupacije, Sarajevo 1937., str. 39

Behija Zlatar: Zlatno doba Sarajeva, "Svjetlost" Sarajevo., 1996., str. 25, 29, 104 i 105

³ Behija Zlatar: Zlatno doba..., str. 35

⁴ Behija Zlatar: Zlatno doba..., str. 173

Ljubica Mladenović: Sarajevo u doba turskog feudalizma, Sarajevo od najstarijih vremena do danas, Sarajevo 1954., str. 56

⁵ Sarajevski Tašlihan. Kroz hodnike starog bezistana. Veliki trgovački dvor u Sarajevu. Tašlihan i Tašlihan. Jugoslavenski list XII, 1929., br. 161., str. 5. U tom članku pominje se da je u četverougaoanom dvorištu bio sebilj, a iznad njega na stubovima džamije, što je posebno interesantno. Hamdija Kreševliaković: Hanovi i karavan-saraji u Bosni i Hercegovini, Naučno društvo NR Bosne i Hercegovine, Djela, knj. VIII, Odjeljenje istorisko-filoloških nauka knj. 7, Sarajevo 1957. U Tašlihanu je bilo i stalno nastanjenih trgovaca koji su se tu i hranili (str. 13). Kupole u gornjim sobama bile su prekrivene olovom, a gradili su ih dubrovački majstori (str.27).

⁶ Tašlihan je izgorio 1879. godine (Hamdija Kreševliaković: Hanovi, str. 20

- the home life of the urban population in Sarajevo, with particular reference to the Serb bourgeois merchant class;
- who were the Despić's;
- why should the Despić house, rather than any other, be taken as representing the Serb merchant class in old Sarajevo;
- how to arrange the rooms and their contents as a museum display.

Economic circumstances, artisanship and trade, and the position of the Orthodox Christian population in old Sarajevo

Sarajevo's origins as an urban settlement date back to the arrival of the Turks in the 15th century. The city was built along oriental lines, on the intersection of east-west and north-south roads in the river Miljacka valley, close to the old market known as Trgovište or Stara varoš.² The čaršija, where artisans and traders worked, constituted the centre of the town, complete with public edifices (mosques, hammams, mektebs [Qur'an schools], medresas [Islamic high schools], public fountains and so on). The mahalas or residential quarters surrounded the čaršija, mainly on the surrounding slopes.

Who were the inhabitants of Sarajevo in those early days of the 15th century? What did they do for a living? The first census of the Bosnian sandžak, dating from 1468, listed five Muslim and 70 Christian households; in 1485, there were 42 Muslim and 103 Christian households and eight households of people from Dubrovnik; by 1489, there were 82 Muslim households.³ These figures show that Sarajevo was a heterogeneous mix of religions (Muslims, local Christians and foreigners from Dubrovnik), and also reveal the steady adoption of Islam by the local population. The presence in Bosnia of traders from Dubrovnik, incidentally, dates from mediaeval times, and there were also Genoese and Florentines (there is a reference to Florentines sending a caravan of 700 horses from Sarajevo to Belgrade).⁴ Even though goods were transported by caravan, trade between East and West was extensive in both directions.

Sarajevo flourished, reaching a peak in the 16th century. Sephardi Jews who had been expelled from Spain settled in the city and built a synagogue. The old Orthodox church was also built in the 16th century. Jews and Orthodox Christians mainly took up residence near their places of worship, while the Catholics lived on the right bank of the Miljacka, close to the čaršija; their quarter was known as Frenkluk mahala or Latinluk.

Many fine buildings went up in the 16th century – the Bey's mosque, the Kuršumli medresa and so on – along with several hans (hostels) and caravanserais providing accommodation for goods, people and horses. It was then that a large stone-built caravanserai, the Tašlihan, differing from the others in both size and appearance, was built as a vakuf (pious endowment) of Gazi Husrev-bey's. It had a large central courtyard with a fountain and rows of shops and storerooms; upstairs the rooms had domed ceilings.⁵ In its day, the Tašlihan was the focal point of trade and commerce in Sarajevo, right up to the end of the 19th century, when it was badly damaged by fire and pulled down.⁶

Sarajevo was renowned not only as a major trading centre but also for its artisanal products. It had a wide range of crafts, known for the range and quality of their products. The artisans were organized into guilds, and the

² **Vladislav Skarić:** Sarajevo i njegova okolina od najstarijih vremena do austrougarske okupacije, Sarajevo 1937, p. 39

Behija Zlatar: Zlatno doba Sarajeva, Svjetlost, Sarajevo, 1996, p. 25, 29, 104 and 105

³ **Behija Zlatar:** op.cit., p. 35

⁴ **Behija Zlatar:** op.cit., p. 173

Ljubica Mladenović: Sarajevo u doba turskog feudalizma, Sarajevo od najstarijih vremena do danas, Sarajevo 1954, p. 56

⁵ **Sarajevski Tašlihan.** Kroz hodnike starog bezistana. Veliki trgovački dvor u Sarajevu. Tašlihan i Tašlihan. Jugoslavenski list XII, 1929, no. 161, p. 5. The article notes that there was a fountain in the rectangular courtyard, with a mosque on pillars above it, a particularly interesting feature. Hamdija Kreševljaković: Hanovi i karavan-saraji u Bosni i Hercegovini, Scientific Society of NR Bosnia and Herzegovina, Papers, vol. VIII, Department of Historical and Philological Studies, vol. 7, Sarajevo 1957. Some merchants took permanent board and lodging in the Tašlihan (p. 13). The domes over the upstairs rooms were clad with lead, and were built by masons from Dubrovnik (p.27).

⁶ The Tašlihan was burned down in 1879 (Hamdija Kreševljaković: op.cit., p. 20)

zanatima su se bavili samo muslimani, nekim samo hrišćani, a nekim zanatima bavili su se i jedni i drugi. Jevreji su se uglavnom bavili trgovinom. Budući da je trgovina do tada bila najčešće orjentisana ka Carigradu, to su uglavnom, do 18. vijeka u toj trgovini vodeću ulogu imali muslimani.⁷

Brojni požari u Sarajevu, epidemije i ratovi uzrokovali su da je broj stanovnika varirao. Krajem 17. i u prvoj polovini 18. vijeka u znatnijem broju u Sarajevo se doseljava pravoslavno stanovništvo iz Hercegovine. Tada se u Sarajevo doseljavaju preci mnogih, kasnije poznatih porodica, kao što su Jeftanovići, Skarići, Besarovići, pa i Despići. Svi oni se bave raznim zanatima, a pominju se kao terzije, kujundžije, handžije, ekmekčije, sapundžije, berberi i ćurčije. Ćurčije su bili krznari, koji su se bavili prometom raznih vrsta krzna, kojim su postavljali i ukrašavali razne odjevne predmete, što je tada bilo moderno, posebno na Istoku. Ćurčijskim zanatom bavili su se samo hrišćani i izgleda da su oni bili i najimućnije zanatlije. Oni bogatiji počinju da se znatnije uključuju i u trgovinu. U početku, mogli su da prodaju robu samo na veliko, dok je prodaja na malo bila privilegija muslimana, Jevreja i Dubrovčana.⁸

U toku 18. vijeka pojačan je interes za robu sa Zapada. U toj situaciji pravoslavni hrišćani okreću se trgovini sa Bečom, Trstom, Budimpeštom, Lajpcigom i dr. Tako se odande uvoze kafa, šećer, pirinač, ogledala, neke vrste tekstila itd., a izvoze med, vosak, krzna i odjevni predmeti postavljeni krznom. Kolika je bila potražnja proizvoda sa krznom, vidi se i po podatku da je u Sarajevu 1769. godine bilo 353 ćurčije.⁹

"Ćurčijski promet sa Evropskom Turskom iznosio je 300.000 dukata. Ćurci (postave od krzna) što ih izrađuju sarajevske ćurčije, šalju se po cijeloj Turskoj, naročito na vašar na Uzundovu i Carigrad". Oko 1850. bilo je oko 40 ćurčijskih radnji, manje radnje izrađivale su do 1.000 lisica godišnje, a veće radnje i do 15.000.¹⁰ Prodavalo se krzno od lisica, kuna, vjeverica, jazavca, zeca i divljih mačaka. Išlo se i na godišnje sajmove u Lajpcig i u Ankonu. Imućniji trgovci u nekim gradovima na Zapadu imaju i svoje agente. Početkom 19. vijeka pravoslavni trgovci su u ekspanziji i preuzimaju dio trgovačkih poslova i sa Carigradom. U vrijeme Napoleonovih ratova, kada je otvoren tzv. "pamučni put" preko Sarajeva, neki trgovci su se u prvo vrijeme obogatili, dok su neki, kada je došlo do zasićenja tržišta zapali u krizu.¹¹

Mnogi trgovci koji uspješno vode trgovinu i sa Istokom i sa Zapadom zakupljuju u Tašlihanu magaze i dućane. Ti imućni pravoslavni trgovci, koncentrisani oko Tašlihana (koji je bio neka vrsta integrativnog centra) dobijaju od "običnog svijeta" naziv "tašlihani", "tašlihanci" ili "tašlihanske porodice". (To su bili Jeftanovići, Skarići, Besarovići, Srškići, Kraljevići i dr., a među njima i Despići). O bogatstvu tih porodica pričale su se priče. Tako, npr., pričalo se da Despići jedu zlatnim kašikama, a za Jeftanoviće da su bili toliko bogati da je iz njihove magaze teklo niz ulicu rastopljeno zlato kad je gorio Tašlihan!!

⁷ Dubrovčani su imali znatnu ulogu u trgovini još od srednjeg vijeka, pa i u vrijeme osmanske vladavine u našim krajevima. Međutim, Srbi trgovci postepeno potiskuju njihov značaj što znači već jačaju kao trgovački stalež, što se vidi iz slijedećeg citata ... "dubrovačka trgovina je započela opadati u drugoj polovini XVII veka usled sve jače konkurencije trgovaca "Sarajlija", to jest bosansko-hercegovačkih Srba trgovaca, zatim Jevreja, Jermena i drugih." (Rajko Veselinović: Razvitak zanatlijsko-trgovačkog sloja srpskog društva pod stranom vlašću u XVII i XVIII veku, Gradska kultura na Balkanu (XV-XIX vek), Zbornik radova, Balkanološki institut, posebna izdanja, knj.20, Beograd 1984., str. 109.

⁸ **Vladislav Skarić:** Srpski pravoslavni narod i crkva u Sarajevu u 17. i 18. vijeku, Sarajevo 1928.

V. Skarić: Iz sarajevske prošlosti, Bilješke pok. Gligorija H. Avakumovića, "Bos. vila" XXVIII, 1913., br.15-16, str. 223 (oko 1850)

V. Skarić: Iz trgovačkih tevtara i pisama, Zagreb 1914., str. 3, 4 i 5.

⁹ **Vladislav Skarić:** Srpski prav. narod, str. 70

¹⁰ **V. Skarić:** Izabrani spisi, knj. I, Sarajevo, 1985., str. 229, Skarić (str. 153) navodi da su krajem 18. vijeka ćurčije bile jak esnaf, da su mnogi pojedinci bili bogati i vrlo ugledni i da su "u narodnim poslovima" i kod vlasti bili uvaženi". U "najjače trgovačke kuće" bili su sinovi Nikole Despića (229)

Jovo Hadži N. Besarović: Iz prošlosti sarajevske i bosanske, "Bosanska vila", god. I, br. 3, str. 40, Sarajevo 1886. Ćurčije su zajednički, karavanom odlazili jednom godišnje na sajam u Carigrad. Besarović navodi da je to bilo 15. avgusta, a Skarić 27. avgusta. Ispraćaj je bio svečan.

¹¹ **Dr. Vasilj Popović:** Trgovina Budimlića u prvoj polovini XIX stoljeća, "Narodna starina" 14, VI, kn.I, Zagreb 1927, str. 61 Pisac, po pričanju hadži Makse Despića, govori o lokalnom predanju o "pamučnoj godini kad su bale pamuka i deve zakrčile sarajevsku čaršiju da se nije moglo proći."

