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SARAJEVA



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# 75 GODINA U SLUŽBI KULTURE

75 YEARS IN THE SERVICE OF CULTURE

Sarajevo, 2025.

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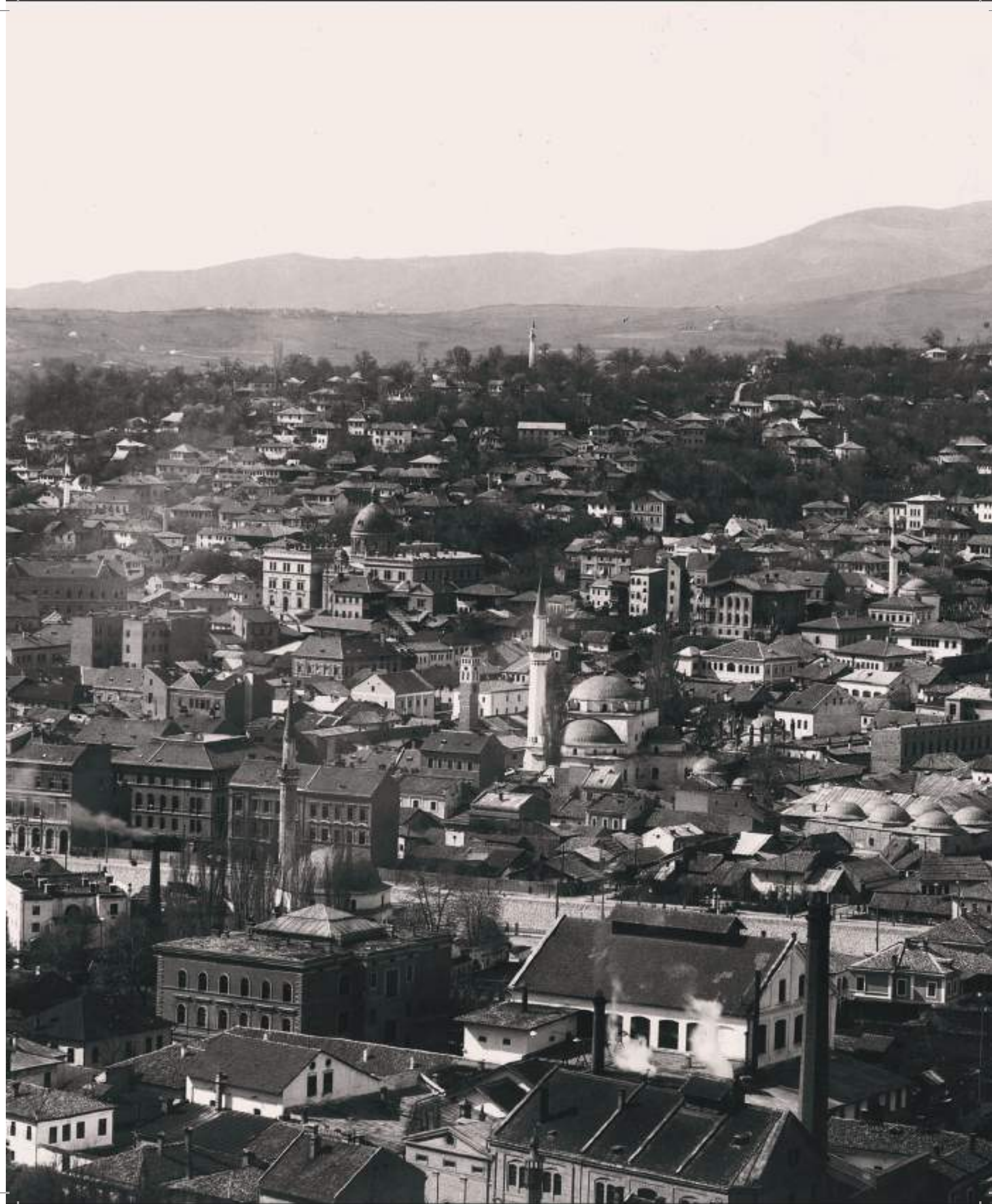


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Gradski narodni odbor u Sarajevu na osnovu čl. 27, 35 i 37 Opšteg Zakona o narodnim odborima i čl. 1 Zakona o imenju Zakona o muzejima a po prethodno pribavljenom mišljenju Ministra prosvjete XRBIS na najjednostavniji načinom 19 februara 1949. godine donio je sljedeću

#### O D L U K U

#### o osnivanju Muzeja grada Sarajeva

##### Č l a n 1.

Osniva se Muzej grada Sarajeva sa sjedištem u Sarajevu.

##### Č l a n 2.

Muzej grada Sarajeva je ustanova Gradskog narodnog odbora u Sarajevu i stoji pod neposrednim nadzorom Izvršnog odbora Gradskog narodnog odbora u Sarajevu a pod opštim stručnim nadzorom Ministarstva prosvjete.

##### Č l a n 3.

Muzej grada Sarajeva je kulturno-prosvjetna i naučna ustanova, a nadstak mu je sakupljanje, čuvanje, izlaganje i naučno obrađivanje predmeta koji se odnose na prošlost i razvitak grada Sarajeva.

U svim radu Muzej grada Sarajeva će se rukovoditi interesima kulturnog podizanja naroda i potrebama privrednog i opšteg razvitka naše zemlje.

##### Č l a n 4.

Muzej grada Sarajeva upravlja Direktor. Muzej ima osim Direktora drugo stručno i pomoćno osoblje.

##### Č l a n 5.

Muzej grada Sarajeva ima potpisnu odgovornost i obilježje.

##### Č l a n 6.

Muzej grada Sarajeva ima svoj samostalan predočen prihod i rashoda u okviru budžeta Gradskog narodnog odbora u Sarajevu. Narodni odbor po predračunu prihoda i rashoda Muzeja grada Sarajeva je direktor.

##### Č l a n 7.

Izvršni odbor Gradskog narodnog odbora u Sarajevu utvrdiće bliže propise o sadržaju, organizaciji i poslovanju Muzeja grada Sarajeva.

##### Č l a n 8.

Ova Odluka stupi na snagu odmah.

I Broj: **2399** / 49  
19. februara 1949. godine

ZA GRADSKI NARODNI ODBOR SARAJEVO  
RADNO PREDSJEDNIŠTVO

Članovi:

1/ Ljubo Kojić /

2/ Đorđe Mugojević /

Postupajućim:

Stjepanović Zvonko  
/ Zvonko Stjepanović /

Odluka o osnivanju Muzeja grada Sarajeva donesena je 19. februara 1949. godine. Original se čuva u Historijskom arhivu Sarajeva.

The decision to establish the Museum of the City of Sarajevo was made on February 19, 1949. The original is kept in the Historical Archive of Sarajevo

Odlukom Gradskog narodnog odbora u Sarajevu od 19. februara 1949. godine osnovan je Muzej grada Sarajeva. Njegov zadatak bio je da prikuplja, sređuje, proučava i muzeološkim sredstvima prikazuje kulturnu, društveno-političku i ekonomsku historiju grada Sarajeva i njegove bliže okoline od najstarijih vremena do danas. Prvobitno sjedište Muzeja bilo je u zgradi Vijećnice, a jedini inventar koji je Muzej u tom trenutku imao bila su dva radna stola, dvije stolice i ormar za knjige. U prvoj godini rada Muzeja formirano je pet zbirki: Arheološka, Historijska, Etnografska, Zbirka pomoćnih predmeta i Umjetnička zbirka. Međutim, kako se prikupljeni materijal s vremenom širio, javila se potreba za novim prostorijama. Muzeju je 1952. godine dodijeljena zgrada Sudačko-šerijatske škole, koju je dobio na korištenje zajedno s Arhivom grada. Prvi uposlenici Muzeja bili su upravnik prof. Vojislav Bogičević i kustosica Ljubica Mladenović.

Godine 1951. za direktora biva imenovan prof. Ahmet Grebo, koji je na toj funkciji ostao gotovo punih dvadeset godina. Muzej s vremenom širi svoje kapacitete, pa je tako 1950. godine u dućanu porodice Čatić, u ulici Kazazi na Baščaršiji, otvorena postavka o kazaskom zanatu. Godine 1952. restaurirana je jedna od najljepših starih bosanskih kuća – Svrzina kuća i osposobljena je za primanje posjetilaca. Iste godine započeli su radovi na uređenju kuće porodice Despić, koja je otvorena već naredne godine. Dana 28. juna 1953. godine otvoren je i Muzej „Mlade Bosne“ posvećen Sarajevskom atentatu. Muzej Jevreja je svečano otvoren u novembru 1966. godine, prilikom proslave 400. godišnjice dolaska Jevreja u BiH. Tokom rata 1992–1995, sva arhiva i eksponati muzeja smješteni su u Muzej Jevreja BiH, te se pokazalo da je sinagoga bila dobro rješenje za čuvanje muzejskih predmeta, jer je najveći dio njih spašen.

Zbog promjena u administraciji i podjela na kantone, Muzej (grada) prelazi pod nadležnost Kantona Sarajevo, te odlukom Vlade Kantona mijenja ime u Javna ustanova Muzej Sarajeva. Danas Muzej ima matičnu zgradu s depoima i administracijom (Vila Koste Hermana), te pet muzejskih objekata: Svrzina kuća, Despića kuća, Muzej Jevreja BiH, Muzej Sarajevo 1878–1918 i Brusa bezistan sa stalnom postavkom koja prezentira historiju Sarajeva od prahistorije do austrougarskog perioda. Od 1963. godine Muzej izdaje časopis „Prilozi za proučavanje historije Sarajeva“ – jedan od najstarijih muzeoloških časopisa u našoj zemlji.

The establishment of the Sarajevo City Museum was formalized by the decision of the City People's Committee on February 19, 1949. Its mandate was to collect, organize, study, and use museological means to present the cultural, socio-political, and economic history of Sarajevo and its surrounding areas from ancient times to the present day. Initially housed in the Town Hall, the Museum's inventory consisted of only two desks, two chairs, and a bookcase. However, as the collection grew, the need for additional space became apparent. In September 1950, the Museum was allocated more space within the Town Hall, although this was a temporary solution, and there remained a need for permanent exhibition space. In 1952, the Museum, along with the City Archives, was granted use of the Judiciary and Sharia School building. The first employees included the manager Professor Vojislav Bogičević, and curator Ljubica Mladenović.

In 1951, Professor Ahmet Grebo was appointed director, a position he held for nearly two decades. The Museum's capacity expanded over time, leading to several significant developments. In 1950, an exhibition on *kazaz*<sup>1</sup> crafts was opened in the shop of the Čatić family on Kazazi Street in Baščaršija. In 1952, Svrzo's house, one of the most beautiful old Bosnian houses, was restored and opened to visitors. That same year, the decoration of the Despić family house began, and it was opened to the public the following year. On June 28, 1953, the "Young Bosnia" Museum dedicated to the Sarajevo assassination was inaugurated. The Jewish Museum officially opened in November 1966 during the 400th anniversary celebrations of the arrival of Jews in Bosnia and Herzegovina. During the 1992–1995 war, all of the Museum's archives and exhibits were safeguarded in the Museum of the Jews of BiH, which proved the synagogue to be a secure location for preserving the Museum's artefacts.

Administrative changes and the establishment of cantons brought the Museum under the jurisdiction of the Canton of Sarajevo. Consequently, by a decision of the Canton Government, its name was changed to the Public Institution Museum of Sarajevo. Today, the Museum comprises a main building with depots and administration located at Kosta Herman's Villa, and five museum buildings: Svrzo's house, Despić's house, The Jewish Museum of Bosnia and Herzegovina, the Sarajevo Museum 1878–1918, and Brusa Bezistan with permanent exhibition showcases Sarajevo's history from prehistory through the Austro-Hungarian period. Since 1963, the Museum has been publishing the journal "Contributions to the Study of the History of Sarajevo," which is one of the oldest museological journals in the country.

<sup>1</sup> A *kazaz*, is a master tailor specialised for working with silk, producing fine items, like clothes or decorative items, in silk and cotton





# 75 GODINA U SLUŽBI KULTURE

## 75 YEARS IN SERVICE TO CULTURE

S vjetlo koje je upaljeno 1949. godine sija i danas, 75 godina poslije osnivanja Muzeja. Da li sija istim sjajem kao tih poslijeratnih godina u kojima se preplitao napredak i tmina, okršaji s ideološkim neprijateljima i gradnja novonastale državne tvorevine, te nada i (ne)vjerica u bolje sutra, ne možemo domisliti niti argumentirano tvrditi. Ali da je tadašnji Muzej nekoliko godina poslije utemeljenja postao svijetao primjer gradskog muzeja osposobljenog za sve zakonom propisane muzeološke aktivnosti poštujući pravila struke, i sagledavajući u totalu kulturološku funkciju koju treba provoditi u tadašnjem republičkom centru – gradu Sarajevu, to apsolutno stoji.

Počelo se skromno, u potkrovlju sarajevske Vijećnice. U sobičku s dva pisaća stola, od kojih je jedan bio pozajmljen, s dvije stolice i jednim ormarom, sjedili su prvi direktor, prof. Vojislav Bogičević, i asistentica, Ljubica Mladenović, a pored se nalazila sobica nalik mutvaku u kojem su čuvani muzejski predmeti. Pod upravljačkim auspicijem drugog direktora Muzeja grada Sarajeva, profesora književnosti Ahmeta Grebe, ovaj muzej je institucionalno sedimentiran, kreirane su i uspostavljene muzeološke strukture na kojima i danas opstoji unutrašnje biće ove ustanove, njegovo srce – a to je muzejski fundus, iz kojeg se rađa i razvija propulsivna muzeološka stvaralačka matrica. U periodu od 1951. do 1970. godine, Ahmet Grebo je serioznim radom i kvalitetnim strateškim odlukama, od kojih je prijem stručnih lica – kustosa, konzervatora i

The light lit in 1949 still shines, some 75 years since the Museum got established. Weather the shine is the same one as it was in those post-war years, in times when the progress and the darkness chased each other, where the grapple with the ideological enemies and building of the newly founded state went hand in hand, and when the hope and a disbelief in better future encountered daily, I dare not either guess or confidently say. Yet, one can say confidently that the Museum of that time, in just several years of its existence, became a beacon and an example of a city museum with the capacity to perform all museum activities prescribed by law and in line with the rules of the profession. Shortly, looking at the totality of the cultural function that should be carried out in the then republican centre - the city of Sarajevo, it was able to it right.

. It began humbly in the attic of Sarajevo City Hall, in a small room furnished with just two desks—one of them borrowed—two chairs, and a cabinet. The first director, Prof. Vojislav Bogičević, and his assistant, Ljubica Mladenović, worked there, while museum objects were stored in an adjacent room resembling a small larder. Under the leadership of the Museum's second director, literature professor Ahmet Grebo, the Museum got institutionally „sedimented“, and began to truly take shape as an institution. Grebo established the museological structures that form the heart of the institution today—a central collection from which a dynamic, creative museological framework grew. From 1951 to 1970, Ahmet Grebo laid strong human and infrastructural foundations for the Museum with dedicated effort and strategic foresight. His leadership saw the hiring





preparatora, kao i administrativnog osoblja, osovio Muzej na čvrste kadrovske i infrastrukturne temelje.

To je vrijeme kada Muzej iz neuslovnih prostorija u Vijećnici preseljava u zgradu Šerijatske sudačke škole koja će u pamćenju Sarajlija, vršnjaka Muzeja, ostati memorirana kao mjesto na kojem je stanovao Muzej grada Sarajeva. I danas, trideset i više godina nakon što smo iselili iz te zgrade, kolektivno sjećanje stanovnika grada veže nas za nju. Vizija direktora Grebe i njegovih saradnika pokazala se nekonvencionalnom, ali dobitnom kombinacijom. S obzirom na to da se radilo u skučenom prostoru, iščekujući da vlast ponudi adekvatno rješenje za muzejsku vlastitu zgradu, krenulo se s pronalažem objekata koji bi imali prezentacijsku ulogu i predstavljali muzejska odjeljenja, koje mi danas zovemo muzejskim dependansima.

Tako je 1950. godine u dućanu porodice Čatić na Bašćaršiji, u Kazazima, otvorena stalna izložba kazaskog zanata, zatim je Muzej 60-ih godina 20. stoljeća otvorio reprezentativnu stambenu kuću porodice Glođo-Svrzo, poznatu Svrzinu kuću, koja je najbolji reprezent kulture življenja bogate sarajevske građanske bošnjačke porodice iz 18. i 19. stoljeća. Iste godine, povodom jubileja oslobođenja Sarajeva, 6. aprila 1963., otvorena je za posjetitelje Despića kuća, koja predstavlja primjer kulture stanovanja stare srpske trgovačke porodice u Sarajevu. Uz 40-godišnjicu od Sarajevskog atentata, smatralo se da je potrebno osnovati i odjeljenje posvećeno „mladobosnašima“ i njihovom „revolucionarnom putu“, te je na mjestu s kojeg je Gavrilo Princip pucao na austrougarskog prijestolonasljednika i njegovu suprugu Sofiju, izvršivši atentat, otvoren memorijalni muzej na čijoj je postavci radila tadašnja umjetnička elita Sarajeva (Juraj Neidhardt, Vojo Dimitrijević, Ismet Mujezinović, Ante Kostović, Radenko Mišević).

U međuvremenu, kada je Muzej zajedno s Arhivom grada Sarajeva prešao u Šerijatsku sudačku školu, istaknuti arhitekti i historičari kreirali su i uredili stalnu izložbenu postavku historije Sarajeva od neolita do austrougarske okupacije, dok se s prikazom Sarajeva kao savremene aglomeracije odlučilo sačekati zbog rada na proširenju prostora. Do toga nikada nije došlo, jer Muzej Sarajeva nije dobio vlastitu zgradu sa svim potrebnim muzejskim prostorima, galerijom, zaštićenim depoom, magacinima, radionicama, laboratorijama i drugim prostorima za nesmetan stručni rad. I danas, Muzej Sarajeva dijeli objekat Vile Koste Hermana s drugom ustanovom kulture u Kantonu Sarajeva – Zavodom za zaštitu kulturno-historijskog i prirodnog naslijeđa Kantona Sarajevo, što predstavlja veliki hendikep i sužava mogućnosti odgovora na sve primarne zadatke muzeološke struke – od kojih su čuvanje, zaštita i prezentacija kulturnih dobara, i bazični i ključni, bez kojih se ne može govoriti o bogatoj kulturnoj riznici bosanskohercegovačke prošlosti i nadasve o

of skilled experts—curators, conservators, and preparers—as well as administrative staff, solidifying the Museum’s role and setting it on a path toward becoming the significant cultural institution it is today.

It this time the Museum moves house – from the cramped attic of the City Hall to the Sharia Judges School building of, which will always be remembered by the Sarajevans, born at the same time as the Museum, as the building where the Museum of the City of Sarajevo lived once. Those who grew up alongside the Museum remember this building fondly as its former home. Even now, more than thirty years after the Museum moved to its current location, the collective memory of that generation maintains a connection to this historic site. The vision that director Grebo and his team shared was definitely a non-conventional, but surely a winning one. Despite their limited space and while waiting for the City authorities to provide a permanent solution for a museum building, Grebo’s team stepped forward and took the initiative. They began searching for other buildings and spaces that could serve as exhibit sites, organizing them into what are now known as the Museum’s annexes.

Thus, in 1950, a permanent exhibition dedicated to the kazaz (silk-weaving) craft was opened in the Čatić family shop in Bašćaršija, in the *Kazazi* area. In the sixties of the 20th century, the Museum opened the prominent Glođo-Svrzo family residence, known as Svrzo’s House, which serves as the finest example of the lifestyle of a wealthy Bosnian Muslim family in Sarajevo from the 18th and 19th centuries. A decade later, the historic Serbian Orthodox merchant house, Despić House, was also opened. For the 40th anniversary of the Sarajevo Assassination, it was deemed essential to establish a department dedicated to the “Young Bosnia” movement and their “revolutionary path.” A memorial museum was established at the site where Gavrilo Princip fired on the Austro-Hungarian heir and his wife, Sophie. The exhibit was created by Sarajevo’s artistic elite of the time, including Juraj Najdhardt, Vojo Dimitrijević, Ismet Mujezinović, Ante Kostović, and Radenko Mišević.

Meanwhile, when the Museum, along with the Sarajevo City Archive, moved into the Sharia Judges School, renowned architects and historians created a permanent exhibition showcasing Sarajevo’s history from the Neolithic period to the Austro-Hungarian occupation. However, the presentation of Sarajevo as a modern city was postponed, awaiting an anticipated expansion of space. Unfortunately, that expansion never materialized, as the Museum of Sarajevo never received its own building equipped with essential facilities—such as a gallery, protected storage, warehouses, workshops, laboratories, and other spaces vital for professional museological work. Today, the Museum of Sarajevo shares Villa Kosta Herman with another cultural institution in the Sarajevo Canton—the Institute for the Protection of Cultural, Historical, and Natural Heritage of the Sarajevo Canton. This shared arrangement significantly limits the Museum’s capacity to fulfil core museological responsibilities, particularly in the

prenošenju naslijeđa budućim generacijama, što je naša najznačajnija dužnost i obaveza.

Bila je 1954. godina kada je otvorena stalna postavka o historiji grada, a 70 godina poslije mi tapkamo na istom mjestu, noseći iste probleme kojima dajemo identičan značaj, ne pomjerajući se ni kao socijalni kolektivitet u pravcu dovođenja kulture u ravnopravan položaj s ostalim djelatnostima u bosanskohercegovačkom društvu. Prostor je i onda, kao i sada, ključ svih naših problema, s tom razlikom da je Muzej u ratnu zbilju 1992–1995. godine ušao s osam spomenika kulture i deset tematskih izložbi, kako je podcrtano 1989. godine, na svečanom obilježavanju 40. godišnjice Muzeja grada Sarajeva, a danas opslužujemo samo šest objekata, od kojih je pet muzejskih depandansa s pet stalnih tematskih izložbi. U periodu agresije na Bosnu i Hercegovinu ostali smo bez sobe Danila Ilića, kuće Gavrila Principa i kazaskog dućana. Pritom je muzejsko djelovanje suženo i reducirano zbog nedostatka gradskog galerijskog prostora u kojem bi riznicu materijalne građe izuzetne umjetničke vrijednosti, u različitim prezentacijskim formama, mogli redovno izlagati pred širom javnošću. S obzirom na život u „privremenosti“, koja prijeti da postane „trajno trpno stanje“, prinuđeni smo iznalaziti alternativne opcije kako bi se refleksije svjetla muzejskog depoa probile i do krajnjih zaljubljenika u našu kulturnu baštinu.

U sastavu Muzeja Sarajeva nalaze se Svrzina i Despića kuća, koje predstavljaju općekulturnu vrijednost za Kanton Sarajevo, ali i cijelu Bosnu i Hercegovinu. Ovi biseri urbane stambene kulture su u našem vlasništvu, dok su Muzej Jevreja BiH, Muzej Sarajevo 1878–1918 i Brusa bezistan objekti nad kojima nemamo pravo vlasništva, ali o njima brinemo i u njima obavljamo naše muzeološke aktivnosti dugi niz godina. Također, kustoski tim Muzeja Sarajeva autorski potpisuje stalnu muzičku postavku u Art kući sevdaha, o istaknutim ličnostima koji su obojili svojim znanjem muzičku tradiciju sevdalinke i unaprijedili muzičku kulturu naše države, kao i postavku odbrane Sarajeva 1992–1995 na lokalitetu Žuč. Osim Muzeja Sarajevo 1878–1918, svi drugi objekti proglašeni su nacionalnim spomenicima kulture, što im osim muzeološke, daje i dodatnu kulturno-historijsku vrijednost. te amblem i legitimitet zaštite.

Najstariji graditeljski kompleksi koji svojom veličanstvenom arhitekturom iz zlatnog doba Sarajeva u vrijeme osmanske uprave nedvojbeno privlače poglede znatiželjnih turista su Brusa bezistan ili Rustem-pašin bezistan koji je izgrađen 1551. godine i Stara jevrejska sinagoga (Il Kal Grandi) iz 1580. godine, koja se ubraja u najznačajnije jevrejske sakralne objekte uopće, u kojoj je od 1966. godine smješten naš Muzej Jevreja Bosne i Hercegovine koji prikazuje historiju i kulturu Jevreja od njihovog dolaska do

preservation, protection, and presentation of cultural assets. These tasks are fundamental to the museum's mission, as they are essential to preserving our rich cultural heritage and, most importantly, passing it on to future generations. This responsibility remains our highest duty and obligation.

In 1954, a permanent exhibition on the history of Sarajevo was opened. Seventy years later, we find ourselves in nearly the same position, struggling with the same challenges, tapping in the same place, and not moving even as a social collectivism in the direction of bringing culture to an equal position with other activities in Bosnian society. Space remains the core issue, just as it was then—though in 1992–1995, the Museum faced the brutal realities of war. At that time, we had eight cultural monuments and ten thematic exhibitions, as celebrated in 1989 for the 40th anniversary of the Museum of the City of Sarajevo. Today, we manage only six sites, five of which are annexes with permanent thematic exhibitions. During the aggression against Bosnia and Herzegovina, we lost the Danilo Ilić room, Gavrilo Princip's house, and the Kazaz shop. The Museum's activities have since been curtailed, as we lack a dedicated gallery space in which to showcase our vast collection of materials with exceptional artistic value. This absence limits our ability to present these treasures to the public in any consistent manner. Living in a “temporary” setup, which increasingly feels like a “permanent state of deprivation”, we are compelled to seek alternative ways to let the light of our museum's collections reach even the most dedicated admirers of our cultural heritage.

The Museum of Sarajevo includes Svrzo House, and Despić House, which represent a general cultural value for the Canton of Sarajevo, but also for the whole of Bosnia and Herzegovina. These gems of urban residential culture are owned by us, while the Jewish Museum of Bosnia and Herzegovina, the Museum of Sarajevo 1878–1918 and Brusa Bezistan are objects over which we do not have the right of ownership, but we take care of them and have carried out our museological activities in them for many years. In addition, the curatorial team of the Museum of Sarajevo underwrites the permanent music installation in the *Art House of Sevdah*, which the Museum also owns, and exhibition of the defence of Sarajevo 1992–1995 on location Žuč. With the exception of the Sarajevo 1878–1918 Museum, all these sites have been declared national cultural monuments. This designation enhances their cultural and historical significance, giving them additional value and reinforcing their status as protected sites, underscoring both their museological importance and the necessity for their preservation.

The oldest architectural complexes that, with their magnificent architecture from the golden age of Sarajevo during the Ottoman administration, undoubtedly attract the eyes of curious tourists, are Brusa Bezistan or Rustem Pasha's Bezistan, which was built in 1551 and the Old Jewish Synagogue (Il Kal Grandi) from 1580, which is included in the most important Jewish sacred buildings in general, which has housed our Jewish Museum of the BiH since 1966, which shows the history and the culture of the Jews





Sarajevo fotografirano oko 1890. godine

Sarajevo photographed around 1890

kraja Drugog svjetskog rata. Pored spomenutih Svrzine i Despića kuće, nekadašnji Muzej Mlade Bosne preimenovan je u Muzej Sarajevo 1878-1918, tematski strukturiran da obrađuje period austrougarske okupacije i aneksije Bosne i Hercegovine, sve do kraja Prvog svjetskog rata.

Zbog velikog interesa posjetilaca za Sarajevski atentat, historijat i faktografiju koju prate muzejski eksponati, rukovodstvo Muzeja Sarajeva na inicijativu muzejskih kustosa i pedagoga koji vode ovo muzejsko odjeljenje, planira reinovirati postavku i promijeniti ime depandansa u Muzej Sarajevskog atentata, kako ga kolokvijalno već godinama zovu Sarajlije i mnogobrojni gosti iz inostranstva.

from their arrival until the end of World War II. In addition to Svrzo House, and Despić House mentioned before, the former Museum of Young Bosnia was renamed the Sarajevo Museum 1878-1918, thematically structured to deal with the period of Austro-Hungarian occupation and annexation of Bosnia and Herzegovina, until the end of the First World War.

Immense interest of the visitors for Sarajevo assassination, history and facts that are displayed through the Museum artefacts, inspired the Museum leadership, to embrace the initiative of the curators and museum pedagogues and engage into renewing the exhibition, and to change the name of this museum annex into Museum of Sarajevo Assassination, since it has been the



Analizirajući muzejsko djelovanje u ovih 75 godina, koje smo mogli rekonstruirati samo djelimično iz malo-brojne spašene dokumentacije iz ratnog perioda, koja je mahom zasnovana na izdavačko-publicističkim djelima i programskim bilješkama, katalozima i brošurama, stiće se dojam da je pet hronoloških perioda odredilo tok, razvoj, stagnaciju, opadanje i ponovno podizanje i revitalizaciju Muzeja.

Prva faza traje od 1949. do 1970. godine, kada Muzej ubrzano i dinamično kao parni stroj vozi u pravcu istinskog republičkog muzejskog centra, tvoreći muzejsku infrastrukturu po svim parametrima muzeološke

colloquial name utilised both by Sarajevans and the numerous foreign guests and visitors.

Reflecting on the Museum's activity over these 75 years—reconstructed only in part due to the limited documents preserved from the war, mostly publications, program notes, catalogues, and brochures—it becomes clear that five distinct periods have shaped its trajectory. These phases capture the Museum's growth, development, moments of stagnation, decline, and ultimately its re-establishment and revitalization. Each period reveals the complex path the Museum has navigated in its commitment to preserving and presenting Sarajevo's cultural heritage.



struke. Bilo je to vrijeme predanog stvaralačkog rada na polju sticanja i primjene znanja iz svih muzejskih polja, prikupljanja, prezentiranja i publiciranja dragocjene muzejske građe. Otkupima i donacijama brojnih sarajevskih porodica, kao i poklonima tadašnje republičke i gradske narodne uprave, arheološkim iskopavanjima i razmjenom sa srodnim institucijama, formirano je deset tematskih zbirki s ukupnim fondom od oko 30 hiljada eksponata. Pored toga, uspostavljena je i fototeka s 20 hiljada fotografija i stručna biblioteka s 4 hiljade knjiga i časopisa. U tom, slobodno možemo konstatirati, „zlatnom dobu Muzeja“, pokrenut je muzejski časopis „Prilozi za proučavanje historije Sarajeva“ (1963.), koji je od prvog broja kao periodična publikacija postao veoma cijenjen i relevantan u muzeološkim, akademskim i univerzitetskim krugovima Sarajeva, Bosne i Hercegovine, ali i u drugim republičkim centrima tadašnje zajedničke države. Redakciju časopisa predstavljali su eminentni naučnici i stručnjaci, arheolozi, historičari, etnolozi, historičari umjetnosti i drugi koji su u „Prilozima“ objavljivali rezultate svojih istraživanja. Muzej je u više navrata bio i pokretač arheoloških iskopavanja u širem području Sarajeva stvarajući povoljno tlo za rast i razvoj institucije kao znanstveno-istraživačkog poligona za nova saznanja koja proizilaze iz terenskoga praktičnoga rada, kao i za kadrovsku edukaciju muzejskih radnika.

U tom periodu izlaze i veoma vrijedna muzejska izdanja u vidu edicije „Sarajevo od najstarijih vremena do danas“ i nekoliko posebnih autorskih knjiga koje su, poput djela Alije Bejtića „Ulice i trгови Sarajeva“ i „Bibliografija štampanih radova o Sarajevu“, postale nezaobilazan priručnik kojim Muzej Sarajeva približava kulturnu baštinu grada svojim sugrađanima, dok historičarima otvara i olakšava rad na različitim temama iz bliže i dalje historije Sarajeva. Mnoge tematske povremene izložbe iz likovne umjetnosti, književnosti, kulture življenja i gastronomije, tradicije i običaja, odijevanja i ručnih radova, do historijskih izložbi vezanih za obilježavanje određenih datuma, ušle su u muzejske planove i programe prezentirajući kulturno-historijsko naslijeđe Sarajeva kao dio kolektivne tekovine.

Druga faza traje od 1971. do 1992. godine i označava kontinuirani uspon u fundiranju umjetničke zbirke i realizaciji umjetničkih izložbi, što je dovelo do stanovitog nesrazmjera u obradi drugih zbirki i prezentaciji cjelovitog muzejskog programskoga rada. Iz tog perioda ostaju upamćene izložbe koje su Muzej grada Sarajeva uvrstile u programe grandioznih državnih manifestacija, kao što su „Umjetnost na tlu Jugoslavije“ i „Jevreji na tlu Jugoslavije“, kao i evropskih umjetničkih bijenala koja su produkt uspješnih međunarodnih sporazuma o saradnji, kao i kulturne razmjene s gradskim muzejima Zagreba,

The first phase, spanning from 1949 to 1970, saw the Museum advancing with the momentum of a steam engine, driving toward becoming a true museum centre of the Republic. During this era, the institution laid down a solid museological infrastructure, embodying the best practices of the profession. It was a period marked by dedicated, innovative efforts in knowledge acquisition, collecting, presenting, and publishing invaluable museum materials. Throughout these two decades, the Museum built ten thematic collections with a combined total of around 30,000 items, amassed through purchases, donations from numerous Sarajevo families, gifts from republican and city administrations, archaeological excavations, and exchanges with sister institutions. Additionally, a photo archive with 20,000 photographs and a professional library containing 4,000 books and journals were established. This period, often regarded as the “golden age” of the Museum, saw the founding of the museum journal *Prilozi za proučavanje historije Sarajeva* (Contributions to the Study of Sarajevo's History) in 1963. From its first issue, this periodical gained high regard and influence in museological, academic, and university circles in Bosnia and Herzegovina and across the former Yugoslavia. The journal's editorial team included eminent scientists and specialists—archaeologists, historians, ethnologists, art historians, and others—who published the results of their research in the *Contributions*. The Museum also spearheaded several archaeological excavations in the wider Sarajevo region, fostering an environment that enabled the institution to grow as a scientific research centre. This fieldwork laid a strong foundation for practical learning, staff training, and the professional development of museum workers, contributing to the Museum's evolving role as a research and educational institution.

In that period, very valuable museum writings were published in the form of the edition “Sarajevo from the oldest times to the present day” and several special author's books, like Alija Bejtić's “Streets and squares of Sarajevo” and “Bibliography of printed works about Sarajevo”, have become indispensable reference books, through which the Museum of Sarajevo brings the city's cultural heritage closer to its fellow citizens, while it opens up and facilitates the work of historians on various topics from the recent and distant history of Sarajevo. Many thematic occasional exhibitions— from fine arts, literature, culture of living and gastronomy, traditions and customs, clothing and handicrafts, to historical exhibitions related to marking certain dates, entered the museum's plans and programs, presenting the cultural and historical heritage of Sarajevo as part of the collective heritage.

The second phase span from 1971 to 1992 and is recognised by the continuous achievements in expanding the artistic collection and organising artistic exhibitions that eventually led to a certain disproportion in managing other collections, and the presentation of the overall museum programme work outputs. The period is also remembered by the exhibitions that ultimately lead to the point where the Museum of City of Sarajevo was included into programmes of the grandiose state manifestations, such as the „Art on the Yugoslavian soil“, and „The Jews in the Yugoslavian

Beograda i Skoplja. U ovom periodu dolazi do formiranja stručne službe muzejskih pedagoga i vodiča koji će se etablirati kao domaćini muzejskih postavki i direktni komunikatori s posjetiocima.

Vrijeme kada je Sarajevo žnjelo olimpijske usjeve, u Muzeju je bilo također plodno s aspekta brojnosti posjeta i rada u muzejskim zbirkama, ali je, s druge strane, istraživački rad potpuno zamro, arheološka iskopavanja su izostala, dok je časopis „Prilozi za proučavanje Sarajeva“ prestao biti periodičan i postao „povremen“. Kao da je predratna politička euforija koja je prizivala rat, djelovala i na tadašnje uposlenike i njihove radne i kreativne sposobnosti, što je bilo vidljivo i na obilježavanju jubileja – 40 godina Muzeja Sarajeva. Tada je realizirana jubilarna izložba u vlastitom izložbenom prostoru (Šerijatska sudačka škola), koja je na izvanredan način donijela presjek iz muzejskih zbirki i retrospektivu historije Sarajeva od prethistorije do 20. stoljeća. Izišao je i katalog s cjelovitim prikazom svih zbirki Muzeja, njihove umjetničke i kulturno-historijske vrijednosti, kao i potencijala za daljnje interpretacije, tumačenja i prezentacije. Nažalost, osim nekoliko fotografija koje svjedoče o tome da se izložba i dogodila, mi danas ne raspolažemo s fotografskim, novinskim i drugim dokumentacijskim materijalom koji bi nam prikazao cjelovitu i sintetiziranu sliku tematsko-ekspozicionog plana izložbe, kao i način na koji je obilježen jubilej i predstavljen u javnosti.

Period agresije i opsade Sarajeva vrijeme je razaranja, destrukcije, urbicida i kulturocida kojega savremena evropska civilizacija nije vidjela i iskusila od Drugog svjetskog rata. Bio je to za Muzej izuzetno težak, mučan, turbulentan i turoban vremenski tjesnac u kojem je trebalo sačuvati i zaštititi našu baštinu od agresorskih granata i paljevine, što je bio kompliciran, zahtjevan i mukotrpan zadatak. Muzejski radnici koji su ostali u Sarajevu bili su prepušteni sebi i sudbini, vjetrovima rata, koji su Muzej grada Sarajeva nosili od jednog do drugog objekta. U tom obezglavljenju, napuštajući svoju zgradu, jer su u njoj bili smješteni branioци Sarajeva, prenosili su se vrijedni eksponati s jednog mjesta na drugo, riskirali životi; kako životi ljudi koji su nenadoknadivi, tako i životi predmeta koji pričaju neispričane priče o onima kojih više nema, a zadužili su svoje potomstvo i naše Sarajevo do kraja svijeta.

U četvrtu fazu, koju određuje poslijeratna obnova, ušlo se beskućnički u svome vlastitom gradu. Svi naši objekti bili su neuseljivi, u poluruševnom i neupotrebljivom stanju, s nejasnom perspektivom kako, gdje i s čime dalje. Muzejski rad se nastavio iz objekta Stare sinagoge u kojoj se nalazila naša muzejska postavka o historiji Jevreja u BiH, da bi se veoma često počinjalo ispočetka, uvijek nakon premještanja eksponata i osoblja iz jednog

region“. Besides, the Museum got to be inevitable part of the European artistic biennale, which were the outcome of the successful international cooperation agreements, and culturological exchange with city museums in Zagreb, Belgrade and Skopje. In this period the Museum got its Service of museological pedagogues and guides, who will later become established crew of hosts of the exhibitions and voice of the Museum to the visitors.

The period when Sarajevo basked in the glow of its Olympic achievements was indeed a vibrant time for the Museum in terms of visitor numbers and collection engagement. Yet, beneath the surface, the Museum's research momentum had faded; archaeological excavations were absent, and the journal *Contributions to the Study of Sarajevo* lost its regular publication rhythm, becoming infrequent and irregular. It was as if the mounting pre-war political tensions, which ominously hinted at impending conflict, had cast a shadow over the staff's enthusiasm, stifling their creativity and professional drive. This influence was palpable during the Museum's 40th-anniversary celebrations. For this milestone, the Museum staged an anniversary exhibition at its own exhibition space in the Sharia Judicial School, a stunning display that offered a sweeping overview of the collections, presenting a retrospective of Sarajevo's history from prehistoric times to the 20th century. A catalogue accompanied the exhibit, capturing a complete profile of each collection—highlighting their artistic, cultural, and historical value as well as their potential for deeper interpretation, analysis, and future exhibitions. Regrettably, apart from this catalogue and a handful of photographs that confirm the exhibition took place, we now lack the complete photographic, press, and documentary evidence that would offer a fully synthesized view of the thematic and expository design of the anniversary display, as well as insight into how this significant event was presented to the public.

The aggression and the siege of Sarajevo meant a period of devastation, destruction, an uricide and a culturocide that the contemporary European civilisation last witnessed during the Second World War. For the Museum it was a difficult, painful, turbulent and dreary strait of time in which our heritage had to be preserved and protected from aggressor shells and arson, which was a complicated, demanding and painstaking task. During the siege, the Museum's staff who remained in Sarajevo, led by director Bajra Gec, found themselves isolated, left to fend for themselves amidst the brutal winds of war that pushed the Museum from one facility to another, in hope to find the shelter from the chaos. With Sarajevo's defenders stationed in the Museum's building, these dedicated workers faced the heart-wrenching task of moving priceless artefacts from one temporary shelter to another. In this precarious, improvised effort to safeguard history, they risked their lives and the lives of artefacts—each one an irreplaceable piece of the city's cultural tapestry. These objects, fragile yet enduring, tell the silent, untold stories of lives long gone, of people who, though lost to time,





neuslovnog prostora u drugi. Dolaskom Mevlide Serdarević (1998-2007) za direktoricu, puhnu li su vjetrovi pozitivnih promjena, koje su, gledajući iz sadašnje perspektive, bile revolucionarne. Vraćeni su nam neki od objekta kojima smo rukovodili, popravljene su kuće u muzejskom vlasništvu, uspješno su adaptirani prostori u kojima su se nalazile stalne postavke i, na koncu, dobili smo zgradu za direkciju i depo, koju, istina je, dijelimo sa partnerskom ustanovom kulture, Zavodom za zaštitu kulturno-historijskog i prirodnog naslijeđa, koja je naš prijatelj po struci, ali i dobar komšija. Vrijeme revitalizacije Muzeja uključivalo je i kadrovsko usavršavanje, edukacije radnika, kreiranje novih muzejskih programa, pronalaženje novih fondova finansiranja, rad na jačanju međuinstitucionalnih veza, upošljavanje mladih saradnika. Uz veliko zalaganje direktorice Serdarević, dobijen je Brusa bezistan za stalnu postavku, profunkcionirala je organizacija muzejskog rada, Despića kuća je u cijelosti obnovljena i restaurirana, a Muzej u prvoj deceniji trećeg milenija konačno stao na zdrave i čvrste temelje koji su mu trebali garantirati isto tako zdravu i čvrstu budućnost.

Međutim, period koji je uslijedio nosio je nove izazove za muzejski establišment koji je trošio resurse reinovacije, kao da će dosegnuta postratna renesansa trajati vječno, dok su nova investiranja u infrastrukturu u potpunosti izostala. Muzej je u nekoliko navrata dobijao prilike da vodi i druge specijalizirane muzeje u svojstvu matičnog muzeja Kantona Sarajeva, ali zbog kadrovskog deficita, nedostatka vizije u pogledu širenja kapacitetnosti i uvođenja do tada nepoznatog trezorskog načina poslovanja koje je inicirao osnivač, te su prilike propale. Mnoge bitne oblasti rada prema Zakonu o muzejskoj djelatnosti nisu bile pokrivene kadrovskim i materijalno-tehničkim resursima, što je dovelo do stagnacije i nedovoljnog održavanja objekata, čemu je doprinio i dvogodišnji period pandemije u kojem su se muzejske aktivnosti reducirale, a objekti uslijed zakonski određenih mjera kriznog štaba držali pod ključem.

Fazu u kojoj se Muzej u 2024. godini našao reformatorskom i rekreativnom i ona obuhvata sve segmente muzejskog djelovanja, od operativno-administrativnog, logističko-tehničkog, programsko-prezentacijskog, muzeološko-strukovnog do građevinskog, restauratorskog i finansijsko-ekonomskog. U godinu jubileja ušli smo s dugogodišnjim nagomilanim poteškoćama i problemima koji su produkt prihvatanja *status quo* opcije kao konstante i dvostrukim hendikepom, jer su oba depandansa u našem vlasništvu, Svrzina i Despića kuća, zatvoreni radi adaptacije i sanacije koje smo poduzeli zbog evidentirane ugroženosti temeljnih konstruktivnih dijelova ovih baštinskih kuća. Na koncu 2024. godine uspjeli smo otvoriti oba objekta za posjetioce i nastavili zdušno

left an enduring legacy to Sarajevo, a legacy owed by future generations to the very ends of the earth.

Homeless in its own town, the Museum entered the fourth phase, marked by post-war reconstruction. Every museum building was left uninhabitable—damaged, partially destroyed, and entirely uncertain in terms of future use. The museum efforts to operate were exercised from the building of the Old Synagogue, where our exhibition on Jewish history in Bosnia and Herzegovina was housed. The period is remembered as times when we tried to persevere in the exhausting cycle of moving people and exhibits from one temporary and inadequate space to another. The arrival of Mevlida Serdarević as director, however, marked a turning point; from today's perspective, her impact was nothing short of revolutionary. Buildings under our management were returned, museum-owned houses were rehabilitated, and exhibition spaces adapted to allow for new, more permanent installations. Ultimately, we even secured a building for the administration and archives, shared with our esteemed colleagues, the Institute for the Protection of Cultural, Historical, and Natural Heritage—a professional ally and a true neighbour. The Museum's revitalization brought forward initiatives to develop new programs, secure additional funding, and foster strong inter-institutional connections, alongside training staff and engaging young associates. With Serdarević's dedicated efforts, Brusa Bezistan was designated for a permanent exhibit, the Museum's operations were structured to optimize workflow, and Despić House underwent full restoration and renovation. By the early 2000s, the Museum of Sarajevo had finally found its footing on a solid foundation, laying the groundwork for a resilient and promising future.

However, the period that followed brought new challenges for the museum establishment; renovation resources were being spent as if the achieved post-war renaissance would last forever, while new investments in infrastructure were completely absent. On a couple of occasions, the Museum was given the opportunity to lead other specialized museums as the umbrella museum of the Canton of Sarajevo, but due to a staff deficit, a lack of vision in terms of capacity expansion and the introduction of a previously unknown treasury operations method of business initiated by the founder, those opportunities failed. Many significant aspects of work, prescribed by the Law on Museum Activities, were not met by human and material and technical resources, which led to stagnation and insufficient maintenance of facilities. Furthermore, the two-year period of the pandemic - in which museum activities were reduced, and facilities due to legally determined measures the crisis headquarters were kept under lock and key, also contributed to the troubles.

In 2024, the Museum of Sarajevo finds itself in what can be called a reformatory and revitalizing phase. This phase spans every aspect of the Museum's activity—operational and administrative functions, logistical and technical adjustments, program development and presentation, museological and professional standards, as well as construction, restoration, and

i predano raditi na pažljivoj zaštiti i brizi za naše nacionalne spomenike kulture.

Jubilej smo obilježavali tokom cijele godine raznovrsnim programskim aktivnostima i događajima koji su otkrivali tajne muzejskih ormara, ljepotu hortikulture u bosanskim avlijama i baščama, magiju Karadžoz teatra, riječ posjetilaca o stalnim muzejskim postavkama, slikarsku, ljubav prema Sarajevu ovjekovječenu kroz umjetničke imaginacije i različite likovne proseedee, priče iz naninih sehara i dječiji interaktivni vodič s maskotom Puhkom Puhićem kroz sve muzejske dependanse. Muzej Sarajeva je prva javna muzejska ustanova koja je ustanovila VR show room u kojem predstavljamo muzejske izložbe i druge događaje, objekte, umjetničke slike i predmete u virtualnoj realnosti. Muzej je također na ovaj jubilej dobio i svoju prvu monografiju.

Ključni događaj kojim smo na svečan, dignitativan i reprezentativan način proslavili jubilej „75 godina Muzeja Sarajeva“, predstavljala je ekskluzivna, retrospektivna i multimedijalna izložba „Naša baština“, koja je otvorena od 17. do 31. oktobra 2024. godine u inspirativnom ambijentu Gazi Husrev-begovog hanikaha. Njome smo željeli skrenuti pažnju javnosti na zatomljenu, pokrivenu i nedovoljno istaknutu i vidljivu prošlost Sarajeva, koju čini materijalno i nematerijalno kulturno-historijsko naslijeđe naših predaka. Kroz svoje kontinuirano djelovanje, Muzej Sarajeva je postao suvereni nosilac bogate građe koja je svrstana u petnaest fundiranih zbirki i predstavlja „kamen međaš“ u velikoj kući sarajevske kulture.

Njome otkrivamo djelimično i na simboličnoj ravni tragove naših prethodnika koji su svojom dalekovidnošću, kompetencijama, umijećem i istrajnošću popločali puteve kojima mi danas hodimo uspravne kičme i dignutog čela, jer se možemo ponostiti riznicom duha i znanja koje su nam ostavili u amanet. Slaveći onu našu najpametniju i najljepšu prošlost, ali i najveću vrijednost koju smo sačuvali – a to je „dugo neprekinuto trajanje“ u misiji pronalaženja, čuvanja, zaštite i reprezentiranja istinskih ljepota koje su kao miomirisni cvjetovi posijani u srcima naših sugrađana, kao i svih onih posvećenika koji žive na postulatu „svjesnosti o važnosti kulture pamćenja“, postavljam sebi, kao novoizabranoj direktorici Muzeja, i svima zaposlenima pitanje: *Da li mi sijamo danas kao što su sijali naši prethodnici u zlatno doba Muzeja?*

Muzeji su pred velikim i opterećujućim izazovima novih tehnoloških mogućnosti, ubrzane tranzicije iz analognog u digitalno, i iz digitalnog u virtualno i hologramsko, s čim se ne može uhvatiti korak ako se muzejima kao pronositeljima kulturnih vrijednosti i lučonošama identiteta, ne ukaže značaj i vrijednost na svim nivoima vlasti, ulažući u njihove programe, kadrovsko i materijalno osposobljavanje, integrirajući

financial planning. Entering this milestone year, the Museum faced an accumulation of long-standing challenges and complications. These stemmed from an enduring acceptance of the status quo, compounded by a double handicap: both our annexes—the historic Svrzo and Despić houses, which we own—were temporarily closed for essential adaptation and rehabilitation due to structural threats that could no longer be ignored. Despite these difficulties, by the end of 2024, we proudly reopened both locations, once again welcoming visitors to experience these cultural treasures. Our work continues with renewed commitment to the diligent care and preservation of our national heritage monuments, aiming to secure their integrity for future generations.