Ibrahim Tepić: Trgovina Despića u prvoj polovini XIX vijeka, Godišnjak Društva istoričara Bosne i Hercegovine, god. XX, 1972-1973., Sarajevo 1974., str. 69 i 70.

workshops of each trade were grouped street by street. Some crafts were pursued only by Muslims, some only by Christians, and some by both. Jews were mainly engaged in trade. Since the main focus of trade was Istanbul, until the 18th century Muslims were to the forefront in this sector of trade.⁷

The many fires that swept Sarajevo, epidemics and wars meant that the population fluctuated in numbers. In the late 17th and first half of the 18th century significant numbers of Orthodox Christians from Herzegovina settled in Sarajevo, among them the forebears of several families who later rose to prominence, such as the Jeftanović, Skarić, Besarović and Despić families. All were involved in various crafts, and are referred to as bespoke tailors, goldsmiths, han-keepers, bakers, soap-makers, barbers and furriers. These last, known as *ćurčijas*, dealt in various kinds of furs used to line or trim various articles of clothing, as was the fashion at that time, especially in the East. The furriers' trade was monopolized by Serbian Orthodox Serbs, who seem to have been the wealthiest artisans. The richest among them also began to trade in furs. At first, they could only trade wholesale; the retail sales trade was reserved for Muslims, Jews and Dubrovnik merchants.⁸

There was growing interest in the 18th century in goods from the West, prompting the Orthodox Christians to turn to trade with Vienna, Trieste, Budapest, Leipzig and other cities in the West, importing coffee, sugar, rice, mirrors and a range of fabrics, and exporting honey, wax, furs and fur-lined articles of clothing. There was a huge demand for furs, as indicated by the fact that in 1769 there were 353 *ćurčijas* in Sarajevo.⁹

"The fur trade with European Turkey amounted to 300,000 ducats. The fur linings known as *ćurci* made by Sarajevo's furriers were sent throughout Turkey, and in particular to the trade fairs in Uzungöl and Istanbul." In 1850 there were about forty furriers' workshops, with the smaller ones getting through as many as a thousand fox-furs a year and larger ones up to 15,000.¹⁰ Fox, mink, squirrel, badger, hare and wildcat furs were traded. Furriers would attend the annual fairs in Leipzig and Ancona, and the wealthier traders had their own agents in some cities in the West. In the early 19th century Serbian Orthodox traders were in the ascendant, and even took over part of the trade with Istanbul. During the Napoleonic wars, when the "cotton road" through Sarajevo was opened, some traders grew rich in the first few years, but others faced financial crisis as the market became saturated.¹¹

Many Serbian Orthodox merchants trading profitably with both East and West congregated in storerooms and shops of the Tašlihan, which was a kind of integrative centre, and were dubbed Tašlihani, Tašlihanci or Tašlihan families by the townspeople. Among them was the Despić family, along with others such as the Jeftanović, Skarić, Besarović, Srškić and Kraljević families. There were stories of the wealth amassed by these families: the Despić family were said to eat with gold spoons, and the Jeftanović family was supposedly so rich that when the Tašlihan was on fire, molten gold poured out of their storeroom and ran down the street.

The turn of the 19th and 20th century marked a turning-point in the commercial and social life of Sarajevo.

⁷ Dubrovnik merchants had played a major part in trade since mediaeval times, and continued to do so during the Ottoman period. However, Serb merchants gradually took their place, gaining strength as a merchant class, as the following quotation reveals: "Trade with Dubrovnik began to decline in the latter half of the 17th century in the face of the growing competition from Sarajevo traders, primarily Bosnian Serb merchants, as well as Jews, Armenians and others." (Rajko Veselinović: *Razvitak zanatlijsko-trgovačkog sloja srpskog društva pod stranom vlašću u XVII i XVIII veku*, *Gradska kultura na Balkanu* (XV-XIX vek), Collected papers, Institute of Balkan Studies, special edition, vol.20, Belgrade 1984, p. 109.

⁸ **Vladislav Skarić**: *Srpski pravoslavni narod i crkva u Sarajevu u 17. i 18. vijeku*, Sarajevo 1928.

V. Skarić: *Iz sarajevske prošlosti*, Bilješke pok. Gligorija H. Avakumovića, *Bosanska Vila* XXVIII, 1913, no.15-16, p.223 (c. 1850)

V. Skarić: *Iz trgovačkih tevtara i pisama*, Zagreb 1914, p. 3, 4 i 5.

⁹ **Vladislav Skarić**: *Srpski prav. narod*, p. 70

¹⁰ **V. Skarić**: *Izabrani spisi*, vol. I, Sarajevo, 1985, p. 229. On p. 153, Skarić notes that the furriers' guild was a powerful one in the late 18th century, that many people were wealthy and highly regarded, and that they were well respected in "the peoples' affairs" and by the authorities. Among the leading merchant houses was that of Nikola Despić's sons (p.229)

Jovo Hadži N. Besarović: *Iz prošlosti sarajevske i bosanske*, *Bosanska Vila*, yr. I, no. 3, p. 40, Sarajevo 1886. One a year the furriers took a shared caravan to the fair in Istanbul, which Besarović says was on 15 August, and Skarić on 27 August. They would be given a formal send-off.

¹¹ **Dr. Vasilj Popović**: *Trgovina Budimlića u prvoj polovini XIX stoljeća*, *Narodna starina* 14, VI, vol. I, Zagreb 1927, p. 61. According to Hatji Makso Despić, the author is referring to a local tradition concerning the "cotton year when the Sarajevo čaršija was so packed with bales of cotton and camels that it was impossible to make one's way through."

Ibrahim Tepić: *Trgovina Despića u prvoj polovini XIX vijeka*, *Annual of the Society of Historians of Bosnia and Herzegovina*, yr. XX, 1972-1973, Sarajevo 1974, p.69 and 70.

Kraj 19. i početak 20. vijeka značio je prekretnicu u privrednom i društvenom životu Sarajeva. Nova modna kretanja utiču na izumiranje ćurčijskog zanata (kojim su se nakad bavili i Despići dok se kasnije nisu orijentisali ka trgovini). Mijenja se i trgovina po zakonima novog tržišta, tako da se u mnogim trgovačkim, do tada imućnim porodicama, mijenjaju materijalne prilike, pa se one okreću drugim zanimanjima.

O porodici Despić

Kada se ima u vidu postavka izložbe u Despića kući, logično je da se postavi pitanje ko su Despići i kakva je bila njihova uloga, kao reprezentanata u privrednom i društvenom životu ranijeg srpskog građanskog trgovačkog staleža u Sarajevu. Da bi se na to pitanje mogao naći odgovor, bilo je neophodno izvršiti sveobuhvatno istraživanje. Naša istraživanja obuhvatila su: pregled objavljenih naučnih radova posvećenih različitoj problematici, u kojim se pominju i Despići, kao i jedan naučni rad posvećen trgovini Despića u 19. vijeku; zatim, pregled brojnih časopisa, novinskih članaka i dr. u kojim se pominju Despići. Često su ti podaci nepotpuni i oskudni. Pregledana je dokumentacija o Despićima koja je sačuvana u Muzeju, uključujući i fotografije i umjetničke slike-portrete nekih članova porodice Despić. Izvršen je i pregled sačuvanog mobilijara iz Despića kuće, kao i ostalih eksponata. Obavljeni su i intervjui sa više osoba koje vode porijeklo od porodice Despić, te nekoliko intervjuja starijih građana Sarajeva koji pamte Despiće ili priče o Despićima. Na osnovi ovako sakupljenog materijala moguće je, donekle, rekonstruisati istorijat ove porodice.

Prema predaji u samoj porodici Despić, kao i prema dostupnim štampanim podacima, predak te porodice bio je Risto Slijepčević, koji je iz sela Samobora kod Gacka došao u Sarajevo da uči ćurčijski zanat. To je bilo oko 1750. godine. Risto Slijepčević se nastanio u Nahodovom hanu na Kovačima,¹² gdje je upoznao Despu, handžijinu

¹² U popisu sarajevskih hanova u knjizi Hamdije Kreševljakovića "Hanovi i karavansaraji..." ne pominje se na Kovačima "Nahodov han", nego "Jerusalimski han", po predanju vlasništvo dvojice kaluđera. Istina, zakupac toga hana bio je Risto Zoranović-Nahod, koji je umro 1917. godine, str. 91. Prema tome, oko 1750. godine, kada je tu doselio Risto Slijepčević, to nije mogao biti "Nahodov han", kako se pominje u više tekstova.

New fashions caused the furriers' trade, which the Despić family had been involved in before turning to trade, to die out. Trade changed in line with new market laws, and many once wealthy merchant families were obliged to turn to other professions.

The Despić family

An obvious question that affected the arrangement of the display in the Despić house is who were the Despić family and what position did they occupy as representatives of the commercial and social life of the Serb bourgeois merchant class in Sarajevo. Comprehensive research was needed to answer the question, covering a survey of published academic works dealing with the various issues involved where there are references to the Despić family, including one work dealing with the Despić family's trading activities in the 19th century, and a study of the many periodicals, newspaper articles and so on in which the Despić family are mentioned. Many of these references are incomplete and scanty. The documentation on the Despić family held by the Museum, including photographs and portraits of some of the family members, was also studied. The surviving furnishings from the Despić house were examined, along with the other exhibits. Several people descended from the Despić family were interviewed, as were a number of elderly Sarajevans who either remembered the family or had heard stories about them. All this made it possible to reconstruct the family's background, at least in part.

Both Despić family tradition and written sources state that the progenitor of the family was Risto Slijepčević, who came from his native village of Samobor near Gacko to learn his trade as a ćurčija in Sarajevo. He took board and lodging in the Nahod han in Kovači,¹² where he met and married Despa, the han-keeper's foster-daughter. He had two sons with Despa, Nikola and Maksim, who used surnames based on their father's and mother's names: Ristić and Despić. Maksim seems to have died very young, since later sources refer only to Nikola Ristić-Despić, who inherited his father Risto's trade as a furrier. The Despić family tree, a copy of which was recently

¹² There is no reference in the list of hans in Sarajevo in Hamdija Kreševljaković's Hanovi i karavansaraji to a "Nahod han" in Kovači, but there is mention of the Jerusalem han, which local tradition holds was owned by two monks. In fact, a later leaseholder of the han was Risto Zoranović-Nahod, who died in 1917, p. 91. As a result, it could not have been known as the Nahod han in or about 1750, when Risto Slijepčević took up residence there, as recorded in several works.



pokćerku, sa kojom se i oženio. Sa Despom je imao dva sina: Nikolu i Maksima, koji su nosili prezime po ocu i majci: Ristić i Despić. Pretpostavka je da je Maksim umro vrlo mlad, jer se kasnije pominje samo Nikola. Nikola Ristić-Despić naslijedio je očev (ćurčijski) zanat. U rodoslovu porodice Despić (čiju su kopiju nedavno poklonili Muzeju neki članovi porodice), navedeno je: da je Nikola rođen 1760. godine, a umro 1831. godine, a da je Despa umrla 1782. godine.

Nikola je 1804. godine zakupio magazu u Tašlihanu, a imao je tu i svoje radionice u kojim su njegovi radnici obrađivali krzna i razne odjevne predmete postavljali krznom. Nikola se, izgleda, uspješno bavio i trgovinom. On je imao četiri sina: Ristu, Maksima, Jovu i Aleksu. Još za Nikolinog života njegovi sinovi bili su uključeni u trgovinu. Kao posebno ugledni trgovci pominju se Jovo i Aleksa. Oni su 1848. godine u Ćurčiluku sagradili novi dućan.

Napominjem da, prateći rodoslov muških članova porodice Despić, nisam pominjala, naizgled neopravdano, i žensku djecu. Djevojke iz ove porodice udavale su se uglavnom za muškarce iz imućnih i uglednijih porodica, tako da Despići ženidbenim vezama još više učvršćuju svoju poziciju u čaršiji. Ono što je posebno interesantno, to je činjenica da su Jovo i Aleksa više puta pozajmljivali novac od svojih sestara (tri sestre), uz kamatu od 8%.¹³

Aleksin sin Jeftan sagradio je (ili kupio) han poznat kao Despića han. Jeftan je kao crkveni klisara uredio crkveni muzej.

Jovo je imao dva sina: Maksima (1835-1925) i Miću (1851-1893), koji su aktivno učestvovali u trgovini. Oni su uvozili i izvozili razne robe, ali najvećim dijelom su trgovali krznima. Izvozilo se i na Istok (Carigrad, Skoplje), Bugarsku itd., a također i na Zapad. Osim toga, išli su na sajmove u Lajpcig i uvozili su lisičija krzna iz Lajpciga i iz Apulije ("lipiske" i "puličke" lisice). Iz Marseja uvozili su fesove.¹⁴

Jovo Despić je trgovačkim poslom slao Maksu u Beč još kao mladića, a nešto kasnije je mlađeg sina Miću poslao u Beč da uči njemački jezik i trgovačku računicu.