The anniversary was celebrated throughout the year with a variety of program activities and events revealing the secrets of museum cabinets, the beauty of horticulture in Bosnian courtyards and gardens, the magic of the Karadžoz Theatre, the words of visitors about permanent museum exhibitions, the painter's love for Sarajevo immortalized through artistic imaginations and various artistic mediums, stories from Granny's treasure trove chest, and a children's interactive guide with the mascot Puhko Puhić through all the museum annexes. The Museum of Sarajevo is the first public museum institution to establish a VR show room where we present museum exhibitions and other events, objects, art paintings and objects in virtual reality. The museum also received its first monograph on this anniversary.

The exclusive, retrospective, and multimedia exhibition “Our Heritage,” held from October 17 to 31, 2024, in the inspiring setting of Gazi Husrev-beg's Hanikah was the key event in celebrating the 75th anniversary of the Museum of Sarajevo in a dignified and grand manner. This exhibit, designed to draw public attention to the often-overlooked, concealed, and insufficiently visible history of Sarajevo, embodied the tangible and intangible cultural and historical heritage of our ancestors. Through its longstanding activity, the Museum of Sarajevo has become the proud steward of a rich collection, divided into fifteen curated collections, standing as a “cornerstone” in the grand house of Sarajevo's culture.

The exhibition partially and symbolically reveals the footsteps of our predecessors who, with their vision, competencies, skills and endurance pawed the path that we use nowadays proudly, for we have the treasury of spirit and knowledge they have endowed us with. Celebrating our smartest and most beautiful past, but also the greatest value that we have preserved - which is “long uninterrupted being” in the mission of finding, preserving, protecting and representing the true beauties that are sown like fragrant flowers in the hearts of our fellow citizens as well as all those dedicated who live on the postulate of “awareness of the importance of the culture of remembrance”, as the newly elected director of the Museum, I ask myself and all employees the question: *Are we shining today as our predecessors were shining in the golden age of the Museum?*

Museums today confront complex, weighty challenges posed by rapid technological advances: the swift transitions from analogue to



Proslavljamo ovih 75. godina u nadi da će 100. obljetnicu buduće generacije dočekati s pozitivnim mišljenjem o onima koje su naslijedili

We celebrate these 75 years in the hope that future generations will mark the 100th anniversary with a positive view of those they have succeeded

muzejsku kulturu u nastavno-obrazovne procese kao planiranu obavezu.

Cilj naših reformi nadasve je: podmlađivanje kolektiva, kompetitivnost, proširenje djelatnosti ustanove u pogledu dobijanja naučno-obrazovnog prefiksa, obogaćenje svih zbirki Muzeja, jačanje izdavačke djelatnosti, indeksiranje muzejskog časopisa i osiguravanje redovnog izlaženja, omogućavanje stručnog usavršavanja uposlenika iz svih odjeljenja, iniciranje međumuzejske saradnje u zemlji i inostranstvu, otvaranje stalnog muzejskog galerijskog prostora, proširenje mreže muzejskih depandansa, digitalizacija muzejske građe i eksponata, kodiranje naših stalnih postavki, intenziviranje komunikacije s posjetiocima putem masmedija i društvenih mreža, učešće u turističkim projektima, vidljivost i transparentnost muzejskih projekata, otvaranje dokumentacionog i bibliotečkog centra i većeg prostora za muzejski depo, praćenje trendova u muzeologiji, kreiranje muzejskih postavki na otvorenom i dr.

Za svoj kontinuirani i predani rad tokom svih 75 godina, Muzej duguje zahvalnost onima koji su ga osnovali 19. februara 1949. godine i onima koji su ga iza 1995. godine obnovili, shvatajući da Muzej treba dobiti matičnu muzejsku poziciju u Kantonu Sarajevo, dodijeljujući mu važnu kulturnu misiju u rekonstruiranju impresivnog duhovnog i materijalnog naslijeđa Sarajeva. Zatim, svim radnicima Muzeja od osnivanja do danas, a nadasve svom Sarajevu i svojim sugrađanima, koji su naši najveći donatori i naši vjerni pratioci.

Neka nam je sretno prvih 75 godina u službi kulture, s namjerom da 100. obljetnicu buduće generacije dočekaju s pozitivnim mišljenjem o onima koje su naslijedili.

**Indira Kučuk-Sorguč**  
Direktorica JU Muzej Sarajeva

digital, and from digital to virtual and holographic realms. Keeping pace with these shifts is nearly impossible without prioritizing the essential role museums play as transmitters of cultural values and steadfast guardians of identity. This requires that all levels of government recognize museums' intrinsic value and commit to sustained investment in their programs, staff development, and material resources. Equally crucial is embedding museum culture within educational curricula and teaching processes as a structured and deliberate mandate, ensuring that the role of museums endures as a pillar of cultural continuity and learning.

Our reforms aims to rejuvenate our team, then to enhance the competitiveness and to enlarge the scope of operations of the institution in sense of achieving science and education prefix, and to succeed in enhancing all the collections of the Museum. Furthermore, expanding publishing efforts, securing indexing for the museum journal to guarantee consistent publication, providing opportunities for professional training for staff across all departments, fostering inter-museum collaborations on both national and international levels, establishing a dedicated permanent museum gallery, broadening the network of museum branches, fully digitizing museum collections and individual exhibits, creating coded interpretations for our permanent displays, intensifying engagement with visitors through mass media and social media platforms, participating actively in tourism initiatives to increase cultural visibility, ensuring transparency and accessibility of museum projects, founding a documentation and library centre along with a larger, state-of-the-art storage facility, staying attuned to global museological trends, and designing open-air exhibits that bring museum culture to the public—are all the initiatives that represent a comprehensive vision for our museum's growth and integration into contemporary cultural and educational spheres.

For its tireless and devoted service over the past 75 years, the Museum of Sarajevo owes profound gratitude to those visionaries who established it on February 19, 1949, as well as to those who, after 1995, recognized the need to restore and elevate the Museum to a central cultural position within the Sarajevo Canton. They entrusted it with a vital mission to preserve and reconstruct the magnificent spiritual and material heritage of Sarajevo. Thanks also go to all the Museum's employees, past and present, who have committed themselves to this work with unwavering dedication. And, most importantly, our deepest appreciation goes to the people of Sarajevo—the Museum's greatest patrons, donors, and steadfast supporters.

As we mark our first 75 years of service to culture, we look forward to a future where, with continued dedication, future generations will celebrate our centennial with pride and respect for the legacy we have worked to preserve.

**Indira Kučuk-Sorguč**  
Director, Public Institution Museum of Sarajevo



# MUZEJ SARAJEVA – SAVJESNI I SVJESNI ČUVAR PRAKSE U KULTURI SJEĆANJA

## THE MUSEUM OF SARAJEVO - CONSCIOUS AND AWARE GUARDIAN OF PRACTICE IN THE CULTURE OF REMEMBRANCE

**J**e li pamćenje i sjećanje rijeka koja teče ka svome izvoru ili, pak, jedino sredstvo kojim zaboravu uskraćujemo mogućnost da pod hipoteku i neizostavni znak pitanja stavi našu budućnost? Prošlost, naime, ako ne služi učenju za dobru sadašnjost i bolju budućnost uskraćuje historiji priskrbjeni atribut učiteljice (života) i po nužnosti poprimi suprotne atribucije. Drugim riječima, bez prošlosti – i pamćenja i sjećanja – ne može se živjeti ili, pak, može, ali na nivou trenutnog, dominantnog instinkta, što je daleko od osnovne definicije ljudskog. S druge strane – a u prilog upravo rečenom – previše prošlosti u sadašnjosti čini da historija postane mjesto boravka, a ne mjesto referiranja, te tako, neprestano ponavljajući već rečeno i učinjeno čak, i bez očekivanja drugačijeg ishoda, čovječanstvo – i čovjeka – udaljava od razložne, smislene i svrhovite ljudskosti.

Pažljivo dozirano izložena i ispravno protumačena prošlost trebala bi isporučivati identifikacijske matrice koje bi, otporne na zloupotrebu, osigurale pozitivne identifikacijske obrasce koji bi, nadalje, osigurali uzimanje najbolje (pre)po(r)uke iz prošlosti, uputili na ugledanje i poistovjećivanje s najplemenitijim ličnostima koje su obilježile prethodne historijske periode, omogućili ispravljanje i neponavljanje grešaka što bi – sve – išlo u prilog izgradnji spomenutih – dobre sadašnjosti i bolje budućnosti. Pritom, prošlost/historiju ovdje u Bosni i Hercegovini trebali bi tumačiti obrazovani, načitan, iskustveni, povjerljivi, nezavisni... bolji od najboljih... Čuvari i

**I**s memory and remembrance a river that flows back to its source, or are they the only means by which we deny oblivion the chance to mortgage our future and shroud it in uncertainty? If the past does not serve to teach us how to live well in the present and build a better future, it strips history of its role as *magistra vitae*—a teacher of life—and instead assumes the opposite effect. In other words, without the past—and without memory and remembrance—life becomes almost impossible, or at least devolves into a mere response to immediate instinct, which is far removed from the essence of what it means to be human. Conversely, and in support of this idea, too much focus on the past in the present can cause history to become a place of residence, rather than a point of reference. When history is constantly relived without the expectation of a different outcome, humanity—and the individual—drifts further from rationality and purpose and instead of a meaningful existence, we risk a cycle of repetition, detached from thoughtful and purposeful engagement with our present and future.

A carefully dispensed and accurately interpreted past should provide identification frameworks that, resistant to distortion, would foster positive identification patterns. These patterns would allow us to draw the best lessons from the past, encouraging us to taking of the best (re)instructions from the past identify and emulate with the noblest figures who have shaped history. This, in turn, would enable the correction of past mistakes and help prevent their repetition—all of which would support the building of a good present and a better future. Furthermore, in Bosnia and Herzegovina, the past and history must be interpreted by those who are educated,





tumači dokumentirane, arhivirane i neiskrivljene prošlosti. Rečenim mislim na institucije, a ne ljude, ili makar, u nedostatku institucija napose, ljudi-institucije. Nažalost, to ovdje – gdje je najpotrebnije – a čini se, ni u ostatku savremenog svijeta, kao po pravilu, nije slučaj. Naprotiv!

Vjerovatno podstaknut intuitivnom pobudom nužnosti (re)definiranja „poznatih pojmova“ za 21. vijek, italijanski sociolog Paolo Montesperelli u svojoj *Sociologiji sjećanja* (2003) kaže da je *pamćenje zajednička kultura, arena za sučeljavanje različitih gledišta i društveni okvir koji orijentiše i jača individualne perspektive*. Bez pamćenja i sjećanja teško je uopće postojati, a kamoli živjeti. No, ljudi, koji su po stvorenskoj definiciji *oni koji često i brzo zaboravljaju*, ovdje, kod nas, sporo i nerado pamte, i brzo i svjesno zaboravljaju i najradije se *ne sjećaju* jer, sve što imaju reći o svojoj prošlosti je: *ne ponovilo se*. A ponavlja se! Zato što je *kultura* izopćena, a *sjećanje* postoji samo kao polaganje cvijeća, obred upitne zaleđine, koji ne služi ničemu i nikome. Zato i postoji *kultura sjećanja* koja nas spašava od potpune amnezije.

Kultura sjećanja je, pak, ispunjavanje društvene obaveze odgovaranja na pitanje: „Šta ne smijemo zaboraviti?“ koje određuje identitet i samorazumijevanje grupe povezujući je s „pamćenjem koje stvara zajednicu“ – planiranjem i nadanjem, odnosno, nadgradnjom društvenog i vremenskog horizonta.

Upravo tome služe muzeji. U Pragu je 24. augusta 2022. godine vanredna generalna skupština Međunarodnog vijeća muzeja (*International Council of Museums – ICOM*) odobrila prijedlog nove definicije muzeja prema kojoj: *Muzej je neprofitna, stalna ustanova u službi društva koja istražuje, prikuplja, čuva, izlaže i interpretira materijalnu i nematerijalnu baštinu. Otvoreni za javnost, pristupačni i uključivi, muzeji potiču raznolikost i održivost. Djeluju i komuniciraju etički, profesionalno i uz sudjelovanje zajednica, nudeći raznolika iskustva za obrazovanje, uživanje, razmišljanje i dijeljenje znanja*.

Prošlost, jednostavno, ne smije nestati. U općem ozračju poricanja, revizija i redefiniranja historije, brisanja sjećanja i kulturnih narativa koji podstiču na razdvajanje, održavanje politike sjećanja kao temelja zajedničke kulture sjećanja utemeljenoj na poštivanju ljudskog života i ljudskih prava, na etici ljudskog dostojanstva, te univerzalnoj etici, javlja se kao egzistencijalna nužnost.

Ipak nije sve tako crno: postoje pojedinci, entuzijasti, oko njih okupljene zajednice, udruženja, čak i institucije koje kontinuirano djeluju na buđenje svijesti i ispravne prakse u kulturi sjećanja. *Muzej Sarajeva* – izvorno *Muzej grada Sarajeva* – osnovan odlukom Gradskog narodnog odbora 1949. godine s osnovnim zadatkom „da prikuplja, sređuje, proučava i muzeološkim sredstvima prikazuje kulturnu, društveno-političku i ekonomsku

knowledgeable, experienced, trustworthy, and independent—those who are, in every sense, better than the best. Ideally, these guardians and interpreters of documented, recorded and unaltered history should be institutions, not individuals, or at least individuals who embody the gravitas and reliability of institutions. Unfortunately, here, where needed the most. And, troublingly, this issue seems to extend beyond Bosnia and Herzegovina, affecting much of the modern world, where the opposite is often true.

Probably and most likely motivated by the intuitive impulse of the need to (re)define “familiar terms” for the 21st century, the Italian sociologist Paolo Montesperelli in his *Sociology of Memory* (2003) says that “memory is a shared culture, an arena to juxtapose different points of view and a social framework that orients and strengthens individual perspectives.” Without memory and remembrance it is difficult to exist at all, let alone live. But people, who according to the creature’s definition are “those who forget often and quickly”, here, in our country, remember slowly and reluctantly, and forget quickly and consciously and prefer not to remember - for all they have to say about their past is: *God forbid it happens again*. But it does, and it repeats itself! Because *the culture* is ostracized, and *the remembrance* exists only as the laying of flowers, a rite of questionable background, which serves nothing and no one. That is why there is *the culture of remembrance* that saves us from complete amnesia.

The culture of remembrance is, in essence, the fulfilment of a collective responsibility to address the crucial question: “What must we never forget?“, which determines and shapes identity and self-awareness of a community, linking it to a shared “memory that forges unity.” It is through this remembrance that a society engages in planning, nurturing hope, and expanding its social and temporal horizons,

That is precisely the role of museums. On August 24, 2022, in Prague, the extraordinary general assembly of the International Council of Museums (ICOM) adopted a new definition of a museum, stating: “A museum is a non-profit, permanent institution at the service of society that researches, collects, preserves, exhibits, and interprets tangible and intangible heritage. Open to the public, accessible, and inclusive, museums promote diversity and sustainability. They operate and communicate ethically, professionally, and with community participation, offering diverse experiences for education, enjoyment, reflection, and knowledge sharing.”

The past must not be allowed to disappear. In today’s climate of historical denial, revisionism, and the erasure of memory—amid cultural narratives that foster division—maintaining the policy of remembrance is essential for it serves as the foundation for a shared culture of remembrance rooted in respect for human life and rights, the ethics of human dignity, and universal principles. This is not just a cultural responsibility but also an existential necessity.

However, not everything is so bleak. There are individuals, enthusiasts, communities that rally around them, associations,



Dio grada oko Šeherćehajine ćuprije prije gradnje Vijećnice 1885. godine

Part of the city around the Šeherćehajina ćuprija [Bridge], before the construction of the City Hall in 1885

historiju grada Sarajeva i njegove bliže okoline“ s promjenom društvenih okolnosti postao je Muzej Sarajeva, ali je zadržao svoju osnovnu misiju i već 75. godinu ustrajno i svedjednako uspješno djeluje, osvjetljava i prosvjetljava ne samo brojne turiste koji redovno posjećuju njegovih pet depandansa, nego i stanovnike grada Sarajeva zainteresirane za prošlost svoje životne sredine. Arheološka zbirka, koja svjedoči kontinuitetu života na ovom prostoru od prahistorije preko ilirske i rimske antike do srednjovjekovnog Bosanskog kraljevstva, svjedočanstva iz vremena osmanske i austrougarske okupacije sve do savremenog doba, temeljni su pokazatelji i krunski dokazi promjene historijskih perioda čak, epoha na ovom mikroprostoru.

Sve što Muzej Sarajeva ljubomorno čuva i širokogrudno izlaže pokazuje da historija, doista, ostavlja trag na licu, pa i na srcu grada, ali ne i na njegovoj duši i vitalnosti. Potrebna i dovoljna potvrda za to je činjenica da nijedna

and even institutions that are continuously working to raise awareness and improve practices in the culture of remembrance. The Museum of Sarajevo—originally established as the Museum of the City of Sarajevo by a decision of the City People's Committee in 1949—was tasked with “collecting, organizing, studying, and using museological resources to present the cultural, socio-political, and economic history of Sarajevo and its immediate surroundings.” Over time, with changing social circumstances, it became the Museum of Sarajevo, yet it has remained true to its core mission. For 75 years, the Museum has persistently and successfully fulfilled this mission, serving as a beacon of knowledge not only for the numerous tourists who regularly visit its five annexes, but also for the residents of Sarajevo who are keen to learn more about the history of their city. The Archaeological collection, which documents the continuity of life in this region—from prehistory through the Illyrian and Roman periods to the medieval Bosnian kingdom—alongside

od imperija koje su dolazile i prolazile više ne postoji, a Sarajevo je – bez lažne patetike – još uvijek na istom mjestu na kojem je bilo i prije njihovih pohoda.

Muzej Sarajeva uspješno je odolio konformistički se prikloniti dvama savremenim fenomenima koji napose i zajednički pogubno utiču na sve i svaki domen ukupnosti kulture sjećanja, prije svih na fragmentiranje svijesti (savremeni izraz je kantoniziranje i kantonificiranje) paušalno, površno i frustrirajuće, te laičkom – i zlonamjernom – etnificiranju historije. Iz te perspektive, Muzej Sarajeva javlja se kao ultimativni epitom (pod)sjećanja na prošlost koja – uslovljeno i ovisno o politiziranosti perspektive – slovi kao „bolja, ljepša, svjetlija...” ili, pak, „gora, ružnija i mračnija“, ali u svakom slučaju, znakovito drugačija i bitno različita od sadašnjosti, kako god da se ona atributira. Istovremeno, naporedo i svejednako Muzej Sarajeva spašava kolektivni obraz civiliziranog dijela nove bosanskohercegovačke i sarajevske javnosti.

Kao takav, u svom punom kapacitetu, sa svim svojim zbirkama, Muzej Sarajeva je svjedok proteklog vremena, čuvar zajedničke baštine, zaštitnik zajedničkog naslijeđa, jamac kontinuiteta ne samo historijskog pamćenja i kulturološkog sjećanja nego, prije i poslije svega, postojanja napose i civilizacijskog doprinosa globalnoj kulturnoj zajednici i baštini.



**Dr. Edin Urjan Kukavica**

records from the Ottoman and Austro-Hungarian periods through to modern times, serves as crucial evidence of the transitions between historical periods and epochs in this small but historically rich area.

Everything that the Museum of Sarajevo guard jealously and exhibits generously shows that history really leaves its mark on the face and heart of the city, but not on its soul and vitality. Necessary and sufficient confirmation for this is the fact that none of the empires that came and went no longer exist, and Sarajevo - without false pathos - is still in the same place it was before their campaigns.

The Museum of Sarajevo has successfully resisted conformist adherence to two contemporary phenomena that, in particular and jointly, have a disastrous effect on each and every domain of the totality of the culture of remembrance, above all on the fragmentation of consciousness (the modern term is cantonization and cantonification) flat-rate, superficial and frustrating, and layman, and malicious, ethnicisation of history.

From that perspective, the Museum of Sarajevo appears as the ultimate epitome of reminder of remembering the past, which - conditionally and depending on the politicization of the perspective - is known as “better, more beautiful, brighter...” or “worse, uglier and darker” but in any case, significantly different and essentially unlike the present, no matter how it is attributed. At the same time, simultaneously and evenly the Museum of Sarajevo saves the collective image of the civilized part of the new Bosnian and Sarajevo public.

As such, in its full capacity and with all of its collections, the Museum of Sarajevo is the witness of the times past, the guardian of mutual heritage, the protector of our mutual heirdom, and the guarantee to the continuity of not only historical memory and culturological remembrance, but - before all, and after all - to the existence of civilizational contribution to global cultural community and heritage.

**D.Sc. Edin Urjan Kukavica**

**Muzej Sarajeva spašava kolektivni obraz civiliziranog dijela nove bosanskohercegovačke i sarajevske javnosti**

**Museum of Sarajevo saves the collective image of the civilized part of the new Bosnian and Sarajevo public**

# VRIJEME POSLIJERATNE OBNOVE MUZEJA

## THE POST-WAR REVIVAL TIME OF THE MUSEUM

Ušla sam 1. oktobra 1999. godine u Muzej Jevreja u kojem je bio privremeno evakuiran Muzej grada Sarajeva i ostala šokirana. To nije bio depo, čak ni skladište, i više od toga. Sinagogalni dio Muzeja nije se vidio. Sve je bilo prekriveno sanducima. Između tih sanduka, stolova, ormara, postoji mali prolaz kroz koji smo se penjali na prvi podest. Tu su bile razbacane hrpe knjiga, koje je prebirao i raznosio ko god je htio. U uglu veličine 45 x 45 nalazio se računar i tu sam trebala sjediti ja. Popela sam se na gornji podest, a tamo su već sjedila četiri zabrinuta kustosa i šefica računovodstva, Zdravka Grebo. Tu su bile i dvije mlade kustosice – Amra Madžarević i Žanka Dodig koje su se vratile iz izbjeglištva s malim bebama. Dva uposlenika za računarima igrala su igrice. Sve je djelovalo nadrealno. Sanitarni čvor u Muzeju bio je uništen, pa su uposlenici bez reda izlazili po potrebi van zgrade, tj. u grad. Taib Kešmer, domar, kružio je i obilazio Svrzinu kuću, popravljao šta se popraviti dalo i osjećalo se da on zaista vodi brigu o svemu.

Ta prva dva mjeseca vrijeme je bilo izuzetno zgusnuto. U isto vrijeme sam tražila sredstva za sanaciju mokrog čvora u Muzeju (kao minimalan preduslov za rad uposlenika), sredstva za reviziju zbirke Muzeja od lokalnih vlasti, od stranih donatora sredstva za sanaciju Despića kuće zatvorene za javnost gotovo 30 godina, te otvarala Muzej Sarajeva prema vani predstavljanjem njegove zbirke pri otvaranju Muzeja islamske umjetnosti u Maleziji. Premijer Kantona Sarajeva, Mustafa Mujezinović, ponudio je Brusa

On October 1, 1999, I entered the Jewish Museum, where the Museum of the City of Sarajevo was temporarily evacuated, and I was shocked – for it is not a depot, not even a warehouse. The synagogue part of the Museum is not even visible and crates are all over the place, everywhere one looks. There is a tiny corridor between those boxes, tables, cupboards, which enables us to reach and climb to the first landing crowded with scattered piles of books. The books are constantly scavenged by whoever wants them. In the 45x45 corner there is a computer and I should be sitting there. I climb to the upper platform; there are already four worried curators and the head of accounting, Zdravka Grebo. There are two young curators - Amra Madžarević and Žanka Dodig, who returned from exile with small babies. Two employees are playing games at computers. Everything seems surreal. The sanitary facility in the Museum was destroyed, so the employees go out of the building as needed, i.e. to the city. Taib Kesmer, the janitor, circulates, visits Svrzo's house, fixes what needs to be fixed, and feels that it is him who really takes care of everything.

The time in these first two months feels exceptionally dense. Simultaneously, I am looking for funds to rebuild the wet room in the Museum (that is the minimum prerequisite for the work of employees), asking funds from local authorities for the revision of the Museum's collections, trying to get funds from foreign donors for the rehabilitation of Despić's house, which has been closed to the public for almost 30 years, and I am opening the Museum of Sarajevo to the outside by presenting his collection at the opening of the Museum of Islamic Art in Malaysia. The Prime Minister of





bezistan za buduću stalnu postavku Muzeja. Pristala sam bez razmišljanja, ali sam vidjela da su neki od „klasičnih“ muzealaca nezadovoljni. To nije prostor za muzej. Imala sam dovoljno iskustva da znam da svaki prostor koji nema vlagu i štetočine može poslužiti za muzejsku postavku, samo je pitanje šta i kako postaviti, tj. prezentirati.

Dok sam čekala odgovore i tražila sredstva, s Farmaceutskim fakultetom organizirali smo savjetovanje o atarima, jer je jedini sačuvani atarski dućan na ovim prostorima bio u Muzeju Jevreja BiH. I na ovaj način sam skrenula pažnju na Muzej Jevreja BiH. Pokušavala sam rasporediti zadatke za postojeći kadar.

### SVRZINA KUĆA

Kustosicu Amru Madžarević (orijentalisticu) zadužila sam za poslove oko Svrzine kuće. Naime, kuća jeste bila namještena, ali sam tražila od nje da sve pregleda i ispravi eventualne nedostatke. Kasnije je šare plafona ispred velikog halvata ponovo obnovio slikar Klepo. Pisala sam molbu za donaciju u znanju, jer sam željela da neko stručan ocijeni i pripremi projekat za postojeće zelenilo u Svrzinoj i Despića kući. Prva i jedina odgovorila je prof. dr. Tatjana Ljujić-Mijatović, ali njen elaborat nikad nije proveden do kraja. Otvorio se i prostor nekadašnje magaze u kojem je porodica Glođo čuvala sve ono što su domaćice pripremle za zimu. Kuća je imala dva omanja vrta, koja su bila zatrpana ostacima materijala od posljednje sanacije. Predložila sam pedagogu Mustafi Arslanoviću da počne saditi autohtono zelenilo da bi i taj prostor mogao biti pristupačan. Mnogo godina kasnije, kao penzionerka, od njega sam dobila na poklon prekrasnu knjigu „Avlije i bašče Svrzine kuće“ s fotografijama biljaka, a u knjizi se nalazi posveta direktorici, tj. meni.

Pripremala sam tako Svrzinu kuću, tačnije njenu veliku avliju, za razne javne manifestacije, promocije knjiga, odbrane diplomskih radova, vjenčanja i svečane večere, jer Muzej treba da bude „živ“, centar događanja, kako bi postao prepoznatljiv u lokalnoj zajednici, a tako zanimljiv i mnogo šire. Okrenuli smo se onda i najvažnijoj kategoriji posjetilaca – djeci. Prvo su dolazili mališani iz obdaništa i to samo u dvorište, a potom i osnovci. Da bi bilo zanimljivije, davali smo im zadatke da pronađu motive – cvjetove s rezbarije, čipke na jalgijama i na predmetima u muzeju.

I, konačno, otvorili smo Svrzinu kuću i za nematerijalno naslijeđe. To je bila novina, jer je Konvencija o nematerijalnom naslijeđu tek usvojena. Ne sjećam se kojim redom smo predstavljali ovo naslijeđe, ali se sjećam manifestacije „Da se ne zaboravi“, kako je ju je lijepo nazvala Svetlana Bajić, etnologinja iz Zemaljskog muzeja. Tokom te manifestacije jedne smo godine predstavili halvu i tada sam ostala iznenađena otkrivši da je halva jelo rasprostranjeno

Sarajevo Canton, Mustafa Mujezinović, offers Brusa Bezistan to house the future permanent exhibition of the Museum. I instantly agree, without thinking, but I see that some of the “classic” museum people are dissatisfied because Brusa Bezistan is not a space for a museum. Yet, I am experienced enough to know that any space that is moisture and pests free can be used for a museum display; it's just a matter of what and how to set it up, i.e. present it.

While fundraising and expecting the answers, together with Pharmacy Faculty I am organising advisory conference on *atar's* trade; the single remaining atar shop in this region is preserved in the Jewish Museum of BiH, and I am using this opportunity to bring attention to the Museum too. Also, making schedule of assignments for the staff is another thing that has to be done.

### SVRZO'S HOUSE

I entrust curator Amra Madžarević (expert in Oriental studies) with the work concerning the Svrzo's house. Namely, the house is furnished, but what I want her to do is to inspect everything and to correct any defects. Later, the ceiling patterns in front of the large halvat will be restored again by the painter Klepo. I am writing a request for a in kind contribution or the „donation in knowledge“, because I want an expert to evaluate and prepare a project for the existing greenery in Svrzina and Despić's house. The first and the only answer came from prof. Ph.D. Tatjana Ljujić-Mijatović, but her study never got completed. The area of the former food storage room, a spacious larder, where the Glođo family women stored the preserves and everything else prepared for the winter, is also being opened. The house has two small gardens, but both are cluttered and covered with the debris left after the last repair and renovation works. I suggest Mustafa Arslanović, a pedagogue, to start planting autochthonous greenery so that space could also be accessible. Many years later, in my retirement days, I received a beautiful book “Courtyards and gardens of Svrzina kuće” from him, with photos of plants, and a dedication to the director, i.e. me.

We carried on with preparing Svrzo's House, its large garden, to be more precise, for various public events – promotion of books, graduation exams, weddings and even gala dinners, because the Museum needs to be “alive”, a centre of events, in order to become recognizable in the local community, and thus interesting and get a much wider meaning. Then we turn to the most important category of visitors - children. First, the little ones from the kindergarten come to the garden, and then the elementary school pupils. To make it more interesting, we give them tasks to find motifs - flowers from carvings, lace on set or bedcovers and different other decorations on objects in the museum.

And finally, we have opened Svrzo's House for the presentation of intangible heritage as well. This was a novelty, as the Convention on Intangible Heritage had only recently been adopted. I don't recall the exact order in which we presented this heritage, but I remember the event “Lest We Forget,” as beautifully named by ethnologist Svetlana Bajić from the National Museum. During one such event, we presented halva, and I was surprised to learn

od Balkana do Indonezije. Svi gosti su dobili komadić halve, a malu izložbu na ovu temu pripremila je naša Amra Madžarević. Čitav događaj moderirala je glumica Minka Muftić. Manifestacija je postigla nevjerovatan uspjeh. Na jednoj od manifestacija bili smo primorani da zatvorimo vrata Svrzine kuće posjetiocima, jer su oba dvorišta bila prepuna gostiju. Sigurno je preko 400–500 gostiju bilo unutra. Iza vrata Muzeja ostala je velika gomila nezadovoljnih ljudi koji nisu mogli ući u Muzej.

Da bismo ovaj vrijedni objekat približili široj publici na adekvatan način, napisana je i odštampana monografija o Svrzinoj kući s izvanrednim fotografijama. Ista akcija pokrenuta je i za depandans Despića kuće.

### DESPICA KUĆA

NVO iz Švedske „Kulturno naslijeđe bez granica“ odobrava sredstva za rekonstrukciju Despića kuće. Sve stručne radove radio je Federalni Zavod za zaštitu spomenika kulture i njegovi stručnjaci. Prethodno smo upozoravali investitore da ne počinju radove dok ne isele stanare. To je bio uslov da Despića kuća ponovo postane depandans Muzeja. Muzejska savjetnica iz Zemaljskog muzeja, Ljiljana Beljkašić Hadžidedić, dobija zadatak da opremi kuću. Nacionalnim spomenikom kulture proglašena je 2005. godine, dok je kao obnovljen objekat svečano otvorena 2007. godine. U prvom redu, među publikom, sjedila je Njegova ekselencija ambasador SAD-a, gospodin Bond. Nije bilo nikoga iz tada vladajućih struktura, pa čak ni predstavnika mjesne zajednice. Šteta, jer ovakva vijest i događaj, nakon svega što je bilo, zaslužuju posebnu medijsku pažnju.

### BRUSA BEZISTAN

Nakon što je donesena odluka da se Muzeju Sarajeva dodijeli Brusa bezistan, odobrena su sredstva u svrhu sanacije enterijera. Sam proces odabira adekvatnog izvođača je, zbog žalbi, trajao više od godinu dana. Istovremeno je formiran organizacioni odbor koji je trebao pratiti sve faze rada na stalnoj postavci. Historijsku podlogu buduće izložbe radili su stručnjaci za pojedine oblasti, djelatnici Muzeja Sarajeva, ali i vanjski eksperti. Slijedio je koncept izložbe, a potom su zaduženi kustosi izlagali detalje o tome šta će i kako biti postavljeno. Odabran je inženjer Kemal Hrustanović, koji je prethodno radio na izložbi *Expo* u Portugalu, te je izradio idejni koncept budućih vitrina na način da što manje opterećuje prostor, a što više ističe same eksponate. Još dok smo svi bili u Muzeju Jevreja, odobren je prijem jednog arheologa, što je značajno pojačalo kapacitete Muzeja. No, kako je Adnan Muftarević primljen kao mladi arheolog i početnik za postavku arheološkog odjeljenja, za ispomoć je angažirana muzejska savjetnica, Zilka Kujundžić Vejzagić.

that halva is a confectionery popular from the Balkans all the way to Indonesia. All the guests received a piece of halva, and a small exhibition on this topic was curated by our Amra Madžarević. The entire event was moderated by actress Minka Muftić, and it was incredibly successful. At one of the events, we had to close the doors of Svrzo's House to visitors because both courtyards were packed with guests—there must have been over 400–500 people inside. A large crowd remained outside, unable to enter the Museum.

To make this valuable site accessible to a broader audience in a more suitable way, a monograph on Svrzo's House, featuring extraordinary photographs, was written and published. The same initiative was undertaken for the annex of Despić House.

### DESPIC'S HOUSE

The Swedish NGO “Cultural Heritage Without Borders” approved funding for the reconstruction of the Despić House. All the professional work is to be carried out by the Federal Institute for the Protection of Cultural Monuments and its experts. We informed the investors in advance that the work should not commence until the tenants were rehomed, as this was a condition for the Despić House to once again serve as an annex to the Museum. Ljiljana Beljkašić Hadžidedić, a museum advisor from the National Museum, was tasked with furnishing the house. The house was declared a national cultural monument in 2005 and inaugurated as a renovated building and museum in 2007. His Excellency, the U.S. Ambassador Mr Bond, sat in the front row among the audience. However, no one from the then-ruling political structures or even a representative from the local community was present. It is unfortunate, as an event of this significance, especially after everything that has happened, deserved special media attention.

### BRUSA BEZISTAN

After the decision was made that Brusa Bezistan is to be transferred to the Museum of Sarajevo, funds were approved for the renovation of the interior. The selection process for an adequate contractor took over a year due to various complaints. Simultaneously, an organizational committee was formed to oversee all phases of the work on the permanent exhibition. The historical foundation for the future display was prepared by both Museum of Sarajevo staff and external experts specializing in specific fields. Following this, the concept of the exhibition was developed, and the curators responsible detailed how the installation would be executed. Engineer Kemal Hrustanović, who had previously worked at the Expo in Portugal, was selected to design the display cases. He crafted a conceptual design that minimized the physical impact on the space while maximizing the emphasis on the exhibits themselves. During this time, while the team was working at the Jewish Museum, the hiring of an archaeologist was approved, significantly boosting the Museum's capacity. Adnan Muftarević, a young archaeologist, was brought on as a newcomer to the archaeological department, and museum advisor Zilka Kujundžić Vejzagić was engaged to provide him with guidance and support.





### MUZEJ JEVREJA

S pripremama izložbe za postavku Despića kuće i Brusa bezistana, depo Muzeja Jevreja postepeno se praznio, ali još nisu stečeni uslovi da se ovaj objekat otvori za javnost. U pokušaju da nađemo prostor u kojem bi bili smješteni zaposlenici Muzeja Sarajeva, tražili smo sastanak s predstavnicima Ministarstva kulture i sporta Kantona Sarajevo i predstavnicima Jevrejske općine na kojem smo dobili zadatak da u roku od 30 dana otvorimo Muzej kako znamo i umijemo. Ovaj dosta zahtjevan zadatak povjerila sam kustosici Žanki Dodig. U tako kratkom roku bilo je nemoguće izraditi novu ili moderniju izložbu, stoga se vraća stara postavka. Na vrhu je još uvijek sačuvana velika Knjiga Jevreja, ali je iz ladica izvučena i postavljena logorska haljina, što čitavom prostoru daje poseban izgled. Bilo bi dobro da je smanjen broj fotografija učešća Jevreja u partizanima na račun ogromnog doprinosa La Benevolencije građanima Sarajeva tokom opsade. Nažalost, za takve promjene nismo imali vremena. U prizemlju je postavljen kompletan sinagogalni dio Muzeja koji je Jevrejska zajednica koristila u specijalnim prilikama. Dvadeset i deveti dan izložba je svečano otvorena uz prisustvo brojnih uglednika, a zaposleni u Muzeju Sarajeva preselili su u Despića kuću, čime se njena konačna prezentacija usporila.

### MUZEJ SARAJEVO 1878–1918

Obratili smo se ambasadoru Republike Austrije u nadi da bi mogao biti zainteresiran za obnovu ovog depandansa Muzeja. Sastanak je zakazan, ali sam u taksiju dobila poruku da je otkazan i više nikada nije bilo ni riječi, ni sastanka o zainteresiranosti Austrije za ovaj projekat. Srećom, sredstva je obezbijedila Američka vlada i mi smo krenuli u realizaciju projekta. Enterijer je dizajnirao arhitekt Pavle Mašić, uposlenik Kantonalnog zavoda za zaštitu kulturno-historijskog i prirodnog naslijeđa, koji je na nižim dijelovima zida postavio lažne ladice kako bi se pomislilo da Muzej posjeduje puno dokumentacije. U momentu kada se čulo za postavku, stizali su bezbrojni *e-mailovi* političkog sadržaja. Međutim, nakon postavljanja izložbe na kojoj nije bilo nikakvih negativnih komentara, sve primjedbe su prestale. Na otvaranje same izložbe pozvan je, naravno, i predstavnik Austrijske ambasade, ali prisustvovala je jedna od nižerangiranih diplomatkinja. Uspjeli smo dobiti pedagoge i za Brusa bezistan – Moamera Šehovića i Muamera Fazlića, za ovaj Muzej, i tako su otvoreni svi depandansi Muzeja Sarajeva, osim Despića kuće do kraja.

### MUZEJ ALIJE IZETBEGOVIĆA

Negdje dvije godine prije isteka mog mandata, javila se ideja o otvaranju muzeja posvećenog Aliji Izetbegoviću, prvom predsjedniku države BiH. Istovremeno, nismo imali nikakav pismeni nalog na tu temu, tako da je bilo

### THE JEWISH MUSEUM

With the preparations for the Despić House and Brusa Bezistan exhibition of, the depot of the Jewish Museum is gradually being emptied, but the conditions have not yet been met for this facility to be opened to the public. In an attempt to find space where the Museum of Sarajevo employees would be provided the working space, we ask for a meeting with representatives of the Ministry of Culture and Sports of Sarajevo Canton, and the Jewish Municipality. At the meeting, we were given 30 days to open the Museum - any way possible. I entrust this rather demanding task to curator Žanka Dodig. It is impossible to create a new or more modern exhibition in such a short period of time, so the already existing one was opted for. At the top, the large Book of Jews is still preserved, but the camp dress was pulled out from the drawers and placed there too, which gives the whole space a special look. It would have been better if the number of photographs of the participation of Jews in the partisans had been reduced to open space to present *La Benevolencia's* enormous contribution to the citizens of Sarajevo during the siege; however there was no time for such changes. On the ground floor, the complete synagogue part of the Museum is set up, which will be used by the Jewish community on special occasions. On the twenty-ninth day of our deadline, the exhibition was officially opened with the presence of numerous dignitaries, and the employees of the Museum of Sarajevo moved to the Despić house, which slowed down its final presentation.

### MUSEUM "SARAJEVO 1878-1918"

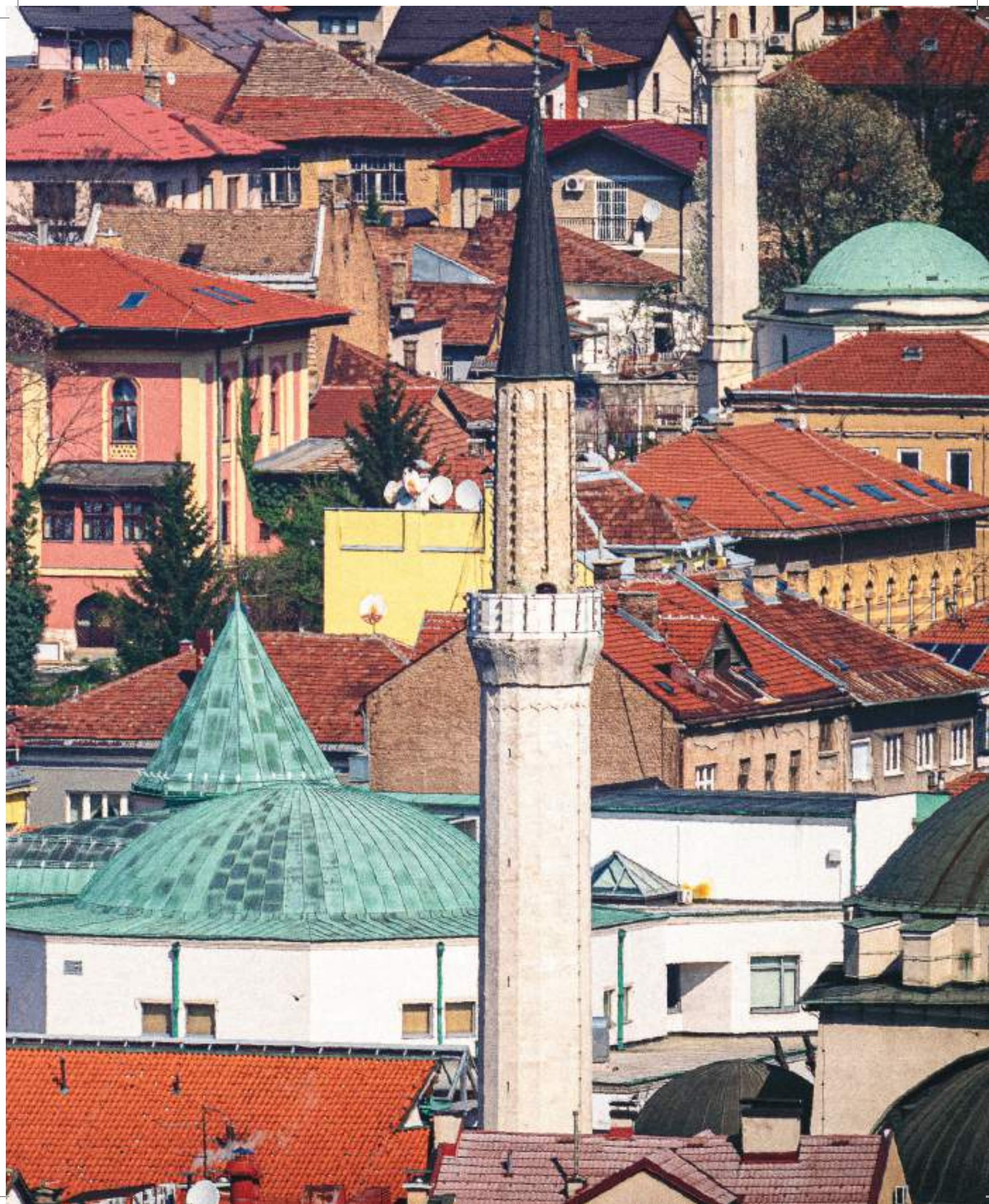
We reached out to the Austrian ambassador, hoping they might take interest in supporting the renovation of this Museum annex. A meeting was scheduled, but as I was heading there in a taxi, I received a message that it had been cancelled. There was never any follow-up or indication of Austria's interest in the project. Fortunately, funding came through from the U.S. government, allowing us to begin the project. The interior design was handled by architect Pavle Mašić, an employee of the Cantonal Institute for the Protection of Cultural, Historical, and Natural Heritage. He added false drawers along the lower parts of the walls to give the impression that the Museum had an extensive archive of documents. After the project was announced, we received numerous emails filled with political content. However, once the exhibition was installed and received no negative feedback, the stream of comments stopped altogether. For the exhibition's opening, we invited a representative from the Austrian Embassy, but only a lower-ranking female diplomat attended. In addition, we secured educators- Moamer Šehović for Brusa Bezistan, and Muamer Fazlić for this Museum. With their involvement, all the Museum of Sarajevo's annexes, except for the Despić House, were fully opened and operational.

### MUSEUM OF ALIJA IZETBEGOVIĆ

About two years before the end of my mandate, the idea of opening a museum dedicated to Alija Izetbegović, the first president of Bosnia and Herzegovina, came up. At the same time, we do not have any written directive on the subject, so it is obvious







očigledno da nešto nije uredu u političkim krugovima. Dala sam zadatak kustosici Amri Madžarević da polako, bez buke, krene u realizaciju. Ona je istraživala, prikupljala materijal i fotografije, organizirala potrebnu konzervaciju, prepariranje i sl. Samo jednom sam prisustvovala sjednici Organizacionog odbora u kojem je bio i tadašnji ministar Ministarstva kulture i sporta Kantona Sarajevo. Izložba je otvorena nakon mog odlaska u penziju, a otvorio ju je Željko Komšić. Nisam bila pozvana, pa u konačnici ni ne znam kako je izložba izgledala. Kasnije se ovaj depandans izdvojio u samostalnu instituciju.

### MUZEJ SARAJEVA I NJEGOVI UPOSLENICI

U ovom periodu intenzivnih radova prošlo je oko sedam ministara kulture i najmanje tri premijera Kantona Sarajevo, što govori o promjenama u organizaciji Vlade Kantona. Također, u ovom periodu bila su i tri upravna odbora. Brojni ministri dolazili su s potencijalnim donatorima ne bi li se riješio problem smještaja uposlenika samog Muzeja (kustosi, finansije, direktor...), ali i Kantonalnog zavoda za zaštitu kulturno-historijskog i prirodnog naslijeđa Sarajevo, koji je u istoj situaciji. Konačno je odlučeno da se smjestimo u zgradu u ulici Josipa Štadlera na način da je dijelimo popola sa Zavodom.

Muzej ima mjesto za depo i kancelarije za kustose i ostale, a Zavod također ima kancelarije i arhitektonski biro na vrhu. Smještaj je lijep i ugodan. Uvela sam praksu da se svako jutro zajednički popije kafa. Na ovaj način željela sam povezati kustose i pokušati stvoriti zajednički tim, s obzirom na to da su toliko dugo vremena bili „razbacani“ i u velikoj mjeri prepušteni sami sebi. Nisam ni shvatila da je ovo tzv. *happy hour* (sretni sat), koji su nam kasnije stranci predstavili kao vid osnaživanja/jačanja kolektiva. Ponedjeljkom je bio kolegij kako bi se svi upoznali sa svim što se radi u cijelom Muzeju. Često sam mlade upućivala da sarađuju na projektima starijih kolega kako bi naučili, ali i kako bi se zbližili.

Imala sam sreću da sam za vrijeme svog mandata imala veoma zainteresirane i vrijedne kolege (Amru Madžarević, Žanku Dodig, Adnana Muftarevića, Mirsada Avdića, Hamdiju Dizdara, Mustafu Arslanovića, Zdravku Grebo, Aidu Sulejmanagić, Marija Kabilja, Aidu Čaušević, Moamera Šehovića, Muamera Fazlića, Taiba Kešmera, Ramizu Mešetović), jer je samo zahvaljujući timskom radu tih godina došlo do obnove Muzeja Sarajeva. Bilo je zadovoljstvo raditi s njima i biti direktorica Muzeja Sarajeva.

*Ovaj tekst posvećujem uspomeni na rahmetli premijera Mustafu Mujezinovića, bez čije pomoći Muzej ne bi mogao „uzletjeti“, te uspomeni na pokojnu Zdravku Grebo, dušu Muzeja.*

Mevlida Serdarević, direktorica Muzeja 1999–2007.

that something is not right in political circles. I task our curator Amra Madžarević to slowly, without noise, start this project realization. She researches, collects material and photographs, organizes the necessary conservation, preparation, etc. Only once did I attend the session of the Organizing Committee, which was also attended by the Minister of the Ministry of Culture and Sports of Sarajevo Canton. The exhibition was opened after my retirement, and it was opened by Željko Komšić. I was not invited, so ultimately I do not even know what the exhibition looked like. Later, this annex will become an independent institution.

### MUSEUM OF SARAJEVO AND ITS EMPLOYEES

During this period of intense activity, around seven ministers of culture and at least three prime ministers of Sarajevo Canton came and went, reflecting the frequent changes in the Cantonal Government. Over this time, there were also three different management boards. Many of these ministers brought potential donors to help address the critical issue of securing workspace for the Museum staff, including curators, finance personnel, and the director, as well as for the Sarajevo Cantonal Institute for the Protection of Cultural, Historical, and Natural Heritage, which faced a similar challenge. Eventually, it was decided that both institutions would relocate to the building on Josip Štadler Street, with each organization occupying half of the space.

The Museum gained rooms for storage, as well as offices for curators and other staff, while the Institute set up its offices and an architectural bureau on the upper floors. The new accommodation is comfortable and functional. I introduced the practice of gathering every morning for coffee. My aim was to foster connection among the curators and build a cohesive team, given that they had been “scattered” for so long, often working in isolation. Little did I know that this informal gathering would later be described to us by international colleagues as a form of “happy hour”—a recognized method for strengthening collective bonds. On Mondays, we held briefings to ensure that everyone was informed about the various activities happening throughout the Museum. I frequently encouraged younger staff to collaborate with senior colleagues on their projects, not only to enhance their learning but also to build stronger personal and professional relationships within the team. I was fortunate that, in my time as the director, I had worked with very motivated and hardworking colleagues (Amra Madžarević, Žanka Dodig, Adnan Muftarević, Mirsad Avdić, Hamdija Dizdar, Mustafa Arslanović, Zdravka Grebo, Aida Sulejmanagić, Marijo Kabiljo, Aida Čaušević, Moamer Šehović, Muamer Fazlić, Taib Kešmer, and Ramiza Mešetović). It was only thanks to our teamwork that the revival of the Museum of Sarajevo happened in that period. Working with all of them and being the director of the Museum of Sarajevo was a pleasure.

*This text is dedicated and written in memory of the late premier Mustafa Mujezinović, whose help was the driving force for the Museum to „take off“, and in memory of late Zdravka Grebo, the soul of the Museum.*

Mevlida Serdarević, Director of the Museum from 1999 to 2007.



# MUZEJSKI ČASOPIS “PRILOZI ZA PROUČAVANJE HISTORIJE SARAJEVA”

## MUSEUM JOURNAL “CONTRIBUTIONS FOR THE STUDY OF THE HISTORY OF SARAJEVO”

**K**ada se govori o JU Muzej Sarajeva, nezaobilazno je spomenuti i časopis koji povremeno izlazi u njegovom izdanju još od 1963. godine, pod nazivom „Prilozi za proučavanje historije Sarajeva“. Koincidentno, upravo te godine je i tadašnja država promijenila ime iz Federativne Narodne Republike Jugoslavije u Socijalističku Federativnu Republiku Jugoslaviju. Od 1949. godine, kada je Muzej Sarajeva osnovan, pa sve do 1963. godine kada je objavljen prvi broj ovog časopisa, prošlo je četrnaest godina, što je zaista prevelik period za jednu ustanovu koja je u to vrijeme težila da zauzme mjesto najznačajnije muzejske institucije u Bosni i Hercegovini nakon Zemaljskog muzeja. Ipak, period obnove države u godinama nakon II svjetskog rata sasvim sigurno je doprinio nezavidnoj finansijskoj situaciji koja je onemogućavala konzistentnu izdavačku djelatnost, a na to u svom radu pod imenom „Muzej grada Sarajeva od osnivanja do danas i njegovi perspektivni zadaci“ aludira prvi direktor muzeja, Ahmet Grebo.<sup>1</sup>

Publiciranje časopisa „Prilozi za proučavanje historije Sarajeva“ može se podijeliti na dva perioda: od 1963. do 1974. godine i od 2008. godine do danas. Tokom ova dva perioda objavljeno je ukupno deset brojeva, od čega je jedno izdanje zapravo dvobroj (8/9). Kao što se može vidjeti po broju izdanja, časopis Muzeja Sarajeva nikad nije postao redovna publikacija, koja će izlaziti na godišnjoj

<sup>1</sup> Grebo, 1963, 22.

**W**hen discussing the Public Institution of the Museum of Sarajevo, it is essential to highlight the magazine published intermittently since 1963, titled “Contributions for the Study of the History of Sarajevo”. Coincidentally, the same year the country changed its name from the Federative People’s Republic of Yugoslavia to the Socialist Federative Republic of Yugoslavia. From the museum’s founding in 1949 until the magazine’s first issue in 1963, fourteen years passed—a considerable delay for an institution aspiring to become Bosnia and Herzegovina’s most important museum after the National Museum. This delay can be attributed to the financial challenges during the post-World War II state reconstruction period, as mentioned by the museum’s first director, Ahmet Grebo<sup>1</sup>, in his work “Museum of the City of Sarajevo from its Foundation to the Present Day and its Prospective Tasks.”

Publishing magazine “Contributions for the Study of the History of Sarajevo” can be divided into two periods: from 1963 to 1974, and from 2008 to the present day. During these times, a total of ten issues were published, including one double issue (8/9). Despite its significance, the number of its issues shows that the magazine never became an annual publication, with the reasons for this irregularity being complex and beyond the scope of this review. Instead, this review will focus on the magazine’s impact on the scientific, cultural, and museological community.

<sup>1</sup> Grebo, 1963, 22.



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# PRILOZI

ZA PROUČAVANJE  
HISTORIJE SARAJEVA

BROJ 10

MUZEJ  
SARAJEVA

Sarajevo, 2023.



bazi, a razlozi za to su previše kompleksni da bi se ulazilo u njihovu problematiku. Stoga će ovaj kratki osvrt biti posvećen značaju koji je ovaj časopis ostvario u naučnoj, kulturnoj i muzeološkoj zajednici.

Kako mu i sam naziv kaže, fokus časopisa bio je na sveukupnom istraživanju historije Sarajeva, pa se tako unutar njegovih korica mogu naći dragocjeni radovi o glavnom gradu Bosne i Hercegovine koji tretiraju teme iz historije, arheologije, arhitekture, historije umjetnosti, etnologije, slikarstva, kulture i dr. Za saradnike prilikom pokretanja časopisa, a koji su ostali sve do njegovog četvrtog broja, tadašnje muzejsko rukovodstvo izabralo je dvojicu eminentnih stručnjaka. Urednički odbor činili su čuveni Alojz Benac, jedan od najvećih autoriteta za prahistorijsku arheologiju u SFR Jugoslaviji, zatim Risto Besarović, eminentni kulturni radnik, te istraživač kulturne i političke historije Bosne i Hercegovine, Ahmet Grebo i Ljubica Mladenović. Na mjestu glavnog i odgovornog urednika časopisa u prva tri broja nalazio se prvi direktor Muzeja, kome i pripadaju najveće zasluge za njegov razvoj i afirmaciju, Ahmet Grebo, dok je Ljubica Mladenović, historičarka umjetnosti, koja ga je naslijedila na toj poziciji, tu funkciju obavljala u četvrtom broju. Da je akademska zajednica i kulturna javnost prepoznala njegov budući značaj, kao i potrebu za njegovim postojanjem, pokazuju i imena značajnih naučnih i kulturnih saradnika koji su odlučili dati obol njegovoj afirmaciji sa svojim radovima. Iako je nezahvalno navoditi pojedinačna imena osoba koje su svojim radovima pružile doprinos, ipak je zbog šire javnosti potrebno navesti ličnosti poput Alojza Benca, Borivoja Čovića, Esada Pašalića, Hamdije Kapidžića, Midhata Šamića, Derviša M. Korkuta, Riste Besarovića, Tadora Kruševca, Alije Bejtića i Juraja Neidhardta, koji su se po svom ugledu u društvenom i naučnom životu izdvajali. Prvi,<sup>2</sup> drugi<sup>3</sup> i četvrti<sup>4</sup> broj časopisa obrađuje različite teme iz historije Sarajeva i predstavlja zaista široku lepezu radova, dok je treći broj bio tematskog karaktera i posvećen je čuvenom arhitekti Dušanu Grabrijanu.<sup>5</sup>

Iako je publiciranje časopisa od samog početka bilo nestalno, zaista nije shvatljivo zbog čega je od 1974. godine trebalo proći više od tri decenije da izađe naredni broj. Od 2008. godine do danas objavljeno je pet brojeva časopisa, s tim da je pretposljednje izdanje zapravo dvo-broj, nakon decenijskog hijatusa. Tokom ovog drugog perioda postojanja časopisa, on nije izgubio svoju namjenu, te u njemu svoje radove na temu bogate historije Sarajeva

As its name suggests, the magazine concentrated on comprehensive research of history of Sarajevo. Its pages contain invaluable works on the capital of Bosnia and Herzegovina, covering topics such as history, archaeology, architecture, art history, ethnology, painting, and culture. The museum management at the time chose two eminent experts as associates at the launch of the magazine, who remained until its fourth issue. The initial editorial board featured prominent experts, including Alojz Benac, a leading authority on prehistoric archaeology in SFR Yugoslavia; Risto Besarović, a notable cultural worker and researcher of cultural and political history of BiH; Ahmet Grebo, and Ljubica Mladenović. Ahmet Grebo, the museum's first director, served as editor-in-chief for the first three issues, playing a pivotal role in the magazine's development and recognition. Ljubica Mladenović, an art historian succeeded him in that position and performed that function in the fourth issue.

The academic community and the cultural public have recognized the importance and necessity of "Contributions for the Study of the History of Sarajevo," as evidenced by the distinguished scientific and cultural collaborators who supported its development and positioning with their works. While it is challenging to single out individual contributors, it is essential to highlight notable figures such as Alojz Benac, Borivoje Čović, Esad Pašalić, Hamdija Kapidžić, Midhat Šamić, Derviš M. Korkut, Risto Besarović, Todor Kruševac, Alija Bejtić, and Juraj Neidhardt, who were prominent in social and scientific circles. The first<sup>2</sup>, second<sup>3</sup>, and fourth<sup>4</sup>, issues of the magazine cover a wide range of topics related to the history of Sarajevo, while the third issue is thematic, dedicated to the renowned architect Dušan Grabrijan<sup>5</sup>.

Despite the magazine's erratic publication schedule from the start, it is perplexing why more than three decades passed between the 1974 issue and the subsequent issue in 2008. Since 2008, five issues have been published, including a double issue, after a ten-year hiatus. Throughout this second period, the magazine has maintained its purpose, with esteemed academics, museum professionals, and cultural workers continuing to publish their research on Sarajevo's rich history. The last two issues, with the quality of works contained, demonstrate the best that the magazine "Contributions for the Study of the History of Sarajevo"



2 „Prilozi za proučavanje historije Sarajeva“, knjiga 1, 1963.

3 „Prilozi za proučavanje historije Sarajeva“, knjiga 2, 1966.

4 „Prilozi za proučavanje historije Sarajeva“, knjiga 4, 1974.

5 „Prilozi za proučavanje historije Sarajeva“, knjiga 3, 1970.

2 „Prilozi za proučavanje historije Sarajeva“, knjiga 1, 1963.

3 „Prilozi za proučavanje historije Sarajeva“, knjiga 2, 1966.

4 „Prilozi za proučavanje historije Sarajeva“, knjiga 4, 1974.

5 „Prilozi za proučavanje historije Sarajeva“, knjiga 3, 1970.

i dalje objavljuju ugledni akademski, muzejski i kulturni radnici. To najbolje pokazuju posljednja dva broja u kojima se jasno može vidjeti da kvalitetom objavljenih radova, časopis „Prilozi za proučavanje historije Sarajeva“ ima aspiracije da postane publikacija visokog kvaliteta u kojem se objavljuju naučni radovi s fokusom na historiju Sarajeva.<sup>6</sup>

Rukovodstvo JU Muzej Sarajeva planira od narednog broja da časopis postane redovna publikacija koja će izlaziti na godišnjem nivou, dok je primarni i dugoročni cilj da časopis svojim kvalitetom zadovolji najviše metodološke standarde koji će mu dozvoliti indeksiranje u najeminentnije svjetske baze podataka.

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**Dr. Edin Veletovac, kustos**

aspires to be a high-quality publication containing scientific papers focused on Sarajevo's history.<sup>6</sup>

The management of the Public Institution of the Museum of Sarajevo plans to make the magazine an annual publication starting with the next issue. The primary and long-term goal is for the magazine to meet the highest methodological standards, allowing it to be indexed in the world's most prominent databases.

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**D.Sc. Sci. Edin Veletovac, curator**



<sup>6</sup> „Prilozi za proučavanje historije Sarajeva“, knjiga 8/9, 2020; knjiga 10, 2023.

<sup>6</sup> „Prilozi za proučavanje historije Sarajeva“, knjiga 8/9, 2020; knjiga 10, 2023.

# MUZEJ OBJEKTIVNE PREZENTACIJE ČINJENICA

## MUSEUM OF OBJECTIVE PRESENTATION OF FACTS

Sarajevo je grad koji proizvodi možda i višak historije. Za muzealce, koji su mahom profesori historije i historičari užeg disciplinarnog polja, izazov je istraživati, čuvati i prezentirati kulturno-historijsko naslijeđe Sarajeva i njegove okoline koje ima neprestani kontinuitet historijskog događanja i neprekinutog življenja. Priča o razvoju Sarajeva nije završena. Stoga ni priča o razvoju Muzeja Sarajeva ne može biti ispričana jednom i zauvijek. Iz dana u dan otkrivaju se nove činjenice kojima se dopunjavaju historiografski dokumenti, a muzeji popunjavaju novim predmetima kao produktima rezultata arheoloških iskopavanja i multidisciplinarnih istraživanja. Muzej Sarajeva, pored prezentacijskog segmenta koji čini esencijalni dio naših pet muzejskih postavki izloženih u sadašnjih pet muzejskih objekata, ispunjava i zadatke koji spadaju u domen terensko-istraživačkoga rada u oblasti struke, koristeći se ekspertnim znanjima i naučnom metodologijom. Time se obogaćuju naši fondusi i doprinosi stručnim mjerodavnim interpretacijama koje su proizvod recentnih nalaza i rezultata u savremenoj historiografskoj nauci. Zahvaljujući tome, Muzej Sarajeva je, osim svoje neupitne 75-godišnje prakse čuvanja, zaštite i pokazivanja materijalne i nematerijalne baštine, i onaj koji pronalazi, ispituje i servira faktografske dokaze, koji nadalje idu na znalačku obradu i valorizaciju.

Naše stalne postavke sastavljene su jednim dijelom i od ovakvih nalaza koji su pronađeni na brojnim arheološkim lokacijama užeg i šireg dijela grada Sarajeva i

Sarajevo might be the case of a town which overproduce history. For the museum crew, mostly history professors, and or historians for close discipline fields, exploring, safekeeping and presenting cultural and historical heritage of Sarajevo and its area is challenging given the constant of historical happenings and living of people here. Telling the story of Sarajevo development is yet to be done, and therefore story about how the Museum developed also cannot be told, once for all times. Every day new evidence emerges, new facts that fill the historiographical files, while archaeological excavations and multidisciplinary researches result in the Museum getting new artefacts. The Museum of Sarajevo, beyond its essential role in presenting exhibits within the five museum buildings, also undertakes critical field-research tasks that are rooted in professional expertise and scientific methodology. These efforts not only enrich the museum's collections but also contribute to scholarly, authoritative interpretations based on the most recent discoveries and advancements in contemporary historiography. Through this approach, the Museum of Sarajevo continues its 75-year tradition of preserving, protecting, and showcasing both tangible and intangible heritage. However, it also plays a crucial role in discovering, investigating, and documenting new factual evidence, which is subsequently subjected to expert analysis and valorisation.

Our permanent exhibitions are, in part, comprised of finds and discoveries made at numerous archaeological sites across both the immediate and broader areas of the city of Sarajevo and Sarajevo Canton. These artefacts hold even greater significance because the





Despića kuća 60-ih godina 20. st.

Despić House in the 60s of the 20th century

Muzej Jevreja BiH fotografiran 1961. godine

The Jewish Museum of Bosnia and Herzegovina photographed in 1961.



Kantona Sarajevo. Njihova je vrijednost veća, jer je Muzej pokretač tih aktivnosti, angažirajući relevantne stručnjake, profesore s katedri za arheologiju i historiju, i čitave timove mladih istraživača. Od 50-ih godina prošloga vijeka, kada je tadašnji direktor Muzeja grada Sarajeva, prof. Ahmet Grebo, s uvažanim arheologom prof. dr. Esadom Pašalićem i Nadom Miletić, inicirao arheološka istraživanja na lokalitetu Butmir i srednjovjekovnoj nekropoli Mihaljevići kod Rajlovca, do današnjih iskopavanja, čišćenja i konzerviranja koje provode muzejski savjetnici, Adnan Muftarević i Mirsad Avdić, Muzej Sarajeva aktivno je uključen u istraživačke procese, kao i u stručnu i naučnu obradu nađenih nalaza i u publiciranje u muzejskom časopisu „Prilozi za proučavanje historije Sarajeva“, kao i u drugim referentnim časopisima i bazama podataka.

Stoga na pitanje o povijesnosti muzejskih zbirki i muzejskih stalnih postavki odgovor bi bio jednostavan – sve je povijesno. Svaki predmet dolazi iz provjerenih izvora, svaki artefakt je pronađen na tačno determiniranom lokalitetu, opisan, stručno obrađen i muzejski inventariran uz popratnu dokumentaciju. Predmeti koji su došli putem donacija, akvizicije, otkupom ili kao posudba iz drugih institucija, imaju također svoju pomno zabilježenu historiju. Objekti u kojima se nalaze naše muzejske postavke su nacionalni spomenici kulture i graditeljski kompleksi koji su smješteni u historijskoj jezgri grada i svojom arhitekturom svjedoče povijesnost kao dogođenu zbilju i proces dugog trajanja.

Svaki od depandansa nastao je u različitim historijskim epohama. U vremenu nastajanja, ovi objekti su imali drugačiju praktičnu namjenu. Od Brusa bezistana, koji je izgrađen u 16. vijeku kao zatvoreno gradsko trgovište, preko Muzeja Jevreja (Stare sinagoge) u kojem se odvijao vjerski život ove zajednice, potom dvije autentične kuće sarajevskih porodica Svrzo i Despić, sve do depandansa smještenog kod Latinske ćuprije, na mjestu Sarajevskog atentata.

Svi izloženi eksponati su pomoćna sredstva historijskej nauci da uz njih i druge valjane izvore ispriča povijesnicu bosanskohercegovačke prijestolnice od vremena kada su zabilježene prve nastambe i naselja, u toj prethistorijskoj eri, preko antičkog i srednjovjekovnog, do vremena koja smo zvali po okupacijskim imperijalnim silama, pa sve do najduže opsade jednog glavnog grada u historiji čovječanstva.

Ideološki pristup historiji, koji se po pitanju određenih tema, pogotovo modela življenja u socijalističkoj eri, i tadašnjoj državi SFRJ, nametao kao čvrsti i neupitni obrazac rada i u muzejima, ustupio je danas mjesto prezentaciji objektivnih i potvrđenih činjenica. Tako je Muzej Mlada Bosna bio zasnovan na veličanju atentata na austrougarskog prijestolonasljednika s jednostranim

Museum itself spearheads these efforts, involving distinguished experts, professors from the departments of archaeology and history, as well as whole teams of young researchers. Since the 1950s, when then-director of the Sarajevo City Museum, Prof. Ahmet Grebo, alongside esteemed archaeologist Prof. Dr. Esad Pašalić and Nada Miletić, initiated archaeological excavations at the Butmir site and the medieval necropolis in Mihaljevići near Rajlovac, the Museum has remained deeply engaged in these endeavours. Today, the Museum continues to lead the way in excavation, cleaning, and conservation work under the guidance of museum advisors Adnan Muftarević and Mirsad Avdić. The Sarajevo Museum plays an active role in not only field research but also in the expert and scientific processing of unearthed artefacts. These findings are regularly published in the museum's journal Contributions to the Study of Sarajevo's History and in other renowned academic journals and databases. Through these initiatives, the Museum not only preserves the past but also continually contributes to the broader field of archaeological and historical knowledge.

Thus, the answer to the question about the historicity of the museum collections and permanent exhibits is simple—everything is historical. Each object comes from verified sources; every artefact was discovered at a precisely determined location, documented, expertly analysed, and entered into the museum inventory with accompanying records. Items acquired through donations, purchases, or loans from other institutions also have meticulously recorded histories. The buildings housing our museum collections are themselves national cultural monuments and architectural complexes located in the historical core of the city, their very structures bearing witness to history as both a concrete reality, longevity and an ongoing process.

Each annex or a branch of the Museum was established in a different historical era. At the time of their creation, these buildings served various practical purposes. From Brusa Bezistan, built in the 16th century as an enclosed town market, to the Jewish Museum (The Old Synagogue), once the centre of religious life for this community, as well as the two authentic Sarajevo family homes of Svrzo and Despić, and finally, the annex near Latinska ćuprija/The Latin Bridge, the site of the Sarajevo assassination—each location tells its own distinct historical story.

All the exhibited artefacts serve as auxiliary tools for historical science, helping to tell the story of the Bosnian-Herzegovinian capital through these and other reliable sources. This narrative spans from the time when the first dwellings and settlements were recorded in the prehistoric era, through the ancient and medieval periods, to the times named after occupying imperial powers, and finally to the longest siege of a capital city in human history.

The once dominant ideological approach to history, which shaped museum narratives with rigid and unquestionable perspectives—particularly regarding life during the socialist era and the former SFRY—has now given way to the presentation of



ideologiziranim gledištem o „činu hrabrosti“ grupe atentatora, ne sagledavajući cijeli događaj u ogledalu činjenica. Danas se ovaj muzej naziva Muzej Sarajevo 1878–1918 i njegova postavka tematski zaokružuje cijeli austrougarski period u Sarajevu, u kojem je Sarajevski atentat zabilježen kroz dokumentaciju i novinske isječke, fotografije i odjeću samih aktera ovoga šokantnog događaja koji je potresao svijet i bio „pucanj koji je pokrenuo lavinu Velikoga rata“.

Muzej nije poligon za ideološko-propagandna polemiziranja nego mjesto susreta posjetilaca s predmetima koji imaju svoje porijeklo, lokaciju pronalaska, vrijednost, trajnost i druge podatke mjerodavno i kompetentno obrađene i rastumačene u svjetlu provjerenih izvora.

Da zaključimo: Muzej Sarajeva servira činjenice, preko izloženih eksponata približava historiju kakva je i bila. Tradicija stručnog osoblja Muzeja je da se događaji iz prošlosti prenose u izvornom obliku. Do sada se potpuno uspjelo u tome i pored toga što su vremena bila teška. Na nama je da tako i nastavimo.

Muzej je otvoren za neke inovacije koje donosi današnje vrijeme, kao i za nove eksponate koji će obogatiti naše postavke. Činjenice i objektivno prezentiranje bit će i dalje okvir u kojem će djelovati Muzej Sarajeva.

**Mr. Senad Kuč, muzejski pedagog**



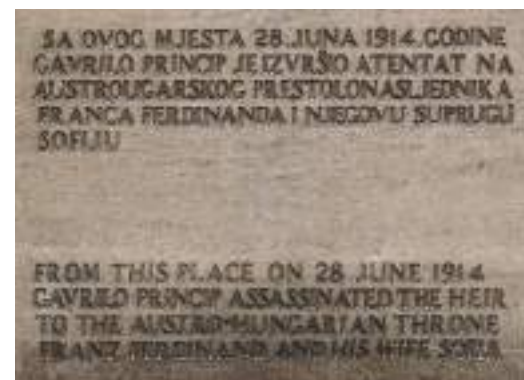
objective, verified facts. For example, the former *Mlada Bosnia* Museum was centred on the glorification of the assassination of the Austro-Hungarian heir, portraying the “act of bravery” of the group of assassins through a one-sided ideological lens, without fully considering the broader context of the event. Today, renamed as the Sarajevo Museum 1878–1918, this institution and its exhibits thematically encompass the entire Austro-Hungarian period in Sarajevo. The Sarajevo assassination is now presented through documents, newspaper clippings, photographs, and the clothing of the participants, offering a comprehensive view of the event that shook the world—the “shot that started the avalanche of the Great War.”

A museum is not a platform for ideological or propaganda debates but rather a space where visitors encounter artefacts that are professionally and authoritatively analysed. These objects are carefully documented, with data on their origin, discovery, value, durability, and other relevant details, all interpreted through the lens of verified sources.

In conclusion, the Museum of Sarajevo is dedicated to presenting facts, offering history as it truly unfolded through its exhibits. The long-standing tradition of the Museum’s professional staff is to convey past events in their authentic form, a mission they have successfully upheld despite the challenges of the times. It is our responsibility to continue this legacy.

The Museum remains open to innovations brought by the modern era, as well as to the inclusion of new artefacts that will enrich our exhibitions. However, facts and objective presentation will remain the guiding principles that shape the future work of the Museum of Sarajevo.

M.Sc. Senad Kuč, museum educator



Uklesane poruke s mjesta Atentata iz tri historijska razdoblja: perioda Kraljevine Jugoslavije, zatim SFRJ i savremene Bosne i Hercegovine

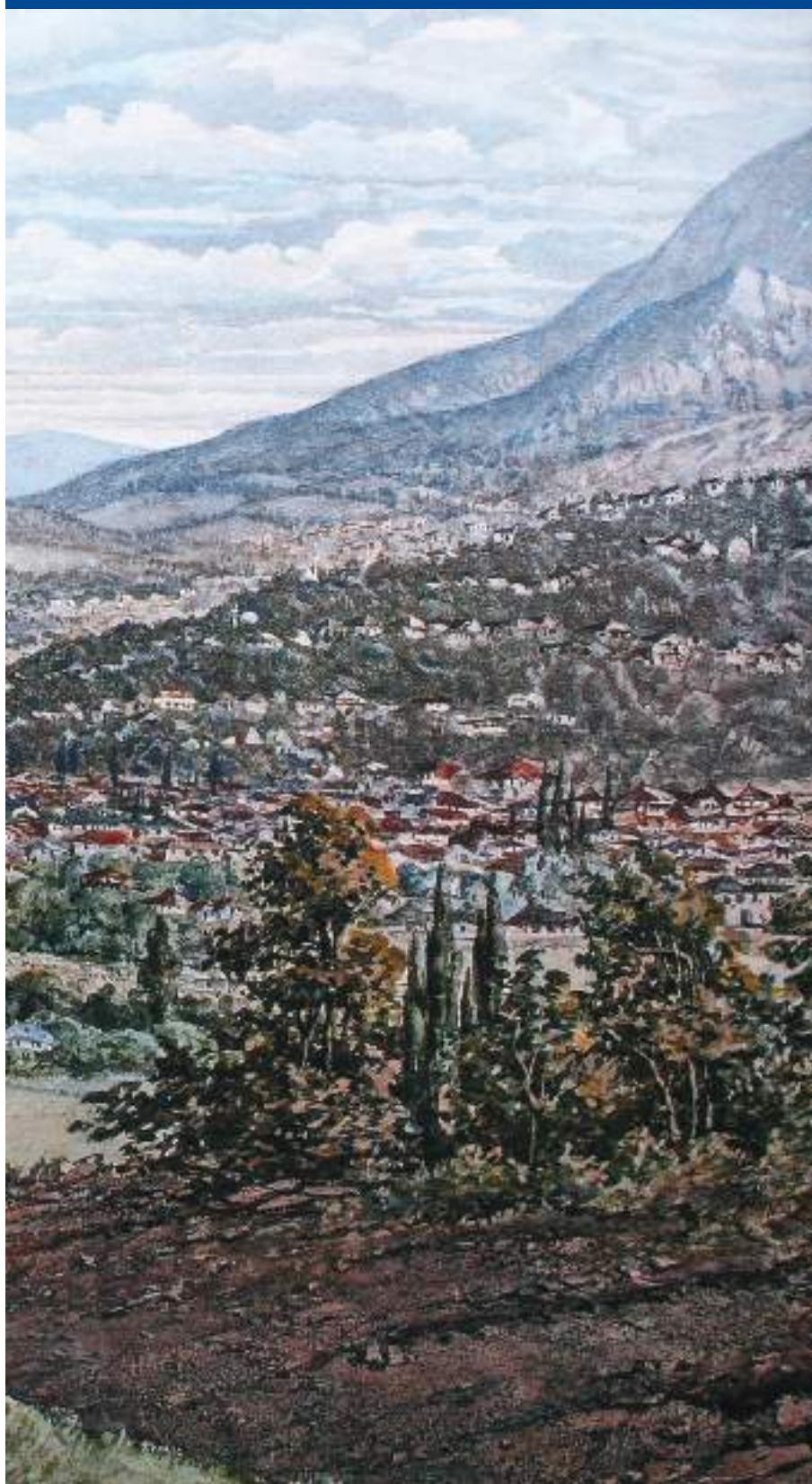
Inscribed messages from the site of the Assassination from three historical periods: the Kingdom of Yugoslavia, the SFRJ, and contemporary Bosnia and Herzegovina





W. R. Holmes, Sarajevo gledano sa Gorice, 1875, litografija, 58 x 40 cm, Inv. br. 1119

W. R. Holmes, Sarajevo Viewed from Gorica, 1875, lithograph, 58 x 40 cm, Inv. No. 1119



ZBIRKE  
COLLECTIONS



Džemal Česović, Portret Frane Česović, 1959, ulje na platnu, 60 x 80 cm; Inv. br. 21  
Džemal Česović, Portrait of Frana Česović, 1959, oil on canvas, 60x80, Inv. No.: 21.

# ANTROPOLOŠKA ZBIRKA

## ANTHROPOLOGICAL COLLECTION

**A**ntropologija je nauka koja u Bosni i Hercegovini još nije dobila univerzitetski status, ali zato jeste muzeološki. JU Muzej Sarajeva je prva i jedina muzejska ustanova od društvenog značaja u našoj državi koja je zaposlila stručno lice da osnuje i vodi Antropološku zbirku, proučava kulturnu i historijsku sliku stanovništva Sarajeva kroz prizmu ove holističke nauke i prezentira rezultate svoga proučavanja.

U savremenim muzejskim institucijama u razvijenom svijetu, antropološke izložbe su dokaz otvorenosti, multidisciplinarnosti i interaktivnosti između struke i publike, kao i dijaloga historije sa stvarnošću. Globalni procesi unaprjeđenja struke, ali i proučavanja čovjeka i njegove prirode, materijalnog i nematerijalnog naslijeđa, dostupni su danas na svim svjetskim meridijanima.

Možemo istaknuti da je Muzej Sarajeva pionir u pokretanju muzejske antropologije u Bosni i Hercegovini, nadasve s cjelovitog terensko-sakupljačkog, naučno-istraživačkog, kustosko-zaštitničkog i medijsko-prezentacijskog aspekta. Prvi koraci koji su napravljeni da bi ova institucija formirala Antropološku zbirku i odgovorila muzeološkim standardima i normativima struke prema kojima je muzejska zbirka osnovna forma organizacije muzejskih predmeta, jeste sakupljanje muzejske građe koju čine i antropološki predmeti, ali i opisana nematerijalna građa. Prvi predmet upisan je 2018. godine.

Predmeti koji su ušli u Antropološku zbirku nabavljeni su kupovinom, donacijama i arheološkim iskopavanjima.

**A**nthropology, while not yet recognized as a university discipline in Bosnia and Herzegovina, finds its home in museology. The Museum of Sarajevo is the first and only museum institution of social significance in the country to employ an expert dedicated to establishing and managing the Anthropological Collection, to study the cultural and historical fabric of Sarajevo's population through the lens of this holistic science and present the findings to the public.

In contemporary museum institutions in the developed world, anthropological exhibitions embody openness, multidisciplinary, and interaction between professionals and the audience, creating a dialogue between history and reality. It is the global trend and these processes in advancing the profession, along with the study of humanity, humankind nature, our material and immaterial heritage, are accessible today across all world meridians.

It can be pointed out that the Museum of Sarajevo is a pioneer in initiating museum anthropology in Bosnia and Herzegovina. This initiative encompasses aspects of comprehensive actions in fieldwork and collecting, scientific research, curatorial protection, and media presentation. The initial steps towards forming the Anthropological collection, in harmony with museological standards and the professional norms, according to which a museum collection is the basic form in organizing museum artefacts, involved acquiring museum material that includes anthropological objects and the described intangible heritage. The first artefact of the collection was registered in 2018.



Prvi inventarisani predmeti su arheološki artefakti iskapani u novijim arheološkim istraživanjima na tlu Sarajeva i okolice.

Svaki predmet je obrađen primjenom savremenih naučnih metoda koje obuhvataju:

- a) identifikaciju, determinaciju, klasifikaciju i kategorizaciju;
- b) analizu i opis;
- c) vrednovanje i interpretaciju;
- d) proučavanje;
- e) dokumentiranje.

Zbirka se, osim arheoloških predmeta, sastoji i od drugih artefakata etnografskog i multimedijalnog sadržaja, od reprinta starih novina, časopisa, fotografija o ličnostima naučnog, kulturnog i društvenog života Bosne i Hercegovine od 30-ih godina prošloga vijeka do danas, rijetkih zapisa, pisanih svjedočanstava, video i magnetofonskih traka, ličnih nagrada i trofeja, unikatnih modnih predmeta, porodičnih portreta, novčića i dr.

Zbirka broji oko 300 predmeta čija je posebnost u tome da svaki predmet ima specifičnu vrijednost kao narativ za proučavanje kontinuiteta razvoja ljudske zajednice na ovom području, za priču o karakterističnim modelima življenja ranijih generacija i kulturnom naslijeđu koje oblikuje njihov identitet.

Muzejski antropolozi se u današnjici više bave proučavanjem nematerijalne kulture, naglašavajući aspekte svakodnevnog života različitih kultura iz ugla pripadnika tih naroda, tako i vlastitih zajednica. Nematerijalno kulturno naslijeđe umnogome predstavlja inspirativan i koristan izvor za muzejskog antropologa koji se bavi proučavanjem porijekla i kretanja stanovništva, a to su u prvom redu znanja, umijeća i vještine koje se odnose na prirodu i čovjeka i koje predstavljaju osnovu za proizvodnju materijalnih kulturnih dobara. Među njima su jezik i govor, usmena predanja, književnost i drugi oblici jezičkog izražavanja, izvođačke umjetnosti, od narodnih pjesama i igara do društvenih zabava i drugih scenskih izvođačkih formi poput teatarskih, te znanja o pojavama i procesima u društvu koji svjedoče o razvoju prirode i društva od prethistorije do danas, znanja i društvene prakse o običajima, vjerskim običajima, obredima i svečanostima i vještinama stečenim na osnovu toga, vještinama koje se odnose na tradicionalne zanate, originalne postupke i načine izrade umjetničkog djela. Očuvanje nematerijalnog kulturnog naslijeđa provodi se čuvanjem zapisa o njima, kao i podsticanjem njihovog prenošenja i njegovanja u izvornim i drugim sredinama.

Kustos-antropolog u Muzeju Sarajeva istražuje porijeklo i kretanje stanovništva Sarajeva i prezentira rezultate svoga rada na materijalnoj i duhovnoj kulturi glavnoga grada Bosne i Hercegovine kroz stalne i povremene izložbene postavke.

The objects of the Anthropological Collection have been acquired through purchases, donations, and archaeological excavations. The first inventoried items are archaeological artefacts unearthed in recent excavations in Sarajevo and its surroundings. Each and every item undergoes modern scientific processing, which includes:

- a) Identification, determination, classification, and categorization,
- b) Analysis and description,
- c) Valuation and interpretation,
- d) Study, and
- e) Documentation

In addition to archaeological objects, the collection comprises ethnographic and multimedia artefacts, such as reprints of old newspapers and magazines, photographs of notable figures in Bosnian scientific, cultural, and social life from the 1930s to the present, rare records, written testimonials, video and audio tapes, personal awards and trophies, unique fashion items, family portraits, coins, and more.

The collection contains approximately 300 items, each with a specific value that narrates the continuity of human community development in the area, illustrating the lifestyles of previous generations and the cultural heritage that shapes their identity.

Today, museum anthropologists focus more on studying intangible culture, emphasizing aspects of daily life from the perspective of various cultures and communities studied, but also from the standing point of their own communities. Intangible cultural heritage serves as an inspiring and invaluable source for museum anthropologists who researches the origins and migrations. This heritage includes knowledge, skills, and practices related to nature and humanity, which form the basis for producing material cultural goods. It encompasses language and speech, oral traditions, literature and other form of linguistic expression, performing arts –from folk songs and dances to social entertainment. And arts performed in theatres. This heritage also includes societal knowledge on happenings and processes in a society that is testify of development of nature and a society from the prehistoric times to nowadays. These knowledge of customs, religious practices, the skills developed on them, and skills relating to the traditional craftsmanship, original procedures and methods of creating a piece of art are also the heritage.. Preserving intangible cultural heritage involves recording it and promoting its transmission and nurturing in both original and other environments.

The curator-anthropologist at the Museum of Sarajevo investigates the origin and movement of Sarajevo's population and presents findings on the material and spiritual culture of the Bosnian capital through permanent and occasional exhibitions.



Prva antropološka izložba Muzeja Sarajeva otvorena je 17. januara 2019. godine pod nazivom „Sarajke na platnima bh. slikara“ kustosice-antropologinje Indire Kučuk-Sorguč koja je na jedinstven način prikazala duh epohe i građanske kulture manifestiran na portretima slavnih umjetnika iz bogatog fundusa Muzeja Sarajeva. Poslije su uslijedile multimedijalne istraživačke antropološke studije o kulturno-historijskom naslijeđu sarajevskih građanskih porodica koje su, osim u klasičnoj izlagačko-prezentacijskoj formi, kreirane i na savremen način u VR (*virtual reality*) aplikacijskoj platformi koju je Muzej Sarajeva razvio zajedno s Udruženjem Digi.ba.

Indira Kučuk-Sorguč, viša kustosica

The first anthropological exhibition of the Museum of Sarajevo, titled “Sarajevan Women on the Canvases of Bosnian Painters,” curated by anthropologist Indira Kučuk-Sorguč, opened on January 17, 2019. This exhibition uniquely presented the spirit of the epoch and civic culture through portraits by renowned artists from the Museum’s rich holdings. This was followed by multimedia research anthropological studies on the cultural-historical heritage of Sarajevan urban families. These studies, in addition to traditional exhibition formats, were also created in modern VR (virtual reality) applications, developed by the Museum of Sarajevo in collaboration with the Digi.ba Association.

Indira Kučuk-Sorguč, Senior Curator



Stolica umjetnika Đure Fišera, Atelje Jacob/Joseph Kohn, Beč, oko 1915; Inv. br. 45

A chair that belonged to artist Đuro Fišer, Atelier Jacob/Joseph Kohn, Vienna, approximately year of 1915, Inv. No.: 45.



U ulozi Crne labudice u  
"Labudovom jezeru" P. I.  
Čajkovskog Suada  
Kavazović-Mušović je  
briljirala.)

Suada Kavazović-Mušović  
excelled in the role of the  
Black Swan in "Swan Lake" by  
P. I. Tchaikovsky.



Baletne špic patike  
solistkinje Sarajevskog  
baleta Suade Kavazović-  
Mušović, Sarajevo, 1970,  
Inv. br. 51

Ballet pointe shoes of the  
soloist of the Sarajevo Ballet,  
Suada Kavazović-Mušović,  
Sarajevo, 1970, Inv. no. 51



Diploma doktora prava Đure Glanza, Zagreb, 1933., Inv. br. 61

Diploma of Đuro Glanz, Doctor of Law, Zagreb, 1933, Inv. No. 61



Karta iz Jasenovca Đure Glanza, 1942, Inv. br. 62

Letter-map from Jasenovac by Đuro Glanz, 1942, Inv. No. 62



Radio prijemnik, Beif N. Tesla T 104, 1963.

Radio receiver, Beif N. Tesla T 104, 1963.



Istaknutom intelektualcu Muhsinu Rizviću dodijeljeno je najveće priznanje Bosne i Hercegovine 27. julska nagrada

Prominent intellectual Muhsin Rizvić was awarded the highest recognition of Bosnia and Herzegovina, the 27th of July Award



Dioptrijske naočale prof. dr. Muhsina Rizvića s futrolom, 1980, Inv. br. 24

Dioptric glasses prof. Ph.D. Muhsin Rizvić with case, 1980, Inv. no. 24



Behaudin Selmanović, Husref-begov hamam, 1957, ulje na platnu, 58 x 69 cm, Inv. br. 337

Behaudin Selmanović, Husref-Bey's Hammam, 1957, oil on canvas, 58 x 69 cm, Inv. No. 337

# ARHEOLOŠKA ZBIRKA

## ARCHAEOLOGICAL COLLECTION

**A**rheološka zbirka stvarana je nakon osnivanja Muzeja Sarajeva i njegovog početka rada 1949. godine. Ona danas posjeduje oko 3.000 inventarnih jedinica koje mogu približno rekonstruirati prošlost sarajevskog kraja od neolita do perioda osmanske uprave.

Zbirka je sačinjena od materijala iz tri epohe:

- prahistorija,
- rimsko doba,
- srednji vijek.

Predmeti iz arheološke zbirke Muzeja Sarajeva prate promjene u izboru materijala za izradu upotrebnih predmeta, oruđa, oružja i nakita tokom dugog perioda od mlađeg kamenog doba do srednjeg vijeka. Keramika, kost i rog koristili su se u svim periodima, dok se metal počeo koristiti od bakrenog doba nadalje, a predmeti od stakla od mlađeg željeznog doba, kroz antiku i srednji vijek.

Prahistorijski dio zbirke raspolaže materijalom od neolita do prvih godina rimske uprave u Bosni i Hercegovini. Neolitski materijal potiče s naseobine Butmir (karakteristična keramika i plastika). Butmir je naše najstarije i najpoznatije arheološko nalazište. Otkriveno je još 1893. godine i po njemu je čitava jedna kulturna grupa mlađeg neolita centralne Bosne dobila naziv „butmirska kultura“. To je neolitsko naselje podignuto na lesnom uzvišenju pleistocenske terase rijeke Željeznice, u blizini savremenog naselja Butmir. Donji slojevi pripadaju kakanjskoj kulturi, zatim slijede Butmir I i Butmir II, a gornji sloj hvarsko-lisičićke

**T**he Archaeological Collection was established alongside the founding of the Museum of Sarajevo in 1949. Nowadays, the collection comprises approximately 3,000 items, which collectively to a certain degree reconstruct the past of the Sarajevo region from the Neolithic period through to the Ottoman era. The collection comprises materials from three primary eras:

- Prehistory
- Roman times
- Middle Ages

Objects in the Museum of Sarajevo collection showcase the evolution of material choices for creating utility items, tools, weapons, and jewelry from the Early Stone Age to the Middle Ages. While ceramics, bone, and horn were used across all periods, the use of metal began in the Copper Age, and glass objects appeared from the Late Iron Age through Antiquity and the Middle Ages.

The prehistoric segment of the collection features material from the Neolithic period up to the early years of Roman rule in Bosnia and Herzegovina. The Neolithic artifacts are primarily from the Butmir settlement, known for its characteristic ceramics and figurines (the distinctive ceramics and plastic). Butmir, discovered in 1893, is the oldest and most renowned archaeological site in Bosnia, and an entire cultural group of the younger Neolithic of central Bosnia was named “Butmir culture” after it. This Neolithic settlement was built on the less elevation of the Pleistocene terrace of the Željeznica River, near present-day Butmir. The site’s stratigraphy includes lower





kulture predstavlja završnu fazu mlađeg neolita. Danas se već na osnovu apsolutne hronologije može pretpostaviti da se život u ovom naselju odvijao od 5 500–4 500 god. st. ere. Kult plodnosti je najizraženija manifestacija religijskih shvatanja zemljoradničkih kultura širom svijeta. Figuralna plastika, u kojoj dominira lik žene i ukrasni motivi na keramičkim posudama jasna su svjedočanstva postojanja tog kulta i u naselju Butmir. U periodu klasične butmirske kulture (Butmir II) izgrađen je specifičan umjetnički stil u oblikovanju i ukrašavanju keramičkih posuda, u kojem se posebno izdvaja spiraloidna i trakasta ornamentika, a naročito visoki umjetnički domet ostvaren je u izradi figuralne plastike. Materijal metalnog doba potiče s dvije gradine – Debelo Brdo i Ilinjača. Zbirka iz ove faze raspolaže pretežno primjercima nakita. Preovladavaju fibule, privjesci, pojasevi, ukrasne igle i dugmad.

Arheološki materijal antičkog dijela zbirke potiče s prostora nekadašnje *Aquae S.* i naseobina na Kotorcu, Debelom Brdu i Stupu. U antički arheološki materijal spadaju mozaici, predmeti od keramike, metalno oruđe i oružje, posude od bakra, nadgrobni spomenici, oltari i sl. Na osnovu podataka prikupljenih analizom rimskih natpisa može se zaključiti da je *Aquae S.* imala autonomnu gradsku upravu, te da se kao naseobinska cjelina nije razvijala spontano i organski kroz duži vremenski period. Najvjerovatnije je nastala planskom aktivnošću rimskih vlasti, odnosno cara Marka Aurelija (161–180.), koji je u drugoj polovini 2. stoljeća na području Sarajevskog Polja izvršio naseljavanje isluženih rimskih vojnika-veterana. Naselje je dobilo punopravni status kolonije rimskih građana kroz formalni čin osnivanja kolonije (M. H. Čeman, 2000, 134.). Dekretom *Constitutio Antoniniana* 212. godine, sve autonomne plemenske zajednice i njima pripadajuće naseobinske cjeline postale su municipalne teritorijalno-političke zajednice. Jasno profiliranoj naseobini ovim dekretom zagovara se status kolonije. *Aquae S.* postaje značajna i stabilna tačka rimskog prisustva.

Zbirka sadrži predmete iz perioda ranog, razvijenog i kasnog srednjeg vijeka koji pripadaju vremenskom okviru od 7. do 15. vijeka. Predmeti su uglavnom prikupljeni tokom arheoloških istraživanja iz sredine prošlog vijeka do danas, a manji dio građe otkupljen je ili poklonjen kao slučajni nalaz. U arheološki materijal srednjeg vijeka spadaju srebrne fibule, naušnice, ogrlice, srebrna i pozlačena dugmad, prstenovi, hladno oružje i stećci. Dio ove zbirke izložen je u stalnoj postavci (depadansu Muzeja) Brusa bezistana.

Zahvaljujući bogatom fundusu pokretnog arheološkog materijala i dokumentacije koja potiče s najznačajnijih nalazišta u Sarajevu i njegovoj okolini, Zbirka tokom višedecenijskog postojanja predstavlja bazu za proučavanje prahistorijskih, antičkih i srednjevjekovnih kultura Bosne i Hercegovine. Rezultati tih istraživanja objavljeni su

layers belonging to the *Kakanj* culture, followed by Butmir I and II, and the uppermost *Hvar-Lisičići* culture layer represents the final phase of younger Neolithics. On the bases of the absolute chronology it is believed that life in this settlement is to have spanned from 5500 to 4500 BCE. The fertility cult, the most significant aspect and manifestation of Neolithic agricultural cultures worldwide, at Butmir is evidenced by the figural plastics with prevailing female figurines, and decorative motifs on ceramic vessels found at Butmir site. During the classical Butmir culture (Butmir II), a distinctive artistic style emerged, particularly in ceramic vessel decoration, with spiral and strip ornamentation and fine arts high-quality figurines. The metal age artifacts primarily come from two hillforts, Debelo Brdo and Ilinjača, and the collection items from this phase include examples of jewelry such as fibulae, pendants, belts, decorative pins, and buttons.

The ancient portion of the collection archaeological material originate from the area of the former Roman settlement *Aquae S.* and the settlements in Kotorac, Debelo Brdo and Stup. This segment features mosaics, ceramics, metal tools and weapons, copper dishes, tombstones, and altars. Analysis of Roman inscriptions indicates that *Aquae S.* had an autonomous city administration, as a settlement unit it did not develop spontaneously and organically over a long period of time, and was most likely established through planned Roman authorities activity, possibly under Emperor Marcus Aurelius (161–180 AD), who, in the second half of the 2. century settled retired Roman soldiers and veterans in the area of Sarajevo Polje. The settlement received the full status of a colony of Roman citizens through the formal act of establishing the colony (M. H. Čeman, 2000, 134). By the decree of the *Constitutio Antoniniana* in 212, all autonomous tribal communities and their associated settlements became municipal territorial-political communities. This decree advocates the status of a colony to a clearly profiled settlement, thus *Aquae S.* settlement becomes a significant and stable point of Roman presence.