Unutar tzv. čaršijskog okruženja, Despići su imali veoma dobre odnose sa građanima drugih vjeroispovijesti. U dobrim poslovnim odnosima bili su sa muslimanima, od kojih su ponekad posuđivali znatnije sume novca, posebno kad se radilo o trgovanju u Carigradu. Vršila se istovremeno transakcija robe i novca.¹⁵ Despići su, također, i sa katolicima (budući da su živjeli u Latinluku) imali dobre odnose. Makso u svojim memoarima pominje da je u neposrednoj blizini njihove kuće (u Latinluku) bila katolička kapelica i stan za fratre. U to vrijeme još nije bilo katoličke crkve. Napominje da su se uvijek "pazili sa fratarima", a kao poseban dokaz za tako srdačne odnose navodi podatak da je fra Grga Martić, kada je umro Maksin otac Hadži-Jovo, išao u pogrebnoj povorci obučen u misno ruho i da je tom prilikom održao i govor.¹⁶

Sudeći po nekim popisima imovine, izgleda da su Despići oko polovine 19. vijeka imali znatan kapital, dok je imovina u kući (kućni inventar) bila relativno skromna. Tadašnja trgovačka elita, među njima i Despići, trudili su se da održavaju dobre odnose i sa stranim konzulima u Sarajevu. Poznato je da su Despići, nakon smrti austrijskog konzula, iz njegove zaostavštine kupili pribor za jelo od srebra. Tada se "u narodu pričalo" da su Despići toliko bogati "da jedu zlatnim kašikama". Zapisano je i da su "od Francuza" (vjероватно od francuskog konzula) kupili trpezarijski sto sa stolicama i ormarić ukrašen intarzijom i sa mermernom pločom.¹⁷

Među svim Despićima najmarkantnija ličnost bio je Makso Despić. Zbog statusa te porodice i ličnog ugleda, Makso Despić je za vrijeme turske uprave bio imenovan za haznadara (državnog blagajnika) u gradu Sarajevu. Bilo je uobičajeno da mandat traje godinu dana. Međutim, nakon izvještaja revizione komisije koja je došla iz Carigrada, mandat za haznadara produžen je Maksi Despiću još godinu dana. Kao ugledan

¹³ Ibrahim Tepić: Trgovina Despića str. 95

¹⁴ Ibrahim Tepić: Trgovina Despića str. 93

¹⁵ Ibrahim Tepić: Trgovina Despića str. 95

¹⁶ Memoari hadži Makse Despića (Babe), Večernja pošta VIII, 1928., br. 2032., str. 12.

¹⁷ Prema popisu imovine koji je sačinio Pero Despić – Arhiv Muzeja

donated to the Museum by members of the family, shows that Nikola was born in 1760 and died in 1831, and that Despa died in 1782.

In 1804, Nikola took a lease on a storeroom in the Tašlihan, where he also had a workshop in which he and his workers dressed and processed furs and made various articles of clothing lined or trimmed with fur. Nikola seems to have been a successful trader as well. He had four sons, Risto, Maksim, Jovo and Aleksa, who joined him in the fur trade. There is mention of Jovo and Aleksa as particularly well-regarded traders, who built a new shop in Ćurčiluk in 1848.

In referring to the genealogy of the male members of the Despić family, I have made no mention of daughters, seemingly without justification. As a rule the girls of the family married boys from wealthy, respectable families, thus still further enhancing the standing of the Despić family in the čaršija. Of particular interest is the fact that on several occasions Jovo and Aleksa borrowed money from their sisters (of whom they had three), on which they paid 8% interest.¹³

Aleksa's son Jeftan built (or bought) a han, known as the Despić han. It was Jeftan who, as sexton of the Orthodox church, laid out the church museum.

Jovo had two sons, Maksim (1835-1925) and Mićo (1851-1893), who also took an active part in the family's trading operations, importing and exporting various goods, mainly furs. They exported both to the East (Istanbul, Skoplje, Bulgaria and elsewhere) and the West. They also attended the trade fairs in Leipzig, and imported fox furs from Leipzig and Apulia, known as *lipiske* and *puličke* fox furs. In addition, they imported fezzes from Marseille.¹⁴

Jovo Despić sent Makso off to Vienna on business while he was still just a youth, and a little later sent his younger son Mićo to Vienna to learn German and study accountancy.

In čaršija circles, the Despić family were on very good terms with the townspeople of other faiths. They maintained good business relations with the Muslims, from whom they occasionally borrowed substantial sums of money, particularly when trading in Istanbul. They conducted both goods and financial transactions.¹⁵ Living as they did in Latinluk, they were also on good terms with the Catholics. Makso noted in his memoirs that there was a Catholic chapel and a friars' house very close to their house in Latinluk; this was at a time when there was still no Catholic church. He wrote that they and the friars "always got on well with each other," citing as evidence of these friendly relations the fact that when Makso's father Hatji Jovo died, Fr. Grga Martić followed the funeral procession in his vestments and even made a speech.¹⁶

Judging from various household inventories, the Despić family seem to have had substantial capital in the mid 19th century, but relatively modest household goods. The mercantile elite, which included the Despić family, took pains to maintain good relations with foreign consuls in Sarajevo, and the Despić family is known to have purchased a set of silver cutlery from the estate of the Austrian consul following his death. It was said by the townspeople that the Despić family was so rich that they ate off gold spoons. It is also recorded that they bought a dining table and chairs and a marble-topped commode decorated with inlay from "a Frenchman," probably the French consul.

The most striking figure in the Despić family was Makso. The family's standing and his personal reputation were responsible for Makso Despić's being appointed as *haznadar* (treasurer) of Sarajevo during the Turkish period. The appointment was usually for a one-year term, but following a report by an audit commission from Istanbul, Makso's term of office was renewed for another year. As a leading citizen, Makso Despić was a member of the delegation accompanying Metropolitan Savo Kosanović to Russia to raise funds to build a new Orthodox church in Sarajevo.¹⁷

During the early years of the Austro-Hungarian occupation, Makso Despić was also a city councillor and

¹³ Ibrahim Tepić: Trgovina Despića p. 95

¹⁴ Ibrahim Tepić: Trgovina Despića p. 93

¹⁵ Ibrahim Tepić: Trgovina Despića p. 95

¹⁶ Memoari hadži Makse Despića (Babe), Večernja pošta VIII, 1928, no. 2032, p. 12.

¹⁷ Vladislav Skarić: Izabrani spisi p. 226. This was in 1872, when they raised about 2,000 ducats in Russia.

građanin, Makso Despić je u delegaciji sa mitropolitom Savom Kosanovićem išao u Rusiju zbog prikupljanja priloga za izgradnju (nove) pravoslavne crkve u Sarajevu.¹⁸

Osim toga, u prvim godinama austrougarske okupacije Makso Despić je gradski vijećnik i član deputacije građana iz Bosne i Hercegovine koji su išli u Beč kod cara Franje Josifa.¹⁹ Između svih putovanja i trgovačkih obaveza, dva puta je išao i na hadžiluk u Jerusalem.

Ono po čemu su Despići još bili poznati je što su osnovali svoje privatno pozorište. Naime, engleski konzul Holms, za svoje prijatelje i posebne zvanice, priređivao je u svojoj kući pozorišne predstave. Vjerovatno ponukani tim primjerom, braća Makso i Mićo Despić osnivaju pozorište. Iako amatersko, to je zapravo i prvo domaće pozorište u gradu Sarajevu, sa domaćim izvođačima i domaćim repertoarom. Na repertoaru pozorišta bili su "šaljivi komadi" Jovana Sterije Popovića i Koste Trifkovića. U početku su i ženske uloge igrali muškarci, a nešto kasnije pridružuju im se i učiteljice iz srpskih škola. Posebnu ulogu u radu pozorišta imao je Mićo Despić. Bio je odličan kao glumac i odgovarale su mu uglavnom komične uloge, bio je i uspješan improvizator na pozornici.

Pozorišne predstave održavale su se u tzv. velikoj sobi. Pozornica je pravljena od školskih klupa, a zavjese za pozornicu (na njoj je bio naslikan Viljem Tel) i neki kostimi kupljeni su od konzula Holmsa. Jedan dio kulisa nabavljen je iz Beča. Za pozorišne predstave su štampane i pozivnice u Vilajetskoj (državnoj) štampariji. Zbog skućenog prostora nije bio dozvoljen pristup djeci i slugama ("momcima"). Posjetioci su bili, uglavnom, rodbina i bliski prijatelji. Stariji posjetioci sjedili su na sećijama, a mlađi u sredini sobe, na podu, na jastucima.

Pozorišne predstave održavale su se do 1878. godine.²⁰, ali, i nakon toga, Makso Despić je u svojoj kući priređivao sijela, na kojima se recitovalo, na kojim je "svirala muzika", pa čak se igrao i kadril, što je u to vrijeme bila prava rijetkost.

U starom Sarajevu Makso Despić bio je poznat ne samo kao imućan i ugledan trgovac nego je bio poznat i omiljen po svom pozorištu, po svojim sijelima, po svom pripovjedačkom daru i duhovitosti. Bio je poznat kao Hadži-Makso, ili Babo. Makso Despić - Babo je cijeli život proživio u kući na obali Miljacke. Umro je u osamdeset i devetoj godini. Međutim, pažnju javnosti i dalje su privlačili neki njegovi postupci. On je bio neka vrsta institucije u starom Sarajevu.

Naime, nekoliko godina prije smrti (umro je 1925. godine) on je naručio (i pored protivljenja porodice) da mu se izradi mrtvački kovčeg od običnog jelovog drveta, koji je držao u magazii. Osim toga, tada je napisao i testament, koji zbog svog interesantnog sadržaja čini dodatak ovog teksta.

Sahrana tako poznatog i poštovanog čovjeka kao što je bio hadži-Makso Despić, bila je svojevrsni događaj u gradu Sarajevu. Pogrebna povorka je krenula od kuće do Stare pravoslavne crkve, gdje je održano opijelo, a odatle, kroz cijeli grad do groblja na Koševu. Govorilo se da je "Babo želio da se sahrani u prostom jelovom sanduku" da sav svijet vidi da smo u smrti svi jednaki i da niko ništa "tamo" sa sobom ne nosi. Ono što su tadašnji posmatrači uočili, to je, da je u pogrebnoj povorci bilo jako mnogo muslimana ("sve se crvenilo od fesova"), što očigledno govori o međusobnom poštovanju i toleranciji nekadašnjih stanovnika Sarajeva²¹.

¹⁸ **Vladislav Skarić:** Izabrani spisi str. 226. To je bilo 1872. godine i u Rusiji su sakupili oko 2000 dukata.

¹⁹ **Hamdija Kreševljaković:** Sarajevo za vrijeme austrougarske uprave (1878-1918), Sarajevo 1969, str. 17 i 18. Osim Makse Despića, u Beč kod cara Franje Josifa išli su: Dimitrije Jeftanović, Petro Petrović, Vladika Antim, fra Grgo Martić, Salomon Salom, Mustajbeg Fadilpašić, Mehmed Kapetanović, Asim Uzunić, Hašimaga Glođo i Jusufbeg Filipović.

²⁰ **Josip Lešić:** Pozorišni život Sarajeva, "Svjetlost" Sarajevo, 1973., str. 60

Marko Marković: Članci i ogledi, knj., II, Sarajevo, 1961., str. 25

Vladislav Skarić: Izabrani spisi str. 254 i 256

Todor Kruševac: Sarajevo pod austrougarskom upravom 1878-1918, Sarajevo 1960., str. 443

²¹ Naša sugrađanka pok. Milojka Ceković (umrla 2003. godine u dubokoj starosti) dobro se sjećala hadži Makse i svih priča o njemu. Kao odraslija djevojčica prisustvovala je pogrebnoj povorci i misli da su muslimani trgovci i zanatlije u vrlo velikom broju bili na sahrani. Njene riječi: "Ispratila ga je i sva muslimanska čaršija, jer se sve crvenilo od fesova".

member of a deputation from Bosnia and Herzegovina that went to Vienna to be received by the Emperor Franz Josef.¹⁸ He also twice found time between his travels and his business commitments to go to Jerusalem on pilgrimage.

The Despić family was also famous for having set up their own private theatre. The English consul, Holmes, was in the habit of holding theatre performances at home for his friends and special invitees. No doubt prompted by his example, the brothers Makso and Mićo Despić also founded a theatre which, though used only for amateur dramatics, was in fact the first "home-grown" theatre, with local performers acting in plays written by local dramatists. The repertoire included "comedy pieces" by Jovan Sterija Popović and Kosta Trifković. At first the female parts were played by men, but later they were joined by women teachers from Serb schools. Mićo Despić played a particularly important part in the family's theatrical activities; he was an excellent actor, particularly suited to comedy, and also had the knack of improvisation on stage.

The theatre performances were staged in the "big room." School benches were used to make the stage, and the curtains (with a painting of William Tell) and some of the costumes were purchased from Consul Holmes. Some of the stage settings were bought in Vienna. The invitations to the performances were printed by the Vilayet (Provincial) press. Given the cramped space, neither children nor servants (footmen) were allowed in; the audience consisted mainly of relatives and close friends. The older people sat on the *sećijas* (built-in settees) around the walls, and the younger on cushions on the floor in the middle of the room.

The brothers continued with their amateur dramatics until 1878.¹⁹ Even after the performances came to an end, however, Makso Despić went on holding gatherings at home where people recited, played music, and even danced the quadrille, a real rarity at that time.

Makso Despić was known in old Sarajevo not only as a respected and wealthy merchant, but also for his theatre, his gatherings, and his gift for story-telling and his wit, which earned him much affection. He was known as Hatji Makso (Hatji on account of having gone on pilgrimage to Jerusalem) or Babo ("Father"). Makso Despić spent his whole life in the house on the banks of the Miljacka, and died at the age of 89, continuing to attract public attention by his behaviour to the end of his days: he was almost an institution in old Sarajevo.

A few years before his death in 1925, in defiance of the family's wishes, he ordered for himself an ordinary deal coffin, which he kept in his storeroom. He also wrote his last will and testament, which is given at the end of this article.