The medieval section of the collection spans the 7th to the 15th centuries and contains objects from the period of the early, developed and late Middle Ages. It includes silver fibulae, earrings, necklaces, silver and gold-plated buttons, rings, cold weapons, and stećaks (medieval tombstones). These items were mostly collected through archaeological research from the mid-20th century to the present, with some acquired through purchases or donations. Part of this collection is displayed in the permanent exhibition at the Brusa Bezistan department of the Museum.

The rich inventory of mobile archaeological materials and documentation from key sites in and around Sarajevo has made this collection a cornerstone for studying the prehistoric, ancient, and medieval cultures of Bosnia and Herzegovina. Researches based on this collection, that had existed for several decades now, has been published in over two hundred articles,

u više od dvije stotine članaka, studija i monografija koje su značajno unaprijedile arheologiju kao nauku, a našoj zemlji obezbijedile važno mjesto na arheološkoj karti Evrope i svijeta. U okviru Zbirke postoji konzervatorska laboratorija koja već duže vrijeme vodi računa o stanju pokretnog arheološkog materijala.

Arheološka građa pristiže u Muzej manjim dijelom donacijama građana i otkupom, a uglavnom terenskim radom: rekognosciranjima, arheološkim nadzorom, zaštitnim, pokusnim i sistematskim arheološkim istraživanjima, zahvaljujući čemu se stvara arheološka slika Sarajeva i okoline u okviru Bosne i Hercegovine i Evrope.

**Adnan Muftarević, muzejski savjetnik**

studies, and monographs, significantly advancing the field of archaeology and securing Bosnia and Herzegovina an important place on the archaeological map of Europe and the world. The collection also includes a conservation laboratory dedicated to maintaining the condition of these artifacts.

Archaeological materials are acquired through citizen donations, purchases, and primarily through fieldwork, including reconnaissance, archaeological surveillance, and various types of archaeological research. This ongoing effort helps create a comprehensive archaeological picture of Sarajevo and its surroundings within the broader context of Bosnia and Herzegovina and Europe.

**Adnan Muftarević, Museum Advisor**



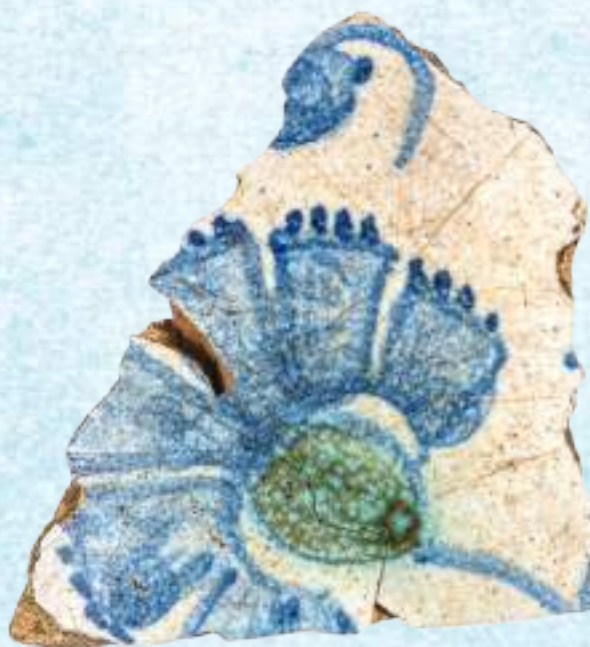
Patera – ritualna posuda, Aquae S.. – Ilidža/Sarajevo, keramika, rimsko doba, 2/3 st. n. e., Inv. br. 55

Patera – ritual vessel, Aquae S.. – Ilidža/Sarajevo, ceramics, Roman time, 2nd - 3rd Ct. A.D., Inv. No. 55



Fragment rimske zavjetne ploče sa natpisom posvećenom Silvanu, 2. st. Blažuj, inv. br. 685

A fragment of a Roman votive tablet with an inscription dedicated to Silvanus, 2.rd. Ct. Blažuj, Inv. No. 685



Ulomak keramike sa prikazom lotus-palmeta, Srednji vijek, Lokalitet Bijela tabija – Sarajevo, Inv. br. 1093

Fragment of pottery depicting lotus palmette, Middle Ages, Bijela tabija site – Sarajevo, Inv. No. 1093



Ulomak keramike sa prikazom liljana,  
Srednji vijek, Lokalitet Bijela tabija –  
Sarajevo, Inv. br. 1091

Fragment of pottery depicting lilies, Middle  
Ages, Site Bijela tabija – Sarajevo, Inv. No. 1091



Rimski votivni spomenik-oltar, Ilidža,  
2. st, inv. br. 1089

Roman Votive Monument-Altar, Ilidža,  
2nd. Ct, Inv. No. 1089





Rimska nadgrobna stela, 2. st. Nađena kod pješačkog mosta na rijeci (na desnoj obali) Željeznici, Zmijske stijene, Iliđa, inv. br. 1090

Roman tombstone, 2nd century. Found near the pedestrian bridge on the river (on the right bank) Željeznica, Zmijske stijene, Iliđa, Inv. No. 1090



Nišan, 15.st. Tipični predstavnik prijelaznog oblika sa stećka na nišan, Faletići/Sarajevo, inv. br. 1092

Nišan, 15. Century. A typical representative of the transitional form from stećak to nišan, Faletići/Sarajevo, Inv. No. 1092



Rimski srp, Stup, 2/3 st. inv. br. 660  
Roman sickle, Stup, 2nd – 3rd. Ct. Inv. No. 660



Rimski kramp, Stup, 2/3 st. inv. br. 674  
Roman pickaxe, Stup, 2nd – 3rd..Ct. Inv. No. 674



Rimska posuda od keramike svijetle boje, Aquae S.../Iliđa, 2. st. inv. br. 435  
Roman Ceramic Vessel Bright Color, Aquae S... /Iliđa, 2nd century. Inv. No. 435



Rimsko dlijeto, Stup, 2. st. inv. br. 667

Roman chisel, Stup, 2nd Ct. Inv. No. 667



Vrh rimskog koplja, Stup, 2/3 st. inv. br. 676

The tip of a Roman spear, Stup, 2nd - 3rd Ct. 676





Rimski kotao od bakra, 2. st.  
Stup, inv. br. 678

Roman copper cauldron, 2nd  
century, Stup, Inv. No. 678



Rimski natpis iz Krivoglavaca kod  
Vogošće/Sarajevo, 2-3. st. Inv. br. 1088

Roman inscription from Krivoglavci  
near Vogošće/Sarajevo, 2nd-3rd  
century. Inv. No. 1088y



Autor nepoznat, Portret Fajdinice, Ulje, platno, 90x66, inv. br. 82

Unknown Author, Portrait of Fajdinica, oil on canvas, 90 x 66 cm, Inv. No. 82

# ETNOLOŠKA ZBIRKA

## ETHNOLOGICAL COLLECTION

**N**ajbogatija i najraznovrsnija zbirka Muzeja Sarajeva je Etnološka zbirka koja baštini predmete karakteristične za kulturu življenja u Sarajevu i njegovoj okolini od dolaska Osmanlija do današnjih dana. Etnološka zbirka pripada najstarijim zbirkama Muzeja, оформljena je zahvaljujući poklonima, otkupima i etnografskim i historiografskim istraživanjima. Prvi pokloni došli su od 3. Rejona i Referata uprave Narodnog odbora Sarajevo koji su zavedeni u knjigu inventara još 1948. godine, prije samog osnivanja Muzeja. Sadrži originalne muzejske eksponate kućne, zanatske i fabričke izrade koji predstavljaju kulturu života Sarajeva i okoline u osmanskome i dijelom austro-ugarskom periodu. Tokom 1956. godine u knjigu su zavedeni određeni predmeti kao poklon Izvršnog vijeća BiH. U knjigama se ne navodi porijeklo predmeta, odnosno kako su ovi predmeti došli u posjed spomenutih odbora i Vijeća, tako da je njihovo direktno porijeklo nepoznato. Radi se uglavnom o bakrenom posuđu, kolekciji nakita i satova.

Prva kustosica ove zbirke bila je Zorica Janjić-Černjavski, i to u periodu od 1954. do 1976. godine, i koja je ujedno bila i prvi kustos zaposlen u Muzeju. Od 1977. godine zbirku preuzima Vilma Niškanović, etnologinja. Ostaje na tom radnom mjestu do 1992. godine, kada napušta Muzej i Sarajevo i odlazi u Beograd. U godinama nakon agresije na Bosnu i Hercegovinu, tačnije 1997, zbirka se dodjeljuje Amri Madžarević, koja je vodi i danas.

**T**he richest and most diverse collection of the Museum of Sarajevo is the Ethnological Collection, which inherits objects characteristic of the culture of living in Sarajevo and its surroundings from the arrival of the Ottomans to the present day. It is one of the oldest collections in the Museum, formed through donations, purchases, and ethnographic and historiographical research. The first donations came from the 3rd Region and Department of the Administration of the Sarajevo National Committee, with entries recorded in the inventory book as early as 1948, before the official establishment of the Museum. The collection includes original exhibits from home, craft, and factory production, representing life in Sarajevo and its surroundings during the Ottoman and partly Austro-Hungarian periods. In 1956, additional items were added, recorded as gifts from the Executive Council of Bosnia and Herzegovina. The inventory books do not specify the origins of these objects or how they came into the possession of the committees and the Council, leaving their direct provenance unknown. These items predominantly include copperware, and collection of jewelry and watches.

Zorica Janjić-Černjavski, serving from 1954 to 1976, was first curator of the Ethnological Collection. She was also the first curator employed by the Museum of Sarajevo. In 1977, Vilma Niškanović, an ethnologist, took over the collection and remained in that position until 1992 when she left the Museum, and Sarajevo departing for Belgrade. Following the aggression against Bosnia and Herzegovina, Amra Madžarević was appointed to manage the collection in 1997 and continues in this role to the present day.





Zbirka je popisana u četiri inventarne knjige. Prve tri pisane su ćirilčnim pismom, što, naravno, samo po sebi ne predstavlja nikakav problem. Međutim, rukopis je u većini slučajeva jako nečitak i grafologiju pisma je teško dešifrirati. No, i inventarne knjige su svojevrsan eksponat i govore kako o eksponatima koji su u njima zapisani, tako i historiji zbirke, muzeja i politici koja je vladala u to vrijeme.

Bogata kolekcija gradskih nošnji sadrži uglavnom nošnje iz osmanskog perioda i nekoliko primjeraka austro-ugarske mode. Imamo ženske, muške i dijelove dječijih nošnji, kao i svakodnevne i svečane. Pored toga što prikazuju način odijevanja, status onih koji su ih nosili, nošnje su značajne i s drugog aspekta, a to je način izrade. Mnoge, a naročito svečane, raskošno su ukrašene ručnim radom koji pokazuje umješnost majstora, ali i žena tog doba. One su uglavnom rađene od uvoznih materijala, za razliku od seoskih.

Seoske nošnje iz okoline Sarajeva, a naročito veoma bogata kolekcija nošnji s Bjelašnice, pravljene su najvećim dijelom od ručno tkanog platna i domaće vune. Bogatstvo boja i motiva pokazuje sposobost seoskih žena, a razni oblici i vrste odjevnih predmeta govore, naprimjer, o statusu osobe, naročito bosanske žene, o klimatskom uslovima, o religijskoj pripadnosti i dr.

Tekstilno pokućstvo je veoma raznovrsna i zanimljiva kolekcija. Sadrži predmete upotrebne i ukrasne vrijednosti. U predmete ukrasne vrijednosti spadaju tzv. bošćaluci – mladino ruho, ukrasne mahrame (peškiri), vezene jastučnice i slično. Predmeti upotrebne vrijednosti su mahrame, stolnjaci, zavjese, prostirke, ćilimi... Ovo su uglavnom predmeti domaće izrade, ali ima i onih koji su uvozni, što, između ostalog, ukazuje i na razvijenu trgovinu u vrijeme kada oni datiraju. Posebno je zanimljiva kolekcija ćilima, serdžada i makata, od kojih je najveći dio sastavni dio naših izložbenih postavki u Svrzinoj i Despića kući.

Pored tekstilnog pokućstva, u zbirci se čuvaju i komadi namještaja, uglavnom s kraja 19. i početka 20. vijeka. Sehare, peškuni, bešike, stalci za cvijeće, rafe, čošetnjaci, škrabije pokazuju vještinu i ljepotu drvorezbarstva na ovim prostorima i otkrivaju elemente enterijera bosanske sobe. Kao i u svim drugim kolekcijama, tako i u kolekciji posuđa, prisutan je susret istočne i zapadne kulture. Bakreno posuđe izrađeno vještim rukama sarajevskih majstora već vijekovima predstavlja jedan od prepoznatljivih primjera danas već tradicionalnih suvenira. Dio kolekcije predstavljaju kalaisani bakreni predmeti ukrašeni tehnikom savat: ibrici, sahani, džezve, tepsije, demirlije i zarfovi. Drugi dio predstavlja porculansko posuđe, među kojim posebnu vrijednost ima servis za ručavanje iz rezidencije Konak.

The collection is meticulously recorded in four inventory books. The first three books are written in the Cyrillic alphabet, which presents no inherent problem. However, the handwriting in these books is often very illegible, making the graphology difficult to decipher. Despite this, the inventory books themselves are significant artifacts, reflecting not only the exhibits cataloged within them but also the history of the collection, the Museum, and the political climate of the times.

The Ethnological Collection at the Museum of Sarajevo includes a rich array of traditional regalia of city folks, predominantly from the Ottoman period, with a few examples of Austro-Hungarian fashion. The collection features women's, men's, and parts of children's clothes, encompassing both everyday and formal wear. These costumes not only illustrate the way people dressed and the social status of those who wore them, but they are also important from another aspect, that is highlighting the craftsmanship involved in their creation. Many of the festive costumes are lavishly decorated with intricate handwork, showcasing the skills of the artisans and women of that era. Unlike rural clothing of the time, these are mostly made from imported materials.

The clothes of the rural folk from the Sarajevo region, particularly the extensive collection from Bjelašnica, are primarily crafted from hand-woven linen and domestic wool. The vibrant colors and motifs reflect the creativity of village women, while the various shapes and types of clothing provide insights into the wearers' status, especially that of Bosnian women, as well as the climatic conditions and religious affiliations of the owners.

The textile houseware collection is diverse and fascinating, containing both utilitarian and decorative items. Decorative pieces include bridal clothing known as *bošćaluci* – the clothes and textile items that a young bride would bring into her marital household, ornate wraps (scarfs, towels), embroidered pillowcases, and more. Utilitarian items encompass head scarfs, wraps, tablecloths, curtains, mats, and rugs. Most of these items are homemade, though some are imported, indicating a developed trade network during the periods they date from. Particularly noteworthy is the collection of carpets, rugs, and mats, many of which are integral to the exhibits in Svrzo's House and Despić House. These items not only serve as beautiful examples of textile art but also provide a tangible link to the domestic life and cultural heritage of Sarajevo's past.

In addition to textile household items, the Ethnological Collection also houses pieces of furniture, primarily from the late 19th and early 20th centuries. Items such as *seharas*<sup>1</sup>, *peškuns*<sup>2</sup>,

1 *Sehara* comes from Turkish language. It is a box used for storing personal belongings and often also for their transport. Since it was very beautiful and practical, it had a special place in the house as a part of the traditional furniture. Memories and valuables were kept in it.

2 *Peškun* - a. traditional, richly ornate carved table or chair with six, eight or nine sides.

Kako kahva u Sarajevu ima mnogo veću vrijednost od običnog toplog napitka, tako se i njenom konzumiranju posvećivala posebna pažnja. Posuđe za pripremanje i pijenje kahve predstavlja posebnu kolekciju, kao i pribor za pušenje koji ide uz pribor za kahvu. Dio kolekcije su, pored džezvi, fildžana, zarfova, tabli i čibuci, muštikle, lule, pepeljare...

Pravu rijetkost predstavljaju predmeti iz kolekcije dječijih igračaka uglavnom ručne izrade, ali veoma zanimljivi, inovativni i nadasve originalni. Danas, kada djeca žive u svijetu medija poput televizije, interneta, društvenih mreža, ove igračke izgledaju zanimljivo i nestvarno. Svaki predmet u ovoj zbirci ima svoju ljepotu, svoju vrijednost i svoju priču. Vrlo je teško izdvojiti najljepši i najatraktivniji. Ipak, možda se može izdvojiti binjiš Husein-kapetana Gradaševića po svojoj priči i značaju, anterija iz porodice Ćurčić po svom bogatstvu, ženski kat po specifičnosti, nakurnjak s Bjelašnice po neobičnosti i dozi humora, kao i kolekcija ručnih radova s Bjelašnice zbog svoje autentičnosti.

Binjiš (I. B. 1415/E), svečani muški ogrtač, koji je pripadao Husein-kapetanu Gradaševiću (1802-1834.), poznatijem kao Zmaju od Bosne, značajnoj historijskoj ličnosti, u našem muzeju je od 1950. godine. Zanimljivo je da je predmet ponuđen na otkup Muzeju od Mileve Ćesović iz Tuzle, a koja je za to bila ovlaštena od Rašide Kulović, praunuke Husen-kapetana i supruge bivšeg sarajevskog gradonačelnika Esada Kulovića (1905-1910.).

Kat (I. B. 1577/E), ženski komplet koji se sastoji od bluže i dimija. Dimije su široke šaljare s nogavicama koje se vežu ispod koljena, a platno pada do gležnja i izgleda kao suknja. Bluza je krojena po „modernom“ evropskom kroju. Specifičnost ne samo ovog kata, nego kata uopće, upravo je u tom spoju istočne i zapadne mode, specifično za naše krajeve na prijelazu 19. i 20. vijeka. Ovaj svileni primjerak je izuzetne ljepote.

Anterija (I. B. 2574/E), iz porodice Ćurčić, jedan je od ljepših primjera ovog dijela tradicionalne nošnje. Anterija je vrsta duge ženske haljine iz osmanskog perioda koja se nosila preko duge košulje. U zavisnosti od statusa žene i njene namjene, anterije su mogle biti vrlo jednostavnog kroja i skromnih materijala, do izuzetno bogato ukrašenih zlatnim širitima (ukrasima), dugmićima i od skupocjenih materijala, najčešće svile i kaftana. Naručivale su se po mjeri i želji, a izrada bogatijih anterija mogla je trajati i do godinu dana. Pored svoje ljepote, ova anterija je značajna jer dolazi iz stare sarajevske porodice Ćurčić, koja je opjevana i u narodnoj pjesmi („Star se Ćurčić pomamio“).

Muzej posjeduje značajnu kolekciju nošnji i ručnih radova porijeklom iz bjelašničkih sela. Oni su značajni po tome što su vrlo autentični. Bjelašnička sela su uvijek, pa

flower stands, shelves, *ćošetnjaks*<sup>3</sup>, and *škrabije*<sup>4</sup> showcase the skill and beauty of woodcarving in the region, revealing elements of the traditional Bosnian interior. The collection of tableware, like other collections, presents a fascinating blend of Eastern and Western cultures. Copper dishes, crafted by Sarajevan artisans over centuries, are now iconic traditional souvenirs. This part of the collection includes tinned copper items decorated with the *savat* technique, such as pitchers, *sahans*<sup>5</sup>, *jezves*, baking pans, *demirlije*<sup>6</sup>, and *zarves*<sup>7</sup>. Another significant segment features porcelain dishes, with the dining tableware from the Konak residence being particularly noteworthy.

Given that in Sarajevo, coffee is far more than just a beverage; it is an integral part of the local culture, involving a particular ritual of preparation and consumption. Reflecting this cultural significance, the Museum's collection includes a dedicated assortment of coffee-related items and smoking accessories. The coffee collection features *cezves* (coffee pots), *fincans* (small coffee cups), *zarves* (cup holder), and elegant serving platters. Complementing these are smoking kits that include *chibouks* (long-stemmed pipes), cigarette holders, various types of pipes, and ashtrays. These items not only highlight the rich tradition and ritual surrounding coffee in Sarajevo but also provide a glimpse into the leisurely and social aspects of daily life in the region.

Items from the children's toy collection, predominantly handmade, are a true rarity—captivating, innovative, and above all, original. In today's world, where children are immersed in media such as television, the internet, and social networks, these toys appear both intriguing and almost surreal. Each object in this collection possesses its own beauty, value, and unique story, making it difficult to single out the most beautiful or attractive. However, some standout items include Husein-Captain Gradašević's *binjiš*<sup>8</sup>, notable for its story and significance, and the Ćurčić family's *anterija*<sup>9</sup> renowned for its lavishness, *ženski kat*/ the women's outfit sets distinguished for its specificity, while the *nakurnjak* from Bjelašnica stands out for its unusualness and

3 *Ćošetnjak* is a woden, decorated piece of furniture, resembling a shelf or display space, placed in a corner of the room to connect other individual pieces like sofas into one sitting space.

4 *Škrabija* is a narrow cabinet that has several functions. The upper part of the cabinet is a rectangular board intended for writing or scribbling (writing down shorter things), but also for storing books, papers and smaller objects that are often used.

5 *Sahan* is a halow dish/ plate with a lid, made of tinned coper and lavishly ornamented exterior.

6 *Demirlija* - A larger ornate copper pan used for serving meals in Bosnian households.

7 A *zarf* (plural: *zarfs*, *zarves*;) is a holder, usually of ornamental metal, for a coffee cup without a handle.

8 *Binjiš* - A cape, a broad cloak made of chocha, usually red, with long sleeves, was considered to be a type of an award.

9 *Anterija* is a part of women's clothing worn over an embroidered shirt, which was worn until the beginning of the 20th century. It was made by specialized tailors from velvet and richly decorated with gold embroidery, so it was the most expensive part of women's clothing worn in rich houses, especially in cities.



čak i u današnje vrijeme, tokom zime bila odsječena od svijeta. Tako je nastala autohtona kultura odijevanja prilagođena klimatskim uslovima, dugim i hladnim zimama, te dostupnosti materijala. Najviše se koristila vuna, jer su sela bila pretežno stočarska, te domaće tkana platna, šarana bojama iz prirode. Motivi su bili uglavnom biljni, dostupni u bližoj okolini, tako su nastali divni i originalni primjerci čarapa, rukavica i drugih odjevnih predmeta.

Jedan od zanimljivijih predmeta iz ove kolekcije je nakurnjak (I. B. 691/E). To je odjevni predmet za muškarce, kako mu i samo ime govori, koji su oni nosili preko spolnog organa, a ispod čakšira, kako bi se zaštitili od hladnoće tokom zime i dugog boravka vani sa stokom. I ovi predmeti bili su maštoviti, šareni i nadasve topli. Svako izlaganje ovog eksponata uvijek izaziva interesiranje publike i izvjesnu dozu humora. No, to je samo jedan vrlo praktičan odjevni predmet.

Dio Etnološke zbirke nalazi se na našim izložbama, a dio u depoima. Da bismo ovu, kao i druge kolekcije približili javnosti, Muzej organizira povremene tematske izložbe putem kojih nastoji prikazati i predmete iz depoa. Popunjavanje zbirke je stalni muzejski posao, i stoga nastojimo sistematski popuniti zbirke, međutim, naši fondovi za otkup su uvijek manji od potreba i ponude, te je vrlo bitno odrediti prioritete.

**Amra Madžarević, muzejska savjetnica**



Jastučnica, Sarajevo, prva pol. 20. st, Inv. br. 1515/E

Pillowcase, Sarajevo, first half 20th Ct., Inv. No. 1515/E

sense of humor. Additionally, the collection of needle work and handicrafts from Bjelašnica is remarkable for its authenticity.

Binjiš (I. B. 1415/E), a ceremonial male cloak, which belonged to Husein-Captain Gradašević (1802–1834), better known as The Dragon of Bosnia, an important historical figure, has been in our museum since 1950. It is interesting that the object was offered for purchase to the Museum by Mileva Česović from Tuzla, who was authorized to do so by Rašida Kulović, the great-granddaughter of Captain Husein and the wife of the former Sarajevo mayor Esad Kulović (1905–1910).

Kat (I. B. 1577/E), women's outfit that consists from a blouse/upper garments and dimye. Dimye or Turkish trousers are wide shalvar with long baggy leggings with bottom seams pulled up fastened under knees so that the fabrics drop to ankles looking like a skirt. The upper garment or the blouse was tailored in modern European style. The specificity of not only this one, but also women's *kat* /this two piece outfit in general is that merge of eastern and western fashion, specific to our area at the turn of the 19th and 20th centuries. This silk specimen is of exceptional beauty.

Anterija (I. B. 2574/E), The *anterija* from the Čurčić family is one of the most exquisite examples of traditional Ottoman-period women's costumes. Anterija is a type of long dress worn over a long shirt. Its design varied significantly based on the woman's status and its intended purpose. Some were simply cut and made from modest materials, while others were lavishly adorned with gold sashes (ornaments), buttons, and crafted from expensive fabrics, most often silk and velvet. These dresses were custom-made to the desired specifications, and creating a more elaborate *anterija* could take up to a year. This particular *anterija* is notable not only for its beauty but also for its historical significance. It originates from the old Čurčić family of Sarajevo, a family celebrated in folk songs, including "Star se Čurčić pomamio." The intricate details and craftsmanship of this *anterija* provide a fascinating glimpse into the fashion and cultural heritage of the Ottoman period in Bosnia and Herzegovina.

The museum boasts a significant collection of costumes and handicrafts from the villages of Bjelašnica, renowned for their authenticity. These villages have historically been isolated during winter, leading to the development of a unique clothing culture adapted to the harsh climatic conditions, long winters, and the availability of materials. Wool, abundant due to the predominantly cattle-breeding lifestyle, was commonly used. Locally woven cloth was dyed with natural colors, and motifs were primarily plant-based, reflecting the immediate environment. This resulted in the creation of beautiful and original socks, gloves, and other clothing items.

One particularly interesting item from this collection is a nakurnjak (I. B. 691/E). This article of men's clothing, worn over the sexual organ and under the *čakšire*, provided protection from the cold during winter and long outdoor stays with livestock. These pieces were not only practical but also imaginative and

colorful, and most importantly-warm. Every display of this item is eliciting both interest and amusement from audiences during exhibitions.

The Ethnological Collection is partly displayed in our exhibitions, while the rest is kept in repository. To bring this collection, along with others, closer to the public, the museum organizes occasional thematic exhibitions showcasing objects from storage. Continuously enriching the collections is an ongoing museum task. We strive to systematically expand our collections, though our funds for acquisitions are often limited compared to the needs and available offerings. Prioritizing acquisitions is, therefore, crucial.

Amra Madžarević, museum advisor



ČEVRMA, Sarajevo, prva polovina XX st, inv. br. 2717/E

ČEVRMA, Sarajevo, first half of the 20th century. Inv.No. 2717/E

Anterija, Sarajevo, druga polovina XIX stoljeća, Inv. br. 1679/E

Anterija, Sarajevo, second half of the 19th century, Inv. No. 1679/E





BINJIŠ Husein kapetana Gradaševića, Tuzla, 19. stoljeće, Inv. br. 14157/E  
BINJIŠ of Husein Kapetan Gradašević, Tuzla, 19th Century, Inv. No. 14157/E



ĆURDIJA muška, Sarajevo, 19. st, Inv. br. 1661/E  
ĆURDIJA for man, Sarajevo, 19th century: Inv. No. 1661/E



LIBADA, Sarajevo, druga polovina 20. st, inv.br.1589/E  
LIBADA, Sarajevo, second half of the 20th century,  
Inv. No.1589/E





Svrzina kuća, spavaća soba

Purpose of the house, bedroom



Svrzina kuća, djevojačka soba

Svrzo's house, girl's room



FERMEN, Sarajevo, druga polovina 19. st, inv.br. 2682/E

FERMEN, Sarajevo, second half of the 19th century. Inv. No. 2682/E



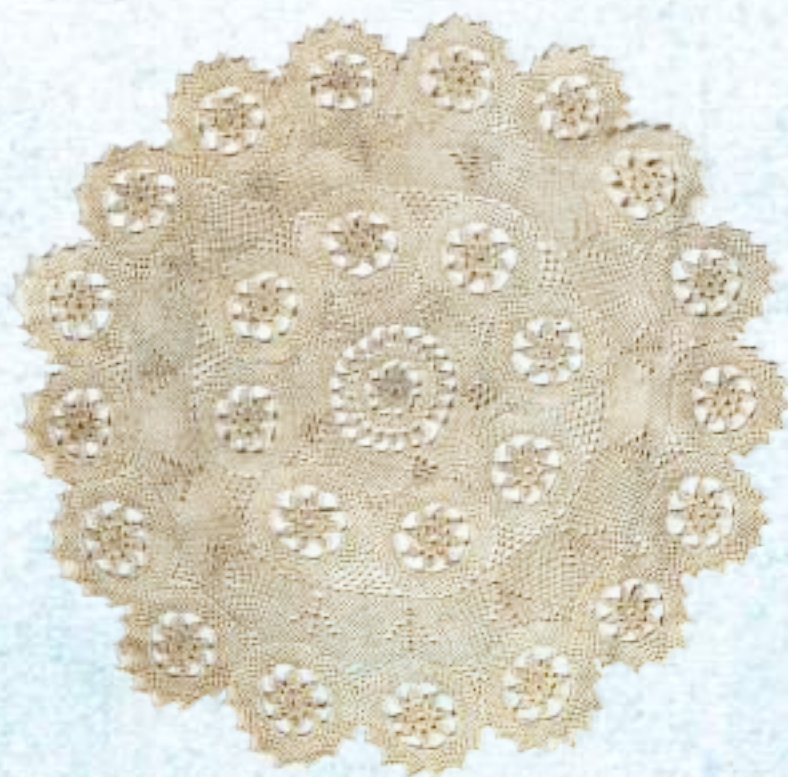
ČEKMEDŽA, Sarajevo, početak 20. st, inv. br. 110/E

ČEKMEDŽA, Sarajevo, beginning of the 20th century. Inv. No. 110/E



KAT, Sarajevo, početak XX st, inv. br. 1580/E

KAT, Sarajevo, beginning of the 20th century, Inv. No. 1580/E



KERANI MILJE, Sarajevo, 20. st, inv. br. 2705/E

AN EMBROIDERED DOILY, Sarajevo, 20th Ct. Inv. No. 2705/E



EŽDER POJAS, Sarajevo, 20. st, inv. br.353/E  
EŽDER [A FILIGREE] BELT, Sarajevo, 20th Ct. Inv. No. 353/E



ČEVIRMA, Sarajevo, 20. st, inv.br. 2716/E  
ČEVIRMA, Sarajevo, 20th Ct. Inv. No. 2716/E



SEHARA, Sarajevo, 19. st, inv.br. 2679/E  
SEHARA, Sarajevo, 19th century, inv.br. 2679/E





Muslimanska gradska ženska nošnja, Sarajevo, 19. st, inv. br. 1680/E  
Muslim women's urban costume, Sarajevo, 19th century. Inv. No. 1680/E



Muslimanska begovska nošnja, Sarajevo, 19. st, inv.br. 1643/E  
Muslim Bey costume, Sarajevo 19th century, Inv. No. 1643/E

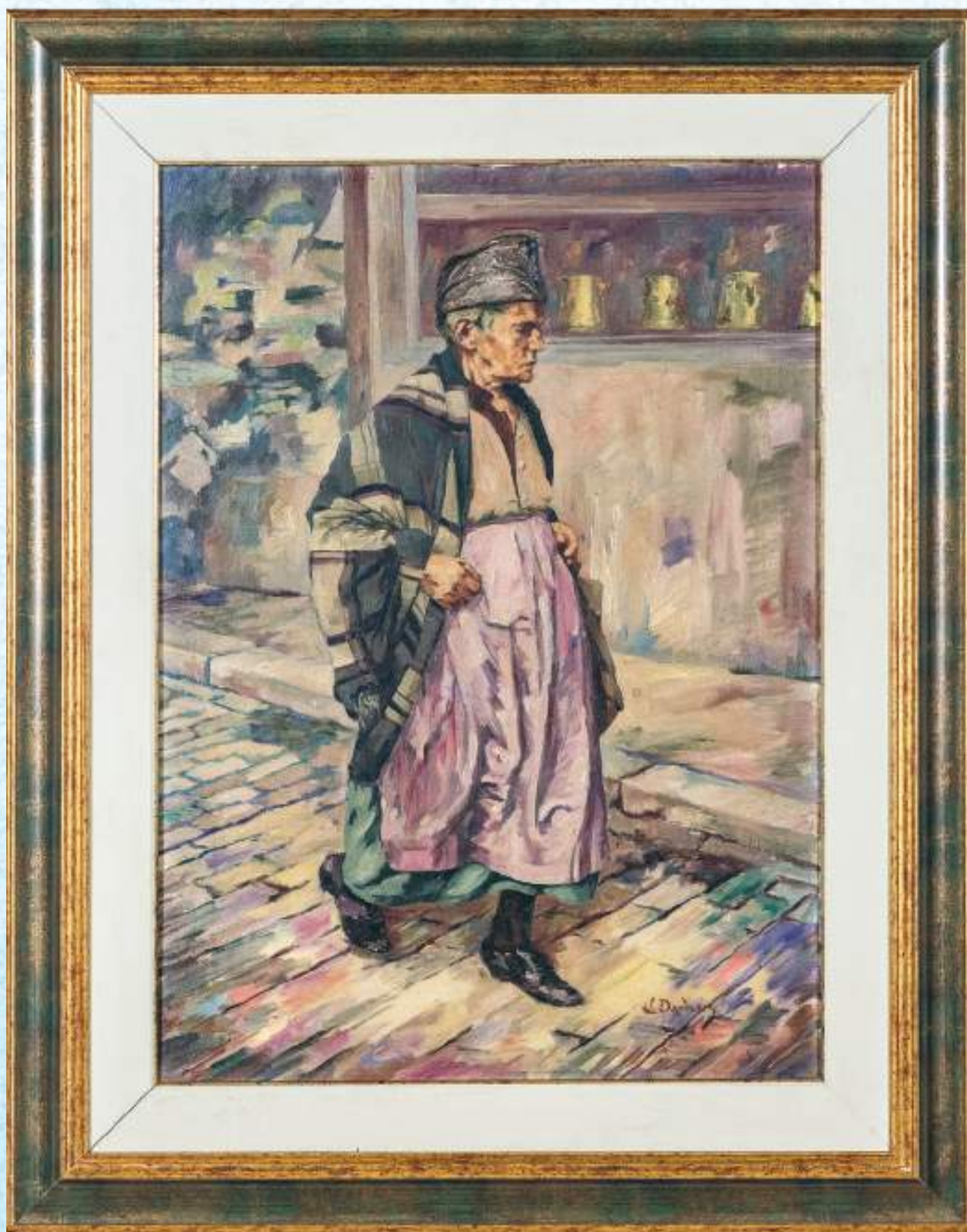


Hrišćanska muška nošnja, Sarajevo, 19. st, inv.br.1642/E  
Christian men's costume, Sarajevo, 19th century. Inv.No.1642/E



Hrišćanska ženska nošnja, Sarajevo, 19. st, dimije, inv. br. 1578/E, libada, inv. br. 1582/E  
Christian women's costume, Sarajevo, 19th century, dimije. Inv. No. 1578/E, libada. Inv. No. 1582/E





Danilus Kabiljo, Stara Jevrejka, ulje na platnu, 61 x 45 cm, inv.br. 97

Danilus Kabiljo, Old Jewish Woman, oil on canvas, 61 x 45 cm, Inv. No. 97

# JEVREJSKA ZBIRKA

## THE JEWISH COLLECTION

**I**nicijalna misao o osnivanju Jevrejske zbirke s muzeološkom pozadinom javila se još u periodu između dva svjetska rata među pripadnicima sefardske intelektualne elite. Cilj je bio da se skupi i prezervira bogato naslijeđe iz oblasti materijalne i duhovne kulture jevrejskog naroda s ovih prostora. Takva nastojanja kod bosanskohercegovačkih Jevreja u određenoj mjeri sačuvana su u radovima Kalmi Baruha, Moritza Levyja, Jakova Maestra i dr. Ipak, na ostvarenje te ideje moralo se čekati pune dvije decenije nakon završetka II svjetskog rata, kada se 1966. godine u okviru Muzeja grada Sarajeva otvara dependans Muzeja Jevreja Bosne i Hercegovine. Inicijator njegovog osnivanja, kao i pripadajuće zbirke bio je Samuel Elazar, koji je u to vrijeme obnašao poziciju predsjednika Jevrejske općine u Sarajevu, a uz svesrdnu pomoć više istaknutih kulturnih djelatnika.

Iako Jevrejska zbirka nije obimna, ona je svakako kompleksna zbog karakteristike eksponata koje sadrži. Možda i najtačnija definicija bi bila da je ona zapravo historijsko-etnološko-umjetnička. Vremenski, porijeklo predmeta koje ona sadrži datiraju od polovine XIX vijeka, pa sve do sredine XX vijeka. Najstariji predmet iz ove zbirke je srebrni tas Tore (štit Tore), a koji potiče iz 1844/45. godine. Među najvrednije predmete u zbirci spadaju sinagogalni predmeti koji sadrže inskripcije na hebrejskom jeziku. Od rukopisa se ističe bilježnica moela Salomona Saloma iz Sarajeva, iz koje se može vidjeti da prve bilješke potiču iz 1867. godine. Među artefaktima koji pripadaju rukopisima i literarnoj građi, vrijedi izdvojiti značajan broj molitvenika štampanih

**T**he idea of establishing the Jewish collection with a museological background originated between the two world wars among members of the Sephardic intellectual elite. The goal was to collect and preserve the rich heritage of the material and spiritual culture of the Jewish people from Bosnia and Herzegovina. Efforts by Jewish intellectuals such as Kalmi Baruh, Moritz Levy, Jakov Maestro, and others played a crucial role in this initiative. However, this idea was put on hold and its realization came two decades after World War II, when in 1966, within the Museum of the City of Sarajevo, the annex of the Jewish Museum of the City of Sarajevo was opened. Samuel Elazar, then president of the Jewish Municipality in Sarajevo, spearheaded this establishment with the support of several prominent cultural workers.

The Jewish collection, though not extensive, is remarkably complex due to the diverse nature of its exhibits. It is best described as historical-ethnological-artistic. The collection spans from the mid-19th century to the mid-20th century. The oldest item is silver *Tas Torah* (Torah Shield) dating back to 1844/45. Among the collection's most valuable items are synagogue artefacts inscribed in Hebrew. Of particular note is the notebook of Salomon Salom from Sarajevo, with the earliest entries dating from 1867. The collection also includes a significant number of prayer books printed in various languages, including Hebrew, Jewish-Spanish, Ladino, and local languages.



na različitim jezicima: hebrejskom, jevrejsko-španskom, ladino, kao i domaćim jezicima. Pored navedenog, u sastavu Jevrejske zbirke nalaze se i lični predmeti, kao i izvorna djela nekih od najistaknutijih intelektualaca jevrejskog porijekla s ovih prostora, a među kojima se ističu: Danijel Ozmo, Isak Samokovlija, Marcel Šnajder i Kalmi Baruh.

Stalna izložbena postavka eksponata iz Jevrejske zbirke smještena je u Starom hramu, najstarijoj sinagogi na prostoru Bosne i Hercegovine (sagrađena 1580–1581. godine), danas Muzeju Jevreja Bosne i Hercegovine, jednom od pet depandansa JU Muzej Sarajeva, a koja je nadaleko prepoznata kao jedan od najljepših izložbenih prostora na području zapadnog Balkana.

Dr. Edin Veletovac, kustos

In addition to these artefacts, the Jewish collection features personal items and original works by prominent Jewish intellectuals from the region, such as Danijel Ozmo, Isak Samokovlija, Marcel Šnajder, and Kalmi Baruh.

The permanent exhibition of the Jewish collection is housed in the Old Temple, the oldest synagogue in Bosnia and Herzegovina, built between 1580 and 1581. Today, it functions as the Jewish Museum, one of the five annexes of the Museum of Sarajevo. The Old Temple is renowned as one of the most beautiful exhibition spaces in the Western Balkans.

D.sc. Edin Veletovac, curator



Hanukija – izrađena metodom lijevanja od željeza. Premazana je pozlaćenom bronzom. Koristi se za vrijeme praznika Hanuke. Inv. Br. 5.

Hanukkiah – made using the casting method from iron. It is coated with gilded bronze. Used during the holiday of Hanukkah. Inv. No. 5.



Tas (Štit) Tore - izrađena je od posrebrene mjedi. Na njemu se mijenjaju pločice s nazivima praznika. Izrađen je 1890/1891. godine. Inv. Br. 59  
Tas (Shield) Torah - it is made of silver-plated brass. On it, the plates with the names of the holidays change. It was made in 1890/1891. year. Inv. No. 59



Logorska haljina Mire Papo (bb)

Mira Papo camp dress (bb)



Svitak Tore umotan u Meil (Ogrtač) Tore

Torah Scroll wrapped in a Torah Meil (Mantle)

Amulet ima oblik petougaoznika na čijem je naličju okrugla kutijica s poklopcem gdje se nekada stavljaao neki od odgovarajućih citata iz Tore. Na centralnom dijelu amuleta nalazi se ugraviran Magen David.

Inv. Br. 11.

Amulet – pentagon-shaped, with a round box and lid on the back that once contained suitable Torah verses. The center features an engraved Magen David (Star of David). Inv. No. 11.



Keter (Kruna) Tore – Ukas za Toru [bb]

Torah Keter (Crown) – Ornament for the Torah [bb]



Jevrejska gradska ženska nošnja [bb]

Jewish Woman's urban costume [bb]





Pogled na Magen David okačen na prozoru u Starom hramu  
View of a Magen David hanging on a window in the Old Synagogue



Rukopis „Pacifistički front“ Marcela Šnajdera iz 1937. godine. Inv. Br. 37.  
Rukopis pod naslovom „Spinoza“ Marcela Šnajdera. Inv. Br. 36.

Manuscript "Pacifist Front" by Marcel Šnajder from 1937. Inv. No. 37  
Manuscript titled "Spinoza" by Marcel Šnajder. Inv. No. 36



Lični predmeti Isaka Samokovlije:

- a) Upijač tinte – Inv. Br. 50.
- b) Džepni sat – Inv. Br. 51
- c) Futrola sa naočalama – Inv. Br. 53.
- d) Keramička posuda – Inv. Br. 52.
- e) Olovka – Inv. Br. 55.

Personal belongings of Isak Samokovlija:

- a) Blotter – Inv. No. 50
- b) Pocket watch – Inv. No. 51
- c) Glasses case – Inv. No. 53
- d) Ceramic container – Inv. No. 52
- e) Pencil – Inv. No. 55



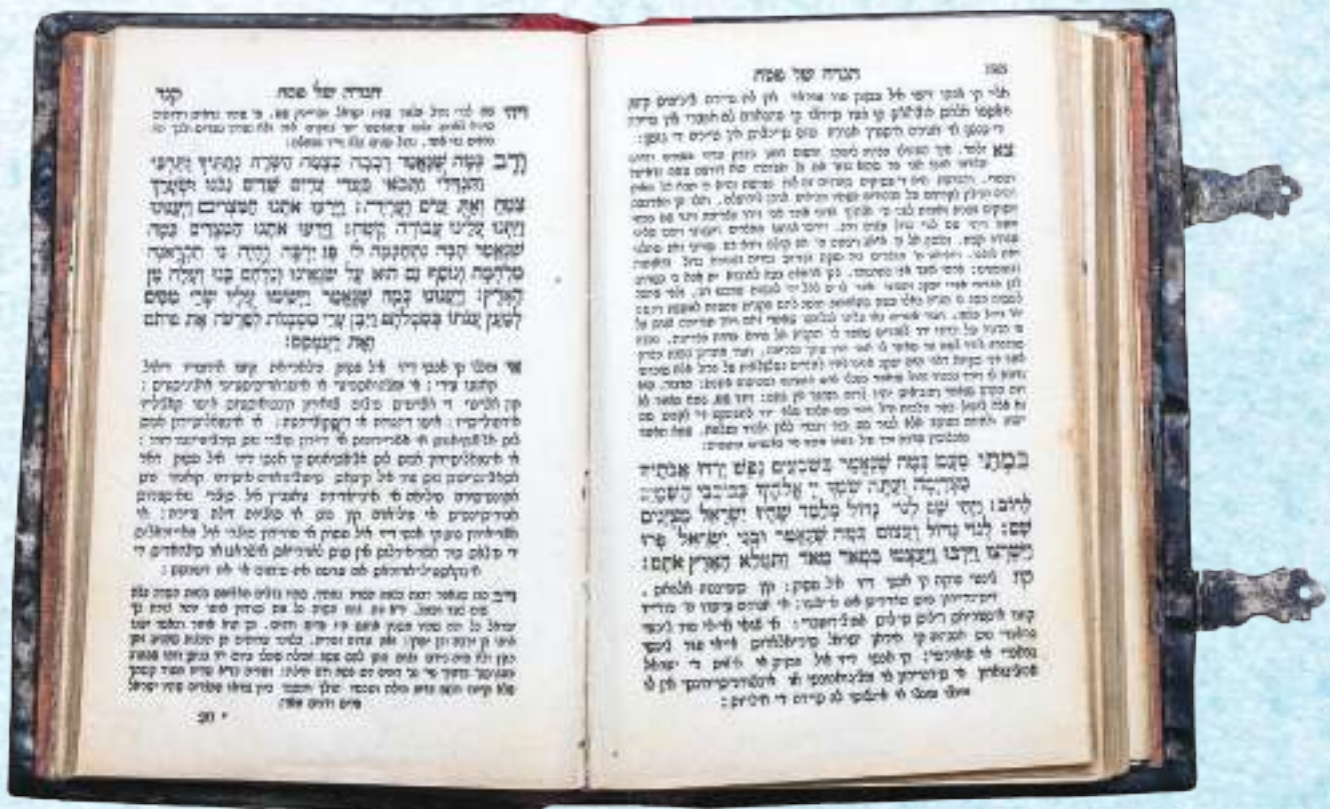
Ketuba – bračni ugovor iz 1933. godine. Inv. Br. 123.  
Ketubah – marriage contract from 1933. Inv. No. 123



Model lire (bb)  
Model of a lyre (bb)



Molitvenik s okovom ukrašen slonovom kosti. Inv. Br. 133.  
Prayer book with ivory-inlaid binding. Inv. No. 133



Molitenik ukrašen srebrenim povezom iz 1867. godine. Inv. Br. 58.

Prayer book with silver binding from 1867. Inv. No. 58



Seid Hasanefendić, Elementi Bosne V, ulje na platnu, 1981, 80 x 100 cm, inv. br. 954

Seid Hasanefendić, Elements of Bosnia V, oil on canvas, 1981, 80 x 100 cm, Inv. No. 954

# ORIJENTALNA ZBIRKA

## THE ORIENTAL COLLECTION

**P**eriod osmanske vladavine u Bosni i Hercegovini ostavio je neizbrisiv trag u našoj historiji. Preko pet stotina godina ovdje se u službenoj korespondenciji koristio turski jezik pisan arapskim pismom, ali i arapski i perzijski jezik. Tako da su najznačajniji dokumenti naše historije iz tog vremena ispisani na orijentalnim jezicima.

Najznačajnije zbirke iz ovog perioda pohranjene su u Gazi Husrev-begovoj biblioteci, Historijskom arhivu Sarajeva i Nacionalnoj i univerzitetskoj biblioteci. Institucija koja je oformljena i postojala upravo za skupljanje i izučavanje orijentalne baštine, Orijentalni institut, jedna je od prvih koju je agresor 1992. godine pogodio granatom i potpuno uništio.

Muzej Sarajeva posjeduje manju kolekciju orijentalnih spisa i predmeta, ali kulturološki i muzeološki značajnu za istraživanje historije Sarajeva. Orijentalna zbirka oformljena je 1953. godine, kada je u knjigu inventara upisan prvi eksponat. Bio je to Kur'an, lijepo iluminiran, nedatiran, otkupljen za tadašnjih 40,000 dinara.

Prvi kustos Orijentalne zbirke bio je Derviš Korkut, koji je ovu zbirku vodio od 1953. do 1963. godine. U periodu od 1937. do 1944. godine radio je kao kustos i bibliotekar u Zemaljskom muzeju BiH, te je jedan od najzaslužnijih za spašavanje Sarajevske hagade u toku Drugog svjetskog rata. Inventarna knjiga Orijentalne zbirke u vrijeme dok ju je vodio Derviš Korkut predstavlja, za današnje vrijeme, pravo malo umjetničko djelo. Korkut je pisao nalicperom

**T**he period of Ottoman rule in Bosnia and Herzegovina left an indelible mark on our history. For over five hundred years, the Turkish language written in Arabic script, alongside Arabic and Persian, was used in official correspondence. Consequently, the most important historical documents from that time were written in oriental languages. The most significant collections from this period are preserved in Gazi Husrev-bey's Library, the Historical Archive of Sarajevo, and the National and University Library. The Oriental Institute, formed specifically for the collection and study of oriental heritage, was one of the first institutions to be destroyed by shell bomb attacks during the aggression in 1992.