The funeral of someone as well-known and well-respected as Hatji Makso Despić was an event in Sarajevo. The funeral procession left the house and made its way to the old Orthodox church, where the funeral service was held, and then wended its way through the whole town to the cemetery at Koševo. It was said that "Babo" had wanted to be buried in a "simple deal coffin" so that everyone could see we are all equal in death, and cannot take anything with us to the next world. Onlookers noticed that there were a great many Muslims in the funeral procession ("it was red with fezzes"), a clear indication of the mutual respect and tolerance of the people of Sarajevo in those days.²⁰

Nothing was the same in the house by the Miljacka after the death of Hatji Makso Despić. After World War II, trade was in crisis, and the younger generation turned to other occupations and professions. Makso's son and heir Pero, who had become the owner of the house on the Obala (embankment) through a family share-out, was an

¹⁸ **Hamdija Kreševljaković:** *Sarajevo za vrijeme austrougarske uprave (1878-1918)*, Sarajevo 1969, p. 17 and 18. The other members of the delegation to Emperor Franz Josef in Vienna of which Makso Despić was a member were Dimitrije Jeftanović, Petro Petrović, Vladika Antim, Fr. Grgo Martić, Salomon Salom, Mustajbeg Fadilpašić, Mehmed Kapetanović, Asim Uzunić, Hašimaga Glodo and Jusufbeg Filipović.

¹⁹ **Josip Lešić:** *Pozorišni život Sarajeva, Svjetlost, Sarajevo, 1973, p. 60*

Marko Marković: *Članci i ogledi, vol. II, Sarajevo, 1961, p. 25*

Vladislav Skarić: *Izabrani spisi p. 254 i 256*

Todor Kruševac: *Sarajevo pod austrougarskom upravom 1878-1918, Sarajevo 1960, p. 443*

²⁰ Our fellow citizen, the late Milojka Ceković (d. 2003 at an advanced age), remembered Hatji Makso and all the stories about him quite clearly. As a girl, she attended his funeral procession, and thought that there were a great many Muslim traders and artisans at the funeral. It was she who said: "The whole Muslim *čaršija* was there to see him off, and everything was red with fezzes."

Smrću hadži-Makse Despića, u kući na obali Miljacke sve se promijenilo. Već nakon Prvog svjetskog rata trgovina je zapala u krizu i mlađi se okreću drugim zanimanjima. Maksin sin i nasljednik Pero, koji je porodičnom internom diobom postao vlasnik kuće na Obali, bio je austrijski oficir, a kasnije i poduzetnik, koji se bavio raznim poslovima, pa i trgovanjem orijentalnim ćilimima koje je nabavljao za dvor kralja Aleksandra u Beogradu.²²

Govoreći o istorijatu porodice Despić, najviše pažnje posvetili smo liku hadži-Makse Despića. Ne samo zbog toga što je bio interesantna ličnost i ugledan građanin grada Sarajeva, nego i zbog toga što je živio i djelovao na razmeđu između 19. i 20. vijeka, u burnim vremenima opadanja snage Osmanskog carstva, dolaska Austrougarske vlasti u Bosnu i Hercegovinu, a potom i Kraljevine Jugoslavije. Osim toga, on se i rodio u umro u kući na Obali.

Pored hadži-Makse, značajna imena bili su i Maksin brat Mićo koji je umro mlad (poznat po svojim ulogama u njihovom pozorištu) i bliski rođak Jeftan. Svi njihovi potomci kasnije su se posvetili raznim zanimanjima i raselili se po svijetu. Nakon Maksine smrti u kući na Obali živjela je još kraće vrijeme Maksina kćerka Darinka.

Osim sjećanja na nekada uglednu i bogatu trgovačku porodicu Despića, prezime Despić bilo je poznato i zbog Ive Despić, u periodu između Prvog i Drugog svjetskog rata, pa i nešto kasnije. Iva Despić bila je prva žena skulptorka u Bosni i Hercegovini, a udata za Jeftanovog sina. Ona je živjela u kući na imanju Despića na Vasinom Hanu u blizini Sarajeva. Prema S. Gotovcu, po njenoj želji, na prozore i vrata kuće na Vasinom Hanu postavljeni su demiri i željezni kapci, skidani sa Despića magaza na Čaršiji, što je u ono vrijeme izazivalo čuđenje građana. (Slavko Gotovac: *Bijele duše*, Livno 1987. str. 158).

Kultura stanovanja gradskog stanovništva u Sarajevu, sa posebnim osvrtom na kulturu stanovanja srpskog trgovačkog građanskog staleža

Pojam kulture stanovanja obuhvata način života u stambenom prostoru. To je slojevita pojava i sastoji se od spleta različitih i promjenjivih

Austrian officer, and later an entrepreneur, involved in various business affairs including trading in oriental carpets, which he purchased for the royal court of King Aleksandar in Belgrade.²¹

In dealing with the history of the Despić family, we have focused mainly on the figure of Hadži Makso Despić, not only because he was a fascinating person and respected citizen of Sarajevo, but also because he lived and worked at the turn of the 19th and 20th centuries, in turbulent times, seeing the decline of the Ottoman Empire, the introduction of Austro-Hungarian rule in Bosnia and Herzegovina, and living into the early years of the Kingdom of Yugoslavia. Furthermore, he was born and died in the house by the Miljacka.

Other prominent members of the family were Makso's brother Mićo, who died young, but was known for his performances in the family theatre, and their cousin Jeftan. All their descendants would later take up different professions and are now dispersed around the world. After Makso's death his daughter Darinka continued to live in the house on the Embankment for a while.

The surname Despić was known not only as that of a once well-regarded and wealthy merchant family, but also on account of Iva Despić, between the two world wars and later. Iva Despić, who was married to Jeftan's son, was the first sculptress in Bosnia and Herzegovina. She lived in a house on the Despić estate in Vasin han, near Sarajevo. According to S. Gotovac, it was at her wish that the iron grilles and shutters were removed from the Despić storeroom in the čaršija and installed on the windows and doors of the house in Vasin han, to the astonishment of the local people (Slavko Gotovac: *Bijele duše*, Livno 1987. p. 158).

The home life of the urban population in Sarajevo, with particular reference to the home life of the Serb bourgeois merchant class

The question of people's home life is a complex one, with a whole nexus of different, shifting relationships in the way people live at home, with their material, biological, psychological and spiritual needs at a given time and in a given cultural space.²³ One's house should meet one's existential needs.

²² Arhiv Muzeja



odnosa. Riječ je o životu čovjeka u stambenim prostorima sa njegovim materijalnim, biološkim, psihološkim i duhovnim potrebama smještenom u određeno vrijeme i određeni kulturni prostor.²³ Stambeni prostor, dakle, treba da osigura te uslove za njegovo postojanje: da bi se zaštitio i sklonio od vremenskih nepogoda, da zadovolji svoje biološke potrebe za hranom, radom, odmorom i vlastitom reprodukcijom. Te su potrebe



univerzalne ali se zadovoljavaju, zavisno od područja, vremena, ekonomskih prilika i kulturnih tradicija na različite načine kod različitih ljudskih zajednica. To onda podrazumijeva različito oblikovanje stambenih zgrada /arhitektonski aspekt/, različitost predmeta kojim je stambeni prostor ispunjen i uređen /stambena estetika/, različite porodičnih i društvenih komunikacija u tom prostoru /stambena etika/. Tako uređen stambeni prostor je istovremeno i mjesto identiteta, kako ličnog tako i kolektivnog.

Kad je riječ o Sarajevu i njegovom stanovništvu, kao i u ostalim gradovima u Bosni i Hercegovini, ono je pod dugotrajnom osmanskom vladavinom bilo izloženo neposrednim i intenzivnim uticajima orijentalno-islamske kulture i civilizacije u svim aspektima života. Posebno su ti uticaji bili, u početku, izraženi preko dijela domaćeg stanovništva koje je prihvatilo novu religiju - islam. Nešto kasnije su ti uticaji obuhvatili i ostalo stanovništvo, tako da je na ovim prostorima, naročito u gradovima, došlo do prožimanja domaće i orijentalne kulture, kao što je rečeno, u svim vidovima života, pa tako i u stambenoj kulturi.

Tu stambenu kulturu karakterisali su: individualna, slobodno stojeća, često spratna stambena zgrada /zavisno od ekonomskih prilika vlasnika/ sa više prostorija: radnim dijelom /kuhinja, ostava/, higijenskim dijelom /vodnica, nužnik/, te sobama u prizemlju i na spratu koje su bile višefunkcionalne. Danju su služile za boravak domaćih stanovnika i primanje gostiju, kao i za objedovanje, a noću za spavanje. U tu svrhu bile su vrlo praktično namještene. Namještaj je bio malobrojan, unificiran i stacionaran. U sobama su bile ugrađene musandare ("drvene okoliće"). To je vrsta većeg plakara za držanje posteljine i odjeće. U njegovom sastavu je bila zidana peć sa kazanom za grijanje vode i "banjica" (hamamdžik) koja je služila za kupanje i ritualno pranje (kod muslimana). Nasuprot musandara, obično uz zidove i uz prozore bile su sećije. Okolo na zidovima, pri vrhu, bile su police (rafe) na kojima se držalo ukrasno posuđe. Sredina sobe bila je prazna, zastrta ćilimom, tu su se danju postavljali: mangala za kafu i sofa za ručak i večeru, a noću su se prostirali dušeci za spavanje. I pored te unificiranosti, socijalni status stanara bio je vidljiv na prvi pogled. U bogatijim kućama musandare su bile rezbarene, ćilimi su bili domaći ili orijentalni, sećije su bile zastrte skupljim tekstilom, posuđe je bilo od bakra, ukrašeno, itd. U sirotinjskim kućama mjesto ćilima prostirale su se asure (hasure) ili ponjave, musandare su bile od

jednostavno obrađenog drveta, posuđe je bilo i drveno i bakarno. Međutim, zavisno od navedenih razlika, principi i navike, tj. način života su bili isti i u bogatim i siromašnim kućama. To se, također, odnosilo i na hrišćansko stanovništvo. Način njihovog života u stambenom prostoru, nije se bitno razlikovao od

²³ Aleksandra Muraj: Živim, znači stanujem, Zagreb 1989., str. 9

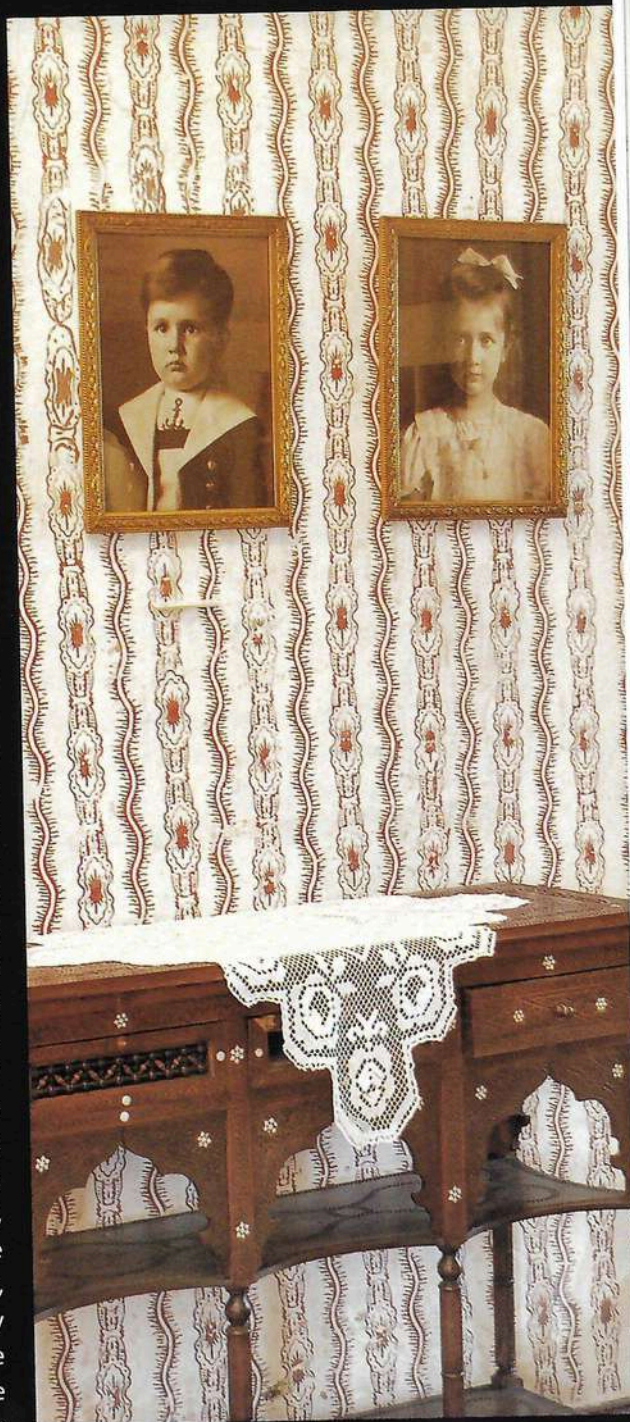
²⁴ Aleksandra Muraj: Živim, str. 6 i 7

shelter from the elements, food, the ability to work, leisure and rest, and reproduction. These are universal needs, but are met in different ways in different communities, depending on time, place, economic circumstances and cultural traditions. These include architecture (different kinds of living quarters), aesthetics (household goods and furnishings), and the ethics of the home (family and social communications in the home).²³ One's home is also the locus of one's identity, both individual and collective.

In the case of Sarajevo and its people, as of the other towns and cities of Bosnia and Herzegovina, during the centuries of Ottoman rule it was subject to the direct and sustained influence of the oriental Islamic culture and civilization, which affected every area of life. At first these influences found expression among those members of the local population that embraced the new religion, Islam. Later, they extended to the rest of the population, resulting in a blend of local and oriental culture, particularly in the towns and cities, affecting every area of life including life in the home.

Typically, people lived in detached family houses, with two storeys in the case of the better-off, consisting of several rooms: utility rooms (kitchen and larder) and sanitary facilities (water closets and latrines), and rooms downstairs and upstairs that were multi-functional. During the day, they were used as living rooms and reception rooms as well as for meals, and at night they became sleeping quarters. The fixtures and fittings were ideally suited to this arrangement, being few in number, uniform, and built-in. Each room had a built-in *musandara*, a large cupboard where bed linen and clothing was kept, and also incorporating a built-in stove with a cauldron for heating water and a washroom, known as the *hamamdžik*, used for bathing and, by Muslims, for ritual ablutions. On the wall opposite the *musandara*, where there were windows, and usually on the side walls as well, were *sećijas*, built-in seating. High up on the walls were shelves where decorative vessels were kept. The centre of the room, with a kilim on the floor, was kept clear, so that a brazier for coffee and a *sofra*, a low table for luncheon and dinner, could be placed there, to be replaced at night by mattresses. Despite the uniformity of furnishings, the social status of the household was immediately obvious. In the wealthier houses, the *musandaras* were carved, the kilims would be local or oriental, the *sećijas* would be covered with costly fabrics, the copperware would be decorated, and so on. In poor households there were rush mats or sheets on the floor instead of carpets, the *musandaras* were plain, and the household vessels were of wood or undecorated copper. Notwithstanding these differences, the principles and customs that dictated the way of life were the same in rich and poor households. This was equally true of the Christian population, whose way of life at home was essentially no different from that of the Muslims. Christian bourgeois houses also had *musandaras*, washrooms, water closets, *sećijas*, braziers, kilims and *sofras*. The differences lay mainly in the details, decorative features that indicated the identity of the household, such as icons or works of art with scenes from the life of the people on the walls, for example. Among Christians, there would also be rather more articles, both utilitarian and decorative, of Western provenance, since Christians traded more extensively with the West. There were also many similarities in the food people ate; the main difference was in certain ceremonial meals and, of course, in the consumption of pork among the Christians.

The changes that took place towards the end of the Ottoman period, and particularly after the



²³ Aleksandra Muraj: op.cit.,..... p.6 and 7

muslimanskog. I u hrišćanskim građanskim kućama također su bile: musandara, „banjice“, vodnice, sećije, mangale, čilimi, sofere. Razlike su bile, uglavnom, u detaljima, ukrasima koji su svjedočili o identitetu, npr. ikone ili umjetničke slike na zidovima sa prizorima iz nacionalnog života. Razlike su se odnosile i na nešto veći broj sitnog inventara i ukrasa zapadne provenijencije (budući da su hrišćani više trgovali sa Zapadom). Veoma mnogo bilo je sličnosti i u ishrani, razlike su uglavnom postojale u nekim obrednim jelima i u upotrebi svinjskog mesa.

Znatnije promjene i razlike u stambenoj kulturi između muslimanskog i ostalog stanovništva pojavljuju se pri kraju osmanske vladavine, a naročito sa dolaskom austrougarske vladavine u ove krajeve, jer nemuslimansko stanovništvo Sarajeva participira više i brže od muslimana u nadolazećoj srednjoevropskoj kulturi (nabavlja se namještaj iz Austrije, dijelovi pokućstva, itd.)

Kad je riječ o Despića kući, prema predanju, a i na osnovi pisanih izvora (Lj. Mladenović i M. Marković, I. Tepić itd.), sin Riste Slijepčevića i Despe, Nikola Ristić-Despić,²⁵ u Latinluku je prvo iznajmio, pa oko 1780. i otkupio kuću koja se sastojala od magaze, prizemne sobe i sobe na spratu iznad nje. U neposrednoj blizini te kuće kupljena je, nešto kasnije, još jedna manja kuća. Spojili su je sa starom, pa su imali zajednički krov i divanhanu, a iza kuće vodnicu. Nikolin sin Jovo oko 1820. godine popravljao je tu kuću, da bi se oko 1846. uz kuću dokupilo zemljište i dogradila magaza, iznad nje "velika soba", a na spratu također još jedna prostorija. Nakon velikog požara 1879. godine kuća se popravljala, a 1881. godine dobija sadašnji izgled (približno). Prve dvije kuće, koje su osnova kasnije dogradnje malih su dimenzija što je vjerovatno uslovljeno skućenim prostorom u Latinluku.²⁶

Despića kuća kao izložbeni prostor

Prema želji donatora, a i prema koncepciji (i ranijoj, a i savremenoj) Muzeja, Despića kuća treba da svojom izložbom posluži kao primjer kulture stanovanja srpskog trgovačkog staleža u Sarajevu od kraja 18. do početka 20. vijeka.

Pored Despića, u Sarajevu, u tom periodu, živjelo je također više imućnih i uglednih pominjanih pravoslavnih porodica. Svi oni su imali svoje kuće kao i Despići, međutim, oni su uglavnom svoje stare kuće ili srušili pa sagradili veće, po zapadnoevropskim obrascima, ili su izvršili adaptaciju i modernizaciju. Sretna je okolnost što je baš objekat kao što je Despića kuća darovan gradu Sarajevu i Muzeju grada Sarajeva. Po svojim karakteristikama, tj. razvoju kuće u tri različita vremenska perioda, ova kuća predstavlja pravi dragulj u građevinskom i muzeološkom pogledu.

Kako je izgledala prva, tj. najstarija kuća, nije poznato. Zna se samo da je imala magazdu, iznad magaze jednu prostoriju, a iznad nje istu toliku sobu. Do danas je sačuvana magaza i iznad nje soba sa rezbarenom musandrom (vrsta plakara) i rezbarenim dolaфом (zidni manji plakar). To je lijevi dio prizemlja. Srednji dio je vjerovatno imao tzv. "čoravu magazdu" tj. magazdu manjih dimenzija bez prozora, tzv. skrivnicu i iznad nje sobu. Iznad te srednje sobe nalazi se soba zv. kubelija, jer ima zidanu zasvođenu tavanicu. U prizemnom desnom dijelu je i "velika soba", tj. dograđeni dio kuće. Vjerovatno je da su i lijeva i srednja soba imale drvenu tavanicu, jer u svakoj sobi imaju na tavanici drvene grede, dok je u "velikoj sobi" i sada drvena tavanica bogato oslikana. Nekad su na gornji sprat vodile drvene stepenice, što se vidi po tome, što se iznad

²⁵ Kada se govori o činjenici da je porodica dobila prezime po Despi, ženi Riste Slijepčevića, neminovno se nameće pitanje da li je ona uživala poseban ugled u čaršiji. Istina, bilo je još takvih slučajeva da djeca dobiju prezime po majci, ali to je rijetkost. Ovo pitanje nameće se samo po sebi zbog jedne čefileme iz 1788. godine. Naime, u slučaju kakvih nemira, bilo je uobičajeno da se uvede čefilema, tj. jamčenje (međusobno) muškaraca. Te godine bila je čefilema kršćana (garantovali jedni za druge). U čefilemi se pominje da čurčija Risto garantuje za više lica (Aleksa, Jefto, Ilija), a da međusobno garantuju još i Maksim i Despa! Zaista, veoma čudno da se u čefilemi pominje jedna žena. Moguće da se ovdje radi baš o Risti Slijepčeviću i Despi? (Hamdija Kreševljaković: Čefilema sarajevskih kršćana iz 1788. godine. Prilozi za orijentalnu filologiju i istoriju jugoslovenskih naroda pod turskom vladavinom III-IV, 1952-53., str. 206)

²⁶ Vladislav Skarić: Izabrani spisi str. 86. Podatak da je u 16. vijeku bilo malo kućište u Latinluku.

T. Kruševac: Sarajevo str. 48, citira "Bosanskohercegovačke" novine od 14. jula 1881. godine.

"Kraj bistrice Miljacke podigla se skoro nova izidana kuća g. Maksa Despića sasvim po modernom fazonu."

establishment of Austro-Hungarian rule, led to greater differences in the home life of the Muslims as compared with the rest of the population; the non-Muslims of Sarajevo were quicker to adopt the new central European culture, purchasing furniture and household goods from Austria, for instance.

As regards the Despić house, tradition has it, and written sources concur (Lj. Mladenović and M. Marković, I. Tepić etc.), that Risto and Despa Slijepčević's son Nikola Ristić-Despić²⁴ first rented and then, in or about 1780, purchased a one-up, one-down house with a storeroom in Latinluk. A little later he bought the house next door, joining the two under a common roof with a divanhana and a water closet behind the house. In or about 1820, Nikola's son Jovo repaired the house, and later, in about 1846, bought additional land alongside the house where he built another storeroom, the "big room" above it, and another room upstairs. More repairs were carried out on the house after the great fire of 1879, and by 1881 the house looked more or less as it does now. The first two houses onto which the extension was later added were very small, probably on account of the limited space available in Latinluk.²⁵

The Despić house as a display area

It was the wish of the donors, which was fully in line with the Museum's ideas both then and now, that the Despić house be furnished to show how the Serb merchant class lived in Sarajevo from the late 18th to the early 20th century.

Like the Despić family, the other wealthy, respectable Serbian Orthodox families already referred to as living in Sarajevo all had their own houses. Most of them, however, had either demolished their old houses and built new, Western European-style ones, or had adapted and modernized their old houses. It is fortunate that a house like the Despić house was gifted to the city of Sarajevo and the Museum. Its features, consisting as it does of three successive stages of adaption at different times, make it a real gem from the architectural and the museumological point of view.

It is not known what the first, the oldest house looked like, only that it had a storeroom, with above it one downstairs and one upstairs room. The storeroom and the room above it, containing a carved musandera and dolaf (wall cupboard), still survive, on the left-hand side of the ground floor. The mid section of the house probably had a small "blind" (windowless) storeroom or box room with a room above it on the ground floor. The room over this is known as the *kubelija*, on account of its domed masonry ceiling. The theatre room or big room is on the ground floor in the right-hand part of the house. The left-hand and middle rooms probably had wooden ceilings, given that each had wooden ceiling beams; the wooden ceiling in the big room is still elaborately painted. Previously there was a wooden staircase, as can be seen by the surviving *tahta-poš* (a wide shelf at the top of the stone staircase). The Despić house thus underwent three stages of alterations – in 1780, 1820, and 1841-1846. Latinluk was affected by the many fires that raged through Sarajevo, and the Despić house is known to have been damaged, in particular by the great fire of 1879. Major repairs were carried out in 1882, which was probably when the stone staircase and the three large upstairs room were built to Western European standards.

The Despić house formerly had a larger garden, with a boundary wall, box bushes, flowers and a quince tree, and a well with a cranked windlass outside the big room. When the Miljacka was regulated and the embankment was built, raising the ground level by about two metres, the storerooms were probably originally at ground level, since as far as I know traditional builders never constructed underground storerooms on level ground. The new embankment meant that part of the garden was lost, leaving only a small triangular garden area outside the house.

²⁴The question that arises when considering the fact that the family's surname derives from Despa, Risto Slijepčević's wife, is whether she was particularly well respected in the *čaršija*. True, this is not the only instance of children taking a surname from their mother's name, but it was not common. The question arises on account of a *čefilema* (surety) of 1788. It was the custom, in the event of unrest, for men to stand surety for one another. That year the Christians issued such a *čefilema*, which records that the *čurčija* Risto stood surety for several people (Aleksa, Jefto, Ilija), and that Maksim and Despa stood as surety for each other. It was highly unusual for a *čefilema* to refer to a woman. Were these perhaps none other than Risto Slijepčević and Despa? (Hamdija Kreševljaković: *Čefilema sarajevskih kršćana iz 1788. godine. Prilozi za orijentalnu filologiju i istoriju jugoslovenskih naroda pod turskom vladavinom III-IV*, 1952-53, p. 206)

²⁵Vladislav Skarić: *Izabrani spisi* p. 86. In the 16th century there was little housing in Latinluk.

T. Kruševac: Sarajevo p. 48, quoting the news-sheet *Bosanskohercegovačke novine* of 14. July 1881. "Makso Despić has recently built a new house by the clear waters of the Miljacka, completely in the modern style."

sadašnjeg stepeništa (kamenog) još uvijek nalazi "tahta-poš" (jedna vrsta šire police iznad stepeništa). Dakle, razvoj Despića kuće tekao je u tri etape – to su bile godine 1780., 1820. i 1841.-1846. Brojni požari koji su harali Sarajevom nekoliko puta zahvatili su i Latinluk, pa se zna da je i na Despića kući bilo oštećenja. Ugrozio je veliki požar iz 1879. godine. Veća opravka na kući bila je 1882. godine. Vjerovatno je da su tada napravljene kamene stepenice i tri veće sobe na spratu, izgrađene po zapadnoevropskim standardima.