The Museum of Sarajevo also houses a smaller yet culturally and museologically significant collection of oriental writings and objects, essential for researching the history of Sarajevo. The Oriental Collection was established in 1953, with the first exhibit entered in the inventory book being a beautifully illuminated, undated Quran, purchased for 40,000 dinars.

The first curator of the Oriental Collection was Derviš Korkut, who managed the collection from 1953 to 1963. Prior to this role, he worked as a curator and librarian at the National Museum of Bosnia and Herzegovina from 1937 to 1944, and is renowned for saving the Sarajevo Haggadah during World War II. The inventory book of the Oriental Collection, maintained by Korkut, is considered a small work of art. He wrote with a fountain pen in perfectly regular cursive handwriting, often using Arabic script for certain names.



savršeno pravilnim rukopisom, tačnije krasnopisom, i svaki red je, narodski rečeno, „pod konac“. Koristio je i arapsko pismo prilikom upisivanja nekih naziva.

Nakon njega sve do 1974. godine nije bio zaposlen kustos Orijentalne zbirke, kada zbirku preuzima Muniba Korkut Spaho, i na tom mjestu ostaje do penzije, 1984. godine. Od 1984. do 1988. godine zbirku vodi Nenad Filipović. Od 1990. godine pa do danas, Orijentalnu zbirku vodi Amra Madžarević.

U zbirci se danas nalazi oko stotinu rukopisa na arapskom i turskom jeziku iz oblasti teologije, šerijatskog prava, lingvistike, književnosti, historije, medicine... Među najvrednije eksponate spadaju iluminirani primjerci rukopisnih Kur'ana i molitvenika „Enama“, prijepis Muvekitove „Bosanske hronike“ i Nidaijeva „Ljekaruša“. Veoma je značajna kolekcija dokumenata u kojoj se nalaze defteri i pojedinačni dokumenti.

Među defterima je jedan obračun Gazi Isa-begova vakufa iz 1819. godine, treća knjiga popisa stanovništva u Sarajevu iz 1866, te trgovački defteri porodice Kumašin iz Sarajeva. Interesantna je i kolekcija od trideset zanatskih deftera porodice Čatić, koji su bili kazazi (pozamanterija).

Zbirka pojedinačnih dokumenta sastoji se od fermana, berata, levhi, privatnih pravnih dokumenata, kao što su kupoprodajni i drugi ugovori. U ovim dokumentima spominju se stare sarajevske porodice, te oni predstavljaju važnu kariku u izučavanju historije glavnog grada Bosne i Hercegovine i sarajevskih porodica. Pored toga, pojedini dokumenti imaju i umjetničku vrijednost, posebno fermani i berati, jer su pisani rukom, lijepom kaligrafijom i ukrašeni ornamentima.

Jedan od predmeta sa zanimljivim porijeklom, ali i načinom pisanja je „Enam“, derviški molitvenik. Pisan je na arapskom i turskom jeziku, kombinirano, otkupljen od stare sarajevske porodice Hrasnica 1957. godine. Među starijim potomcima te familije bilo je derviša, a na posljednjoj stranici u knjizi zapisano je da je vlasnik Mehmed Zaim-beg, ta da mu se 10. noći 1228. (po hidžri), što je 1883, rodio sin Ahmed.

„Ljekaruša“, zbirka rukom pisanih recepata na turskom jeziku iz 16. vijeka, koja se nalazi na našoj stalnoj muzejskoj postavci u Brusa bezistanu, nabavljena je od unuke Đure Petrovića Njogoša. Knjiga je bila u vlasništvu neke porodice u Nikšiću, a u našoj zbirci je od 1958. godine. Historijski je veoma važan i za sarajevsku populaciju zanimljiv popis stanovništva Sarajeva iz 1866, knjiga 3. Počinje od 58. mahale (Hadin Ali-pašina mahala), a završava 85. mahalom (Arabi Atik).

Ova zbirka je, kao i druge u Muzeju, nastala uglavnom otkupima i poklonima. Jedan od najznačajnijih poklona ovoj zbirci je stotinjak knjiga koje je poklonio Ahmed Tulić. Mi čuvamo i biblioteku Mustafe Nedžati efendije

After Korkut, the position of curator remained vacant until 1974, when Muniba Korkut Spaho took over and served until the retirement in 1984. From 1984 to 1988, the collection was managed by Nenad Filipović. Since 1990, Amra Madžarević has been overseeing the Oriental Collection. Today, the Oriental Collection comprises about a hundred manuscripts in Arabic and Turkish, covering fields such as theology, Sharia law, linguistics, literature, history, and medicine. Among the most valuable exhibits are illuminated copies of handwritten Qurans, prayer book known as „Enam“, a transcription of Muvekit's „Bosnian Chronicles“, and Nidai's *Ljekaruša*<sup>1</sup>. This significant collection also includes register notebooks and individual documents, providing invaluable insights into the region's rich historical tapestry.

Among the registers is an accounting of Gazi Isa-beg's vakuf from 1819, the third book of the population census in Sarajevo from 1866, and the trade registers of the Kumašin family from Sarajevo. Also notable is the collection of thirty craft notebooks of the Čatić family, who were *silk garment makers*.

The collection of individual documents consists of firmans<sup>2</sup>, beraths<sup>3</sup>, levhas<sup>4</sup>, and private legal documents, such as sales and other contracts. These documents mention old Sarajevan families and represent an important link in the study of both, the history of the capital of Bosnia and Herzegovina, and Sarajevan families. Additionally, some documents hold artistic value, especially firmans and beraths, as they are handwritten with beautiful calligraphy and adorned with ornaments. One of the most intriguing objects is the „Enam“, a dervish prayer book written in a mix of Arabic and Turkish, purchased from the old Sarajevan Hrasnica family in 1957. Among the older descendants of that family were dervishes, and the last page of the book notes that the owner is Mehmed Zaim-beg, and that on the night of the 10<sup>th</sup> of 1228 (1883 AD), his son Ahmed was born.

„Ljekaruša“, a collection of medical recipes handwritten in Turkish from the 16<sup>th</sup> century, which is on permanent display in Brusa Bezistan, was acquired from the granddaughter of Đura Petrović Njogoš. The book, originally owned by a family in Nikšić, has been part of our collection since 1958. The census of Sarajevo from 1866, book 3, is also historically significant and particularly interesting for the population of Sarajevo, covering from the 58<sup>th</sup> mahala (Hadin Ali-pašina mahala) to the 85<sup>th</sup> mahala (Arabi Atik).

<sup>1</sup> *Ljekaruša* is vernacular medicine book that is a collection of handwritten recipes and instructions for healing people and animals, usually with herbs.

<sup>2</sup> A firman, at the constitutional level, was a royal mandate or decree issued by a sovereign in an Islamic state. During various periods such firmans were collected and applied as traditional bodies of law. On a more everyday level, a firman was, and may still be, any written permission granted by the appropriate Islamic official at any level of government

<sup>3</sup> Berat was the name of the license (patent) which granted their non-Muslim Ottoman bearers, the beratli, a variety of tax exemptions and access to European Law.

<sup>4</sup> Levha or a calligraphic panel with an Arabic saying written in black Nasta'liq script typical in Ottoman and Safavid eras.



Hadžihalilovića, bogatog i učenog sarajevskog posjednika iz 19. vijeka. Iz zaostavštine historičara i velikog poznavaoca bosanske historije, dr. Muhameda Hadžijahića, u Muzej je došla bogata kolekcija astronomskih instrumenata koje je izradio Muhamed Hulusi, vjerovatno naš sugrađanin, 1842. godine.

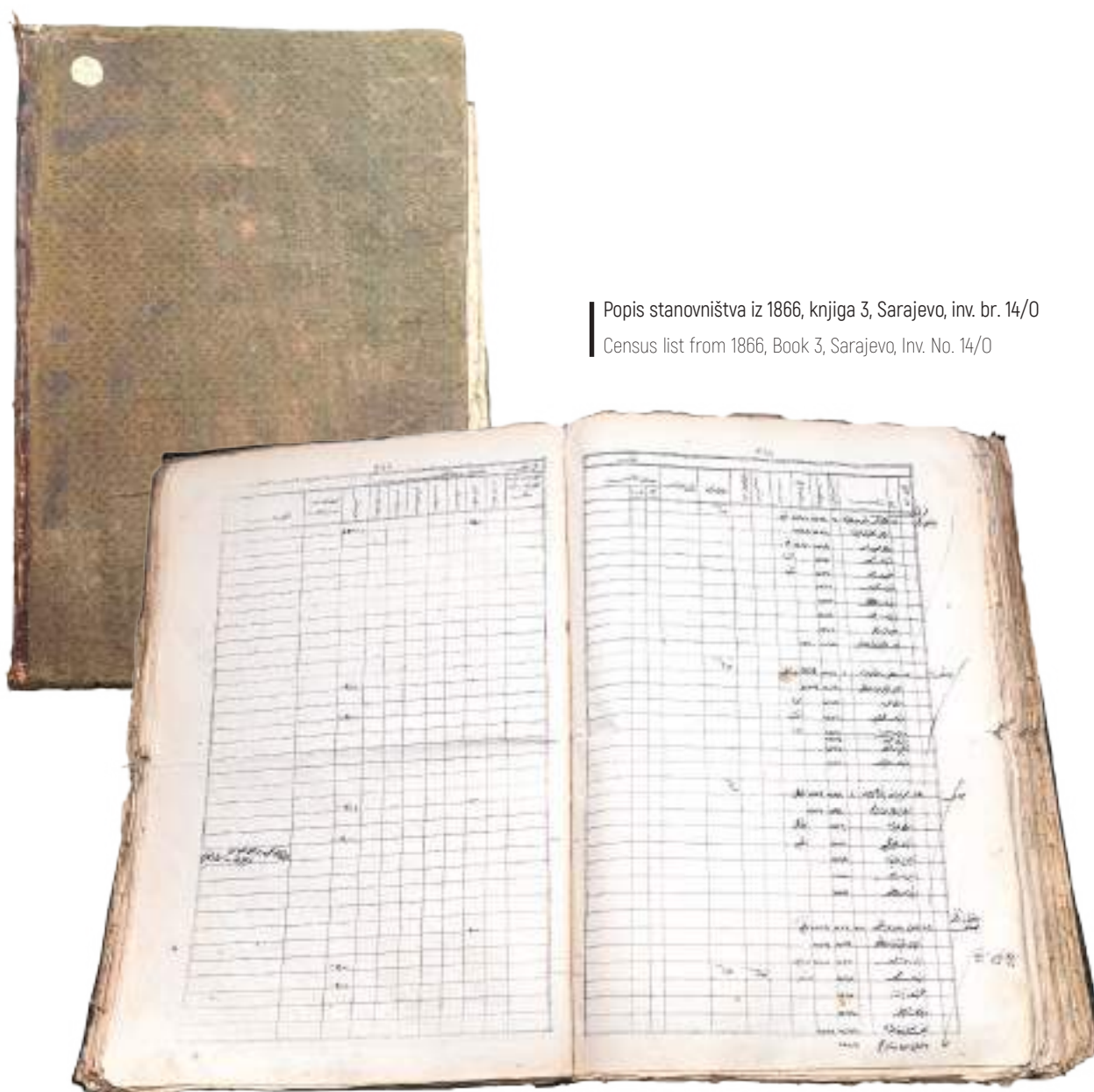
Orijentalna zbirka Muzeja Sarajeva nije velika obimom, ali je sadržinom značajna. Njen značaj je porastao nakon agresije na naš grad i gubitka ostavštine Orijentalnog instituta.

**Amra Madžarević, muzejska savjetnica**

This collection, like others in the Museum, was created mainly through purchases and gifts. One of the most significant gifts to this collection is about a hundred books donated by Ahmed Tulić. We also preserve the library of Mustafa Nedžati Efendije Hadžihalilović, a wealthy and learned Sarajevan landowner from the 19<sup>th</sup> century. From the legacy of the historian and great connoisseur of Bosnian history, Dr. Muhamed Hadžijahić, the Museum acquired a rich collection of astronomical instruments made by Muhamed Hulusi, likely a fellow citizen, in 1842.

The Oriental Collection of the Museum of Sarajevo, though not large in scope, is significant in content. Its importance grew after the aggression against our city and the loss of the legacy of the Oriental Institute.

**Amra Madžarević, Museum Advisor**



Popis stanovništva iz 1866, knjiga 3, Sarajevo, inv. br. 14/0

Census list from 1866, Book 3, Sarajevo, Inv. No. 14/0





Detalj iz Svrzine kuće, rahle sa Kur'anom  
Detail from Svrzo's House, prayer rug with the Qur'an



Kupoprodajni ugovor, Sarajevo 1868, inv.br. 672/0

Bill of sale, Sarajevo, 1868, Inv. No. 672/0



KURAN, rukopis, prepisao Ibrahim sin Mehmedov Sarajlija 1215 po hidžri, Sarajevo 1801, inv. br.92/0

QURAN, manuscript, copied by Ibrahim, son of Mehmed, from Sarajevo, 1215 AH / 1801 CE, Inv. No. 92/0



HUDŽET, SUDSKA PRESUDA, Sarajevo 1869. i BERAT, carski dekret sa sultanskom tugrom, inv. br. 415/0

HUDŽET, COURT VERDICT, Sarajevo, 1869, and BERAT, imperial decree with the Sultan's tughra, Inv. No. 415/0



Arapsko – turski rječnik, prepisao Isa sin Ahmeda iz Sarajeva 1538, inv.br 9/0

Arabic-turkish dictionary, copied by Isa, son of Ahmed, from Sarajevo, 1538, Inv. No. 9/0



Ukrasna zdjela, Sarajevo, 18. st, inv.br 72/E

Decorative bowl, Sarajevo, 18th century, Inv. No. 72/E



Nidaijeva Ljekaruša, prepis iz 1566. godine, inv.br. 3/0

Nidaija's herbal manual, copy from 1566, Inv. No. 3/0



Astronomski instrumenti, 19. st, inv.br 872/0

Astronomical instruments, 19th century, Inv. No. 872/0



Ismet Mujezinović, Portret žene, ulje na platnu, 68 x 53 cm, inv. br. 1062

Ismet Mujezinović, Portrait of a Woman, oil on canvas, 68 x 53 cm, Inv. No. 1062

# UMJETNIČKA ZBIRKA

## ART COLLECTION

U prvoj godini rada Muzeja (1950.) formirano je pet zbirki: Arheološka, Historijska, Etnografska, Zbirka pomoćnih predmeta i Umjetnička zbirka koja je brojala, 25 godina poslije, 804 predmeta, a 50. godišnjicu postojanja dočekuje s blizu 1.200 eksponata. U ovih 75 godina postojanja Umjetničku zbirku su vodili: Ljubica Mladenović (1949–1979.), Mehmed Klepo (1980–2001.) i Hamdija Dizdar (2007–2012; 2019. do danas). Umjetnička zbirka se širila i bogatila otkupom, razmjenom s drugim institucijama, legatom i poklonom.

Muzejska dokumentacija ukazuje na to da je u periodu od osnivanja Muzeja do početka agresije na Bosnu u Hercegovinu i poslije rata do danas otkupljeno 547 umjetničkih djela. Veliki je dio otkupljen sa samostalnih izložbi i grupnih godišnjih izložbi autora. Sredstva za otkup nekada su osiguravana kroz Fond samoupravne interesne zajednice za kulturu NR BiH, fondova za otkup umjetničkih djela Skupštine Grada i Skupštine Općine Centar, Gradske zajednice za kulturu, a danas su to sredstva iz budžeta za otkup Ministarstva kulture i sporta Kantona Sarajevo. Najviše umjetničkih djela koja su putem poklona obogatila zbirku možemo podijeliti na dva perioda: od 1949. do 1955. godine i od 1965. do 1980. godine. U spomenutim periodima poklonjeno je 515 umjetničkih djela. Umjetničku zbirku čini više kolekcija: pravoslavne ikone, karikature, portreti sarajevskih građana i sarajevskih gradonačelnika, akvareli starog Sarajeva, autoportreti sarajevskih slikara, pejzaži i vedute Sarajeva, te kolekcija savremenog slikarstva i vajarstva.

In the first year of the Museum's operation (1950), five collections were formed: Archaeological, Historical, Ethnographic, Collection of Auxiliary Objects, and the Art Collection. Twenty-five years later, the Art Collection numbered 804 objects, and by its 50th anniversary, it boasted close to 1,200 exhibits. In its 75 years of existence, the Art Collection has been managed by Ljubica Mladenović (1949–1979), Mehmed Klepo (1980–2001), and Hamdija Dizdar (2007–2012; 2019 to the present). The collection has been expanded and enriched through purchases, exchanges with other institutions, legacies, and gifts.

Museum documentation indicates that from the establishment of the Museum to the beginning of the aggression against Bosnia and Herzegovina, and continuing after the war, 547 works of art have been purchased. A significant portion of these acquisitions came from independent exhibitions and annual group exhibitions of the author. Funding for these purchases used to be provided through the Fund of the Self-Governing Interest Community for Culture of the PR of BiH, art procurement fund of the City Assembly and the *Centar* Municipality Assembly, and the City Community for Culture fund. Today, the means for procurement of art pieces come through fund within the budget of the Ministry of Culture and Sports of Sarajevo Canton. Most of the works of art that have enriched the collection through gifts can be divided into two periods: from 1949 to 1955, and from 1965 to 1980. During these periods, 515 works of art were donated. The Art Collection





Osim nesporne umjetničke, kulturne i religijske vrijednosti, kolekcija ima i dokumentarističku vrijednost. Kolekcija pravoslavnih ikona predstavlja još jednu od vrijednosti Umjetničke zbirke. Riječ je o dvadeset i pet (25) ikona nastajalih u periodu od 16 do 18. vijeka, koje predstavljaju neprocjenjive artefakte crkvenog slikarstva iz tog vremena. Ikone su poklon Muzeju od Srpske crkvene pravoslavne opštine, otkupljene od sarajevskih porodica Jeftanović, Rakić, Ilić, Savić, te od slikara Đoke Mazalića, ili od tadašnjih gradskih odbora u periodu od 1949. do 1955. godine. Nema tačnih podataka o ljudima koji su radili na izradi ikona, ali u vremenu nastajanja ikona identificirani su kao ikonopisci poput: Todora Vukovića Desisalića, Maksima Tujovića, Sanka Daskala itd. Kolekcije portreta sarajevskih građana i sarajevskih gradonačelnika idu u prilog ovoj tezi. Mehmed Klepo<sup>1</sup> navodi da su portreti građana rađeni u akademskom maniru. Od slikara je traženo da tačno na platno prenesu njihov lik, da fotografski reproduciraju raskoš nakita i odjeće na njima, te da je Spiridon Špiro Bocarić bio jedan od najvještijih slikara-portretista toga vremena. Od tada do danas, kolekcija se proširila na pedesetak portreta građana Sarajeva. Za izradu svojih portreta ili portreta članova svojih porodica plaćali su imućniji ljudi tog vremena ili tadašnja vlast. Zbirku, između ostalog, čine portreti Manojla Jeftanovića, Atanasije Šole, Ahmeda Grebe, Salke Lagumdžije, Milke Hun, Ilije Kecmanovića i drugih.

Godine 1905. Gradska uprava Sarajeva donijela je odluku da se izrade portreti dotadašnjih gradonačelnika. Zahvaljujući ovoj odluci Grada, zabilježni su prvi službeni portreti, među kojima se nalazi i portret Mustajbega Fadilpašića, prvog gradonačelnika Sarajeva, Mehmed-bega Kapetanovića Ljubušaka, drugog gradonačelnika Sarajeva, političara koji je sve svoje slobodno vrijeme posvećivao prikupljanju narodnog blaga i pisanju pjesama. Vjerovatno ponesen plemenitošću lica koje je slikao, Špiro Bocarić je u liku Hadži Nezir ef. Škaljića, trećeg gradonačelnika i čovjeka čiji je cijeli život bio posvećen tumačenju zakona, dao svoj najbolji portret. Rudolf Valić, koji je sa svojom ženom Ludvigom priredio izložbu u Sarajevu 1912. godine, iskoristio je taj svoj boravak da naslika portret i četvrtog gradonačelnika, Esada ef. Kulovića. Portrete sarajevskih gradonačelnika, pored spomenutih Bocarića i Valića, još su radili Ivana Kobilica i Mehmed Klepo.

Umjetničku zbirku čini i pedeset karikatura poznatih ličnosti grada Sarajeva. Karikature u boji uradio je Alija Hafizović Haf. U kolekciji se, između ostalih, nalaze karikature: Safeta Pašalića, Safeta Isovića, Rejhana Demirdžića, Džemala Bijedića, Emerika Bluma i drugih. Kolekciju

consists of several sub collections, including: Orthodox Icons, Caricatures, Portraits of Sarajevo Citizens and Sarajevo Mayors, Watercolours of Old Sarajevo, Self-Portraits of Sarajevo Painters, Landscapes and Views of Sarajevo, and Contemporary Painting and Sculpture collection.

In addition to the indisputable artistic, cultural and religious value, the collection also has documentary value. The collection of Orthodox icons represents another value of the Art Collection. It is about twenty-five (25) icons created in the period from the 16th to the 18th century, which represent priceless artefacts of church painting from that time. The icons have been gifted to the Museum by the Serbian Orthodox Church Municipality and acquired from various Sarajevo families (Jeftanović, Rakić, Ilić, Savić), painter Đoka Mazalić between 1949 and 1955 and from the then city committees in the period from 1949 to 1955. Though the specific creators of the icons are largely unknown, some were identified as icon painters like Todor Vuković Desisalić, Maksim Tujović, and Sanko Daskal.

Collections of portraits of Sarajevo citizens and Sarajevo mayors support this thesis. Mehmed Klepo<sup>1</sup> noted that these portraits were executed in an academic manner, with painters required to accurately capture their subjects' likeness to the canvas, to photographically reproduce the splendour of jewellery and clothing on them, and that Spiridon Špiro Bocarić was one of the most skilled portrait painters of that time. Wealthier people of the time or the government of that time paid for their portraits or portraits of their family members. From that period, the collection got enriched in some fifty portraits, featuring prominent figures such as Manojlo Jeftanović, Atanasija Šola, Ahmed Greba, Salka Lagumdžija, Milka Hun, Ilija Kecmanović and others.

In 1905, the City Administration of Sarajevo decided to commission portraits of former mayors. This decision led to the creation of the first official portraits, including those of Mustajbeg Fadilpašić, the first mayor of Sarajevo, Mehmed-beg Kapetanović Ljubušak, the second mayor of Sarajevo and a politician who devoted all his free time to collecting national treasures and writing poems. Probably inspired by the nobility of the faces he painted, while painting Hadži Nezir ef. Škaljić, the third mayor and a man whose whole life was devoted to the interpretation of the law, Špiro Bocarić created his best portrait. Rudolf Valić, who with his wife Ludvig organized an exhibition in Sarajevo in 1912, used his stay to paint a portrait of Esad ef. Kulović the fourth mayor. Portraits of Sarajevo mayors, in addition to the mentioned Bocarić and Valić, were also done by Ivana Kobilica and Mehmed Klepo.

The art collection also includes fifty caricatures of famous people from the city of Sarajevo. The color caricatures, created

1 „Četrdeset godina Muzeja grada Sarajeva“, Muzej grada Sarajeva; Sarajevo, godina IV, knjiga 4, 1974.

1 „Četrdeset godina Muzeja grada Sarajeva“, Muzej grada Sarajeva; Sarajevo, godina IV, knjiga 4, 1974.

pejsaža i veduta Sarajeva predstavljaju umjetnici i slikari koji su začetnici građanskog slikarstva u BiH. U prvom dijelu to su slikari amateri i vojni lajtnanti koji dolaze s austrougarskom vojskom nakon 1878. godine (Theodor Bradwiser, Antal Kerešteshi, I. I. Kirchner i dr.), do prvih bosanskohercegovačkih umjetnika (Špiro Bocarić, Todor Janković, Gabrijel Jurkić, Karlo Mijić, Petar Šain, Vilko Šeferov, Petar Tiješić, Roman Petrović i dr.), koji svoju prvu likovnu naobrazbu stižu po evropskim školama i akademijama od Zagreba, Beča, Minhena, Krakova, Praga, Petrograda, Pariza i dr.

Kolekcija savremenog slikarstva i vajarstva također je dragocjena i bogata. U njoj se nalazi veliki broj umjetničkih djela savremenih bosanskohercegovačkih slikara i vajara. Njen najveći broj prikupljen je u periodu od osamdesetih i devedesetih godina prošlog vijeka, u periodu kada bosanskohercegovačka umjetnost bilježi veliki procvat koji možemo nazvati „zlatno doba“ bh. slikarstva (Ljubo Lah, Milorad Ćorović, Mladen Soldo, Safet Zec, Sead Musić, Seid Haanefendić, Radoslav Tadić, Ratko Lalić, Halil Tikveša, Nusret Pašić, Edin Numankadić, Affan Ramić, Narcis Kantardžić, Sead Čizmić, Salim Obralić, Mustafa Skopljak, Sadko Hadžihasanović, Ismet Rizvić, Radenko Mišević, Arfan Hozić, Franjo Likar, Petar Waldeg, Milivoj Unković i dr.). Dio bogatog fonda Umjetničke zbirke bio je izložen na stalnoj postavci u prostorima sadašnjeg Fakulteta islamskih nauka, gdje je do 1992. godine i bilo sjedište Muzeja, a drugi dio je izlagan povremeno kroz tematske izložbe („Sarajevo u djelima likovnih umjetnika“, „Sarajevo kroz umjetnički pejzaž“, „Zanati i trgovina starog Sarajeva na umjetničkim slikama“, „Akwareli starog Sarajeva“, „Kako su se sami naslikali“ i dr.), na različitim lokacijama u gradu.

Muzej grada Sarajeva imao je kontinuiranu i razvijenu saradnju s gradskim muzejima Beograda, Zagreba i Skoplja. Iz ove saradnje proizašle su veoma značajne i bogate tematske gostujuće izložbe ove ustanove, mahom sačinjene iz fundusa Umjetničke zbirke. Početak rata 1992. godine donio je nove izazove za Umjetničku zbirku. Tokom i nakon rata nekoliko puta mijenjala je lokacije iz razloga da se umjetnička djela sačuvaju od ratnih razaranja. Prije nego je dobila svoj konačni smještaj na današnjoj lokaciji Muzeja, zbirka je privremeno bila smještena u Muzeju Jevreja i zgradi Fakulteta islamskih nauka. Premještanja zbrice dovela su su do stanovitih oštećenja na umjetničkim djelima, ali nakon što je zbrika pronašla svoju stalnu i sigurnu lokaciju, pokrenut je proces restauracije i obnove umjetničkih djela i ramova.

Zaposlenici Muzeja su u ratnim okolnostima i pod konstantnim granatiranjem Sarajeva pokazali iznimnu hrabrost i organiziranost kako bi umjetnička djela bila spašena. Prva poslijeratna izložba postavljena je 2008. godine pod nazivom

by Alija Hafizović Haf, feature notable individuals such as Safet Pašalić, Safet Isović, Rejhan Demirdžić, Džemal Bijedić, and Emeric Blum. The collection of landscapes and views of Sarajevo showcases artists and painters who were pioneers of civic painting in Bosnia and Herzegovina. It includes works by amateur painters and military lieutenants who arrived with the Austro-Hungarian army after 1878, such as Theodor Bradwiser, Antal Kerešteshi, and I.I. Kirchner. It also features works by the first artists from Bosnia and Herzegovina including Špiro Bocarić, Todor Janković, Gabrijel Jurkić, Karlo Mijić, Petar Šain, Vilko Šeferov, Petar Tiješić, and Roman Petrović who received formal art education in European schools and academies from Zagreb, Vienna, Munich, Krakow, Prague, Petrograd, Paris, etc.,.

The collection of contemporary painting and sculpture at the Museum of Sarajevo is both precious and rich, featuring numerous works by contemporary Bosnian-Herzegovinian artists. The majority of the collection was amassed during the 1980s and 1990s, a period often referred to as the “golden age” of Bosnian-Herzegovinian painting. This era saw significant contributions from artists such as Ljubo Lah, Milorad Ćorović, Mladen Soldo, Safet Zec, Sead Musić, Seid Haanefendić, Radoslav Tadić, Ratko Lalić, Halil Tikveša, Nusret Pašić, Edin Numankadić, Affan Ramić, Narcis Kantardžić, Sead Čizmić, Salim Obralić, Mustafa Skopljak, Sadko Hadžihasanović, Ismet Rizvić, Radenko Mišević, Arfan Hozić, Franjo Likar, Petar Waldeg, Milivoj Unković among others. Initially, part of this rich collection was displayed permanently at the Faculty of Islamic Sciences, the Museum’s headquarters until 1992. Other works were exhibited through thematic exhibitions across different city locations, with themes such as “Sarajevo in the Works of Fine Artists,” “Sarajevo through Artistic Landscapes,” “Crafts and Trade of Old Sarajevo in Artistic Paintings,” “Watercolours of Old Sarajevo,” and “How They Painted Themselves.”

The Museum of Sarajevo maintained strong collaborative ties with city museums in Belgrade, Zagreb, and Skopje, leading to significant thematic guest exhibitions showcasing its Art Collection. However, the onset of war in 1992 brought new challenges. To safeguard the artworks from war destruction, the collection was moved multiple times, temporarily housed in the Jewish Museum and the Faculty of Islamic Sciences, before finally settling in its current location. Though some artworks were damaged during these relocations, the Museum initiated a restoration process once a permanent, secure location was established.

Museum employees displayed remarkable courage and organization during the war, even under constant shelling, to protect the artworks. The first post-war exhibition, “Sarajevo Birvatile, / Sarajevo in old times” was held in 2008 at the *Collegium Artisticum*, featuring about eighty works



„Sarajevo birvatile“. Održana je u prostorijama *Collegiuma Artisticuma* na kojoj je predstavljeno osamdesetak djela, a izložba je bila podijeljena u četiri tematske cijeline: „Čaršija i mahale sa sokacima“, „Zanati i dućani“, „Pejzaž i vedute“ i „Portreti ljudi iz svakodnevnog života“. Umjetnička zbirka izlagana je i van granica Bosne i Hercegovine (Dani Sarajeva u Beču 2009, *Birvakile Sarajevo*, 2023. u Ankari). U periodu od 2008. godine do 2024. organizirano je osamnaest tematskih izložbi iz fundusa Umjetničke zbirke.

Muzej Sarajeva nastavio je otkup umjetničkih djela, ali u nešto manjem obimu nego prije agresije na BiH, uslijed ratnih okolnosti i poslijeratne obnove. Tren rasta otkupa umjetničkih djela porastao je posljednjih godina povećanim angažmanom Ministarstva kulture i sporta Kantona Sarajeva.

Muzej se danas susreće s mnogim izazovima. Jedan od njih je da Umjetnička zbirka treba adekvatan prostor kako bi građani Sarajeva, turisti i svi drugi koje to zanima mogli vidjeti zbirku u njezinom punom kapacitetu. Trenutno je Muzeju na raspolaganju Mala galerija Brusa bezistana koja nije dovoljno kapacitirana za stalnu postavku kompletne Umjetničke zbirke, ali je prvi put poslije rata u njoj smještena stalna, nepotpuna, izložbena postavka „Sarajevo kao imaginacija“.

Pred Muzejom, pored izazova da osigura prostor za stalnu postavku zbirke, stoji izazov digitalizacije Umjetničke zbirke Muzeja. Transformacija zbirke i njenih kolekcija iz analognog u digitalno predstavlja budućnost koja će biti vidljiva u vrijeme obilježavanja 100 godina postojanja Muzeja Sarajevo s virtuelnim gostima iz cijelog svijeta.

divided into four thematic sections: “Bazaar and Mahallahs with Alleys,” “Crafts and Shops,” “Landscape and Views,” and “Portraits of Everyday People.” The Art Collection has been exhibited internationally, with notable exhibitions such as “Sarajevo Days in Vienna” in 2009 and “*Birvakile Sarajevo/ Sarajevo in old times*” in 2023 in Ankara. Between 2008 and 2024, eighteen thematic exhibitions were organized from the Art Collection’s fund.

The Museum continued to acquire new artworks, albeit on a smaller scale than before the war, due to the circumstances of post-war reconstruction. In recent years, this trend has increased thanks to the enhanced support from the Ministry of Culture and Sports of the Canton of Sarajevo.

Despite these efforts, the Museum faces significant challenges today. One major issue is the need for adequate space to display the Art Collection in its entirety, allowing citizens, tourists, and art enthusiasts to fully appreciate it. Currently, the Museum utilizes the Small Gallery of Brusa Bezistan, which lacks the capacity for a complete permanent display. However, now, for the first time after the war, it houses the permanent yet incomplete exhibition “Sarajevo as Imagination.”

Additionally, besides securing the space for the permanent exhibition of the collection, the Museum also has to manage another challenge, the one related to its aim to digitize its Art Collection and its parts. Transitioning from analogue to digital is envisaged as an important step, so as to reach a global audience. This digital transformation is expected to be a highlight of the Museum’s centennial celebrations, featuring virtual guests from around the world.

Hamdija Dizdar, muzejski savjetnik

Hamdija Dizdar, Museum Adviser



Nedžad Ibrišimović, Bez naziva, kombinirana tehnika, 65x27x4 cm, inv. br. 1082

Nedžad Ibrišimović, Untitled, mixed media, 65x27x4 cm, Inv. No. 1082



Vojo Dimitrijević, Park, 1939, ulje na platnu, 89 x 60 cm, inv. br. 266

Vojo Dimitrijević, Park, 1939, oil on canvas, 89 x 60 cm, Inv. No. 266



Gabrijel Jurkić, Sarajevo gledano sa Podhrastova, 1937, ulje na platnu 75 x 98 cm. Inv. br. 41

Gabrijel Jurkić, Sarajevo Viewed from Podhrastovi, 1937, oil on canvas, 75 x 98 cm, Inv. No. 41



Dobrivoje Beljkašić, Principov most, 1969, gvaš, 34 x 47,5 cm, Inv. br. 1091

Dobrivoje Beljkašić, Princip's Bridge, 1969, gouache, 34 x 47.5 cm, Inv. No. 1091



Todor Švrakić, Staro Sarajevo, ulje na platnu, 22 x 31 cm, Inv. br. 12

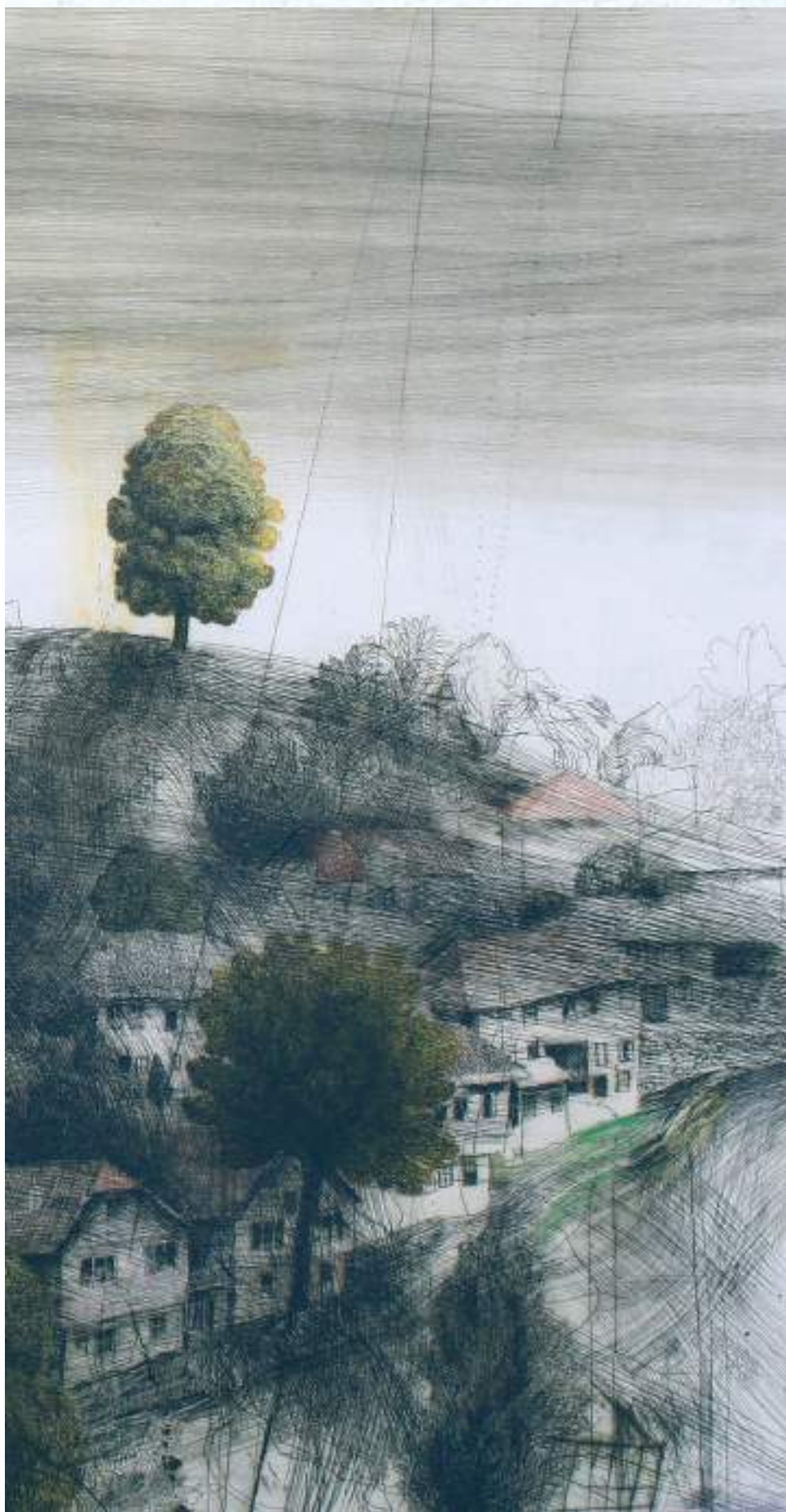
Todor Švrakić, Old Sarajevo, oil on canvas, 22 x 31 cm, Inv. No. 12



Toša Janković, Bakarevića ulica, 1930, ulje na platnu, 67 x 98 cm, Inv. br. 44

Toša Janković, Bakarević Street, 1930, oil on canvas, 67 x 98 cm, Inv. No. 44





Safet Zec, Bentbaša, 1997, bakropis, suha igla, akvarel, olovka u boji,  
130 x 100 cm, Inv. br. 1042

Safet Zec, Bentbaša, 1997, etching, drypoint, watercolor, colored pencil,  
130 x 100 cm, Inv. No. 1042

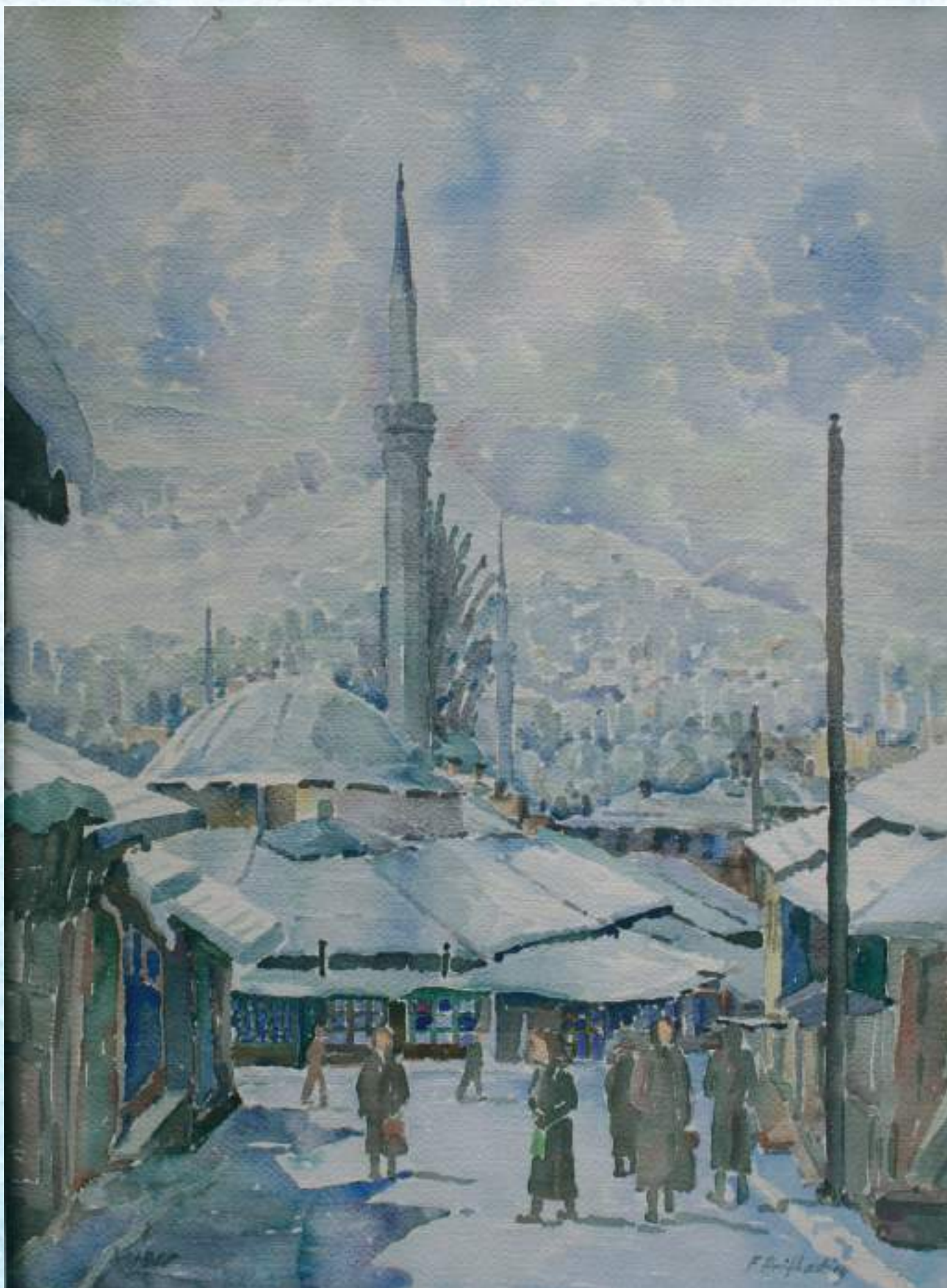


Mersad Berber, Vizantinska gozba, 1966,  
drvorez u boji, 60 x 86 cm, Inv. br. 570

Mersad Berber, Byzantine Feast, 1966, color  
woodcut, 60 x 86 cm, Inv. No. 5704







Fuad Arifhodžić, Čekrekčija džamija pod snijegom, 1955, Akvarel, 64 x 48 cm, Inv. br. 305

Fuad Arifhodžić, Čekrekčija Mosque under snow, 1955, Watercolor, 64x48 cm, Inv. No. 305



Roman Petrović, Višegradska kapija, akvarel, 34 x 31 cm, inv. br. 738

Roman Petrović, Višegrad Gate, watercolor, 34 x 31 cm, Inv. No. 738



Mehmed Zaimović, Uspomene prostora, 1978, ulje na platnu, 115 x 115 cm, inv. br. 950

Mehmed Zaimović, Spatial Memories, 1978, oil on canvas, 115 x 115 cm, Inv. No. 950



Seid Hasanefendić, Elementi Bosne III, 1972, ulje na platnu, 129 x 96 cm, inv. br. 727  
Seid Hasanefendić, Elements of Bosnia III, 1972, oil on canvas, 129 x 96 cm, Inv. No. 727



Radoslav Tadić, Bez naziva, 1981, olovka na papiru, 70 x 100 cm, inv. br. 946

Radoslav Tadić, Untitled, 1981, pencil on paper, 70 x 100 cm, Inv. No. 946



Mario Mikulić, Sarajevska jesen II, 1965, ulje na platnu, 64 x 108, Inv. br. 505

Mario Mikulić, Sarajevo Autumn II, 1965, oil on canvas, 64 x 108 cm, Inv. No. 505



Edin Numankadić, Boja, prostor, vrijeme, 1974, 95 x 75 cm, inv. br. 821

Edin Numankadić, Color, Space, Time, 1974, 95 x 75 cm, Inv. No. 821



Danilus Kabiljo, Kazandžija, 1930, ulje na platnu, 74 x 55 cm, inv. br. 75

Danilus Kabiljo, Coppersmith, 1930, oil on canvas, 74 x 55 cm, Inv. No. 75

# ZBIRKA STARIH ZANATA

## THE OLD CRAFTS COLLECTION

**P**rve informacije o zanatima u Sarajevu pojavljuju se 1489. godine kada je urađen popis Bosanskog sandžaka. U periodu osmanske vladavine Sarajevo je poznato po svojim brojnim zanatima, i jedan je od glavnih zanatskih centara na Balkanu. U vremenu koje se u historiografiji naziva „zlatno doba Sarajeva“, postojalo je preko 80 zanata, koji su pritom proizvodili nadaleko poznate rukotvorine od raznih vrsta materijala za široku upotrebu, koje su se zbog svog kvaliteta i ljepote prodavali i na istoku i na zapadu. Pokretačka snaga svekolikog razvoja Sarajeva bili su zanatski obrt i trgovina sve do novog doba, kada dolazi do naglog razvoja industrije i modernizacije na svim poljima rada, što dovodi do vidne stagnacije i gašenja velikog broj starih zanata. Uspomena na „zlatno doba“ starih zanata zadržala se samo kroz imena sarajevskih ulica i toponima, kao i u prezimena nekih porodica, što predstavlja svojevrsno svjedočanstvo o njihovom postojanju.

Shodno tome, Muzej Sarajeva formirao je Zbirku starih zanata, 2009. godine koja po vremenu osnivanja spada u jednu od najmlađih zbirki u fundusu Muzeja Sarajeva. Predmeti koji su pohranjeni u ovoj muzejskoj zbirci su različiti po svom sadržaju, funkciji, obliku, materijalu i historijskoj vrijednosti. Vrijednost ove zbirke je velika, jer pomaže pri istraživanju i saznanju informacija o kulturno-historijskoj prošlosti Sarajeva. Zbirka starih zanata ima za cilj da sakuplja, čuva, proučava i izlaže sve vrste zanata, njihove alate, mašine, materijale za proizvodnju, proizvode, poluproizvode,

**T**he first recorded information about crafts in Sarajevo dates back to 1489, when a census of the Sanjak of Bosnia was conducted. During the period of Ottoman rule, Sarajevo became renowned for its multitude of crafts, establishing itself as one of the main craft centres in the Balkans. During the period that in historiography is known as the “golden age of Sarajevo,” the city boasted over 80 different crafts, producing, from various materials, widely known handicrafts which, due to their quality and beauty, were sold in both the East and the West. Crafts and trade were the driving forces behind Sarajevo’s overall development until the advent of the new era, marked by rapid industrialization and modernization. This transition led to a visible decline and eventual disappearance of many traditional crafts. Nowadays, the reminiscence of this “golden age” is preserved only through the names of Sarajevo’s streets, toponyms, and some family surnames, serving as a testament to their existence.

In response, the Museum of Sarajevo establishes the Collection of Old Crafts in 2009, which is one of the newest ones in the Museum fund. The artefacts housed in this collection vary widely in content, function, form, material, and historical value. This collection is invaluable for researching and understanding cultural and historical past of Sarajevo. The Collection of Old Crafts aims to collect, preserve, study, and exhibit various crafts, including the pertaining tools, machines, materials, products,



kao i dokumentaciju koja je vezana za stare zanate. Zbirku starih zanata vodi kustos koji je za nju zadužen, i pri tome je nadopunjava novim eksponatima kroz otkup ili putem donacija. Zbirka kao takva je osnova za sve vrste muzejskih djelatnosti poput istraživačko-edukativnih programa, muzejskih radionica i prezentacije muzejskog materijala kroz stalne i tematske izložbe iz fundusa koji je pohranjen u muzejskom depou uz propisane uslove.

Zbirka posjeduje bogat fundus muzejskog materijala koji se čuva u depou muzeja i tematski je razvrstan u više kolekcija, kao što su: antički alat, obućarski alat, vodoinstalaterski alat, četkarski alat, limarski alat, atarski dućan (stara apoteka), mašine, mjerne sprave, proizvodi i poluproizvodi, stručni priručnici, katalogi, poslovne knjige i ostali zanatski dokumenti. Pored navedenog, zbirka posjeduje i kompletan kujunždijski (zlatarski) dućan koji se nalazi izložen u sklopu stalne postavke u depandansu Brusa bezistan, formiran kao zlatarska radionica porodice Sofić-Tuzi iz Sarajeva.

Zbirka starih zanata postala je nezaobilazna pri realizaciji mnogih zanimljivih muzejskih izložbi koje se prezentiraju javnosti u okviru planiranih aktivnosti Muzeja Sarajeva.

Mr. Moamer Šehović, muzejski savjetnik

semi-finished products, and related documentation. Managed by a dedicated curator, the collection of old crafts is continually expanded through purchases and donations. The collection forms the foundation for a range of museum activities, including research, educational programs, workshops, and the presentation of museum materials through permanent and thematic exhibitions arranged from the overall Museum holding that is safe kept in the repository.