Nekad je Despića kuća imala veću baštu, ograđenu zidom sa šimširima, cvijećem i dunjom, te bunarom na čerku ispred velike sobe. Budući da je regulacijom Miljacke podignut nivo terena za oko 2 m, može se pretpostaviti da su magaze bile u ravnini sa okolnim zemljištem. Moja pretpostavka zasniva se i na tome, da se, koliko mi je poznato, u našem tradicijskom graditeljstvu, na ravnom terenu nikad nisu ukopavale magaze. Podizanjem nivoa terena na obali Miljacke "otkinut" je jedan dio bašte, tako da je sad pred kućom ostala samo mala trouglaona baštica.

Dakle, Despića kuća svojim izgledom i graditeljskim karakteristikama, građena, popravljana i dograđivana u različitim periodima, predstavlja izuzetan "vremeplov" i izazov u muzeološkom pogledu.

Realizacija postavke izložbe u Despića kući

Realizacija postavke izložbe u Despića kući veoma je složen proces, a istovremeno i izazov za muzealca. Osnovni zadatak je rekonstruisati način života jedne imućne hrišćanske (srpske) trgovačke porodice u jednom zaista velikom vremenskom periodu, od kraja 18. i do početka 20. vijeka. To je ujedno i prilika da se pokaže sva složenost i međusobno prožimanje kulturnih uticaja sa Istoka i Zapada. Naime, izložbom treba prikazati i kretanje i preplitanje svih tih uticaja i pratiti ih hronološki. Dakle, na jednom mjestu treba prikazati način života i stanovanja nekadašnjih stanara ove kuće, u drugom vremenskom periodu.

Na crtežu nekadašnje Despića kuće vide se razlike u odnosu na sadašnju kuću, a u komentaru Lj. Mladenović, navodi se da je kuća imala divanhanu i pozadi vodnicu (gdje su vjerovatno bile i sanitarije, što je u sanacionim radovima bilo zanemareno). Također nema ni kuhinje kao osnovnog dijela nastambe tako da u ovoj postavci izložbe, mada se radi o rekonstrukciji, te dvije prostorije neće moći biti rekonstruisane.

Nažalost, Muzej, (koliko mi je poznato) ne raspolaže fotografijama unutrašnjosti Despića kuće iz vremena kada je kuća tek otvorena za javnost, što je nenadoknadiiva šteta.

U prizemnom dijelu rekonstrukcija "mamine" i "babine" sobe odnosi se na period s početka 19. vijeka, dakle uređene su u potpunosti po orijentalnim obrascima.

"Pozorišna soba" i "kubelija" odnose se, uglavnom, na period druge polovine 19. vijeka, gdje se očigledno vide međusobna prožimanja tradicijsko-orijentalnih i srednjoevropskih elemenata u kulturi stanovanja.

Sobe na spratu predstavljaju, uglavnom, stambenu cjelinu jedne imućne građanske srpske trgovačke porodice na početku 20. vijeka. To su: spavaća soba, salon i trpezarija.

Prema tome, postavka izložbe treba da obuhvati sve karakteristike vremena koje prikazujemo u različitim segmentima.

Dok se za "veliku" prizemnu sobu zna kada je bila dograđena uz dotadašnju Despića kuću, u toku sanacionih radova bilo je dilema koji je najstariji dio kuće – da li lijevi ili srednji, prizemni dio. Prema porodičnom predanju, smatra se da lijevi, prizemni dio pripada prvobitnoj Despića kući. Bez obzira na to, u svakom slučaju, što se tiče muzeološke postavke, obje te prostorije pripadaju istom vremenskom periodu. One treba da budu dio izložbenog prostora u kome će biti prikazan život i kultura stanovanja trgovačke građanske pravoslavne porodice u periodu od kraja 18-tog do polovine 19-tog vijeka. Koliko je poznato, lijeva prostorija je bila "mamina soba" a desna "babina soba".

"**Mamina soba**" je nevelika prostorija, sa niskom malterisanom tavanicom na čijoj sredini je deblja drvena greda, oslikana sitnim cvjetnim motivima. Sudeći po tome, vjerovatno da je tu nekad bila drvena

All this means that the appearance, architectural features, building methods, repairs and alterations to the house at various times make the Despić house an extraordinary "time machine" as well as a real challenge from the museum point of view.

Arranging the Despić house as a museum display

Arranging the Despić house as a museum display was a highly complex process, and a real challenge for a museum worker. The basic task was to reconstruct the way of life of a wealthy Serbian Orthodox merchant family over a lengthy period, from the late 18th to the early 20th century. It is also an opportunity to show some of the complexity of cultural influences from East and West, and how they met and mingled. The display is designed to demonstrate both their trends and their interaction, and track them chronologically. This one space, therefore, shows the way of life of the former occupants of the house over a long period.

The drawing of the Despić house as it once was shows how it differed from the house as it is now, and the comments by Lj. Mladenović indicate that the house had a divanhana and, to the rear, a water closet (there was probably a latrine there as well, which was overlooked during the restoration works). The house did not even have a kitchen as one of the basic elements of the house. As a result, even though this part of the display is a reconstruction, it has not been possible to reconstruct these two features.

Unfortunately, as far as I know, the Museum has no photographs of the Despić house as it was when the house had just been opened to the public, which is a great shame.

In the ground-floor reconstruction, "mother's" and "father's" rooms date from the early 19th century, and are thus furnished entirely in line with oriental models.

The theatre room and the kubelija date from the latter half of the 19th century, and clearly show the mingling of traditional oriental elements and central European influences in the way people lived.

Most of the upstairs rooms – the bedroom, drawing room and dining room – reflect the home life of a wealthy bourgeois Serb merchant family in the early 20th century.

The display thus has to cover all the characteristics of the period represented in the various parts of the house.

The big downstairs room is known to have been built onto the earlier Despić house, but the question that arose during the remedial works was which was the oldest part of the house, the part to the left or the middle section. Family tradition has it that the ground-floor area to the left belonged to the original Despić house.²⁶ Be that as it may, both date from the same period, and were to be the part of the house that displayed the way of life of a Serbian Orthodox bourgeois merchant family from the late 18th to the mid 19th century. As far as we know, the room to the left was the one known as mother's room, and the one to the right as father's room.

"**Mother's room**" is quite small, and has a low, plastered ceiling with a deep transverse wooden beam midway, painted with dainty floral motifs. This suggests that it once had a wooden ceiling, as was usual at that time. To the left as one enters the room is a dolaf (wall cupboard), with opposite it the larger, elaborately carved musandera. The doors of both the dolaf and the musandera are decorated with extremely fine carvings. The workmanship and stylistic features suggest that they date from the early 19th century.

Opposite the door are two windows with iron grilles, probably pierced during one of the alterations on the house, as suggested by the fact that on the left and right hand walls, as seen from the door, evidence was found of windows that had been walled up; one was used to form the dolaf, and the other is behind the musandera. The curtains on the windows are of thin local fabric; between the windows is an old mirror with an elaborately decorated frame.

Below the window is a sećija covered with burgundy-red plush and a kilim strip. Plush was one of the usual fabrics used to cover built-in seating, the others being kilim rugs, and the felted homespun cloth known as čoha. If čoha or plush were used, they were always burgundy-red in Christian houses, whereas in Muslim households they

²⁶ Marko Marković: n.d. p. 26

tavanica, što je bilo uobičajeno u to vrijeme. Kada se uđe u ovu prostoriju, sa lijeve strane je dolaf (manji zidni plakar), a na suprotnoj strani je veća, bogato rezbarena musandra (veći zidni plakar). Na dolafu i musandri vrata su izuzetno lijepo ukrašena rezbarijom. Sudeći po načinu izrade i stilskim karakteristikama, može se pretpostaviti da datiraju sa početka 19. stoljeća.

Nasuprot vrata su dva prozora sa željeznim rešetkama. Vjerovatnoća je da su ti prozori, u toku raznih adaptacija, naknadno probijeni. Naime, posmatrano sa vrata, na lijevom i desnom zidu vide se tragovi prozora koji su zazidani. Od jednog, na lijevoj strani napravljen je pomenuti dolaf. Drugi zazidani prozor je iza musandre. Na prozorima su tanke zavjesice od domaćeg beza, a između prozora je starinsko ogledalo sa bogato dekorisanim okvirom.

Ispod prozora je sećija prekrivena "višnjevim" (bordo) somotom. Sećije su se inače prekrivale čohom, somotom ili ćilimima. (Ukoliko je to bila čoha ili somot, u hrišćanskim kućama je uvijek bila samo bordo boja, dok je u muslimanskim kućama bila raznih boja). Na sećiji su "brusali" jastuci, nazvani po gradu Brusi-Bursi u Turskoj (gdje su se proizvodili, koliko mi je poznato, do 1910. ili 1912. godine). "Brusali" jastuci su se mogli vidjeti samo u imućnim kućama. Ispred musandre je "prostrta postelja". U to vrijeme, postelja se "sterala" po podu, a po danu se savijala i ostavljala u musandru.

Uz musandru, pored peći "sa lončićima" je leđen (vrsta latora) sa ibrikom. Pored ulaza u sobu, na zidu (okrenutom istoku) nalazi se ikona sa kandilom i "zavjesom" ispod njih (tekstilni zidni ukras), a ispod ikone je i sanduk za ruho. Cijela podna površina prekrivena je ćilimom.

"**Babina soba**". Koliko je poznato, u toj srednjoj, prizemnoj sobi rado je boravio hadži-Makso Despić (zvani Babo), pa je i ta soba dobila taj naziv. To je mala prostorija, sa niskom omalterisanom tavanicom i smeđim debelim gredama. Na ulazu su teška željezna vrata, a desno od ulaznih vrata su dva manja prozora sa rešetkama i željeznim kopcima. Prozori gledaju na ustakljeno

could be of various colours. The cushions on the sećija are "brusali" in design, named after Brusa (Bursa) in Turkey, where they were made, as far as I am aware, until 1910 or 1912. Brusali cushions could be found only in wealthy households. A bed is made up on the floor beside the musandera, as was the custom at that time; during the day the mattress and bedlinen would be rolled up and kept in the musandera.

Beside the "cupped" stove in the musandera is a *leđen* (a washbasin with pierced central insert) with a ewer. On the east wall, by the door, is an icon with a lamp hanging in front of it and a drape pinned to the wall below it, and below this again a clothes chest. The floor is covered with a kilim carpet.

"**Father's room**," downstairs in the middle of the house, is believed to be the room where Hatji Makso Despić, known as Babo (Father, Daddy), liked to spend time, hence the name given to the room. It too is a small room, with a low plastered ceiling and substantial brown-painted beams. The entrance is fitted with a heavy iron door, and to the right of the door are two small windows with grilles and iron shutters. The windows look out onto the glazed hallway, indicating that this hallway was a later addition.

Father's room also has a cupped stove, in the left-hand corner opposite the windows, with next to it a carved musandera.²⁷ Unusually, there is a doorway at the other end of the musandera, with a narrow staircase leading up into the kubelija above Father's room.

Father's room has an L-shaped sećija below the windows and along the wall opposite the door, with the usual kilim-covered cushions. A mother-of-pearl icon hangs on the east wall above the sećija. A kilim carpet covers the floor. Beside the sećija is a *sofra*, a large metal tray placed on an iron stand or *demiri*, from which the resulting table is known as a *demirlija*. Beside the stove are a *leđen* and *đugum* (copper water pot) on the large clothes chest against the wall between the stove and the door.

The **kubelija** above Father's room was named after its vaulted ceiling or *kube*, which is painted – an

²⁷ Marko Marković: n.d. str. 26

²⁷ It is worth noting that all the musandera doors disappeared during the recent remedial works. In the absence of photographic documentation in the Museum's holdings from which the doors could be reconstructed, an exact copy of the musandera doors in the kubelija were made in the Nikšić woodcarving workshop in Konjic.



predvorje, što je dokaz da je to predvorje naknadno dograđeno.

U "babinoj sobi", suprotno od prozora, u lijevom uglu je peć "sa lončićima", a do nje rezbarena musandra.²⁸ Interesantna je činjenica da na kraju musandre ima otvor, iza koga vode uzane drvene stepenice u sobu "kubeliju" koja se nalazi iznad "babine sobe".

U "babinoj sobi" ispod prozora i uz susjedni zid je sećija u obliku slova L, sa obaveznim "kalufli" jastucima. Iznad sećije na zidu (koji je na istočnoj strani) nalazi se ikona. Pod je zastrt ćilimom. Uz sećiju je postavljena "sofra" (bakarna tepsija) "demirlija", postavljena na željezne nogare zv. "demiri". Pored peći je "leđen" sa đugumom, a uz zid, od vrata prema peći, veći sanduk za ruho.