The collection repository boasts a rich array of artefacts, which are thematically classified into several categories, such as antique tools, shoemaker's tools, plumbing tools, brush-making tools, tinsmith's tools, an old herbal pharmacy (*Atar's shop*), machines, measuring devices, products and semi-products, professional manuals, catalogues, business books, and other craft-related documents. Additionally, the collection includes a complete jewellery-making and trade shop which is part of the permanent exhibition in the Brusa Bezistan annex, showcasing a goldsmith's workshop from the Sofić-Tuzi family of Sarajevo.

The Collection of Old Crafts has become indispensable for many fascinating museum exhibitions presented to the public as part of the Museum of Sarajevo's planned activities.

M.Sc. Moamer Šehović, Museum Advisor



Srebreći privjesak u obliku ptice,  
20. stoljeće; inv. br. 208

Silver pendant in the shape of a bird,  
20th century; Inv. No. 208



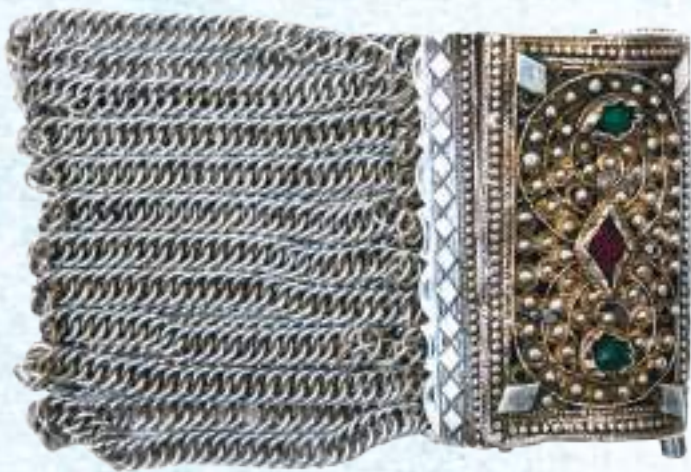
Pafta srebreana, 19. stoljeće; inv. br. 2693/E  
Silver pafta (belt buckle), 19th century; Inv. No. 2693/E



Kutija za nakit, 20. stoljeće; inv. br. 191/E  
Jewelry box, 20th century; Inv. No. 191/E



Stalak za cigarete, 20. stoljeće; inv. br. 2711/E  
Cigarette holder, 20th century; Inv. No. 2711/E



Belenzuk, 19. stoljeće, inv. br. 2692/E  
Belenzuk (waistband), 19th century, Inv. No. 2692/E



Narukvica halhala, 19. stoljeće, inv. br. 282/E  
Halhala bracelet, 19th century, Inv. No. 282/E



Dugi nož, 19. stoljeće, inv. br. 2712/E  
Long knife, 19th century, Inv. No. 2712/E



Čibuk-pribor za pušenje,  
19. stoljeće, inv. br. 2714/E  
Pipe-smoking accessory,  
19th century, Inv. No. 2714/E



Nanule hamamske, 19. stoljeće, inv. br. 2713/E  
Hamam clogs, 19th century, Inv. No. 2713/E



Zlatarska radionica, stalna postavka u depandansu Brusa bezistan  
Goldsmith's workshop, permanent exhibition in the Brusa Bezistan annex



Kujundžijske - zlatarske terazije (vaga),  
19. stoljeće. Inv. br. 102  
Goldsmith's scales, 19th century. Inv. No. 102



Zastava (bajrak) terzijskog esnafa, 19. stoljeće. Inv. br. 212  
Flag (bajrak) of the tailors' guild, 19th century. Inv. No. 212



Bozadžijski ibrik, početak 20. stoljeća. Inv. br. 2686/E  
Dyer's pitcher, early 20th century. Inv. No. 2686/E



Sahan sa poklopcem, 19. stoljeće, inv. br. 2689/E  
Sahan with lid, 19th century, Inv. No. 2689/E



Šećerluk, 19. stoljeće, inv. br. 2302/E  
Sugar bowl, 19th century, Inv. No. 2302/E



Bakrač, 19. stoljeće, inv. br. 2695/E  
Copper pot (bakrač), 19th century, Inv. No. 2695/E



Ibrik, 19. stoljeće, inv. br. 2715/E  
Pitcher (ibrik), 19th century, Inv. No. 2715/E





Špiro Bocarić, Portret Milke Hun, 1899, ulje na platnu, 105 x 61 cm, inv. br. 480

Špiro Bocarić, Portrait of Milka Hun, 1899, oil on canvas, 105 x 61 cm, Inv. No. 480

# ZBIRKA STJEPANA MEZE

## COLLECTION OF STJEPAN MEZO

**Z**birka Stjepana Meze je privatna zbirka, sakupljena tokom dužeg vremena, heterogena, ali s dominantnim brojem jelovnika, koju je kolekcionar Stjepan Mezo poklonio ovom muzeju pred kraj svog životnog vijeka, 1961. godine.

Izvorno Ištvan Mezo, poznatiji po imenu Stjepan i Stefan (sve tri varijante potpisa nalazimo na pojedinim eksponatima) porijeklom je Mađar. Međutim, životni put ga definira kao građanina svijeta. Proputovao ga je nekoliko puta da bi došao u posjed raznih jelovnika. Suštinu njegovog života predstavljala je kolekcija koju je stvarao i sve što je stekao ulagao je u njeno proširenje. Svu ljubav usmjerio je ka njoj, nije bio spreman dijeliti je s drugima, pa ni sa životnim partnerom, djecom, porodicom... I prijatelji su mu „služili“ kao dostavljači ili vijesnici potencijalno interesantnih događaja na kojima je prisustvovao i dolazio u posjed novih primjeraka jelovnika.

Putovao je stalno, nevezan porodičnim obavezama, davao otkaze na poslu ako je putovanje bilo udaljeno, a dovoljno intrigantno. Po zanimanju je bio konobar, što je uveliko doprinijelo veličini zbirke. Oko 4.000 jelovnika, iz različitih zemalja, vremenskih perioda i namjene, nalazi se u Muzeju Sarajeva. Ta količina dopušta sud ne samo o promjenama u ishrani, nego dozvoljava mnogo širu analizu društvenih kretanja i odnosa tokom vremena: koliko se truda i energije posvećivalo izboru namirnica, raznovrsnosti, kombinacijama jela i pića. U njima iščitavamo kulturu ishrane, postavljanja stola, dizajna

**T**he collection of Stjepan Mezo is a remarkable private compilation, amassed over many years, characterized by its diversity but dominated by a significant number of menus. The owner and a collector donated this extensive collection to the Museum of Sarajevo in 1961, shortly before his death.

Stjepan Mezo, originally known as Ištvan Mezo and also referred to as Stefan (all three variants of the signature can be found on some exhibits) was originally of Hungarian background, but Mezo's life journey marked him as a true citizen of the world, which he had traveled several times. His relentless travels were dedicated to acquiring various menus, making his collection the core of his existence. Mezo's commitment to his collection was so profound that he devoted all his resources to its expansion, prioritizing it above personal relationships, including those with his life partner, children, family, and friends. His friends often acted as informants, notifying him of potential events where he could acquire new menus.

He traveled constantly, unbound by family obligations, quitting his job if the trip was far away and intriguing enough. A waiter by profession, Mezo's occupation greatly facilitated the growth of his collection. He would often quit jobs to embark on intriguing trips to obtain more menus. His collection, now housed in the Museum of Sarajevo, comprises around 4,000 menus from various countries, time periods, and purposes. This vast array not only reflects changes in dietary habits but also offers insights into broader social movements and relationships over time: how much effort and energy was devoted to the choice of food, variety, combinations of food



## Zahvaljujući strastvenim kolekcionarima kakav je bio Stjepan Mezo, muzejske zbirke su bogatije i raznovrsnije, a ime kolekcionara postaje besmrtno

Thanks to passionate collectors like Stjepan Mezo, museum collections are richer and more divers, and the collector's name becomes immortal

jelovnika. Lako je uočiti da su oni do kojih je Mezo dolazio puno ljepše dizajnirani i da su i ovi, estetski, prateći elementi ishrane bili u službi konačne ugođe objedovanja. Upoređujući ih s današnjim jelovnicima, gotovo jedno-obraznim, „uniformiranim“ i neinventivnim, možemo zaključiti da je i odnos prema hrani takav. Uzrok je donekle i savremeni tempo života, koji uslovljava i ograničava kvalitetan pristup ishrani. Vrijeme objedovanja je nekada bilo povezujući i relaksirajući faktor za porodicu. Danas je takav pristup zaboravljen i zanemaren.

Mezo je bio „kombinacija“ kolekcionara koji se dijele na one što svoju strast usmjere ka jednoj temi (slikarstvo, numizmatika, filatelija itd.) i takozvane „svaštare“, koji sakupljaju neselektivno. Pored jelovnika, po kojima je Zbirka prepoznatljiva, u njoj se nalaze i umjetničke slike, dijelovi namještaja, satovi, pribor za jelo i neki predmeti za koje se često postavlja pitanje da li im je mjesto u muzejima: kutijice šibica, naljepnice-etikete, ulaznice, različiti reklamni sadržaj. Odgovor je potvrđan, naročito ako muzej prihvata donaciju ili otkupljuje zbirku (u suptotnom, stručnjaci muzeja planski otkupljuju eksponate).

Poznato je da su kolekcionari strastveni zagovornici jedinstva, nedjeljivosti svojih zbirki. Ipak, muzeji imaju svoj ustroj i specifičan način organizacije rada, te se ova kvi sadržaji najčešće raspodijele u skladu s osobinama doniranog materijala po postojećim zbirkama, s tim da se uvijek ima u vidu njihovo izvorno porijeklo. Tako se i umjetničke slike iz ove zbirke nalaze u drugoj, Umjetničkoj zbirci Muzeja. U konkretnom slučaju kolekcionar nije zaboravljen, budući da se zbirka jelovnika i sve ono što je sakupio vodi pod njegovim imenom. Koliko je njen kreator bio vezan za ono što je stvorio otkriva podatak da je tek u poznim godinama (neposredno prije smrti, a doživio je duboku starost – umro je u 93. godini) predao drugom u ruke.

Činjenica da je kolekcionarstvo na neki način i borba protiv zaborava, težnja za besmrtnošću, potvrđena je Mezinim izborom Muzeja kao ustanove koja bi trebala čuvati donirano, kao i uspomenu na donatora.

and drink. The menus reveal the culture of food, table setting, and menu design, showcasing the effort and creativity that went into culinary presentations in the past. The menus collected by Mezo were much more beautifully designed and that these, aesthetic, supporting elements of the diet were also in the service of the final pleasure of dining. Comparing Mezo's beautifully designed menus with today's more uniform and un inventive ones, we can conclude that the attitude towards food is also like that. The contrast highlights a shift in attitudes towards food, likely influenced by the modern pace of life which limits quality time for meals. Mealtime used to be a bonding and relaxing factor for the family. Today, such an approach is forgotten and neglected

Mezo was a “combination” of collectors who are divided into those who focus their passion on one subject (painting, numismatics, philately, etc.) and so-called “all-rounders”, who collect indiscriminately. In addition to menus, by which the Collection is recognizable, Mezo's collection includes art paintings, furniture, clocks, cutlery, and various other items such as matchboxes, stickers, tickets, and advertising materials that are often questioned as to whether they belong in museums or not. These items, although sometimes questioned for their museum-worthiness, are valuable for the comprehensive understanding they offer when a museum accepts or purchases a collection.

Collectors like Mezo, passionate about the unity and indivisibility of their collections, often face the reality that museums have their own organizational structures. Museums typically distribute donated materials among existing collections while preserving the original context and provenance of the items. Consequently, art paintings from Mezo's collection are part of the Museum's Art Collection. Despite this distribution, the collection of menus and other items remain under Mezo's name, honoring his legacy.

Mezo's dedication to his collection is evident from the fact that he only relinquished it in his later years, living to the age of 93. His choice to donate to a museum underscores the idea that collecting is, in a sense, a fight against forgetting and a quest for immortality. By choosing the Museum of Sarajevo, Mezo ensured the preservation of his collection and the memory of his life's passion.

Žanka Dodig, muzejska savjetnica

Žanka Dodig, Museum Advisor





Stjepan Mezo ispred vitrine sa jelovnicima, na jednoj od mnogobrojnih izložbi - B.B.

Stjepan Mezo in front of a display case with menus, at one of many exhibitions - N/A.



Šibice sa motivima životinjskog svijeta: slon in.br. 3503, jazavac, inv.br. 3497, jelen, inv.br. 3511, nilski konj, inv.br. 3504

Matchboxes with animal world motifs: elephant inv. no. 3503, badger, Inv. No. 3497, deer, Inv. No. 3511, hippopotamus, Inv. No. 3504



Sat, kombinacija mermera i mesinga, sa floralnim motivima - B.B.

Clock, a combination of marble and brass, with floral motifs - N/A.



Svečano postavljeni stol (ekspoziti su iz austrougarske zbirke, iz Konaka) sa jelovnikom iz istog perioda

Festively set table (exhibits from the Austro-Hungarian collection, from Konak) with a menu from the same period



Porcelanska posuda za kolače, bogato oslikana cvjetnim motivima - B.B.

Porcelain dessert dish, richly decorated with floral motifs - N/A.



Mesingana vaza ukrašena ornamentima, inv. br. 1989

Brass vase adorned with ornaments. Inv. No. 1989



Jelovnik povodom rođendana cara Franje Josipa, Sarajevo, 18.8.1910, inv. br. 472

Menu for the birthday of Emperor Franz Joseph, Sarajevo, August 18, 1910. Inv. No. 472



Jelovnik francuskog pisca Šatobrijana, iz 1890, inv. br. 306

Menu of the French writer Chateaubriand, from 1890, Inv. No. 306



Jelovnik opernog pjevača Enrika Karuza, iz 1907, inv. br. 3253

Menu of the opera singer Enrico Caruso, from 1907. Inv. No. 3253



Jelovnik prilikom otvaranja Vijećnice, Sarajevo, 16.8.1897, inv. br. 4623

Menu for the opening of the City Hall (Vijećnica), Sarajevo, August 16, 1897. Inv. No. 462



Jelovnik nepoznatog porijekla, ukrašen figurom crvenog raka, 6.4.1905, inv.br. 825  
Menu of unknown origin, decorated with a red crab figure, April 6, 1905. Inv. No. 825



Jelovnik pisan na unutrašnjoj strani školjke, iz 1877, B.B.  
Menu written on the inner side of a seashell, from 1877, N/A.



Jelovnik iz Graca sa cvijetom maka, datiran sa 12.1.1895. inv. br. 2763  
Menu from Graz with a poppy flower, dated January 12, 1895. Inv. No. 2763



Trodimenzijski jelovnik u obliku jajeta, mermer, iz 1843. godine, inv. br. 3247  
Three-dimensional menu in the shape of an egg, marble, from 1843, Inv. No. 3247





Bečki rad, Portret Tate Jeftanović, 19. stoljeće, ulje na platnu, 69 x 58 cm, inv. br. 318

Viennese Work, Portrait of Tata Jeftanović, 19th century, oil on canvas, 69 x 58 cm, Inv. No. 318

# ZBIRKA AUSTRO-UGARSKOG PERIODA

## COLLECTION OF THE AUSTRO-HUNGARIAN PERIOD

**N**ukleus Muzeja grada Sarajeva od njegovog osnivanja činila je Historijska zbirka sastavljena od dvije kolekcije: kolekcija Austro-ugarski period i kolekcija Sarajevski atentat. Bilo je to vrijeme „realsocijalizma“, kada se sve objašnjavalo socijalnim revolucijama i klasnom borbom. Historijski događaji prikazivani su selektivno, nešto se prenaplaćavalo, a nešto zatamnjivalo. Tako je i atentat na austro-ugarskog prijestolonasljednika, Franza Ferdinanda, i njegovu suprugu Sofiju, koji je organizirala i sprovela ultranacionalistička velikodržavna paravojna obavještajna organizacija „Crna ruka“, fabriciranjem i falsificiranjem činjenica, pripisan nepostojećoj, u dokumentaciji neregistriranoj, revolucionarnoj organizaciji „Mlada Bosna“ s lažnim narativom o idealističkoj revolucionarnoj jugoslovenskoj omladinskoj organizaciji. Kao rezultat takvog narativa, nakon što je Narodni odbor grada Sarajeva (tadašnja izvršna vlast u gradu) Muzeju dodijelio dio zgrade ispred koje je izvršen atentat, otvoren je Muzej Mlada Bosna i Gavrilo Princip (28. 06. 1953. godine).

Period austro-ugarske vlasti u Bosni i Hercegovini prikazivan je na socijalističko-dogmatski način u stilu sintagme „nismo imali ništa, a onda nam je mrski okupator uzeo sve“. Ovo možda najbolje ilustrira i činjenica da je, kad je 1954. godine Muzej postavio stalnu izložbu „Od prahistorije do XX vijeka“, period austro-ugarske vlasti u BiH jednostavno preskočen, dakle, nije ni prikazan, a autor postavke dobio je Šestoaprilsku nagradu Grada Sarajeva. Četrdeset godina nakon osnivanja Muzeja (1989.), formirana je Zbirka

**S**ince its establishment, the nucleus of the Museum of the City of Sarajevo has been the Historical Collection, composed of two primary collections: the Austro-Hungarian Period Collection and the Sarajevo Assassination Collection. During the era of “real socialism,” historical narratives were heavily influenced by social revolutions and class struggles, often presenting a selective view of events. This resulted in an overemphasis on some aspects while obscuring others. For instance, the assassination of the Austro-Hungarian heir to the throne, Franz Ferdinand, and his wife Sofia, orchestrated by the ultra-nationalist, large-state paramilitary intelligence organization “Black Hand,” was falsely attributed to the fictional revolutionary organization “Mlada Bosna.” This narrative framed “Mlada Bosna” as an idealistic revolutionary Yugoslav youth organization. As a result of this narrative, when the People’s Committee of the City of Sarajevo allocated part of the building in front of which the assassination took place to the Museum, the Museum of Young Bosnia and Gavrilo Princip was established on June 28, 1953.

The Austro-Hungarian rule in Bosnia and Herzegovina was depicted in a socialist-dogmatic manner, often summarized by the phrase, “we had nothing, and then the hateful occupier took everything from us.” This is perhaps best illustrated by the fact that when the Museum mounted the permanent exhibition “From Prehistory to the 20<sup>th</sup> Century” in 1954, the period of Austro-Hungarian rule in Bosnia and Herzegovina was completely omitted. The author of the exhibition even received the April 6 Award of the City of Sarajevo despite this glaring omission. Forty years after the foundation of the Museum (in 1989), the Collection



austro-ugarskog perioda i unutar nje kolekcija Sarajevskog atentata s pratećim zaostavštinama Nikole Trišića, Koste Mandića, Sime Simića i Vladimira Lebedeva, te legatima poznatih sarajevskih porodica: Despić, Skarić, Besarović, Škaljić i Jeftanović.

Zbirka sadrži i vladine pečate, vojne mape, stenograme sa sjednica Sabora, projekte određenih sarajevskih objekata, fotografije, znatan broj knjiga, časopisa na njemačkom i našem jeziku, a odnose se na Sarajevo i Bosnu i Hercegovinu, odjevne predmete i oružje koji su pripadali austrijskim činovnicima. Zbirci pripada i „austrijska soba“ u stilu bidermajer, porculanski servisi za kafu i ručavanje iz „Konaka“, Karađozovo pozorište i dokumentacijski materijal o okupaciji, aneksiji, vojnim manevrima, posjeti carskog para Ferdinanda i Sofije Sarajevu, o suđenju atentatorima, izvršenju atentata itd. Zbirka broji ukupno oko 4000 predmeta.

Nakon agresije na Republiku Bosnu i Hercegovinu, Skupština Kantona Sarajevo je preuzela osnivačka prava nad Muzejom i donijela odluku o promjeni naziva Muzej Mlada Bosna i Gavrilo Princip u Muzej Sarajevo 1878–1918. Tako je prvi put (2006.) postavljena integralna izložba koja obuhvata cijeli austro-ugarski period od okupacije do kraja Prvog svjetskog rata (1878–1918. godine).

Kolekcija „Karađozovo pozorište“ preimenovana je u Kolekciju Hasiba Ramića (2008.), koji je posljednji izvođač ovog pozorišta sjenki i prvi mađioničar u Sarajevu i BiH. Njegovu zaostavštinu čini pozorište Karađoz i mađioničarski rekviziti.

Iz Zbirke austrougarskog perioda realizirano je više tematskih izložbi i predstava:

- izložba „Austro-ugarska arhitektura u Sarajevu“, Vijećnica grada Linza, 2007. godine;
- izložba „Pogled na Sarajevo kroz oči austrougarskog vojnika“, Vijećnica grada Linza, 2009. godine;
- izložba „130 godina od okupacije i 100 godina od Aneksije BiH“, maj 2008. godine;
- izložba „Sarajevo 1878–1918“, u okviru manifestacije „Dani Sarajeva u Beču“, 2008. godine;
- izložba „Dr. Dorner“, maj 2012. godine;
- izložba „Hasib Ramić – Karađoz i mađioničar“, januar 2013. godine;
- izložba „Fehim Ćurčić“, maj 2014. godine;
- izložba „Mehmed Spaho“, maj 2015. godine;
- predstava „Karađoz“ u Svrzinoj kući, 2017. godine;
- predstava „Karađoz“ u kući Hadžihalilovića, Novi Grad Sarajevo, 2017. godine;
- predstava „Karađoz“ u Muzeju Ras Novi Pazar, 2023. godine;
- predstava „Karađoz“ u Despića kući, 2024. godine;
- izložba „110 godina Sarajevskog atentata: Posjetioci o Muzeju“, 2024. godine.

Mirsad Avdić, muzejski savjetnik

of the Austro-Hungarian Period was formed, incorporating the Sarajevo Assassination Collection and accompanying legacies from Nikola Trišić, Kosta Mandić, Sima Simić, and Vladimir Lebedev, as well as legacies from notable Sarajevo families: Despić, Skarić, Besarović, Škaljić, and Jeftanović.

The collection includes government seals, military maps, transcripts from parliamentary sessions, blueprints of certain Sarajevo buildings, photographs, a significant number of books and magazines in both German and local language related to Sarajevo and Bosnia and Herzegovina, as well as clothing and weapons belonging to Austrian officials. It also features an “Austrian room” in the Biedermeier style, porcelain coffee and dining tableware from the “Konak,” the Karađoz Theater, and documentary material about the occupation, annexation, military maneuvers, the visit of the imperial couple Ferdinand and Sofia to Sarajevo, the trial and execution of the assassins, among other items. The collection boasts a total of about 4,000 items.

Following the aggression against the Republic of Bosnia and Herzegovina, the Sarajevo Canton Assembly assumed the founding rights of the Museum and decided to rename the Museum of Young Bosnia and Gavrilo Princip to the Museum of Sarajevo 1878–1918. Consequently, in 2006, an integral exhibition covering the entire Austro-Hungarian period from the occupation to the end of World War I (1878–1918) was established.

The “Karađoz Theater” collection was renamed the Hasib Ramić’s Collection in 2008, in honor of Hasib Ramić, the last performer of this shadow theater and the first magician in Sarajevo and Bosnia and Herzegovina. His legacy includes the Karađoz theater and magician’s props.

Several thematic exhibitions and performances have been organized from the Collection of the Austro-Hungarian Period:

Exhibition “Austro-Hungarian Architecture in Sarajevo,” Linz Town Hall, 2007

Exhibition “View of Sarajevo through the eyes of an Austro-Hungarian soldier,” City Hall of Linz, 2009

Exhibition “130 Years Since the Occupation and 100 Years Since the Annexation of Bosnia and Herzegovina,” May 2008

Exhibition “Sarajevo 1878–1918,” part of the “Days of Sarajevo in Vienna” event, 2008

Exhibition “Dr. Dorner,” May 2012

Exhibition “Hasib Ramić - Karađoz and Magician,” January 2013

Exhibition “Fehim Ćurčić,” May 2014

Exhibition “Mehmed Spaho,” May 2015

Performance “Karađoz” at Svrzo’s House, 2017

Performance “Karađoz” at Hadžihalilović’s House, Novi Grad Sarajevo, 2017

Performance “Karađoz” at Ras Museum in Novi Pazar, 2023

Performance “Karađoz” at Despić’s House, 2024

Exhibition “110 Years of the Sarajevo Assassination: Visitors on the Museum,” 2024.

Mirsad Avdić, Museum Advisor





Portreti sarajevskih gradonačelnika u austrougarskom periodu  
Portraits of Sarajevo mayors from the Austro-Hungarian period



Porcelanske šoljice iz kojih su pili austrougarski prijestolonasljednik, Franz Ferdinand i supruga Sofia, uoči atentata u Sarajevu. Na njima je vidljivo istaknut pečat kojim je Mezo označavao neke od svojih eksponata - B.B.

Porcelain cups used by Austro-Hungarian heir to the throne, Franz Ferdinand, and his wife Sophie, before the assassination in Sarajevo. They bear a visible stamp with which Mezo marked some of his exhibits - N/A.



Reljefna kožna stolica, Beč, 1880.

Embossed leather chair, Vienna, 1880





Stalna postavka iz austrougarskog perioda u Muzeju Sarajevo 1878-1918  
Permanent exhibition from the Austro-Hungarian period at the Sarajevo Museum 1878-1918



Medalja kovana u čast 25 godina vladavine Franje Josipa,  
inv. br. 46 (revers 2. decembar 1873)

Medal minted in honor of 25 years of Franz Joseph's reign,  
Inv. No. 46 (reverse, December 2, 1873)



Medalja kovana u čast 60 godina vladavine Franje Josipa.  
Inv. br. 49 (križ, hrastov vijenac i profil Franje Josipa)

Medal minted in honor of 60 years of Franz Joseph's reign,  
Inv. No. 49 (cross, oak wreath, and profile of Franz Joseph)



Ćifte cipele, Inv. br. 324

Ćifte Shoes, Inv. No. 324



Grb Gradskog poglavarstva, inv. br. 669

Coat of arms of the City Administration, Inv. No. 669



Grb Bosne i Hercegovine u vrijeme austro-ugarske vlasti, inv. br. 668

Coat of arms of Bosnia and Herzegovina during Austro-Hungarian rule, Inv. No. 668



Medalja spomen na ulazak cara Franje Josipa u Sarajevu 1910. Inv. br. 43

Medal commemorating Emperor Franz Joseph's entry into Sarajevo in 1910, Inv. No. 43



Plaketa sa izložbe u Parizu 1900. Inv. br. 368

Plaque from the Paris Exhibition of 1900, Inv. No. 368





Detalj sa izložbe Sarajevo 1878-1918

Detail from the Sarajevo 1878-1918 exhibition



Optužnica za Gavrila Principa i ostale,  
UK 538, inv. br. 670

Indictment against Gavrilo Princip and  
others, UK 538, Inv. No. 670



Enterijer Muzeja Sarajevo 1878-1918  
Interior of the Sarajevo 1878-1918 Museum



Mjesto sa kojeg je izvršen atentat na Franza Ferdinanda i njegovu suprugu Sofiju  
The location from which the assassination of Franz Ferdinand and his wife Sophie was carried out



Đoko Mazalić, Prosjak sa šargijom, 1927, ulje na platnu, 32 x 50 cm, inv. br. 96

Đoko Mazalić, Beggar with a Šargija, 1927, oil on canvas, 32 x 50 cm, Inv. No. 96

# ZBIRKA ZA MUZIČKU UMJETNOST I ETNOMUZIKOLOGIJU

## COLLECTION OF MUSICAL ART AND ETHNOMUSICOLOGY

**Z**birka za muzičku umjetnost i etnomuzikologiju najmlađa je zbirka u JU Muzej Sarajeva. Imajući u vidu broj postojećih muzičkih predmeta koji se već nalazi u fundusu, kao i potencijal s kulturno-umjetničkog aspekta, uprava Muzeja Sarajeva je 2024. godine odlučila formirati navedenu zbirku. Kustos zadužen za vođenje ove zbirke u svojim radnim zadacima između ostalog sakuplja, proučava, obrađuje i izlaže predmete iz muzičke umjetnosti i etnomuzikologije, zatim, radi na istraživanju narodnih napjeva i izvornih melodija i pjesama, lirskih i epskih balada, te drugog nematerijalnog naslijeđa naroda i narodnosti Bosne i Hercegovine.

Pored toga, jedan od glavnih segmenata u cilju obogaćivanja ove zbirke spadaju i terenska istraživanja etnomuzikološkog naslijeđa, te bilježenje, prezentiranje, obrađivanje i interpretiranje u naučnom diskursu. Poseban akcenat u stručnom i istraživačkom smislu stavlja se na proučavanje korijena, kao i valoriziranje melodijske i tekstualne matrice, te autentičnosti sevdalinke. Kao dokaz da je Muzej Sarajeva još ranije baštiniio muzičko naslijeđe Sarajeva, kao glavnog grada Bosne i Hercegovine, pokazuje i činjenica da je ova ustanova autor prve stalne postavke Art kuće sevdaha, gdje su i izloženi, osim prikaza biografija autora i izvođača sevdalinki, i muzički instrumenti iz fundusa Muzeja Sarajeva.

Trenutno, Zbirka za muzičku umjetnost i etnomuzikologiju sadrži muzičke predmete koji se prema generalnoj klasifikaciji svrstavaju u instrumente s tipkama, gudačke

**T**he Collection of Musical Art and Ethnomusicology is the youngest collection at the Museum of Sarajevo. Considering the number of existing musical items already in the museum's fund, as well as their cultural and artistic potential, administration of the Museum of Sarajevo decided to establish this collection in 2024. The curator responsible for management of this collection collects, studies, processes, and exhibits items related to musical art and ethnomusicology. Additionally, they research folk songs, original melodies, lyrical and epic ballads, and other intangible heritage of the peoples of Bosnia and Herzegovina.

Besides the above said, one of the main segments aimed at enriching this collection involves field research of ethnomusicological heritage, recording, presenting, processing, and interpreting it within a scientific framework. Special emphasis is placed on studying the roots, valuing the melodic and textual matrices, and the authenticity of the *sevdalinka*. As evidence that the Museum of Sarajevo has long preserved the musical heritage of Sarajevo as the capital of Bosnia and Herzegovina, it is noteworthy that this institution is the author of the first permanent exhibition of the Art House of Sevdah. This exhibition includes not only the biographies of sevdalinka authors and performers but also musical instruments from the museum's fund.

Currently, the Collection of Musical Art and Ethnomusicology includes musical items classified into keyboard instruments, string instruments, plucked



instrumente, trzalačke instrumente, puhačke instrumente i udaraljke. Među artefaktima ove zbirke nalaze se i eksponati koji su pripadali jednom od najznačajnijih bosanskohercegovačkih kompozitora, Asimu Horoziću, a koji se mogu kategorizirati kao: predmeti ličnog karaktera, autorska kompozitorska djela („Hasanaginica“, „Aska i vuk“, „Zmaj od Bosne“) i stručna djela. Dugoročni zadatak rada na ovoj zbirci je da se ona značajno proširi kako otkupom iz finansijskih sredstava koje obezbjeđuje JU Muzej Sarajeva, tako i ličnim donacijama građana Bosne i Hercegovine, i da na reprezentativan način predstavi sarajevsku i bosanskohercegovačku muzičku baštinu i specifičnosti muzičke kulture prijestolnice.

Goran Grebo, kustos

instruments, wind instruments, and percussion instruments. Among the artefacts in this collection are exhibits that belonged to one of Bosnia and Herzegovina's most significant composers, Asim Horozić. These can be categorized into personal items, original compositions („Hasanaginica“, „Aska i vuk/Aska and the Wolf“, „Zmaj od Bosne/The Dragon of Bosnia“), and professional works. The long-term goal of this collection is to significantly expand it through purchases funded by the Museum of Sarajevo and personal donations from the citizens of Bosnia and Herzegovina. The aim is to representatively showcase the musical heritage and cultural specifics of musical culture of the capital city of the BiH.

Goran Grebo, Curator



Citra marke Eduard Heidegger, inv. br. 11

Citra by Eduard Heidegger. Inv. No. 11



Saz Igbala Ljuce, inv.br. 3  
Saz by Iqbal Ljuca, Inv. No. 3



Saz 1952, inv. br. 1  
Saz, 1952. Inv. No. 1



Šargija, inv. br. 2  
Šargija. Inv. No. 2





Telalski doboš, inv br. 5  
Town crier's drum. Inv. No. 5



Def Behke Ljuce, inv.br. 4  
Def by Behka Ljuca. Inv. No. 4



Muzička kutija, inv.br. 8  
Music box. Inv. No. 8



Harmonika marke Joh.n Trimmel, inv. br. 6  
Accordion by Joh.n Trimmel, Inv. No. 6



Harmonika Omera Pobrića marke Hohner, inv.br 10  
Accordion by Omer Pobrić, Hohner brand. Inv. No. 10



Citra, inv.br. 7  
Citra, Inv. No. 7





Opera „Aska i vuk”. Kompozitor  
Asim Horozić. Partitura. Inv. br. 33

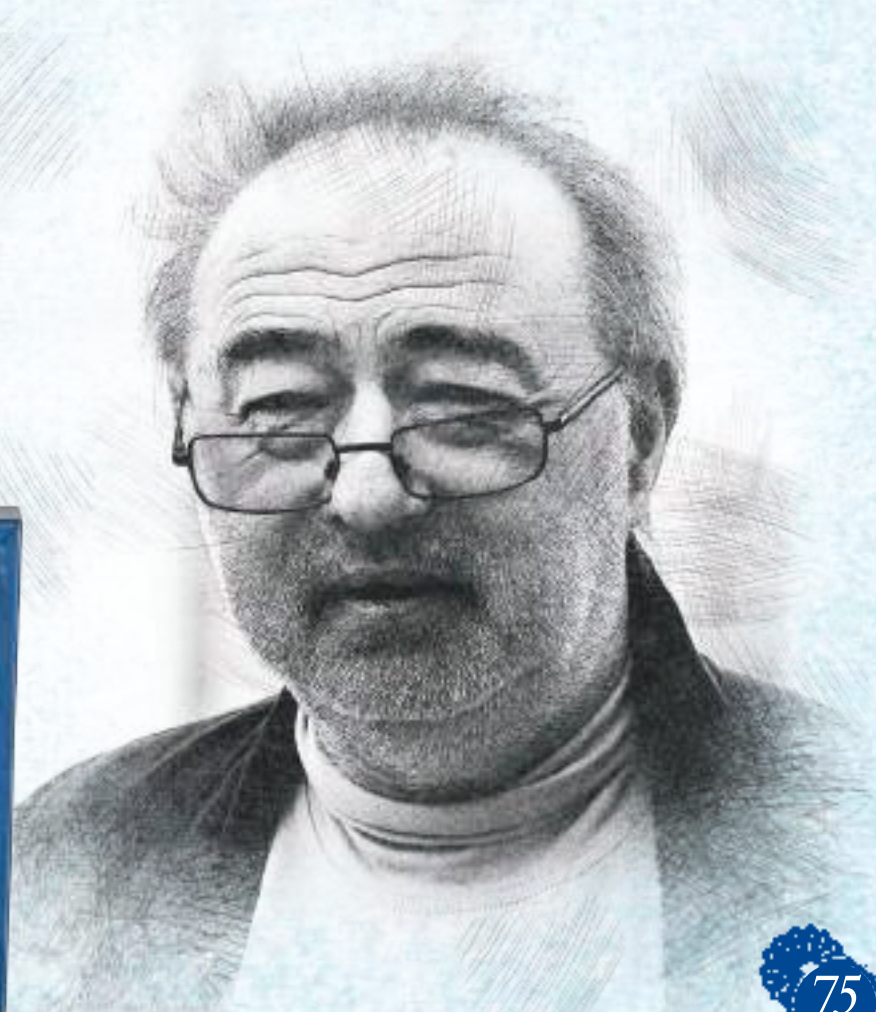
Opera “Aska and the Wolf”. Composer  
Asim Horozić. Score. Inv. No. 33



Opera „Zmaj od Bosne”. Kompozitor  
Asim Horozić. Partitura. Inv. br. 30

Opera “Dragon of Bosnia” Composer  
Asim Horozić. Score. Inv. No. 30





„Šestoaprilaska nagrada grada Sarajeva“ za doprinos u oblasti kulture i umjetnosti, koja je profesoru Asimu Horoziću dodijeljena 2021. godine. Inv. br. 20

“Sixth of April Award of the City of Sarajevo” for contribution to the field of culture and art, which was awarded to Professor Asim Horozić in 2021. Inv. No. 20





Muzejska postavka u Art kući sevdaha  
Museum exhibition in the Sevdah Art House



Vojo Dimitrijević, Doček slobode, 1966, ulje na platnu, 104 x 87 cm, inv. br. 542

Vojo Dimitrijević, Welcoming Freedom, 1966, oil on canvas, 104 x 87 cm, Inv. No. 542

# ZBIRKA DVADESETOG STOLJEĆA

## 20TH CENTURY COLLECTION

Sarajevo i Bosna i Hercegovina su u svojoj historiji u dvadesetom vijeku prošli kroz tri teška rata. Ti ratovi su ukupno trajali dvanaest godina i odnijeli su veliki broj nedužnih života i prčinili veliku materijalnu i nematerijalnu štetu. Međutim, tu je i onih osamdeset osam godina mira, koje su često u sjenci ratova koji su potresli grad Sarajevo i ove prostore. Tih osamdeset osam godina mira samo su dio viševjekovne i tradicionalne historije zajedničkog života i koja prije svega obilježava Sarajevo.

Historija grada Sarajeva podrazumijevala je elemente zajedničkog života u više oblika saradnje među njegovim žiteljima. Tu su bili prisutni i socijalni elementi zajedništva. Poštovao se komšijski odnos, praznici i religijski običaji. Svu tu tradiciju, uz druge kulturno-historijske institucije, čuva i oživljava i Muzej Sarajeva kroz svoje tematske zbirke, stalne postavke i povremene izložbe.

Tako je jedan od neizostavnih segmenata Muzeja Sarajeva i njegova Zbirka dvadesetog vijeka. Ova zbirka je nastala fuzioniranjem Zbirke radničkog pokreta i NOB-a, koja je prva formirana, i zbirke socijalističke izgradnje, što znači da je ona imala svoj specifičan razvoj. Iako je Muzej grada Sarajeva osnovan 1949. godine, Zbirka radničkog pokreta i NOB-a formirana je tek sredinom pedesetih godina dvadesetog vijeka. Glavni razlog što se tek tada počelo s prikupljanjem predmeta i dokumenata vezanih za radnički pokret i NOB, bilo je postojanje Muzeja revolucije. Naime, neophodno je spomenuti da je u to

Sarajevo and Bosnia and Herzegovina experienced three major wars in the 20th century. These wars lasted a total of twelve years, claiming many innocent lives and causing extensive material and immaterial damage. However, there were also eighty-eight years of peace, often overshadowed by the wars that shook Sarajevo and the region. These eighty-eight years of peace are just part of a centuries-old tradition of living together, which is a pivotal defining characteristic of Sarajevo.

The history of Sarajevo encompasses elements of different people living together in the same space and is evident in various forms of daily cooperation among its residents. Social elements of unity were present, including respect for neighborly relations, holidays, and religious customs. The Museum of Sarajevo, along with other cultural and historical institutions, preserves and revitalizes this tradition through its thematic collections, permanent exhibits, and occasional exhibitions.

One of the essential segments of the Museum of Sarajevo is its 20<sup>th</sup> Century Collection. This collection emerged from the merger of the Workers' Movement and National Liberation War (NOB) Collection, which was the first to be formed, and the Socialist Construction Collection, indicating its unique development trajectory. Although the Museum of Sarajevo was established in 1949, the Workers' Movement and NOB Collection was not formed until the mid-1950s. The delay in collecting items and documents related to the workers' movement and National Liberation





vrijeme preovladalo mišljenje da Muzej Sarajeva ne treba formirati zbirku i da taj period ne spada u njegov domen rada. Sav materijal koji se odnosi na tu temu već je uveliko bio prikupljen i smješten u zbirkama Muzeja revolucije.

Potrebno je istaknuti da se Muzej grada Sarajeva u svojim počecima uglavnom orijentirao na prikupljanje materijala iz dalje prošlosti grada. Tek je nešto kasnije pojačano nastojanje da se prikuplja materijal i za tu zbirku, jer i drugi muzeji zavičajnog tipa obrađuju tu tematiku. Tako je uz sve teškoće i kašnjenja, Muzeju uspjelo da u relativno kratkom vremenu prikupi toliko materijala da uz djelimičnu upotrebu kopija, postavi i stalnu izložbu radničkog pokreta i NOB-a grada Sarajeva. U toku tog rada, Muzej je došao do nekih dragocjenih i originalnih predmeta i dokumenata, čime je zbirka kvalitetno obogaćena. Zbirka radničkog pokreta i NOB-a tematski je bila podijeljena u dvije cijeline: radnički pokret od kraja devetnaestog vijeka do 1941. godine i period NOB-a 1941-1945. godine.

Pored već spomenute Zbirke radničkog pokreta i NOB-a, u Zbirku dvadesetog stoljeća uključena je i Zbirka socijalističke izgradnje. Zbirka socijalističke izgradnje prati u svim osnovnim segmentima život i razvoj grada Sarajeva od 1945. do 1990. godine. Ona daje značajan broj informacija za historiju Sarajeva poslije Drugog svjetskog rata. U početku, njeno formiranje bilo je vezano za zbirku NOB-a i tek 1979. godine ona je postala samostalna zbirka.

Sarajevo je i ranije u svojoj historiji proživljavalo niz teških trenutaka, ali nesumnjivo je da je period opsade i razaranja grada od 1992. do 1995. godine bio najteži od svih. U tim teškim godinama na kraju dvadesetog vijeka grad je pretrpio velike žrtve. Pored velikog stradanja civila, stradali su mnogi stambeni objekti, privredni objekti, zdravstvene ustanove, škole, fakulteti i mnoge druge javne i kulturne ustanove. Sva ta stradanja neće zaobići ni Muzej Sarajeva. Pored devastacije njegovih depandansa, Muzej Sarajeva 1993. godine gubi i svoju matičnu zgradu u kojoj je bio smješten još od 1954. godine. Tada je došlo i do devastacije muzejskih zbirki.

U tim teškim trenucima, uposlenici Muzeja rizikovali su i vlastite živote da bi spasili i sačuvali što veći broj eksponata. Potpuno je razumljivo da se nije mogao spasiti svaki eksponat. Samim tim, Zbirka radničkog pokreta i NOB-a i Zbirka socijalističke izgradnje doživjele su devastaciju. U toku obnove i normalizacije života, dolazi i do objedinjavanja spomenutih zbirki u Zbirku dvadesetog vijeka. Ekspoziti koji su pohranjeni u muzejskoj zbirci različiti su po svojoj funkciji, obliku i historijskoj vrijednosti. Pored raznih dokumenata, fotografija, trodimenzionalnih predmeta, štampe, zbirka sadrži i komplet oružja iz vremena NOB-a. Svi ekspoziti koji čine zbirku prikupljeni su na tri načina: otkupom, poklonima građana

War (NOB) was due to the existence of the Museum of the Revolution, which was believed to be the appropriate repository for such materials. Consequently, all relevant materials had already been collected and housed in the Museum of the Revolution's collections.

It is to be noted that, initially, the Museum of Sarajevo focused primarily on collecting materials from the city's distant past. It was only later that efforts intensified to gather materials for this collection, recognizing that other local museums addressed similar themes. Despite the difficulties and delays, the Museum rather swiftly succeeded in amassing enough materials, with sometimes having to utilise copies, to establish a permanent exhibition on the workers' movement and National Liberation War (NOB) of Sarajevo. Throughout this process, the Museum acquired valuable and original items and documents, significantly enriching the collection. The Workers' Movement and NOB Collection was thematically divided into two parts: the workers' movement from the late 19th century to 1941 and the NOB- National Liberation War period from 1941 to 1945.

In addition to the Workers' Movement and NOB Collection, the 20<sup>th</sup> Century Collection also includes the Socialist Construction Collection. This collection documents the life and development of Sarajevo from 1945 to 1990, providing substantial information about the city's history after World War II. Initially, its formation was linked to the NOB Collection, but it became an independent collection in 1979.

Sarajevo has endured numerous hardships throughout its history, but the period of siege and destruction from 1992 to 1995 was undoubtedly the most challenging. During these years, at the end of 20th century, the city suffered immense losses, including civilian casualties and extensive damage to residential buildings, economic facilities, healthcare institutions, schools, universities, and many other public and cultural institutions. The Museum of Sarajevo was not spared, on the top of the devastation of its annexes, it lost its main building in 1993, which had housed the Museum since 1954. This period also saw the devastation of many of the museum's collections.

During these difficult times, museum employees risked their lives to save as many exhibits as possible. Understandably, not every item could be saved. Consequently, the Workers' Movement and NOB Collection and the Socialist Construction Collection suffered significant damage. During the post-war reconstruction and normalization, these collections were merged into the 20<sup>th</sup> Century Collection. The items in this collection vary in function, form, and historical value. In addition to various documents, photographs, three-dimensional objects, and publications, the collection includes a complete set of

i društvenih organizacija, razmjenom i fotokopiranjem dokumenata i fotografija koji se nalaze u drugim ustanovama muzejskog i arhivskog tipa.

Kulturno-historijska vrijednost Zbirke dvadesetog stoljeća je velika jer historijskim obilježjem i autentičnošću doprinosi istraživanju i saznanju o prošlosti Sarajeva. Svojom kompletnošću obuhvata mnoge segmente života kroz cijeli dvadeseti vijek. Glavne djelatnosti stručnog lica su istraživanje, prikupljanje, inventarisanje, proučavanje, klasifikacija i prezentacija muzejskog materijala, jer se na taj način stiče opći uvid u historijsku vrijednost eksponata i njihovu tematsku karakteristiku.

Kada je muzej izgubio matičnu zgradu i zbirka je izgubila svoj izložbeni prostor. Kada se završi revizija zbirke, neophodno je pristupiti njenom obnavljanju i restrukturiranju i pravilnom nominiranju u skladu s postojećim muzeološkim stanjem. Svi ovi segmenti usmjeravaju rad zbirke u budućnosti, kako bi ona svojim fondom davala što potpunije informacije o ovom periodu historije grada Sarajeva. Tek kada ovaj posao bude završen, Zbirka dvadesetog stoljeća Muzeja Sarajeva će početi djelovati kao svojevrsan hroničar grada Sarajeva i svojim materijalom i informacijama će upotpuniti saznanja o historiji Sarajeva od najstarijih vremena do danas.

Igor Radovanović, viši kustos

weapons from the NOB period. The exhibits were acquired through purchases, donations from citizens and social organizations, exchanges, and photocopying documents and photographs from other museums and archives.

The cultural and historical value of the 20th Century Collection is immense, as it contributes to the research and understanding of Sarajevo's past with its historical significance and authenticity. The collection comprehensively covers many aspects of life throughout the 20<sup>th</sup> century. The primary activities of museum experts include researching, collecting, inventorying, studying, classifying, and presenting museum materials. This approach provides a general insight into the historical value and thematic characteristics of the exhibits.

When the museum lost its main building, the collection lost its exhibition space. After completing the collection's revision, it is necessary to restore, restructure, and properly name it according to current museological standards. These efforts will guide the collection's future work, enabling it to provide more comprehensive information about this period in Sarajevo's history. Only when this task is completed, the 20<sup>th</sup> Century Collection of the Museum of Sarajevo will function as a unique chronicler of the city, enriching the knowledge of Sarajevo's history from its earliest times to the present day.

Igor Radovanović, Senior Curator



Novčanik i maramica Valtera Perića, inv. br. 97. i 99

A wallet and a handkerchief that belonged to national hero Valter Perić, Inv. No.: 99 i 97



Košulja i hlače narodnog heroja  
Valtera Perića, inv. br. 94 i inv. br. 98  
A shirt and trousers of national hero  
Valter Perić, Inv. No. 94, 98



Index Vitas Milana, inv. br.330

Vitas Milan's Index/ University student record book, Inv. No.330



Index Remzije Omanović, inv. br. 292

Remzija Omanović's Index/University student record book, Inv. No.292



Ulazak oslobodilačke vojske NOVJ u Sarajevo, 6. april 1945.  
Entry of the NOVJ liberation army into Sarajevo, April 6, 1945



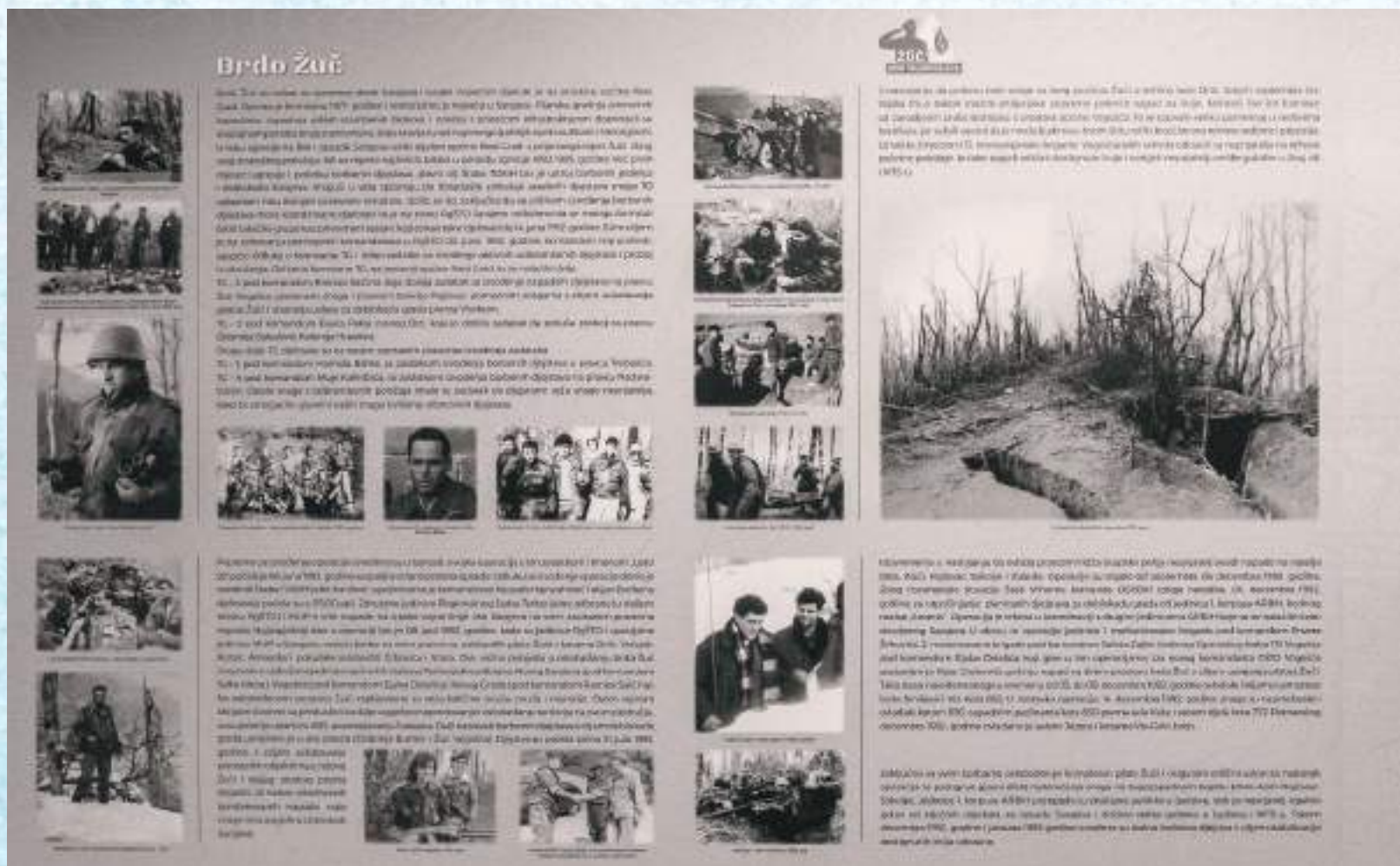
Vječna vatra, 1946, inv. br. 3931

The Eternal Flame, 1946, Inv. No. 3931



Stalna postavka Muzeja Sarajeva u Domu oslobodilaca na Žuč

Permanent exhibition of the Sarajevo Museum at the House of Liberators on Žuč





Pištolj – ručno napravljena kubura, inv. br. 3836  
Handmade flintlock pistol, Inv. No. 3836



Peć – improvizirana ratna, inv. br. 3818  
Improvised wartime stove, Inv. No. 3818





Rizah Štetić, Kozija ćuprija, ulje na platnu, 70x88 cm, inv. br. 514

Rizah Štetić, Goat Bridge, oil on canvas, 70x88 cm, Inv. No. 514



OSTALE ZBIRKE  
OTHER COLLECTIONS

## NUMIZMATIČKA ZBIRKA

Osnovni zadatak numizmatike kao nauke je proučavanje novca. U srce numizmatike spadaju sva platežna sredstva od najstarijih formi do savremenih platežnih sredstava. Svi predmeti te vrste, bez obzira na formu, oblik, značenje, osnovni su predmet studije numizmatike kao nauke. Novac znači u prvom redu platežno sredstvo za izmjenu dobara, novac je historijski, politički i ekonomski dokument vremena, ali je on uglavnom i važan datirani umjetnički i kulturni spomenik. Novac je ujedno i dokument pisma i jezika. Neposredno uz kovanice prate nas i medalje, koje su po formi gotovo uvijek identične kovanicama. Ove medalje, odnosno u klasičnoj antici nazvani „medaljoni“, još više nadopunjavaju podatke koje nam daje proučavanje samih kovanica.

Numizmatička zbirka Muzeja Sarajeva formirana je odlukom Upravnog odbora 2005. godine. Broji više primjeraka metalnog novca, papirnih novčanica, medalja, spomenica, plaketa, značaka, markica i žetona. Osnovna područja, koja pokrivaju i odgovarajući inventari, jesu: rimski carski novac, novac srednjeg vijeka, osmanski novac, novac novog doba i, na kraju, medalje. Kao osobitu rijetkost, u svjetskim razmjerima, bilo bi teško izdvojiti bilo koju od tih cjelina.



Denarius, Vespasian, srebro, rimsko doba, kovan 70. godine, Aquae S. – Ilidža/Sarajevo; Inv. br. 965

Denaris, Vespasian, silver, Roman times, minted in 70. AD, Aquae S. – Ilidža/Sarajevo; Inv. No. 965



Follis, Maximian, sitna bronza, rimsko doba, kovan između 300. i 301. godine, Aquae S. – Ilidža/Sarajevo; Inv. br. 955

Follis, Maximian, small bronze coin, Roman times, minted in between 300 and 301 AD, Ilidža/Sarajevo, Inv. No. 955



Follis, Severus II, sitna bronza, rimsko doba, kovan između 305. i 306. godine, Aquae S. – Ilidža/Sarajevo; Inv. br. 645

Follis, Severus II, small bronze coin, Roman times, minted between 305 and 306 AD, Ilidža/Sarajevo, Inv. No. 645



Follis, Constantius I, sitna bronza, rimsko doba, kovan između 303. i 305. godine, Aquae S. – Ilidža/Sarajevo; Inv. br. 647

Follis, Constantinius I, small bronze coin, Roman times, minted between 303 and 305 AD, Aquae S., Ilidža/Sarajevo, Inv. No. 647

## NUMISMATIC COLLECTION

The primary role of numismatics as a science is the study of money. At the heart of numismatics are all forms of payment media, from the oldest forms to modern currency. All such objects, regardless of their form, shape, or significance, are the main focus of study in numismatics. Money primarily serves as a means of payment for the exchange of goods; it is a historical, political, and economic document of its time, as well as an important, dated artistic and cultural monument. Money is also a record of language and script. Closely related to coins are medals, which often resemble coins in form. These medals, or “medallions” as they were called in classical antiquity, further supplement the information obtained from studying coins themselves.

The Numismatic Collection of the Sarajevo Museum was established by a Board decision in 2005. It contains numerous examples of metal coins, paper currency, medals, commemorative items, plaques, badges, stamps, and tokens. The main categories, each with corresponding inventories, include: Roman imperial coins, medieval currency, Ottoman coins, modern-era money, and, finally, medals. It would be difficult to single out any part of the collection as especially rare on a global scale.



Sestertius, Lucilla (kćerka Marcus Aurelius-a), bronza, rimsko doba, kovan 183. godine, Aquae S. – Ilidža/Sarajevo, Inv. br. 640

Sestertius, Lucilla (Marcus Aurelius' daughter), bronze, Roman times, minted in 183 AD, Aquae S. site – Ilidža/Sarajevo, Inv. No. 640



Follis, Diocletianus, sitna bronza, rimsko doba, kovan između 285. i 305. godine u Herakleji, Aquae S. – Ilidža/Sarajevo; inv. br. 641

Follis, Diocletianus, small bronze coin, Roman times, minted in between 285 and 305 AD in Heraclea, Aquae S. site – Ilidža/Sarajevo; Inv. No. 641



Sestertius, Marcus Aurelius, bronza, rimsko doba, kovan 145. godine, Aquae S. – Ilidža/Sarajevo, inv. br. 642

Sestertius, Marcus Aurelius, bronze, Roman times, minted in 145 AD, Aquae S. site – Ilidža/Sarajevo, Inv. No. 642



Sestertius, Antoninus Pius, bronza, rimsko doba, kovan 145. godine, Aquae S. – Ilidža/Sarajevo; inv. br. 643

Sestertius, Antoninus Pius, bronze, Roman times, minted in 145 AD, Aquae S. site – Ilidža/Sarajevo; Inv. No. 643



Sestertius, Antoninus Pius, bronza, kovan između 140-143. godine, Aquae S. – Ilidža/Sarajevo; inv. br. 644

Sestertius, Antoninus Pius, bronze, minted between 140 and 143 AD, Aquae S. site – Ilidža/Sarajevo; Inv. No. 644



## ZBIRKA STAROG ORUŽJA

Posebnost starog oružja leži u njegovoj jedinstvenosti i činjenici da je svaki komad umjetničko djelo raznih obrtnika koji su učestvovali u izradi. Upravo taj trud i vrijeme uloženi u svaki pojedini detalj mehanizma ili završnog ukrašavanja čine ga posebnim, a motivi i načini ukrašavanja mnogo nam govore o vlasniku oružja.

Kroz zbirku starog oružja ljubiteljima historijskog oružja otkriva se ona njegova druga strana, ne samo ona u kojoj je ono ubojito sredstvo u nadmetanju moći već i ta da je u prošlosti usko povezana sa samim predmetom i njegovom izradom: oružje kao statusni simbol i izraz umjetničkog obrta, te vrijedan materijalni izvor za historijska istraživanja.

Muzej Sarajeva broji preko dvije stotine komada starog oružja i prateće vojne opreme. Najupečatljiviji su primjerci jatagana, sablji i kubura.

Veliko bogatstvo Zbirke starog oružja Muzeja Sarajeva predstavlja materijal koji je pronađen prilikom arheoloških istraživanja na lokalitetu Bijela tabija u Sarajevu. Materijal je uglavnom iz perioda osmanske uprave u Bosni i Hercegovini. Njega čini preko dvije tone topovskih đuladi raznih kalibara, kumbara (ručnih bombi), baruta i punjenja za topovske projekte, mehanizmi od vatrenog oružja, uglavnom osmanskih pušaka i dijelovi pomoćnog pribora i vojne opreme iz istog perioda.

Numizmatičku i Zbirku starog oružja vodi muzejski savjetnik Adnan Muftarević.



## COLLECTION OF ANTIQUE WEAPONS

The uniqueness of antique weapons lies in their individuality and the fact that each piece is a work of art created by various craftsmen. The care and time invested in each detail, whether in the mechanism or in decorative finishing, make each weapon unique, and the designs and methods of decoration reveal much about the owner. The collection of antique weapons unveils another side of historical arms, not only as lethal instruments of power but also as symbols of status and craftsmanship, providing valuable material for historical research. The Sarajevo Museum has over two hundred pieces of antique weapons and related military equipment. The most striking items include yatagans, sabers, and pistols. A notable part of the Museum's antique weapons collection comes from archaeological excavations at the Bijela Tabija site in Sarajevo. These artifacts primarily date back to the Ottoman period in Bosnia and Herzegovina and include over two tons of cannonballs of various calibers, hand grenades, gunpowder, and cannon ammunition, as well as mechanisms from firearms, mostly Ottoman rifles, and components of auxiliary tools and military equipment from the same period. The Numismatic Collection and the Antique Weapons Collection are managed by museum advisor Adnan Muftarević.



Kubura tipa „Šilja“, drvo, čelik, mesing, osmanski period, Sarajevo, inv. br. 922/E

Holster type „Šilja“, wood, steel, brass, Ottoman period, Sarajevo, Inv. No. 922/E

Kubura, drvo, čelik, srebro, osmanski period, Sarajevo, inv. br. 923/E

Kubura, wood, steel, silver, Ottoman period, Sarajevo, Inv. No. 923/E

Mala kubura, drvo, čelik, srebro, italijanski rad, inv. br. 920/E  
Small holster, wood, steel, silver, Italian work, Inv. No. 920/E



Štit, koža, osmanski period, 16. stoljeće,  
Sarajevo, inv. br. 1045/E

Shield, leather, Ottoman period,  
16. century, Sarajevo, Inv. No. 1045/E



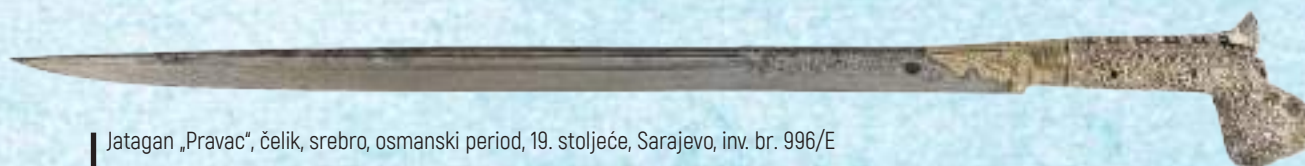
Vezirski buzdovan – žezlo, srebro, drvo, koža, osmanski period, Sarajevo, inv. br. 951/E

Vizier's mace – sceptre, silver, wood, leather, Ottoman period, Sarajevo, Inv. No.: 951/E



Jatagan „Krivac“, čelik, srebro, koralj, osmanski period, 18.stoljeće, Sarajevo, inv. br. 997/E

Jatagan "Krivac", steel, silver, coral, Ottoman period, 18th century, Sarajevo, Inv. No. 997/E



Jatagan „Pravac“, čelik, srebro, osmanski period, 19. stoljeće, Sarajevo, inv. br. 996/E

Jatagan "Pravac", steel, silver, Ottoman period, 19th century, Sarajevo, Inv. No. 996/E



## ZBIRKA LEGATA

Jedan znatan dio predmeta iz muzejskih kolekcija u Muzej je došlo zahvaljujući izraženoj kulturološkoj svijesti naših građana, koji su razumijevajući vrijednost vlastitoga naslijeđa za kolektivnu dobrobit, darivali različite predmete od starog pokućstva, namještaja, nakita, dokumenata, rukopisa, odjeće, ručnog rada, fotografija, do umjetničkih slika, knjiga, svjedodžbi i diploma, pisama, suvenira sa dalekih putovanja, poštanskih markica i razglednica, kao i druge predmete, čineći tako naš fundus bogatijim i slojevitijim. Ti su predmeti sistematizirani i klasificirani po zbirkama, kojima su po sastavu odgovarali, dok je određen dio cjelovitih legata sačuvan u Zbirci legata koja je formirana 2019. godine. U ovoj zbirci čuva se porodično naslijeđe poznatih sarajevskih porodica građanskoga sloja različitih zanimanja, od aščija, fudbalera, profesora, sportista, humanitaraca, doktora, vezilja, političara, glumica, balerina, slikara i drugih. Zbirka danas broji više od 300 predmeta.

Zbirku legata vodi viša kustosica Indira Kučuk-Sorguč.

## LEGACY COLLECTION

A significant portion of the museum's collections is thanks to the cultural awareness of our citizens, who, recognizing the value of their heritage for the collective good, donated various objects including old furniture, jewelry, documents, manuscripts, clothing, handcrafts, photographs, artwork, books, certificates and diplomas, letters, souvenirs from distant travels, postage stamps, postcards, and other items, enriching and diversifying our collection. These items were systematized and classified into collections based on their composition, while certain intact legacies were preserved in the Legacy Collection, established in 2019. This collection preserves the family heritage of prominent Sarajevo families of various professions, including chefs, athletes, professors, humanitarian workers, doctors, embroiderers, politicians, actors, ballerinas, painters, and others. Today, the collection includes more than 300 items.

The Legacy Collection is managed by senior curator Indira Kučuk-Sorguč.



Poklon dr. Harisu Silajdžiću od  
Vlade Kuvajta

A Gift to Dr. Haris Silajdžić from  
the Government of Kuwait



Komoda Johane Tanasković rod. Poczak. Budimpešta, oko 1910; Inv. br. 137

Komoda Johane Tanasković rod. Poczak. Budimpešta, oko 1910, Inventory No.: 137..



Legat Vejsila Ćurčića

- Fotoaparat, Welta, 1920, Inv. br. 146
- Tanjir i šoljice od fajanse, Villeroy&Boch, poč. 20. st., Inv. br. 142. i 143.
- Nalivpero, poč. 20. st., Inv. br. 141

The legacy of Vejsil Ćurčić

- Camera, Welta, 1920, Inv. No. 146
- Faience plates and cups, Villeroy & Boch, po. 20th century, Inv. No. 142 and 143.
- Fountain pen, po. 20th century, Inv. No. 141





Fotografija dr. Asafa Šarca sa osobljem državne bolnice Koševo, Sarajevo, 1939, Inv. br. 14

Photo by dr. Asaf Šarac with the staff of the State Hospital Koševo, Sarajevo, 1939, Inv. No. 14.



Legat Devle Ferhatović, mahrame, sred. 20. st., Inv. br. 94 i 96.

Legacy of Devle Ferhatović, scarves, middle 20th century, Inv. No. 94 and 96.



Torbica Marije Bogdanović, 1921, Inv. br. 55

Marija Bogdanović's purse, 1921, Inv. No. 55



## ZBIRKA URBANE I OSMANSKE ARHEOLOGIJE

**A**rheološka zbirka je jedna od prvih zbirki koja je formirana u novoosnovanom Muzeju Grada Sarajeva 1949. godine. Sadržavala je artefakte srednjovjekovne i antičke provenijencije. Arheologijom novog vijeka, u koju spada osmanska, urbana i industrijska arheologija nije se bavilo jer se smatralo da taj period dovoljno pokriva etnologija. Takođe ovom je doprinio i generalni odnos prema osmanskom periodu koji je smatran retrogradnim s obzirom na ideološki narativ na kom su izrasle nacije na Balkanu.

Agresijom na Republiku Bosnu i Hercegovinu porušeno je između ostalog i oko hiljadu vjerskih objekata islamske provenijencije od čega je većina izgrađena u vrijeme osmanske vlasti. Kada se krenulo sa obnovom porušених objekata u dio pripremnih radova je spadalo i arheološko istraživanje lokaliteta. Tako se stvorila prilika za afirmaciju arheologije osmanskog perioda.

JU Muzej Sarajeva je sistematizirala radno mjesto „Kustos za arheologiju osmanskog perioda i urbanu arheologiju“ 2007. godine. To je bio početak rada na formiranju arheološke zbirke za osmanski period i urbanu arheologiju. Trenutno Zbirka sadrži artefakte sa 9 lokaliteta oko 900 predmeta.

Zbirku vodi muzejski savjetnik Mirsad Avdić.



## COLLECTION OF URBAN AND OTTOMAN ARCHAEOLOGY

**T**he Archaeological Collection is one of the first collections established in the newly founded City Museum of Sarajevo in 1949. It originally contained artifacts of medieval and ancient origin. Modern archaeology, including Ottoman, urban, and industrial archaeology, was not initially explored, as it was believed that ethnology sufficiently covered this period. Additionally, a general attitude toward the Ottoman period, viewed as regressive in light of the ideological narratives on which Balkan nations were founded, contributed to this exclusion. During the aggression on the Republic of Bosnia and Herzegovina, around one thousand Islamic religious buildings were destroyed, most of them from the Ottoman era. When reconstruction began, archaeological research of these sites became part of the preparatory work, creating an opportunity to promote Ottoman archaeology. The Sarajevo Museum formalized the role of “Curator for Ottoman Period Archaeology and Urban Archaeology” in 2007, marking the beginning of efforts to establish an archaeological collection for the Ottoman period and urban archaeology. Currently, the collection contains artifacts from nine sites, comprising approximately 900 items.

The collection is managed by museum advisor Mirsad Avdić.

Rijetko otkriće starog bosanskog nišana s kraja 15. i početka 16. stoljeća na lokalitetu Kovači

A rare discovery of an old Bosnian tombstone from the late 15th and early 16th centuries at the Kovači site





Prikaz Hadži Alije Kalina džamije u Sarajevu u Kulovića ulici; lijevo je crtež Milana Vasiljevića iz 1947. godine koji je prikazao rušenje džamije, a desno prvobitni izgled džamije.  
 Display of Hadži Alija Kalin Mosque in Sarajevo, located on Kulovića Street; on the left is a drawing by Milan Vasiljević from 1947 depicting the demolition of the mosque, and on the right is the original appearance of the mosque.



Arheolozi Muzeja Sarajeva Adnan Muftarević i Mirsad Avdić vršili su arheološka iskopavanja na Kalin hadži Alijinoj džamiji i Bijeloj tabiji  
 Archaeologists of the Museum of Sarajevo, Adnan Muftarević and Mirsad Avdić, carried out archaeological excavations at Kalin Hajji Alija's Mosque and White Fortress



## ZBIRKA POMOĆNIH PREDMETA

**Z**birka pomoćnih predmeta nazaobilazan je dio svih muzejskih postavki i obuhvata: makete, karte, kopije pojedinih predmeta, faksimile dokumenata, razne planove, grafikone i druge pomoćne predmete koji se nalaze u sastavu fundusa Muzeja Sarajeva i dijelom su uvršteni u stalne muzejske postavke.

Zbirka broji više od 200 eksponata koji dopunjavaju i obogaćuju povremene i stalne muzejske izložbe. Posebnu vrijednost ove zbirke imaju makete, među kojima je najveća i najvrijednija maketa stare Baščaršije iz 1878. godine. Autor makete je istaknuti maketar Husein Karišik sa pomoćnicima, koja je dovršena 1953. godine, a rađena je prema historiografskim podacima prof. Hamdije Kreševljakovića i arhitektonskom nacrtu ing. Juraja Neidhardta.

Od ostalih maketa ističu se makete Begove džamije, Miščine mahale i trgovki na Baščaršiji koje su svojevrsan spomenik o arhitekturi i njenim pravcima razvitka kao i kulturi življenja u gradu Sarajevu. U zbirci pomoćnih predmeta Muzeja Sarajeva čuvaju se vrijedne vedute Meke i Medine koje je prema originalnom djelu Mustafe Faginovića oslikao Jusuf Začinović.



## COLLECTION OF AUXILIARY OBJECTS

**T**he Collection of Auxiliary Objects is an indispensable part of all museum exhibitions and includes models, maps, replicas of certain objects, facsimiles of documents, various plans, charts, and other auxiliary items that are part of the Sarajevo Museum's holdings, some of which are featured in its permanent exhibitions.

The collection consists of more than 200 exhibits that complement and enrich both temporary and permanent museum displays. A particularly valuable item in this collection is the model of old Baščaršija from 1878, which is the largest and most significant model in the collection. It was created by the renowned model maker Husein Karišik with his assistants and was completed in 1953, based on historical data provided by Professor Hamdija Kreševljaković and an architectural blueprint by engineer Juraj Neidhardt.

Among other notable models in the collection are those of the Gazi Husrev-bey Mosque, the Miščina mahala, and market women in Baščaršija. These models serve as a unique tribute to the city's architecture, its development trends, and the lifestyle of Sarajevo's inhabitants. The collection also preserves valuable frescoes of Mecca and Medina, painted by Jusuf Začinović based on the original work of Mustafa Faginović.



Slike dva sveta grada "Meka" i "Medina" oslikao je prema originalnom radu autora Mustafe Faginovića iz 1878. godine, koji krase zidove Miščine džamije, slikar i restaurator Jusuf Začinović.

Paintings of the two holy cities, "Mecca" and "Medina," were painted by artist and restorer Jusuf Začinović based on the original work by Mustafa Faginović from 1878, which adorn the walls of Miščina Mosque.





Maketa Bašćaršije do 1878. godine koju su izradili maketar Husein Karišik i njegov pomoćnik Mesud Sarić 1953. godine predstavlja dragocjeno svjedočanstvo o životu i razvoju grada. Maketa je dio stalne postavke u Brusa bezistanu.

The model of Bašćaršija up to 1878, created by model maker Husein Karišik and his assistant Mesud Sarić in 1953, represents a valuable testimony to the life and development of the city. The model is part of the permanent exhibition at Brusa Bezistan.

## FOTOTEKA

Osim svojih tematskih zbirki, Muzej Sarajeva u svojoj bogatoj kolekciji posjeduje i vlastitu fototeku. Prije nego što je Muzej zvanično i osnovan, još 1948. godine Komisija za kulturu i umjetnost grada Sarajeva dala je zadatak profesoru Vojislavu Bogičeviću, koji je bio i prvi upravnik Muzeja, da prikuplja materijal. Rad u tom pravcu vrlo brzo je pokazao prve rezultate, tako da je Muzej, prilikom svog osnivanja 1949. godine, imao izvjestan muzeološki fond čiji je sastavni dio bila tada mala fotozbirka.

U narednim godinama rad na prikupljanju materijala bio je intenziviran. Uz ostali muzeološki materijal, prikupljen je i veći broj fotografija. Do 1963. godine fototeka je imala 2522 inventarska broja s 8798 fotografija. Od toga se 867 odnosilo na ekspanate Umjetničke zbirke, 1398 na Arheološku, 177 na Orijentalnu i 17 raznih albuma. Ostatak od 5000 fotografija odnosio se na: Sarajevski atentat, radnički pokret i NOB i kulturnu historiju Sarajeva. Već 1974. godine, kada je Muzej slavio svoju dvadestpetogodišnjicu rada, fototeka je dostigla zavidan broj od preko 10.000 fotografija. Veliki doprinos povećanju ovog broja nesumnjivo je dao i tadašnji preparator Muzeja, Ivan Tometinović, koji je od 1951. godine snimio i razvio veliki broj fotografija. Određeni dio fotografija, od kojih je veliki broj nastao prije osnivanja Muzeja, prikupljen je otkupom i saradnjom s drugim kulturnim ustanovama ili pojedincima koji su ustupali svoje negative, duplikate ili originale.

Danas fototeka ima 9037 inventarskih brojeva s više od 15.000 fotografija od kojih je najveći broj crno-bijelih, te negativa, dija pozitivna i starih dopisnica i razglednica. Fototeka je tematski sortirana u više fondovskih grupa koje su po svom sadržaju, vremenu i mjestu nastanka različite. Najveći broj fotografija potiče s područja Sarajeva i njegove bliže okoline. Međutim, jednu grupu čine i fotografije koje prikazuju prizore iz drugih gradova i mjesta Bosne i Hercegovine. Najstarije fotografije datiraju s kraja devetnaestog vijeka. Prema tome, vremenski raspon fonda fototeke kreće se s kraja devetnaestog vijeka do danas. Tako grada fototeke čuva obilje vizuelnih podataka o životu, radu i kulturi u različitim historijskim periodima koji su obilježili grad Sarajevo i Bosnu i Hercegovinu u posljednja dva vijeka. Osim fotografija koje su snimili uposlenici i saradnici Muzeja od njegovog osnivanja, fond sadržava i fotografije autora i kolekcionara kao što su Alija Bejtić, Kosta Mandić, Stojan Petrović, kao i mnogi drugi.

Dakle, fond fototeke obuhvatio je snimke iz svakodnevnog života, snimke raznih građevina i kulturno-historijskih spomenika. Iz toga možemo u kontinuitetu pratiti život i rad ljudi unutar šireg vremenskog raspona. Stoga su fotografije zastupljene u ovoj zbirci jednako interesantne historičarima i historičarkama umjetnosti, arheolozima, etnologima, urbanistima, arhitektama i mnogim drugim interesantima za društveni život Sarajeva i Bosne i Hercegovine.

## PHOTO LIBRARY

In addition to its thematic collections, the Museum of Sarajevo also boasts a rich photo library. Even before the Museum was officially founded in 1949, the Commission for Culture and Art of the City of Sarajevo tasked Professor Vojislav Bogičević, the first manager of the Museum, with collecting material. This effort yielded swift results, and by the Museum's inception, a small but significant photo collection had already been established.

Over the ensuing years, efforts to expand this collection intensified. Alongside other museological materials, a substantial number of photographs were acquired. By 1963, the photo library had grown to include 2,522 inventory numbers encompassing 8,798 photographs. These were categorized as follows: 867 related to the Art Collection, 1,398 to the Archaeological Collection, 177 to the Oriental Collection, and 17 to various albums. The remaining 5,000 photographs documented the Sarajevo assassination, the labor movement and NOB (National Liberation War), and the cultural history of Sarajevo. By 1974, in celebration of the Museum's twenty-fifth anniversary, the photo library had amassed over 10,000 photographs, thanks in large part to the efforts of Ivan Tometinović, the Museum's preparator since 1951, who took and developed many of the photographs. A certain number of the photographs, a large number of which were created before the foundation of the Museum, was collected through purchase and cooperation with other cultural institutions or individuals who provided their negatives, duplicates or originals.

Today, the photo library boasts 9,037 inventory numbers with more than 15,000 photos, primarily black and white, along with negatives, slides, old stationery, and postcards. The photo library is thematically organized into several fund groups based on content, time, and place of creation. The largest portion of the collection originates from Sarajevo and its immediate surroundings, although some photographs depict scenes from other cities and towns in Bosnia and Herzegovina. The oldest photographs date back to the late nineteenth century, thus spanning a timeline from the end of the nineteenth century to the present day. Thus the photo library's extensive time span preserves a wealth of visual data on the life, work, and culture of Sarajevo and Bosnia and Herzegovina over the last two centuries.

In addition to photographs taken by Museum employees and collaborators since its establishment, the collection includes works by notable authors and collectors such as Alija Bejtić, Kosta Mandić, and Stojan Petrović. The collection features images of everyday life, various buildings, and cultural and historical monuments, offering a continuous visual narrative of the people's work, life and region's development within a wide time span. Consequently, the photographs in this collection are invaluable to historians, art historians, archaeologists, ethnologists, urban planners, architects, and anyone interested in the social history of Sarajevo and Bosnia and Herzegovina.





Staro groblje Alifakovac  
Old Alifakovac Cemetery



Sarajevo između dva svjetska rata  
Sarajevo between the Two World Wars

## NUSRET HALAČEVIĆ: RENOMIRANI FOTOGRAF SARAJEVA

U Antropološkoj zbirci kao i u Fototeci Muzeja Sarajeva, nalaze se fotografije renomiranog sarajevskog fotografa Nusreta Halačevića (Sarajevo, 1908 - Sarajevo, 1979). Halačević je prvi diplomirani sarajevski fotograf, učitelj svoga zanata i kroničar Sarajeva između dva svjetska rata sve do kasnih 70-ih godina. Fotografsko naslijeđe koje je ostavio Nusret Halačević bezvremensko je i vrijedno znanstvenoga istraživanja, jer je svojevrsan povijesni dokument od neprocjenjive vrijednosti za grad Sarajevo u vidu svjedočenja građanske kulture u prošlosti, kao i očuvanja nematerijalne kulturne baštine.

Nusret je bio vrlo ekstravagantan, vozio je motor sa prikolicom i auto Opel Olimpija, s kojim su on i supruga Nafija obišli mnogo država. Fotografirao je stare sarajevske nošnje, vjerovatno je na taj način želio sačuvati spomen o tadašnjim Sarajlijama, njihovoj kulturi, tradiciji, običajima, vjeri i drugim karakteristikama. U njegovoj fotografskoj radnji snimane su čuvene scene iz filma "Valter brani Sarajevo".

Nusret Halačević je uvakufio svoj posjed i svu nepokretnu imovinu u ulici Telali na ime Fakulteta islamskih nauka i Muzeja islamskih nauka vasiyetnamom (testamentom) od 12.8.1978. godine. Danas je na tom mjestu pokrenut proces revitalizacije vakufa i osnovan Centar za Kur'an i sunnet, što je još jedan pokazatelj da čovjek može sebi za života izgraditi vječnu kuću i da je njegovo najsigurnije potomstvo ustvari njegovo djelo.

Muzej Sarajeva je došao u posjed ovih fotografija zahvaljujući prof. dr. Selmi Rizvić koja je poklonila Muzeju dva porodična albuma Nusreta Halačevića koja su nam otvorila život i djelo ovog umjetnika, ali i tradiciju, običaje i kulturu življenja Sarajeva.

## NUSRET HALAČEVIĆ: RENOWNED PHOTOGRAPHER OF SARAJEVO

The Anthropological Collection and the Phototheque of the Sarajevo Museum contain photographs by the renowned Sarajevo photographer Nusret Halačević (Sarajevo, 1908 - Sarajevo, 1979). Halačević was Sarajevo's first formally trained photographer, a master of his craft, and a chronicler of Sarajevo from the period between the two world wars up to the late 1970s. The photographic legacy left by Nusret Halačević is timeless and valuable for scholarly research, serving as an invaluable historical document for the city of Sarajevo, capturing the city's civic culture of the past and preserving its intangible cultural heritage.

Nusret was known for his eccentricity; he rode a motorcycle with a sidecar and drove an Opel Olympia, with which he and his wife Nafija traveled extensively to various countries. He photographed traditional Sarajevo costumes, likely aiming to preserve the memory of Sarajevo residents of that era, along with their culture, traditions, customs, religion, and other characteristics. His studio also hosted the filming of iconic scenes from the movie Walter Defends Sarajevo. Nusret Halačević bequeathed his property and all immovable assets on Telali Street to the Faculty of Islamic Sciences and the Museum and the Museum of Islamic Sciences, as per his testament dated August 12, 1978. Today, a project to revitalize this endowed property has been launched, and the Center for the Qur'an and Sunnah has been established on the site, demonstrating that a person can build an eternal legacy in life, with their true legacy being the work they leave behind. The Sarajevo Museum acquired these photographs thanks to Prof. Dr. Selma Rizvić, who donated two family albums of Nusret Halačević to the museum. These albums reveal the life and work of this artist, as well as the traditions, customs, and way of life of Sarajevo.



Nusret Halačević je bio prvi sarajevski diplomirani fotograf nagrađivan u Evropi, koji je svojim fotoobjektivom bilježio najznačajnije trenutke u historiji Sarajeva od 30-ih do 70-ih godina 20. stoljeća

Nusret Halačević was the first Sarajevo-educated photographer awarded in Europe, who, through his camera lens, captured the most significant moment in Sarajevo's history from the 1930s to the 1970s.



Halačević: Fotograf-kroničar Sarajeva

Halačević: Photographer-chronicler of Sarajevo



Vjerski objekti fotografirani 30-ih godina 20. stoljeća: Evangelistička crkva, Saborna pravoslavna crkva, Jevrejska sinagoga i Crkva sv. Ante (kraj 19. st.)  
Religious buildings photographed in the 1930s: Evangelical Church, Orthodox Cathedral, Jewish Synagogue, and St. Ante's Church (late 19th century)





SARAJEVO



Baščaršijski trg – žila kucavica grada kroz razne epohe

Baščaršija Square – the beating heart of the city through various eras

SARAJEVO





foto  
H. HADŽIĆ  
Sarajevo Koševan

75  
godina

Begova džamija u svečarskom ruhu: 400-godišnjica od izgradnje  
Begova Mosque in festive attire: 400th anniversary of its construction

## HASIB RAMIĆ – PRVI SARAJEVSKI MAĐIONIČAR POZNAT PO IMENU KARAĐOZ

**M**uzej Sarajeva je 1949. godine za 28.000 dinara otkupio kolekciju Hasiba Ramića od njegove sestre Nure Mundžehasić. Kolekcija sadrži oko 200 predmeta i sastoji se od dva dijela: predmeta Karađozovog pozorišta i predmeta za mađioničarske predstave. O samom Hasibu zna se uglavnom iz kazivanja njegove sestre, mada je kao umjetnik-animator bio veoma popularan ne samo u Sarajevu, nego i mnogo šire.

Hasib Ramić rođen je 1880. godine na Vratniku u Sarajevu. Imao je umjetničko ime Mehmed, ali je bio poznat pod imenom Karađoz (kara-đoz = crno oko), po imenu glavnog lika u Karađozovom pozorištu. Bio je posljednji umjetnik ovog pozorišta. Hasibov otac zvao se Mehmed Ramić i bio je bivši činovnik osmanske uprave, a majci je ime bilo Dževa i bila je domaćica. Porodica u kojoj je rođen imala je petero djece, a 1949. godine, kada je Muzej Sarajeva otkupio ovu kolekciju, bila je živa samo sestra Nura, koja je živjela na Širokači u Sarajevu, prema čijem je kazivanju Hasib završio mekteb s odličnim uspjehom. Kao dijete pokazivao je veliku radoznalost za sve što ga okružuje i mnogo smisla za glumu.

Jednom prilikom, kada je neki mađioničar davao predstave u nekoj kafani na Vratniku u Sarajevu, upamtio je nekoliko njegovih trikova gledajući kroz rupu na tavanici. Kasnije je ove trikove pokazivao prvo djeci, a onda i odraslima.

Pravio je figure od voska i papira i bio vješt u tome. Mađioničarski pribor koji je koristio u predstavama izrađivao je uglavnom sam. S obzirom na nemirni duh koji ga je vodio prema širim horizontima, često je putovao, obilazeći okolne države. Nije se nikad ženio, a kao srčani bolesnik umro je u Sarajevu 1942. godine.

Prilikom prikazivanja svojih predstava, Hasib je imao svoju partnerku koja se zvala Nata. Predstave su se sastojale od dva dijela: od mađioničarskih vještina: hipnoze i telepatije, dok je drugi dio predstavljalo Karađozovo pozorište.

Hasib je sam reklamirao svoje pozorište – stajao je na polju i izdavao karte. Imao je običaj vikati: „Ja sam Karađoz po glavi, čim prije uniđeš, tim bolje mjesto dobiješ!“, a unutra je vikao: „Što dalje stojiš, tim bolje vidiš. Što više gledaš, to manje vidiš!“

## HASIB RAMIĆ: SARAJEVO'S PIONEER MAGICIAN KNOWN AS KARAĐOZ/ KARAGÖZ

**I**n 1949, the Museum of Sarajevo acquired Hasib Ramić's collection from his sister, Nura Mundžehasić, for 28,000.00 dinars. This collection, which comprises approximately 200 items, is divided into two categories:

Artefacts from the Karađoz Theatre

Objects used for magic performances

Although much of what we know about Hasib Ramić comes from his sister's accounts, his reputation as a performer extended well beyond Sarajevo.

Born in 1880 in Vratnik, Sarajevo, Hasib was known on stage as Mehmed, but he became famously identified with the name Karađoz, (lit. 'Black-eyed' in Turkish) after the principal character of the Karađoz Theatre. He was the last practitioner of this traditional theatre form.

Hasib's father, Mehmed Ramić, was a former official in the Ottoman administration, while his mother, Dževa, was a housewife. The family had five children, and by 1949, when the Museum of Sarajevo purchased Hasib's collection, only his sister Nura was still alive, settled at Širokača. According to Nura, Hasib excelled academically and exhibited an early fascination with the world around him, coupled with a natural flair for performance.

As a child, Hasib's curiosity led him to observe a magician performing in a tavern through a hole in the ceiling. He memorized several tricks and later performed them for both children and adults. Skilled in creating figures from wax and paper, Hasib crafted most of his own magic props. His adventurous spirit drove him to travel frequently, exploring neighbouring countries. He never married and passed away in Sarajevo in 1942 due to heart disease.

In his performances, Hasib was accompanied by a partner named Nata. His shows were divided into two segments: one featuring his magic skills, including hypnosis and telepathy, and the other showcasing the traditional Karađoz Theatre. Hasib himself handled the promotion of his theatre, issuing tickets and attracting audiences with his lively announcements. He would call out: "I'm Karađoz by head—come in quickly for the best seats!" and once inside, he would shout: "The further you stand, the better you can see! The more you look, the less you see!"





Hasib Ramić i njegova asistentica Nata  
Hasib Ramić and his assistant Nata



Hadživat pretvoren u jarca, Karadoz pretvoren u magarca, Inv.br.210  
Hadživat turned into a goat, Karadoz turned into a donkey, Inv.No.210

## DEFTERI KAZASKE PORODICE ČATIĆ

**K**azazi, pozamanteri ili svilari majstori su koji su pravili razne predmete za ukrašavanje nošnji, ali i konjske opreme. Prvi put se spominju u defteru (registar, protokol, trgovačka knjiga) iz 1530. godine, gdje ih je nabrojano četrnaest. Godine 1848. kazaski esnaf (ceh) brojao je 150 majstora i jedino je čizmedžijski bio brojniji. Ovo dovoljno govori o razvijenosti ovog zanata u Sarajevu. Ali, razvojem industrije i ovaj zanat počinje izumirati, tako da 1920. godine u Sarajevu radi dvadeset kazaza, 1935. samo dva, a 1947. godine zatvoren je i posljednji kazaski dućan u ovoj ulici, a bio je vlasništvo kazaza Edhemaga Čatića. Ovim zanatom su se bavile porodice Išaretović, Čejvanija i Čatić.

Kazaski proizvodi su: *ibrišim* (vrsta svilenog konca), *zeh* (vrpca od usukane svile), *širit* (ukrasna traka za narodnu nošnju), *gajtani*, *tkanice*, *konci*, *ukrasna dugmad*, *podveze*, *kićanke*, *čapraz* (konopac za konja).

Kazaski dućan porodice Čatić bio je u sastavu našeg muzeja u periodu od 1981. do 1992. i bio je dio stalne muzejske postavke sa koja je sadržavala alate, proizvode, trgovačke knjige i sam originalni ambijent dućana. Dućan je vraćen izvornom vlasniku, ali je dio eksponata sačuvan u našim zbirkama.

Posebno je značajna kolekcija trgovačkih deftera i dokumenata porodice Čatić, koja se nalazi u našoj Orijentalnoj zbirci. Posjedujemo 44 deftera (trgovačke knjige) i 26 dokumenata. Defteri datiraju od 1827. do 1888. godine. Pisani su staroturskim jezikom arapskim pismom. Ovi defteri predstavljaju značajnu izvornu građu o poslovanju kazaza. Iz ovih dokumenata se vidi da su zanatlije bili obrazovani i pismeni ljudi, a pojedini su imali i svoje pisare za vođenje knjiga.

## THE DEFTERS (LEDGERS) OF ČATIĆ KAZAZI (SILK WORKERS) FAMILY

**K**azazi, silk thread accessory makers, passementierers, or silk workers, were artisans who crafted various items for decorating traditional costumes but also horse equipment. They are first mentioned in a *defter* (register, protocol, commercial ledger) from 1530, which lists fourteen of them. By 1848, the *kazazi* guild (silk workers guild) comprised 150 craftsmen, making it one of the largest guilds, second only to the boot makers. This indicates the prominence of this craft in Sarajevo. However, with the rise of industry, the craft began to decline, and by 1920, only twenty *kazazi* were working in Sarajevo. By 1935, there were just two, and in 1947, the last *kazazi* shop, owned by Edhemaga Čatić, closed its doors. This unique craft was practiced by families such as Išaretović, Čejvanija, and Čatić.

Their products included: *ibrišim* (a type of silk thread), *zeh* (a ribbon made from twisted silk), *širit* (decorative ribbon, most similar to soutache for traditional costumes), *gajtan* (decorative silk cords and bands), *tkanice* (woven fabric, small rugs), threads, decorative buttons, garters, silk thread pom-pom ornaments, *čapraz* (rope for horses)

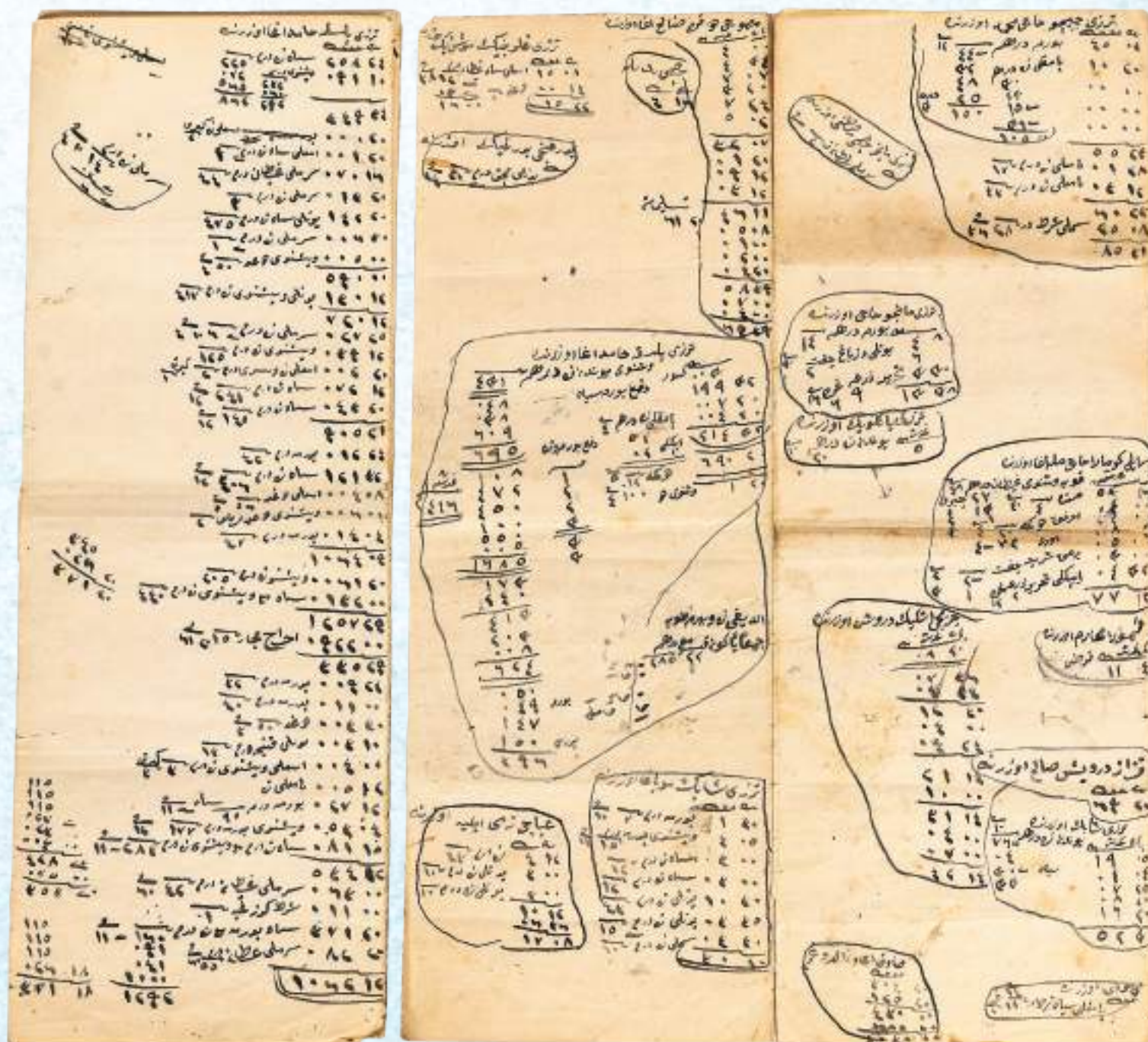
The Čatić family's *kazazi* shop was part of our museum from 1981 to 1992, included in the permanent exhibition with an original setup featuring tools, products, commercial ledgers, and the shop's ambiance. Although the shop was returned to its original owner, a portion of the exhibits has been preserved in our collections.

Particularly significant is the collection of commerce, merchants', defters and documents from the Čatić family, which is housed in our Oriental Collection. We hold 44 defters (commerce ledgers) and 26 documents, dating from 1827 to 1888. These defters are written in old Turkish language using Arabic script. They provide valuable primary sources about the operations of the *kazazi*. The documents reveal that the artisans were educated and literate, with some even employing scribes to manage their records.



Muzej posjeduje vrijedne trgovačke knjige iz 19. stoljeća  
pisane staroturskim i arapskim pismom

The museum holds valuable 19th-century trade books  
written in Old Turkish and Arabic script



Kazaski defteri porodice Čatić, Sarajevo, 1858, inv. br. 138/0

Judicial record books (defteri) of the Čatić family, Sarajevo, 1858, Inv. No. 138/0

## POSLEDNJI ATARSKI DUĆAN U SARAJEVU

Muzej Sarajeva u svom fundusu posjeduje kompletan atarski dućan sa pratećim inventarom, što predstavlja posebnu rijetkost, ali i svojevrsnu dragocjenost za proučavanje kulturno-historijskog naslijeđa Sarajeva. Atarski dućan pripadao je sefardskoj jevrejskoj porodici Papo koja se atarskom djelatnošću bavila preko 300 godina, detaljno vodeći svoje poslovne knjige “manuale, teftere i kataloge” u dućanu koji je generacijski egzistirao na istom mjestu na Baščaršiji.