"**Kubelija**" je dobila naziv po tavanici koja je građena na svod ("kube"), koji je oslikan, što je interesantan, nestandardan detalj u građenju stambenih zgrada onog vremena.

Koliko je poznato, "Kkubelija" je bila neka vrsta gostinske sobe, u kojoj je hadži-Makso primao viđenije goste. Osim toga, što se u "kubeliju" moglo doći iz "babine sobe", uz drveno stepenište, glavni ulaz u tu prostoriju bio je iz hodnika na spratu. Zbog razlike u visini poda, u "Kubeliju" se s hodnika silazilo niz nekoliko drvenih stepenica. Na ulazu su željezna vrata. Desno od ulaza su dva prozora koji gledaju na jedan od hodnika, što također svjedoči o kasnijoj dogradnji i adaptaciji zgrade koncem 19. vijeka.

Na zidu, ispod tavanice, su rezbarene uzane "rafe" (vrsta police), na kojima su poredani sitni predmeti, pretežno od bakra. Suprotno od prozora nalazi se musandra. Ulaz na stepenište iz Babine sobe u Kubeliju, kao što je rečeno, skriven je iza musandre.

U ovoj prostoriji u mobilijaru već su vidno pomiješani orijentalni i zapadnoevropski uticaji. Pored starinske peći "sa lončićima", sećije, rezbarenog sanduka, "stambolske mangale", u istoj prostoriji visi veliki luster ukrašen sedefom, na zidu venecijansko ogledalo, zatim mala salonska garnitura, ukrašena rezbarijom i sedefom. Posebnu pažnju privlači ormarić izrađen u tehnici intarzije, sa mermernom pločom, i sat engleske proizvodnje. Prema popisu imovine koji je sačinio Maksin sin Pero (za svog sina Vuka) navedeno je da je taj ormarić kupljen od "Francuza" (vjerovatno francuskog konzula). "Kubelija" je zastarta ćilimima, a poseban ukras je i mala škrinja od sedefa, za čuvanje dragocijenosti. Pretpostavka je da je tu sedefnu škrinju, kao i "rahle" od sedefa (nogari za držanje knjiga prilikom čitanja) donio sa hadžiluka (iz Jerusalima) hadži-Makso.

Na zidu suprotno od ulaza su dvije ikone i kandilo, a ispod njih veći rezbareni sanduk.

"**Velika soba**" (ili "**pozorišna soba**") je veća prostorija, sa oslikanom drvenom tavanicom, koja je djelimično rekonstruisana, zbog oštećenja. Na ulazu u tu sobu su teška željezna vrata, a desno od njih su dva prozora koja gledaju na malu bašticu. Suprotno od prozora, na sredini zida nalaze se bogato rezbarena vrata, koja se po načinu izrade mogu datirati u prvu polovinu 19. vijeka. Iza tih vrata nalazi se mala prostorija koja je vjerovatno služila kao garderoba. Velika soba služila je također za stanovanje, a u njoj su se održavale i pozorišne predstave i sijela. Kao što je bilo uobičajeno u ono vrijeme, uz zidove su bile sećije sa jastucima, pod je bio prekriven ćilimima, a pored toga tu se nalazio i neki komad namještaja zapadno-evropske provenijencije. Soba je osvijetljivana svijećama i fenjerima, pa je izloženo i više svijećnjaka sa svijećama. Na zidu suprotnom od vrata nalaze se jedno malo i jedno veće udubljenje. To su zapravo zazidani prozori. Veliko udubljenje je vrsta zastakljene vitrine u kojoj su razne sitnice i knjige Koste Trifkovića i Sterije Popovića, čiji su se komadi izvodili u ovom pozorištu.

U ovoj sobi izloženi su i portreti članova porodice Despić (Makso kao mladić, Makso u zrelim godinama, Maksina supruga Zlatka, majka Makse Despića, majka Zlatke Despić i Maksin unuk Vuk). Pored porodičnih portreta izložen je i rodovnik porodice Despić. Iz rodovnika (ili rodoslova) se vidi da su Despići bili u srodstvu sa mnogim uglednim porodicama iz Sarajeva, kao što su Jeftanovići, Besarovići itd.

²⁸ Treba napomenuti da su u nedavnim sanacionim radovima sva vrata sa musandre nestala. Budući da u Muzeju nije postajala fotodokumentacija na osnovu koje bi se mogla izraditi rekonstrukcija tih vrata, u rezbarskoj radionici Nikšić u Konjicu izrađena je vjerna kopija vrata sa musandre iz "Kubelije".

unusual feature in the home at that time. As far as we know, the kubelija was a reception room of some kind, where Hatji Makso welcomed his more noted guests. As well as the main doorway into the kubelija from the upstairs landing, the room could also be reached from Father's room, via the wooden staircase. A short flight of wooden steps leads down from the landing into the kubelija, where the floor is at a lower level. Like Father's room, the kubelija has an iron door, and to the right are two windows looking onto the landing, further evidence that the front of the house was a later addition, built on in the late 19th century.

High on the wall are narrow carved shelves, known as *rafas*, on which various small articles, mainly copper, are arranged. The musandera is on the wall furthest from the main door; the other doorway, to the stairs leading down to Father's room, is concealed behind the musandera.

The furnishings in this room already reveal a mixture of oriental and Western European influences. The old cupped stove, the sećija, the carved chest, and the brass "Stambol brazier" are joined by a large metal and glass chandelier decorated with mother-of-pearl, a Venetian mirror on the wall, and a two-seater settee and corner chairs in carved wood with mother-of-pearl decoration. There is a particularly attractive serpentine-fronted, brass-mounted, inlaid commode topped with a marble slab, and an English mantle clock. The inventory drawn up by Makso's son Pero for his son Vuk states that the commode was purchased from a Frenchman (probably the French consul). The floor of the kubelija is covered with kilims. Another especially pretty decorative item is a mother-of-pearl treasure chest, which Hatji Makso probably brought back from Jerusalem, along with the mother-of-pearl book-stand. Two icons and an icon lamp hang on the wall opposite the door, with a large carved chest beneath them.

The **big room** or theatre room is quite large. The painted wooden ceiling, which was damaged, is partly a reconstruction. The entrance doorway is fitted with a heavy iron outer door, to the right of which are two windows looking out onto the small garden. Midway along the wall facing the windows is an elaborately carved door, the style of which suggests that it dates from the first half of the 19th century, behind which is a small room probably used as a cloakroom. This big room was also used as a living room, and it was here that amateur theatre performances and gatherings were held. As was the custom at that time, there were fitted sećijas with cushions along the walls and kilims on the floor; there were also some items of furniture of Western European provenance. The room was lit with candles and oil lamps, and the display therefore includes several candlesticks. The wall facing the door has two recesses, one large and one small, which are in fact walled-up windows. The larger is glass-fronted; like the carved display cabinet to the left of the cloakroom door, this glazed recess contains various small items and books by Kosta Trifković and Sterija Popović, whose plays were performed in this theatre room.

The room also contains portraits of members of the Despić family (Makso as a young man, Makso again as a middle-aged man, Makso's wife Zlatka, Makso Despić's mother, Zlatka Despić's mother, and Makso's grandson Vuk as a child), and the family tree of the Despić family. This shows that the Despić family was related to many of Sarajevo's leading families, among them the Jeftanović and Besarović families.

The **hallway** at the front of the house leads into Mother's room, Father's room and the big room, and also has a stone staircase leading off it, between Mother's and Father's rooms, to the upstairs rooms. Makso Despić's last will and testament, which he drew up a few years before his death, is on display to the right of the door to the big room. It is worthy of close attention, since it sheds much light on the person and outlook of Hatji Makso Despić.

There are several **upstairs rooms** in addition to the kubelija: two landings and four rooms, to be exact. The first landing leads into two rooms to the right (the kubelija, already described, is to the left); the second landing, separated from the first by double doors, leads into the other two rooms.

The **bedroom** to the right of the first landing is a fair-sized room, with two windows opposite the door. In it the twin beds, joined to form a wide double bed, are flanked by two brass and marble bedside tables, and there is also a mirrored brass and marble dressing table. The bedstead, chandelier and bedside lamps are also brass. A religious painting hangs on the wall above the bed (the wife of Makso's son Pero Despić was an Austrian Catholic). At the end of the bed are two chairs from the same suite as those in the drawing room, and a small plain table. To the left is a double-doored antique-style wardrobe, and by the door an old sewing machine.

The upstairs **drawing room** is to the right of the first landing. Behind the door is a green faience stove. The

Predvorje. To je prolazni prostor iz koga se ulazi u "maminu, babinu i veliku sobu" i iz koga vodi kameno stepenište na sprat. Pored ulaza u "Veliku sobu", sa desne strane, izložen je tekst testamenta Makse Despića, koji je on napravio nekoliko godina prije svoje smrti. Taj testament zaslužuje posebnu pažnju jer u potpunosti osvjetljava lik i poglede na život hadži-Makse Despića.

Sprat. Na spratu ima više prostorija. To su dva hodnika i četiri sobe. Iz prvog hodnika ulazi se sa desne strane u dvije sobe (sa lijeve strane u "kubeliju"), a iz drugog hodnika (koji je od prvog odvojen dvokrilnim vratima) ulazi se u druge dvije sobe.

Spavaća soba nalazi se sa desne strane u prvom hodniku. To je veća prostorija sa dva prozora nasuprot ulaznih vrata. Kreveti su sastavljeni, uz krevete su dva noćna ormarića i "psiha" (stojeće ogledalo sa ormarićima). Kreveti su sa mesinganim stranicama, kao i noćni ormarići i psiha. Luster i lampe na noćnim ormarićima su, također, mesingani. Iznad kreveta na zidu je "sveta slika" (supruga Pere Despića, Maksinog sina, bila je Austrijanka, katolkinja). Uz donje stranice kreveta su dvije stolice i mali stočić. Sa lijeve strane je dvokrilni starinski ormar, pored vrata je starinska šivaća mašina.

Salon se nalazi na prvom spratu, a ulazi se iz prvog hodnika desno. Iza vrata nalazi se kaljeva peč zelene boje. Salon ima tri prozora. Sa tavanice visi stilski luster (porcelan i metalni dio "zlatne boje"). Salonska garnitura (sa tkaninom zlatnožute boje) sastoji se iz više dijelova. U lijevom uglu, suprotno od vrata je "zlatna vitrina" u kojoj je fino porcelansko posuđe. Na podu je čilim "perzer".

Drugi hodnik na spratu je uzak sa dvoja dvokrilna vrata, na lijevoj strani su prozori "kubelije", na desnoj strani su dva prozora koji gledaju na Obalu. Iz tog hodnika ulazi se u trpezariju. U tom hodniku nalaze se i dvije staklene vitrine sa porcelanskim i staklenim posuđem iz Despića kuće.

Trpezarija je najveća soba na spratu, zapravo, gostinska soba. Namještaj u toj sobi pripada vremenu od početka dvadesetog vijeka pa do dvadesetih godina. Sastoji se od velikog trpezarijskog stola sa šest stolica, velikog trpezarijskog kredenca, manjeg rezbarenog ormarića, zidnog ogledala i zidnog sata.

Na zidu, suprotno od ulaznih vrata je ikona sa kandilom. U donjem dijelu sobe su dvokrilna vrata. Sa desne strane je klavir, na kome je kineska stolna lampa. U trpezariji je i smeđa kaljeva peč, a na podu „perzer“, rađen u Tvornici čilima u Sarajevu.

Iz trpezarije se ulazi u manju sobu u kojoj se nalazi dio sobnog namještaja - rezbareni kredenac – te četiri vitrine u kojima se nalaze neke porodične fotografije, neki dokumenti, razni napisi o Despićima, te nekoliko tekstilnih predmeta ukrašenih zlatovezom. Fotografija koja dočarava toplinu Despića doma nalazi se u jednoj od vitrina, a na njoj su prikazani Pero Despić (stoji), njegova supruga Mina (Vilhelmina) koja svira (sjedi za klavirom) i njihova djeca koja igraju. Posjedovanje klavira u kući svakako da govori o statusu porodice Despić.

U toj prostoriji nalazi se na zidu i jedna „serdžaza“ - tekstilni prekrivač bogato ornamentisan. To je rukotvorina Spiridona Rajkovića koji ju je izradio u Sarajevu 1851. godine od 1160 komadića raznobojne svilenkaste čohe. On je bio brat Maksine supruge, a da su ti podaci tačni svjedoči tekst koji je na „serdžazi“ ispisao vezom sam Spiridon Rajković.

Izložbenom postavkom na taj način bila bi zaokružena slika o životu nekoliko generacija Despića koji su živjeli u kući na Obali. Prihvatajući razna zanimanja, mnogi su se rasilili po svijetu. Posljednji direktni potomak hadži Makse Despića koji je bio vlasnik kuće na Obali i koji je poklonio kuću gradu Sarajevu 1969. godine živio je u Belgiji i navodno se bavio krznarstvom, što je interesantno.²⁹

Dodatak ovom tekstu je i testament hadži Makse Despića, koji govori o njegovim pogledima na život i smrt, a čitaoce, zbog svojih poruka navodi na razmišljanje.³⁰

²⁹Vilma Niškanović u svom radu: „Despića kuća i zaostavština porodice Despić u zbirci Muzeja grada Sarajeva“, objavljenom u Glasniku Zemaljskog muzeja Bosne i Hercegovine, sveska 46, 1991, str. 187, iznosi taj podatak pozivajući se na izjavu supruge prauka Makse Despića objavljenu u „Oslobođenju“ od 09. XI 1969. godine.

³⁰Posebnu zahvalnost dugujem unuci Jeftana Despića gospođi Nadi Milićević, od koje sam dobila mnoge informacije o porodici Despić.

drawing room has three windows, two facing onto Obala street and one opposite the door. The antique chandelier is in a combination of opaline glass and yellow metal. The elaborate drawing room suite, upholstered in gold and grey cut velvet, consists of several settees, chairs and stools. Opposite the door, in the left-hand corner, is a gilt china cabinet containing a porcelain tea service and coffee service. On the floor is a Persian-style carpet.

The second **upstairs landing** is narrow, and has two double doors. To the left are the arched windows of the kubelija, and to the right two windows with a view of Obala street. This landing, where there are two glass-fronted china cabinets with various articles of porcelain and glassware from the Despić house, leads into the dining room.

The **dining room** is the largest upstairs room, and is in fact a reception room. The furniture dates from the early 20th century, perhaps as late as the 1920s. It contains a large dining table with eight chairs, a large carved, galleried sideboard, a smaller carved credenza, a wall mirror and a longcase clock. Two icons and an icon lamp hang on the wall facing the door. At the far end of the room are double doors, to the right of which is a piano on which stands a Chinese table lamp. The dining room also contains a brown faience stove, and a Persian-style carpet on the floor, made in the carpet factory in Sarajevo.

The dining room leads into a small room containing a sideboard carved in a style similar to the musanderas in the older rooms, and four showcases containing some family photographs and documents, various articles about the Despić family, and some gold-thread embroidered textiles. One of the showcases contains a photograph that conjures up the warmth of the Despić house, showing Pero Despić (standing), his wife Mina (Wilhelmina) playing the piano, and their children dancing. The fact that they owned a piano is an indication of the status of the Despić family.

There is also a *serdžaza* on the wall in this small room – a richly decorated handmade patchwork spread, the work of Spiridon Rajković, who made it in Sarajevo in 1851 out of 1160 pieces of silk of various colours. Spiridon was the brother of Makso's wife, and we know that these details are accurate from the text he himself embroidered on the *serdžaza*.

The display thus provides a complete picture of the life of several generations of the Despić family who lived in the house by the river. Several of their descendants pursued different professions and occupations, and are living in abroad; the last direct descendant of Hatji Makso Despić to own the house, and who donated it to the city of Sarajevo in 1969, lived in Belgium. Curiously enough, he is said to have been a furrier.²⁸

There follows the last will and testament of Hatji Makso Despić, which reveals much about his views on life and death, giving the reader plenty to reflect upon.²⁹

²⁸ In her article *Despića kuća i zaostavština porodice Despić u zbirci Muzeja grada Sarajeva*, published in the Jnl of the National Museum of Bosnia and Herzegovina, vol. 46, 1991, p. 187, Vilma Niškanović mentions this fact, with reference to a comment made by the wife of Makso Despić's great-grandson, published in *Oslobođenje*, 9 November 1969.

²⁹ I am especially grateful to Jeftan Despić's granddaughter, Mrs Nada Milićević, from whom I obtained much information about the Despić family.

TESTAMENT HADŽI-MAKSE DESPIĆA

pisan u Sarajevu 29. marta 1921.

Kada mi dođe suđeni dan i ostavim ovaj laživi svijet, neka mi srodnici i prijatelji ovako izvrše moju posljednju želju i volju da drugojačije ne bude, nego ovako, po mojoj želji:

1) Imam u mome dolafu sve što treba za pogreb, a to je košulja i gaće, čarape, u čemu sam se kupao u Jordanu, i jedna boca svete vode sa Jordana, da mi umiju obraz i ruke.

2) Jedan bijeli, nebojadisan sanduk, pod glavu jedan jastuk napunjen talašom i više ništa, da me pokriju po licu sa jednim bijelim pokrovom donešenim sa Jerusalema, tespilj i ikonu na prsa i onda je sve gotovo. Odmah da se stavi kapak od sanduka i zaklopi, da me niko ne gleda i od mene pravi izložbu.

3) Pred ikone na pod prostre se serđaza Špirina i sanduk na podu na serđazi, više glave na crnom tabaku jedan čirak, jedna svijeća i kadionica kućna, bakrena, neću da se uzima tuđa srebrena.

4) Po kapku sanduk da se pokrije, ima jedan veliki pokrov jerusalimski bijeli i klinčića (rajsnegli) da se pripne po kapku, da ne spada.

5) Svaki prijatelj kod kuće koji dođe, neka se samo prekrsti i da ne sjedi pored mene mrtva.

6) Pošto budem spremljen, kroz tri-četiri sahata da me odnesu u crkvu i ostave da u crkvi prenoćim. Dva ili tri siromaha neka budu u crkvi za dobru nagradu.

7) U crkvu neka dođu kola crna sa dva konja treće klase, sveštenik samo jedan u crnoj odeždi, petero djece sa čiracima u crnim odeždama.

8) Jedan krst drveni više glave na grobu da se usadi, sa natpisom „Hadžija Makso Despić“, bez crnog šlajera na krstu i bez ikakva cvijeća.

9) Kod kuće uveče da niko ne dolazi da sjedi i puši, pije kafu, đumbuse otvara, smije se i vrišti kao da je svadba i veselje – to ne čine divljaci u Africi, što se radi u nas u Sarajevu, kada mrtvac leži u kući. U pametnog naroda ko dođe na sažaljenje ni kafa se ne pije.

10) Posmrtnice da se ne prave nikako, da se javlja svoj Evropi: umro je Makso Despić – to je budalasta moda.

11) U crkvi da se podijeli rodbini u ruke ima 66 svijeća sa Jerusalima, koje su bile zapaljene na Hristovu grobu, onom svetom vatrom koja se iznosi na Hristova groba svake godine na Veliku Subotu, u pola dana.

12) Crninu za mnom kao žalost niko da ne nosi.

13) Šest fijkera treba da se rodbina vrati s groblja.

14) Ima običaj, da mrtvacu obriče, berber ga obrije, namaže ga pudrom, nabijeli, obraze narumeni i gubice namaže karminom, obuku mu frak i cipele od laka, crne pantole – kao da se spremio na bal, sačuvaj Bože! – to se kod Makse dogoditi neće.

15) Na kola cvijeće i vijenci ne smiju se metati i kititi.

16) Četiri parastosa (opijela) u godini, po Pravoslavlju, učiniti i to sva četiri na grobu, a kod kuće ne smije biti nikakav skup ni gozba. Kroz mojih 60 godina mladoga života u Maksinoj kući je svake godine najmanje 100 persona i više sjedilo, bivala formalna pozorišta, davale se predstave sa vojničkom muzikom, kako bi bolje goste svoje zadovoljio. Svemu na ovome lažnome svijetu ima svršetak i kraj. Zato Makso u miru da počiva u grobu svome. „Nakuco se čaša, napjevo pjesama, napio se raja sa mednih usana, slasti nema kojoj sam ja prašto, pa ako mi gori duša – barem ima zašto!“. Makso je proveo ovaj lažljivi svijet u svakom veselju i izobilju 60 godina (sada mu je 84), putujući obišo pola svijeta, naužio se svake slasti i ljepote – malo da će ko skončati svoj život tako kao Makso. Maksi je Bog dao sva blaga ovoga svijeta u sretnoj njegovoj djeci i porodu, koje ostavlja poslije sebe, pa da i oni budu dika i ponos na uslugu srpskome narodu.

Poslije moje smrti ostavljam sirotinji, bez razlike vjere – onoj sirotinji da se podijeli, koja ne prosi po sokaku, nego onima, koji na godine sjede kod kuće nemoćni, stari i bolesni iz kuće ne izlaze. Veliki Petar, car ruski, obuče jednom prosjačke haljine, uzme štap u ruke i prosio je osam dana. Kada se vratio u dvor, donio je sitno 200 rubalja, pa reče ženi, carici: „Da bijah još osam dana prosjak, ostao bih posve u prosjacima – dobro se živi, svijet daje, a brige nikakve!“

Srpskoj sirotinji 1000 (hiljadu) dinara – društvu Kola srpskih sestara.

Rimokatoličkoj sirotinji 500 (pet stotina) dinara.

Muslimanskoj sirotinji 500 (pet stotina) dinara – društvu Merhamet.

Jevrejskoj sirotinji 500 (pet stotina) dinara – društvu Societad de visitar dollentes.

Ova moja naredba služi samo za mene, a neka bude pouka svakome živome bratu i prijatelju, koji bude imao svijesti i razuma u glavi:

Čelovjek jako trava,
dni jego jako cvet –
selni tako procvatet.

Amin

TESTAMENT OF MATJI MAKSO DESPIĆ

Drawn up in Sarajevo on 29 March 1921

When my time comes to leave this false world, I desire my relatives and friends to fulfil my last wishes and ensure that nothing is done other than according to my wishes:

1) I have in my cupboard all that is needed for my funeral, which is the shirt, drawers and socks in which I bathed in the Jordan, and a bottle of holy Jordan water, with which to wash my face and hands.

2) A white, unpainted coffin, a pillow stuffed with *talaš*, and nothing else, and let my face be covered with a white shroud brought from Jerusalem, a rosary and an icon on my chest, and then all is done. Let the coffin be covered and closed immediately, so that no one may look at me or make an exhibition of me.

3) In front of the icon is Špiro's serdaza with a chest on it, a multi-headed candlestick on a black tray, a household candle and censer, copper, I do not wish anyone else's silver one to be taken.

4) Let the coffin be covered, there is a large white Jerusalem covering and nails to attach it to the cover so it does not fall off.

5) Let every friend who comes to the house simply make the sign of the cross and not sit beside my dead body.

6) As soon as I am ready, after three or four hours, let me be taken to the church and left there overnight. Let there be two or three poor people in the church for good payment.

7) Let a black hearse with two third-class horses come to the church, only one priest in black robes, and five children in black robes with candlesticks.

8) Let a wooden cross be erected on my grave with the epitaph "Hatji Makso Despić," with no black drapes over the cross and without any flowers.

9) Let no one come to the house in the evening to sit and smoke, drink coffee, open *đumbuses*, laugh and shout as though it were a wedding or happy occasion – [even] the savages in Africa do not do this as we do in Sarajevo, when a dead body is laid out in the house. Among intelligent people, when people come to express condolences they do not even drink coffee.

10) Let no obituary be issued to let Europe know that Makso Despić has died – it is a ridiculous fashion.

11) In the church, let my relatives be handed candles, 66 of them from Jerusalem, which were lit over Christ's tomb with the sacred flame that is brought to Christ's tomb at midday on Holy Saturday every year.

12) Let no one wear black in mourning for me.

13) Six carriages should bring the relatives back from the cemetery.

14) It is the custom for the barber to shave the deceased, to powder him, whiten his face and rouge his cheeks and lips, and dress him in a frock coat with patent leather shoes and black trousers, as if going to a ball, may God forbid – this shall not happen to Makso.

15) The hearse must not be covered with flowers and wreaths.

16) Four *parastos* (funeral services) a year, according to the Orthodox right, shall be performed, all four at the grave, and there must be no gathering or banquet at the house. Throughout my 60 years of young life, every year at least 100 persons or more came together in Makso's house, there were formal theatre performances with a military band, the better to please my guests. Everything in this false world comes to an end; so let Makso rest in peace in his grave. "The hour has come, the songs are sung, the people have drunk from their honeyed lips, there is no delight I have not tasted, and if I burn in hell, it will have been worth it!" Makso lived in this false world with every delight and abundance for sixty years (now he is 84), travelling half the world, enjoying every delight and beauty – there are few who will end their lives as will Makso. God granted Makso all the blessings of this world, happy in his children and family whom he leaves behind him, so may they too be our pride and glory in serving the Serbian people.

After my death I bestow [the following] on the poor, regardless of religion – not the poor who beg in the streets, but those who spend years confined to their homes, helpless, elderly or sick. Peter the Great, Emperor of Russian, once donned a beggar's clothes, took a staff and begged for eight days. When he returned to court, he brought 200 roubles, and said to his wife, the Empress: "If I had been a beggar for another eight days, I would have left everything to be a beggar – they live well, people give, and they have no worries at all."

To the Serb poor, 1,000 (one thousand) dinars, to the Kola srpskih sestara society.

To the Roman Catholic poor, 500 (five hundred) dinars.

To the Muslim poor, 500 (five hundred) dinars, to the Merhamet society.

To the Jewish poor, 500 (five hundred) dinars, to the Societad de visitar dollentes.

These orders are only for me, but let them be a lesson to every living brother and friend of sound mind and common sense:

*Čelovjek jako trava,
dni jego jako cvet -
selni tako procvatet.*

Amin.

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