Jevreji koji su se nastanili u Sarajevu, tada jednom od glavnih zanatskih centara na Balkanu, ubrzo i sami ulaze u poslovno-finansijske procese počinju se baviti trgovinom i otvaraju dućane među kojima i prve atarske koji se spominju 1565. godine. U atarskim dućanima (onovremenim apotekama) na prodaju su bile razne vrste ljekovitih trava, minerali, brojne vrste začina, eterična ulja, mirisi, razni medikamenti za spravljanje ljekovitih pripravaka, mehlemi itd. Zbog sve veće potražnje za ovom vrstom robe i usluga na Baščaršiji se formira atarska čaršija sa više dućana, čiji se broj nastavio povećavati, što dovodi do formiranja i atarskog esnafa u 17. stoljeću.

Najveći dio sredstava za rad atara bili su domaćeg lokalnog porijekla, međutim, drugi dio ljekovitih tvari za vrijeme osmanske vlasti najviše je dolazio trgovačkim putevima iz Venecije, Dubrovnika, Istanbula i drugih gradova, odakle su nabavljani skupi začini, mirisi, mehlemi i rijetko bilje. Informacije o takvoj vrsti trgovinske razmjene nalazimo u podacima Jevrejske općine u Sarajevu iz 18. stoljeća koja je imala tada svog agenta u Veneciji angažiranog za trgovinu i transport robe. Tokom vremena i sve veće potražnje za ljekovima, uz Jevreje ovim poslom počinju se baviti i druge konfesije u Sarajevu naročito muslimani, čime se broj atara povećava, a do 1874. godine posluje preko 30 atarskih dućana.

Početkom Drugog svjetskog rata, tačnije polovinom 1941. godine, nasilno prestaju sa radom i nestaju posljednja dva atarska dućana u Sarajevu u vlasništvu Jevreja. Međutim interesantan je podatak da je jedino stari atarski dućan u vlasništvu Santo Pape sa cijelim svojim inventarom (Santo je bio posljednji sarajevski atar iz svoje porodice, a stradao je u ratu kao i njegov sin Albert) igrom slučaja ostao sačuvan uprkos konkviskaciji, prodaji i devastaciji jevrejske imovine. Nedugo po završetku rata 1951. godine, na inicijativu “Zbora liječnika Hrvatske” ustupljen je atarski dućan porodice Papo sa svojim skoro kompletnim inventarom Muzeju grada Sarajeva. Pored toga Muzej je pronašao i otkupio pojedine predmete koje su pripadali dućanu od privatnih lica, kao i tefter Davida Pape iz antikvarnice “Svijetlost” u Sarajevu, te je na taj način kompletiran inventar posljednjeg atarskog dućana iz Sarajeva.

## THE LAST ATTAR SHOP IN SARAJEVO

The Museum of Sarajevo boasts a complete Attar shop, along with its inventory, a rare and invaluable treasure for studying the cultural and historical heritage of Sarajevo. This Attar shop belonged to the Papo family, a Sephardic Jewish family that had been in the Attar business for over 300 years. They meticulously documented their business in manuals, notebooks, and catalogues, maintaining their shop in the same location in Baščaršija for generations.

Jews who settled in Sarajevo, a key craft centre in the Balkans of the times, quickly became involved in business and financial activities, becoming merchants and opening different shops. By 1565, they had established the first Attar shops. Those attar shops (pharmacists and apothecaries of the time) sold a variety of medicinal herbs, minerals, spices, essential oils, fragrances, and medications used for creating remedies and ointments. The rising demand for these products and opening of more shops led to the formation of an Attar bazaar in Baščaršija, which eventually grew into a guild by the 17<sup>th</sup> century. While most of the materials used in Attar shops were locally sourced, some other substances, like more expensive spices, fragrances, ointments and rare herbs, during Ottoman times were imported via trade routes from Venice, Dubrovnik, Istanbul, and other cities. Historical records from the Jewish Municipality in Sarajevo from 18<sup>th</sup> century indicate that this community had an agent in Venice who facilitated the trade and transport of these goods. The funds to support this agent was crowd funded by the merchants. With the growing demand for medicines, other national communities in Sarajevo, particularly Muslims, also began participating in the Attar business. By 1874, there were over 30 Attar shops in operation.

Remarkably, the Attar shop owned by Santo Papo, along with its entire inventory, survived the turmoil. Santo Papo, the last Attar from his family, died during the war along with his son Albert. Despite the widespread, confiscation, destruction and sale of Jewish property, the shop was preserved. Not long after the end of the war, in 1951, the “Association of Croatian Physicians” facilitated the transfer of the Papo family’s Attar shop and its nearly complete inventory to the Museum of the City of Sarajevo. The Museum also acquired additional items from the original shop from private collectors, while David Papo’s notebook was purchased from the antique store “Svijetlost” in Sarajevo, thus completing the inventory of the last Attar shop in Sarajevo.

The Attar shop’s significant museological value has greatly enriched the Museum’s collection. Initially



Atarski dućan je svojom velikom muzeološkom vrijednošću dodatno obogatio muzejski fundus i kao takav zaveden je u inventarnu knjigu Etnološke zbirke sa svoje četiri kolekcije, gdje se nalazio sve do osnivanja muzejske Zbirke starih zanata, gdje konačno prelazi i nalazi svoje mjesto pored drugih starih zanata. Danas se atarski dućan nalazi na stalnoj postavci Muzeja Sarajeva, tačnije u enterijeru njegovog dependansa - Muzeju Jevreja Bosne i Hercegovine.

included in the Ethnological Collection's inventory book, covering four collections. It was later moved to the Museum's Collection of Old Crafts, once it got established. Today, the Attar shop is permanently displayed in the Museum of Sarajevo, specifically in the annex (the Old Synagogue) harbouring the Jewish Museum of Bosnia and Herzegovina.

Atarski dućani su bili onovremene apoteke.  
U Muzeju Jevreja BiH nalazi se atarski dućan porodice Papo.

Attar shops were pharmacies of that time. The Museum of the Jews of Bosnia and Herzegovina houses the attar shop of the Papo family.



## INVENTARNA KNJIGA KAO EKSPONAT

**P**rvi kustos Orijentalne zbirke bio je Derviš Korkut, koji je ovu zbirku vodio od 1953. do 1963. godine. U periodu od 1937. do 1944. godine radio je kao kustos i bibliotekar u Zemaljskom muzeju BiH, te je jedan od najzaslužnijih za spašavanje Sarajevske hagade u toku Drugog svjetskog rata. Korkut je bio izuzetno obrazovan i učen čovjek, poliglota. Nakon završetka Visoke gimnazije u Sarajevu 1909. godine, odlazi u Istanbul, a kasnije i na Sorbonu na studije. U Istanbulu je završio teološki fakultet, na kome je savladao arapski jezik i pismo.

Inventarna knjiga Orijentalne zbirke, u vrijeme dok ju je vodio Derviš Korkut predstavlja, za današnje vrijeme, pravo malo umjetničko djelo. Korkut je pisao nalicom savršeno pravilnim rukopisom, tačnije krasnopisom, i svaki red je, narodski rečeno, "pod konac". Koristio je i arapsko pismo prilikom upisivanja nekih naziva. Arapsko pismo koje je koristio u inventarnoj knjizi je također ispisan lijepim rukopisom, pravilno i jednako. Opisi predmeta su vrlo bogati i jasni.

Ova inventarna knjiga, pogotovo u vrijeme digitalizacije, predstavlja također jedan eksponat, koji pokazuje kako su se vodile knjige u vrijeme kad je Muzej nastajao.



## INVENTORY BOOK AS AN EXHIBIT

**D**erviš Korkut, the inaugural curator of the Oriental Collection, oversaw it from 1953 to 1963. His earlier role as a curator and librarian at the National Museum of Bosnia and Herzegovina from 1937 to 1944 was marked by his crucial efforts in preserving the Sarajevo Haggadah during World War II. Korkut was a remarkably educated and scholarly figure, a true polyglot. After finishing high school in Sarajevo in 1909, he pursued further studies in Istanbul and later at the Sorbonne. In Istanbul, he completed his theological education and mastered both Arabic language and script.

The inventory book of the Oriental Collection, curated by Korkut, is a testament to meticulous craftsmanship and artistic finesse. His use of a fountain pen produced a script of exceptional neatness and precision, a stunning example of calligraphy where every line is perfectly aligned. Additionally, for some entries Korkut integrated Arabic script into the inventory, executed with the same level of skill and uniformity. The item descriptions are not only detailed but also elegantly presented. In the digital age, this inventory book stands out as a significant exhibit, offering a glimpse into the meticulous record-keeping practices of the Museum's formative years. It highlights the dedication to detail and preservation that characterized the early efforts to document and safeguard the collection.



Derviš Korkut, znamenita ličnost  
bosanskohercegovačke nauke

Derviš Korkut, a distinguished figure  
in Bosnian-Herzegovinian science

| Datum             | Redni broj | Naziv predmeta                                                            | Opis predmeta                                                                                                                                                                                                                                                                                                                                                                                      | Vrijednost i težina                                                                     | Mjera                 | Kućna, drvena, metalna                                                                                                 | Izdatički prikazi                                                                                                                                                                                                                       |
|-------------------|------------|---------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------|-----------------------|------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1959<br>26<br>2/8 | 26         | Lihat defter<br>Kamastina<br>iz 1864. i<br>1865. g.                       | سرمعت دفتري<br>رسم مصطفیٰ فیصل و دفتر قد اولشدر<br>لکھنؤ ۱۳ ابرہ ۷ کلندر<br>دفتر سرمعت دفتري مصطفیٰ فیصل<br>و دفتر قد اولشدر ۱۵<br>Spisak dućnika na Krajini i op.<br>konst. st. daga. Ovisio st. na<br>- Mustafa (a. Ahmedov) a dva ma.<br>ha - 1281. h.g. (dvoje putu 7 gil.<br>hidg.) i 1282. h. g. - Pred mjesto<br>navedenim pod n. 25. popitio je<br>još na: Gubija, Kozarica.<br>16 listova | Zijeli pisan<br>papir, lipa<br>Tolalabani<br>piscavara<br>opisi - pisan<br>u bij. kumun | 345<br>x<br>125<br>cm | Pančičko-<br>tacka papirna<br>AKA - 0.6 pol/<br>Bl. tiskih<br>kajigra, kajiga<br>luta: Kana<br>in Ahmed<br>g. Karajeva | To kao kod n. br. 24                                                                                                                                                                                                                    |
| 2/8               | 27         | Lihat defter<br>Kamastina<br>iz 1864. i<br>1865.                          | رسم مصطفیٰ فیصل سرمعت دفتري دفتر امیر<br>لکھنؤ ۲۸ کلندر<br>دفعه رسم مصطفیٰ و دفتر قد اولشدر<br>- Mustafa krajem h.g. 1281.<br>(7 gil. hidg.) put Krajine, pa 1282.<br>ponovo popitio isto mjesto kao i<br>pod n. br. 25 i 26. Kasin Gubija,<br>Kajdana i Kozarica, a po drugi<br>popitio "Bulicari" (Jezero)<br>16 listova                                                                         | To kao<br>n. 26                                                                         | 345<br>x<br>125<br>cm | Letto                                                                                                                  | Letto                                                                                                                                                                                                                                   |
| 2/8               | 28         | Lihat defter<br>Kamastina<br>iz 1865. g.                                  | سرمعت دفتري مصطفیٰ فیصل و دفتر قد اولشدر<br>دفتر سرمعت دفتري دفتر امیر<br>لکھنؤ<br>Mustafa a dva maha,<br>- d. g. 1282. obicev muste<br>zin, pokupio, alidaghi i raveden<br>a defter (glavna kajiga), geduzji<br>put u saankazane. - 16 listova                                                                                                                                                    | Letto                                                                                   | 37<br>x<br>123<br>cm  | Letto                                                                                                                  | Letto                                                                                                                                                                                                                                   |
| 2/8               | 29         | Lihat defter<br>Kamastina<br>iz 1865. g.<br>pod naslovom<br>Panjo defteri | بانو دفتري<br>سرمعت دفتري مصطفیٰ فیصل و دفتر قد اولشدر<br>دفعه رسم مصطفیٰ سرمعت دفتري فیصل<br>و دفتر قد اولشدر ۱۵<br>Panjin defter, što su ga<br>Kamastina (doga Mustafa, otac<br>i brat) do Alajini kicili u tri<br>mala. - Iste put, a istie 2 puta<br>u 1282. h.g. - 16 listova                                                                                                                 | Zijeli papir<br>Lipaj, lipa<br>(crp. piscavara<br>opisi)<br>Piscavara<br>kao n. 26      | 365<br>x<br>125<br>cm | Letto                                                                                                                  | Loe kao a gonjom bez icma<br>amo i tom razlikom, što se<br>ovaj defter odnosi na potpisivanja<br>Panje (Kadzi Abdullah - op.) puma<br>po prvi puti Ahmeda Kamastina,<br>koja mu je 11-tor djivo (a nada njega<br>naslij Mustafa) rodila |

## VRIJEDNA KOLEKCIJA PRAVOSLAVNIH IKONA

**K**olekcija pravoslavnih ikona predstavlja još jednu od vrijednosti Umjetničke zbirke. Riječ je o dvadeset i pet (25) ikona nastajalih u periodu od 16. do 18. stoljeća, koje predstavljaju neprocjenjive artefakte crkvenog slikarstva iz tog vremena. Ikone su poklon Muzeju od Srpske crkvene pravoslavne opštine, otkupljene od sarajevskih porodica Jeftanović, Rakić, Ilić, Savić, te od slikara Đoke Mazalića, ili od tadašnjih gradskih odbora u periodu od 1949. do 1955. godine. Nema tačnih podataka o ljudima koji su radili na izradi ikona, ali u vremenu nastajanja ikona identificirani su kao ikonopisci poput: Tadora Vukovića Desisalića, Maksima Tujovića, Sanka Daskala itd.

## VALUABLE COLLECTION OF ORTHODOX ICONS

**T**he collection of Orthodox icons represents yet another treasure of the Art Collection. It consists of twenty-five (25) icons created between the 16th and 18th centuries, serving as invaluable artifacts of church painting from that period. The icons were donated to the Museum by the Serbian Orthodox Church Municipality, purchased from Sarajevo families such as Jeftanović, Rakić, Ilić, Savić, and from the painter Đoko Mazalić, or acquired from city committees between 1949 and 1955. There is no exact information on the individuals who crafted the icons, but iconographers of the time have been identified as artists such as Todor Vuković Desisalić, Maksim Tujović, Sanko Daskal, and others.



Rad slikara Dragičića, Ikona – Deizis, 16. stoljeće, tempera na dasci, 30,5 x 23 cm inv br. 215

A work by painter Dragičić, Icon – Deizis, 16th century, tempera on board, 30,5 x 23 cm, Inv. No. 215





Domaći rad, Ikona - Bogorodica s Hristom, 18. stoljeće, tempera na dasci, 36 x 30 cm, inv. br. 177

Homework of a student, Icon - Theotokos with Christ, 18th century, tempera on board, 36 x 30 cm, Inv. No. 177



Nepoznati sarajevski slikar, Ikona - Preobraženje, 17. stoljeće, tempera na dasci, 33,5 x 27,5 cm, inv. br. 213

Unknown Sarajevo painter, Icon - The Transfiguration, 17th century, tempera on board, 33,5 x 27,5 cm, Inv. No. 213



Rad sarajevskog slikara, Ikona - Sveti Đorđe u bosanskoj nošnji, 17. stoljeće, tempera na dasci, 45 x 32 cm, inv. br. 218

A work by Sarajevo painter, Icon - Saint George in Bosnian costume, Time of origin: 17th century, tempera on board, 45 x 32 cm, Inv. No. 218



Rad sarajevskog slikara Radula, Ikona - Andrei i Simon, 17. stoljeće, tempera na dasci, 33,5 x 24 cm, inv. br. 216

A work by Sarajevo painter Radul, Icon - Andrei and Simon, 17th century, tempera on board, 33,5 x 24 cm, Inv. No. 216





Hakija Kulenović, Motiv iz Sarajeva, ulje na platnu, 51x64 cm, inv. br. 743

Hakija Kulenović, Motif from Sarajevo, oil on canvas, 51x64 cm, Inv. No. 743



MUZEJSKI  
DEPANDANSI  
MUSEUM BRANCHES

## BRUSA BEZISTAN

Sagradio ga je veliki vezir Sulejmana Veličanstvenog, Rustem-paša Opuković, 1551. godine. Bezistan je tekovina Osmanskog carstva, predstavlja zatvorenu tržnicu. Objekat je služio za prodaju svile koju je sam osnivač proizvodio u Bursi. Tokom opsade Sarajeva (1992-1995), Bezistan je oštećen, a nakon obnove, od 2004. godine u njemu je smještena stalna postavka Muzeja Sarajeva pod nazivom „Razvoj Sarajeva od prehistorije do austrougarskog perioda“.

Od 2006. godine Brusa bezistan je proglašen nacionalnim spomenikom. Stalna muzejska postavka u Brusa bezistanu hronološki predstavlja arheološki materijal iz prehistorije, antike i srednjeg vijeka, dok se na galeriji nalaze eksponati iz osmanskog i austrougarskog perioda. Maketa stare čaršije je jedan od najvrednijih eksponata Muzeja Sarajeva i predstavlja period do 1878. godine. Maketa je remek-djelo maketara Huseina Karišika i Mesuda Sarića. Rađena je prema podacima Hamdije Kreševljakovića i nacrtu Juraja Neidhardta.

### PREHISTORIJA: BUTMIRSKA KULTURA

Butmir je naše najstarije arheološko nalazište kasnog kamenog doba, otkriveno prije više od stotinu godina. Butmirska kultura je grupa neolitskog doba koja se rasprostirala u centralnoj Bosni u gornjem toku rijeke Bosne, od Zavidovića do Sarajeva. Život u Butmiru odvijao se od 5500. do 4500. godine stare ere. Osnovne grane privrede stanovnika Butmira bile su stočarstvo i zemljoradnja. Arheolozi su na području Butmira otkrili postojanje nadzemnih nastambi i zemunica koje su služile kao štale i radionice. Dokazano je postojanje 90 zemunica koje su bile podijeljene u pet grupa. Butmirci su se bavili različitim poslovima; uglavnom sijanjem pšenice i skupljanjem plodova, kao i lovom i stočarstvom. Arheološki materijal koji je predstavljen je jako bogat i raznovestan, izloženo je dosta primjeraka oruđa i oružja, statue i keramičke posude.

### BRONZANO DOBA

Talas migracija koji je početkom 4. vijeka stare ere došao i do naših krajeva centralne Bosne nije prekinuo život u neolitskim naseljima već je pokrenuo proces mirne asimilacije autohtonog neolitskog stanovništva i doseljenika indoevropskih nosilaca eneolitske kulture koji su znali za upotrebu bakra. Nastaje novi tip naselja koji se zove gradina tokom kasnog eneolita. Period vučedolske kulture u kojem su pravljena naselja na visokim terasama uz rijeke i na obroncima brda karakterizira taj period eneolita. Ovakva naselja otkrivena su na Debelom brdu, Forici i Ilinjači. Tehnika dubokoreza i žigosanja najbolje se vidi na keramičkim proizvodima koji su izloženi na stalnoj postavci.

## BRUSA BEZISTAN

Brusa Bezistan was built in 1551 by Rustem Pasha Opuković, the Grand Vizier of Suleiman the Magnificent. The Bezistan, a legacy of the Ottoman Empire, is in fact an indoor market. The building was originally used for trade in silk, which the founder himself produced in Bursa. During the Siege of Sarajevo (1992-1995), the Bezistan was damaged, but after restoration, it has housed the Permanent Exhibition of the Museum of Sarajevo since 2004, titled “The Development of Sarajevo from Prehistory to the Austro-Hungarian Period.”

In 2006, Brusa Bezistan was declared a national monument. The permanent museum exhibition at Brusa Bezistan chronologically presents archaeological material from prehistory, antiquity, and the medieval period, while the gallery features exhibits from the Ottoman and Austro-Hungarian periods. One of the most valuable exhibits of the Sarajevo Museum is a model of the old medina or the bazaar area, representing the period up to 1878. This model is a masterpiece by model makers Husein Karišik and Mesud Sarić, and is created based on the data of Hamdija Kreševljaković and the design by Juraj Najdhardt.

### PREHISTORY: BUTMIR CULTURE

Butmir represents the cradle of our region's ancient history, being the oldest archaeological site from the Late Stone Age, unearthed over a century ago. The Butmir culture, a Neolithic group, flourished in central Bosnia, spanning from Zavidovići to Sarajevo along the upper reaches of the Bosna River. Life in Butmir thrived from 5500 to 4500 BC, with the inhabitants primarily engaged in animal husbandry and agriculture. Archaeologists have uncovered significant evidence of above-ground dwellings and dugouts in the Butmir area, which served as stables and workshops. Notably, 90 dugouts were identified, organized into five distinct groups. The Butmir people were industrious, focusing on wheat cultivation, fruit gathering, hunting, and cattle breeding. The archaeological material from this site is incredibly rich and varied, featuring numerous examples of tools and weapons, as well as statues and ceramic vessels that are now proudly exhibited.

### BRONZE AGE

The wave of migrations that reached central Bosnia at the beginning of the 4<sup>th</sup> millennium BC did not bring an end to life in the Neolithic settlements. Instead, it initiated a process of peaceful assimilation between the indigenous Neolithic population and the Indo-European settlers, who were carriers of the Eneolithic culture and skilled in copper usage. During the late Eneolithic period, a new type of settlement known as fortifications emerged. The Vučedol culture, characterized by its strategically placed settlements on high terraces along rivers and hillsides, marks this era. Such settlements have been discovered at sites like Debelo Brdo, Forica, and Ilinjaca. The intaglio and stamping techniques are prominently displayed on the ceramic products in the permanent exhibition, showcasing the artistic and cultural achievements of this period.



## ANTIKA

Rimsko doba u sarajevskoj regiji, pored karte arheoloških nalazišta, predstavljeno je materijalnim ostacima s rimskog gradskog naselja koje se zvalo *Aquae* i koje je bilo smješteno na području današnje Ilidže. Također su predstavljeni i arheološki predmeti s poljoprivrednog dobra Vile rustike sa Stupa, te pojedinačni nalazi sa šireg područja Sarajeva. Prilikom arheoloških iskopavanja 1950. godine, nađena su tri fragmenta posude koja je jako interesantna za proučavanje kultova i nazvana je Ilidžanska patera.

## SREDNJI VIJEK

Period koji u arheologiji nazivamo srednjim vijekom obuhvata period od 6. do 15. vijeka. Arheološki spomenici ranog srednjeg vijeka (od 6. do 12. vijeka) pripadaju periodu seobe naroda i ranoslavenskom periodu, dok kasni srednji vijek obuhvata vrijeme nastanka i razvoja državne organizacije srednjovjekovne Bosne. Stećak kao nadgrobni spomenik različitih oblika javlja se još u 12. vijeku, a potpuni razvoj doživljava u 14. i 15. vijeku. Na području Sarajeva utvrđene su dvije vrste nekropola: na-seobinske i porodične.

## OSMANSKI PERIOD

Nastanak Sarajeva kao urbane cjeline veže se za dolazak Osmanlija u ove krajeve. Utemeljivač grada je Isabeg Ishaković, bosanski namjesnik koji je na lijevoj obali Miljacke sagradio džamiju, uz nju upravni dvor, most kojim je povezao obale, da bi i s druge strane sagradio karavansaraj s nekoliko dućana. Oko ove jezgre počeo je razvoj grada.

Vakufnamom ili rodnim listom grada Sarajeva započinjemo muzejsku postavku na spratu. Sljedeći dokument čija je kopija predstavljena je jedna od vakufnama Gazi Husrev-bega, koji se smatra najznačajnijim gradiocem Sarajeva. Tema veoma značajna za razvoj grada je voda. Sarajevska kotlina okružena je brdima s bogatom izvorskom vodom, te je to možda jedan od razloga zašto se Sarajevo formiralo baš na ovom mjestu. Sarajevo je sačinjavalo domaće autohtono stanovništvo koje je postepeno tokom 16. vijeka prihvatilo islam. Neslavenskog stanovništva bilo je u manjem broju i to su bili Turci Osmanlije i Dubrovčani, a u 16. vijeku na ove prostore doseljavaju se Jevreji.

U vitrini su prikazani ritualni predmeti četiri najzastupljenije vjerske zajednice na području Sarajeva (ikona Svetog Đorđa i Kur'an u rukopisu nastali su u Sarajevu). Nošnje raznih konfesija razlikovale su se samo u boji. Naime, bilo je propisano da muslimani nose odjeću življih boja (crvena, bijela, zlatna), dok su nemuslimani nosili istu odjeću zagasitih boja (ljubičasta, crna, plava).

## ANTIQUITY

In addition to the map of archaeological sites, the Roman era in the Sarajevo region is vividly represented through archaeological findings from various sites, particularly the ancient Roman settlement known as *AQUAE*, located in what is now Ilidža. This period is further illustrated by artefacts from the agricultural estate *Villa Rustica* in Stup, along with individual discoveries from the wider Sarajevo area. A highlight of these findings is the *Ilidžanska Patera*, a fascinating three fragments of a vessel known as patera or phiale, uncovered during the 1950 archaeological excavations. This artefact is of great interest for the study of Roman cult practices and adds depth to our understanding of the region's ancient history.

## THE MIDDLE AGES

In archaeology, the Middle Ages span from the 6<sup>th</sup> to the 15<sup>th</sup> century. This period is marked by two distinct phases thus the archaeological monuments from the early Middle Ages, from the 6<sup>th</sup> to the 12<sup>th</sup> century are corresponding to the era of migrations and early Slavic settlement, while those from the late Middle Ages are the ones that testify to the formation and development of the medieval Bosnian state. One of the most significant archaeological features of this era is the *stećak*, a distinctive tombstone that first appeared in the 12<sup>th</sup> century and reached its full development and final shape during the 14<sup>th</sup> and 15<sup>th</sup> centuries. In the Sarajevo region, two main types of necropolises have been identified: settlement necropolises, associated with communities, and family necropolises, linked to specific lineages.

## OSMANLI PERIOD

The emergence of Sarajevo as an urban entity is closely tied to the arrival of the Ottomans in this region. The city's founder is Isabeg Ishaković, a Bosnian governor who built a mosque on the left bank of the Miljacka River, along with an administrative court and a bridge to connect both sides of the river. On the other side, he developed a caravanserai with several shops, which marked the beginning of the city's development around this nucleus.

The museum exhibition on the upper floor begins with the *Vakufnama*<sup>1</sup> or the "birth certificate" of Sarajevo. The next document, a copy of one of the Vakufnamas of Gazi Husrev-beg, is also displayed, highlighting his role as the most significant builder in Sarajevo. Water, a crucial element for the city's development, is another key theme. The Sarajevo basin is surrounded by hills rich in spring water, which is likely one of the reasons Sarajevo was established in this particular location.

Sarajevo was populated by indigenous people who gradually embraced Islam during the 16<sup>th</sup> century. There was a smaller number of non-Slavic inhabitants, including Ottoman Turks and Dubrovnik merchants, while Jews also settled in the area during the 16<sup>th</sup> century.

In one display case, ritual objects from the four most represented religious communities in Sarajevo are shown, including an icon of Saint George and a handwritten Qur'an, both produced in Sarajevo. The clothing of different religious groups varied only

<sup>1</sup> Vakufnama –wakf endowment certificate or decree.





Sarajevo je nastalo i širilo se od obala Miljacke prema okolnim brdima. Privredni i društveni život grada odvijao se u čaršiji i tu se nije stanovalo. Svi vjerski i privredni objekti – hanovi, hamami, bezistani – nalazili su se u čaršiji, a oko njih su se redali dućani. Pojedini zanati prerasli su u pravu umjetnost. Majstori su, pravim umjetničkim umijećem unosili kaligrafske natpise na svoje proizvode. U tome su naročito bili poznati: kujundžije (zlatari), kazandžije, nakaši (slikari), rezbari (drvodjelci), sabljari, tufekdžije (puškari), tasdžije (kamenoresci), mudželiti (knjigovesci). Sarački sedlarski zanat spada u najznačajnije sarajevske zanate. Sarači se pojavljuju već krajem 15. vijeka, a njihovi proizvodi su se izvozili i u druge zemlje. Terzije su se bavile krojenjem i šivenjem muške i ženske odjeće, te dijelova odjeće. Čurčije – prerađivači krzna – spadaju među značajnije zanatlije, s obzirom na to da su svoje proizvode izvozili. Kao posebna umjetnost u islamu razvijala se kaligrafija. To je stilizirano pisanje arapskog pisma. Predmete umjetničke vrijednosti i izrade susrećemo u enterijeru kuća iz tog vremena. Oni se ogledaju u bogatoj rezbariji drvenih površina i pokretnog namještaja, te u vezu kao umjetničkom izrazu žena. Gdje god je to bilo moguće, kuće su se gradile pored tekuće vode. Čilim je neizostavni dio bosanske kuće, ne samo iz praktičnih već i estetskih razloga. Sehara i demirlija predstavljaju dijelove pokretnog namještaja; u sehare, veće ili manje, odlagali su se razni predmeti, dok je demirlija služila, uz pomoć malih željeznih nogara, kao stol.

#### AUSTRO-UGARSKI PERIOD

Austrougarski period je gradu donio mnoge promjene, približavajući Sarajevo evropskoj kulturi i civilizaciji. Austrougarska uprava ostala je samo četrdeset godina na vlasti, za razliku od Osmanlija koje su vladale četiri stotine godina, ali je ovaj relativno kratki period ostavio neizbrisiv trag. Austrougarski period započeo je Odlukom Berlinskog kongresa iz 1878. godine i potrajao je do kraja Prvog svjetskog rata, 1918. godine. Dolazak austrougarskih trupa dočekan je zajedničkim otporom svih naroda BiH i primorao je ovo veliko carstvo na najveću vojnu intervenciju na Balkanu u devetnaestom vijeku. Nošnje karakteristične za taj period karakterizira evropski kroj s elementima tradicionalnog, zatečenog. Kultura stanovanja očituje se u odijevanju, namještaju, nakitu, karakterističnim običajima i navikama, a mijenja se poprimajući evropske uticaje.

Goran Grebo, kustos

in color: Muslims were prescribed to wear brighter colours (red, white, gold), while non-Muslims wore the same attire but in darker tones (purple, black, blue). Sarajevo developed and expanded from the banks of the Miljacka River towards the surrounding hills. The economic and social life of the city took place in the čaršija, the nucleus or the medina that served as market area where people did not live but worked. All religious and economic buildings including *hanovi* (inns), *hamami* (bathhouses), *bezistani* (covered markets)—were located in the čaršija, surrounded by shops. Certain crafts evolved into true art forms, with artisans incorporating calligraphic inscriptions into their products. Renowned for this artistic skill were *kujundžije* (goldsmiths), *kazandžije* (coppersmiths), *nakaši* (painters, wall painters), woodcarvers, sword makers, *tufekdžije* (gunsmiths), *tasdžije* (stonemasons), and *mudželiti* (bookbinders). The saddlery craft, known as *sarači*, was one of Sarajevo's most important trades. Saddlers appeared as early as the late 15<sup>th</sup> century, and their products were exported to other countries. The *terzije* were tailors who made men's and women's clothing and accessories, while *čurčije* (furriers) were significant as they exported their products as well. Calligraphy, the art of stylized writing in Arabic script, developed as a particular art form in Islam. Artistic objects and furniture from that time are found in the interiors of houses, showcasing rich wood carvings and embroidered textiles, the latter being an artistic expression of women. Wherever possible, houses were built near running water. The *čilim* (carpet) was an essential part of Bosnian homes, valued not only for practical reasons but also for its aesthetic appeal. *Sehara* (large chests) and *demirlija* (round larger ornate, usually copper or iron tray, used for serving meals in Bosnian households) were parts of movable furniture; *sehare* were used to store various items, while the *demirlija*, placed on short cast iron legs served as a table.

#### AUSTRO-HUNGARIAN PERIOD

The Austro-Hungarian period marked a transformative era for Sarajevo, bridging the city with European culture and civilization. Though the Austro-Hungarian rule lasted only forty years—far shorter than the four centuries of Ottoman governance—it left an indelible mark on the city's identity. This period commenced with the Decision of the Berlin Congress in 1878 and concluded with the end of World War I in 1918. The arrival of Austro-Hungarian troops was met with unified resistance from all the peoples of Bosnia and Herzegovina, compelling the empire to undertake its largest military intervention in the Balkans during the 19<sup>th</sup> century. Despite this opposition, the influence of the Austro-Hungarians soon permeated various aspects of life in Sarajevo. The attire from this era are characterized by a blend of European styles with traditional elements, reflecting the cultural intersection of East and West. The transformation of Sarajevo's domestic culture is evident in clothing, furniture, jewellery, and even in customs and habits. These changes highlight the city's gradual adoption of European influences, signifying a shift in everyday life toward a more Westernized lifestyle.

Goran Grebo, curator







## MALA GALERIJA SA STALNOM POSTAVKOM „SARAJEVO KAO IMAGINACIJA“

Javna ustanova Muzej Sarajeva čuva neke od najznačajnijih umjetničkih djela bosanskohercegovačkih i stranih autora koji su slikali motive Sarajeva. Izložba pod nazivom „Sarajevo kao imaginacija“ autora muzejskog savjetnika Hamdije Dizdara, od 2024. godine krasi Malu galeriju Brusa bezistana. Izložba predstavlja umjetnička djela sa motivima Sarajeva u rasponu od blizu 150 godina, od 1864. do 2011. godine, a izložena umjetnička djela rađena su u različitim tehnikama, uključujući ulje na platnu i grafike. Pojedina djela u svom nazivu imaju naziv Sarajevo, a sva izložena imaju Sarajevo i/ili njegovu okolinu kao motiv.

Najstariji poznati slikarski prikaz Sarajeva, „Sarajevo gledano sa Gorice“, djelo je Williema Holmesa, engleskog konzula. Todor Janković naslikao je živopisnu „Bakarevićevu ulicu“, a Gabrijel Jurkić, školovan na bečkoj Akademiji, donio nam je „Pogled na Sarajevo s Velešića“, u kojem prepoznajemo igru svjetlosti i sjene na padinama iznad grada. Sarajevske ulice i trgovi često su bili motiv umjetnika. Špiro Bocarić u slici „Motiv iz Sarajeva“ dočarao je svakodnevicu čaršije – trgovce, prolaznike, konje natovarene robom, dok je Roman Petrović u djelu „Kundurdžiluk“ posvetio pažnju starom zanatu po kojem je ova ulica i dobila ime. Pero Popović nam donosi „Sarajevski motiv“ iz perspektive Alifakovca, Vilko Šeferov bilježi šarm uskih mahalskih sokaka u „Čikma Toplik mahala“, dok Franjo Likar slika „Staro Sarajevo“. Poseban duh grada osjetimo kroz djela Voje Dimitrijevića, začetnika moderne umjetnosti u Bosni i Hercegovini. Njegova „Magla u Sarajevu“ hvata onu mističnu atmosferu kada se grad budi obavijen velom tišine. Slično raspoloženje donosi i Mario Mikulić u „Sarajevskoj jeseni“, dok Hakija Kulenović i Fuad Arifhodžić kroz svoja djela prenose ljepotu panorame Sarajeva. Mostovi su neizostavan simbol grada. Na izložbi su predstavljeni Latinska ćuprija i Kozja ćuprija, dva dragocjena svjedočka osmanske prošlosti. Rizah Štetić naslikao je Kozju ćupriju, most koji je nekada povezivao Sarajevo s Carigradom, dok je Dobrivoje Beljašić ovjekovječio „Principov most“ (riječ je o Latinskoj ćupriji koja je u socijalističkoj eri nazvana po atentatoru Gavrilu Principu) poprište događaja koji je promijenio tok historije. Mica Todorović, prva žena akademska slikarka u Bosni i Hercegovini, donosi nam „Jesen u Sarajevu“. U svijetu pretežno muških umjetnika, ona je svojim radom ostavila neizbrisiv trag. Radenko Mišević u slici „Trgovke“ prikazuje ulicu koja je stoljećima bila srce sarajevske čaršije. Ovi umjetnici, školovani od Beča i Parisa do Praga, Sarajevo su slikali na različite načine – ponekad dokumentarno, ponekad sjetno i nostalgично, ali uvijek s ljubavlju. Njihova djela nisu samo slike, već prozori u prošlost, kroz koje i danas možemo osjetiti ritam jednog vremena i dah jednog grada.

## SMALL GALLERY WITH THE PERMANENT EXHIBITION „SARAJEVO AS IMAGINATION“

The Public Institution Museum of Sarajevo preserves some of the most significant artworks by Bosnian-Herzegovinian and foreign artists who painted Sarajevo motifs. The exhibition titled „Sarajevo as Imagination,“ from author Hamdija Dizdar, museum advisor, on display since 2024, adorns the Small Gallery of Brusa Bezistan. The exhibition showcases artworks featuring Sarajevo motifs spanning nearly 150 years, from 1864 to 2011, created in various techniques, including oil on canvas and prints. Some works bear the name Sarajevo in their titles, while all exhibited pieces feature Sarajevo and/or its surroundings as their subject. The oldest known painted depiction of Sarajevo, „Sarajevo Viewed from Gorica,“ is the work of Willielm Holmes, the English consul. Todor Janković painted the vibrant „Bakarevićeva Street,“ while Gabrijel Jurkić, trained at the Vienna Academy, gave us „View of Sarajevo from Velešići,“ in which we recognize the play of light and shadow on the slopes above the city. Sarajevo's streets and squares were often subjects for artists. Špiro Bocarić, in his painting „Motif from Sarajevo,“ captured the everyday life of the čaršija – merchants, passersby, horses laden with goods – while Roman Petrović, in „Kundurdžiluk,“ paid attention to the old craft after which this street was named. Pero Popović brings us a „Sarajevo Motif“ from the perspective of Alifakovac, Vilko Šeferov captures the charm of narrow mahala alleys in „Čikma Toplik Mahala,“ and Franjo Likar paints „Old Sarajevo.“ The special spirit of the city is felt through the works of Vojo Dimitrijević, a pioneer of modern art in Bosnia and Herzegovina. His „Fog in Sarajevo“ captures the mystical atmosphere when the city awakens enveloped in a veil of silence. A similar mood is conveyed by Mario Mikulić in „Sarajevo Autumn,“ while Hakija Kulenović and Fuad Arifhodžić, through their works, convey the beauty of Sarajevo's panorama. Bridges are an indispensable symbol of the city. The exhibition features the Latin Bridge and the Goat's Bridge, two precious witnesses to the Ottoman past. Rizah Štetić painted the Goat's Bridge, which once connected Sarajevo to Istanbul, while Dobrivoje Beljašić immortalized the „Princip Bridge“ (referring to the Latin Bridge, which was named after the assassin Gavril Princip during the socialist era), the site of an event that changed the course of history. Mica Todorović, the first female academic painter in Bosnia and Herzegovina, brings us „Autumn in Sarajevo.“ In a predominantly male art world, she left an indelible mark with her work. Radenko Mišević, in his painting „Market Women,“ depicts a street that has been the heart of Sarajevo's čaršija for centuries. These artists, trained in cities from Vienna and Paris to Prague, painted Sarajevo in different ways – sometimes documentarily, sometimes melancholically and nostalgically, but always with love. Their works are not just paintings but windows into the past, through which we can still feel the rhythm of a bygone era and the breath of a city.





Mica Todorović, Jesen u Sarajevu, 70x60 cm, inv. br. 345  
Mica Todorović, Autumn in Sarajevo, 70x60 cm, inv. No. 345

## DESPIĆA KUĆA

**D**espića kuću u današnjem obliku i s današnjim izgledom sagradila je poznata bogata trgovačka pravoslavna porodica Despić prije više od 200 godina. Prvi predak ove porodice, Risto Slijepčević, došao je iz okoline Gacka da bi izučio ćurčijski - krznarski zanat. Poslije izvjesnog vremena, oženio se bogatom sarajevskom djevojkom Despom s kojom je dobio dva sina, koji su u narodu bili poznati kao Despini sinovi. S vremenom, nadimak Despić se ustalio i zadržao kao prezime potomaka Riste i Despe. Prvi pisani spomen ove porodice potiče još iz 1780. godine, kada je jedan od sinova, Nikola Despić, preuzeo očev ćurčijski zanat, te započeo uspješno poslovanje. Ubrzo su Despići proširili svoju trgovinu kako u samoj Bosni, tako i s Istokom - Istanbulom, i sa zapadnoevropskim gradovima. Imali su svojih dućana u blizini kuće u ulici Veliki Ćurčiluk.

Za kuću je specifično da je nastajala u više faza. Prvo bitno je Despića kuća izgrađena u karakterističnom bosansko-orijentalnom stilu. Uz kasniju dogradnju 1881. godine poprimila je austrougarski graditeljski izgled. Zbog tih slojevitosti u gradnji, prizemlje i sprat se mnogo razlikuju. Prizemlje je namješteno u bosansko-orijentalnom stilu, a sobe na spratu urađene su prema evropskim standardima.

Despića kuća, osim te interesantne arhitekture, prikazuje život i običaje jedne pravoslavne porodice, oslikane multinacionalnim životom, socijalnim i kulturnim promjenama u Sarajevu tokom različitih historijskih perioda. Enterijer kuće je bogato ukrašen i sadrži autentičan namještaj, predmete za kućnu upotrebu, tekstil, umjetnička djela, vjerska obilježja - ikone s kandilima, i druge predmete koji svjedoče o načinu života i kulture življenja sarajevske bogate porodice iz 19. i s početka 20. vijeka.

Prizemlje kuće krasi tri sobe namještene u bosansko-orijentalnom stilu:

- „Mamina soba“ - prikaz dnevne i spavaće sobe sa sećijom, musandarom - rezbarenim ormarom, kamenom peći s keramičkim lončićima, dušekom za spavanje, ženskom seharom u kojoj stoji ruho koje je djevojka donijela u miraz, i ikonom s kandilom kao vjerskim obilježjem;

- „Babina soba“, u kojoj se objedovalo; tu se nalaze đugumi, leđeni i peškir kao upotrebnici predmeti za pranje ruku prije i poslije jela. U sredini sobe nalazi se sofa sa sofra-boščom, jer je bio običaj da se jede na podu. Iz ove sobe su se muški članovi porodice, kao i muški gosti, penjali drvenim stepenicama, koje su skrivene paravanom, u sobu na spratu - kubeliju, a koja je ujedno bila i muška radna ili gostinjska soba;

- „Velika ili pozorišna soba“, treća je soba koja je ujedno i najveća i najznačajnija, kako za samu porodicu, tako

## DESPIĆ'S HOUSE

**D**espić's House, as it stands today, was constructed by the prominent and wealthy Orthodox merchant family, the Despićs, over 200 years ago. The family's lineage traces back to Risto Slijepčević, who originally hailed from the Gacko region. He moved to Sarajevo to learn the fur-making trade, and eventually married a wealthy local woman named Despa. Together, they had two sons, who became known as Despa's sons. Over time, the family, descendants of Risto and Despa, adopted the surname Despić, which became firmly established as their legacy. The first written record of this family dates back to 1780, when one of Risto and Despa's sons, Nikola Despić, inherited his father's fur trade. Under Nikola's leadership, the business flourished, expanding not only within Bosnia but also into Eastern markets like Istanbul, and Western European cities. Their shops were conveniently located near their home on Veliki Ćurčiluk Street.

The house is unique in its construction, having been developed in several stages. Initially, the Despić's House was built in a typical Bosnian-Oriental style. However, with an extension in 1881, the house adopted elements of Austro-Hungarian architecture. This layering of styles resulted in distinct differences between the ground floor and the first floor. The ground floor retains its Bosnian-Oriental character, while the first floor reflects European influences and standards.

Despić's House not only showcases this fascinating blend of architectural styles but also provides insight into the life and customs of an Orthodox family, influenced by Sarajevo's multicultural environment and the social and cultural changes that occurred over various historical periods. The interior is richly decorated with authentic furniture, household items, textiles, artworks, religious items - icons with chancel lamp, and other artefacts that illustrate the lifestyle of a wealthy Sarajevo family in the 19th and early 20th centuries.

The ground floor features three rooms furnished in a Bosnian-Oriental style:

- „Mother's Room: This room offers a glimpse into both the living room and bedroom. It includes a sitting area with a settee, then a *musandar* (a carved wardrobe), a stone stove with ceramic pots, a sleeping mattress, and a woman's *sehara* - an ornate wooden chest that safeguard clothes and fabrics brought as part of a dowry. An icon with a lamp serves as a religious symbol, adding to the room's spiritual ambiance.

- Father's Room: This room was used for dining and includes practical items like jugs, small basins for washing hands before and after meals, and a towel. In the centre of the room is *sofra* (a traditional low table) with a dining cloth, as it was customary to eat on the floor. From this room, male family members and guests would ascend a wooden staircase, hidden behind a screen, to reach the *kubelija* on the first floor, which served as the men's work or guest room.



i za kulturu samog grada i Bosne. Soba je u prvo vrijeme bila namijenjena kao salon u kojem se okupljala porodica, prijatelji, poslovni partneri, pa i diplomate tog doba, a koji su bili u službi u Sarajevu.

Braća Makso i Mićo ovdje osnivaju prvo amatersko pozorište u Sarajevu i Bosni, a po ugledu na engleskog konzula Holmesa koji je za svoje goste u rezidenciji organizirao predstave. Hadži Makso je dao da se oslikastrop namjenski za pozorište. U samom početku, još za vrijeme osmanske vlade, hadži Makso i Mićo igraju sve uloge – i muške i ženske. Igraju se kratki šaljivi komadi poznatog srpskog pisca Jovana Sterije Popovića. Za vrijeme austrougarskog perioda počinju glumiti i žene, a te prve glumice bile su uglavnom učiteljice po zanimanju. Ulaz je bio besplatan.

Predstave su se davale sve do izgradnje zgrade Narodnog pozorišta, a donatori su bili članovi ove porodice. U sobi se može vidjeti repertoar predstava i podjela uloga. Osim toga, tu su i portreti hadži Makse, njegove supruge Zlatke, unuka Vuka, kao i majke hadži Makse, a koja je bila iz poznate sarajevske porodice Jeftanović koja je sagradila Hotel Evropu, portret Zlatkine majke i porodično stablo Despića.

Odlaskom na sprat ulazi se u sasvim drugačiji, moderniji stil življenja u kojem dominira namještaj srednjoevropskog tipa. Kubelija je soba u kojoj se nalaze predmeti koji tvore fuziju osmanskog i austrougarskog perioda. Tu se nalaze: peć s keramičkim lončićima, mangala, rahle za Bibliju, musandara, svileni ćilim iz osmanskog doba, venecijansko ogledalo, sjedeća garnitura, engleski sat i skupocjeni luster od murano stakla iz austrougarskog perioda. Prema mišljenju mnogih posjetilaca, mnogima je ovo najljepša soba zbog samog izgleda stropa koji je u obliku kupole i oslikan je.

- „Spavaća ili Plava soba“ bila je spavaća soba hadži Maksinog sina Pere i njegove supruge Vilhemine, tj. Mine, kako su je od milja zvali. Ona je bila Austrijanka, katolkinja, koja je u miraz donijela namještaj od mesinga za spavaću sobu, kao i šivaću mašinu.

- „Trpezarija“ je u stilu secesije, sa samog kraja 19. vijeka, s garniturom za objedovanje koju čine: stol, osam stolica, dvije vitrine, stojeći veliki sat koji je donesen iz Venecije, klavir iz Beča, vuneni ćilim koji je tkala Sarajevska ćilimara koja se nalazila u sarajevskom naselju Bistrik.

- „Spomen soba“ je historijska soba u kojoj se mogu vidjeti lični predmeti članova porodica, fotografije, natpisi iz novina, ručni radovi veza koji su izrađivale žene iz ove porodice, „serdžaza“, koja je sastavljena od 1100 komadića raznobojne kože, a koju je sastavio zet hadži Makse 1851. godine.

- „Zlatni salon“ je posljednja soba u ovoj kući i to je bio ženski salon u kojem se nalazi garnitura namještaja

- The “Big or Theater Room” is the third room in Despićs’ House and is both the largest and most culturally significant, not only for the Despić family but also for the broader cultural heritage of Sarajevo and Bosnia. Initially, this room served as a formal lounge, where the family hosted gatherings of friends, business partners, and even diplomats stationed in Sarajevo.

Brothers Makso and Mićo Despić, inspired by the English consul Holmes—who organized theatrical performances for his guests in his residence—established the first amateur theatre in Sarajevo and Bosnia in this very room. Hadži Makso even had the ceiling of the room painted in honour of the theatre. In the early days, during the Ottoman era, Hadži Makso, and Mićo played all the roles, both male and female, of short, humorous plays by the famous Serbian writer Jovan Sterija Popović. With the arrival of Austro-Hungarian rule, women began to participate in these performances, with the first actresses typically being teachers by profession. The performances were open to the public, free of charge.

The theatre continued to operate in this room until the construction of the National Theatre building, to which members of the Despić family were significant donors. Today, the room preserves a repertoire of the plays performed and the cast lists. Additionally, the room features portraits of Hadži Makso, his wife Zlatka, their grandson Vuk, and Hadži Makso’s mother, who belonged to the renowned Jeftanović family of Sarajevo, the builders of Hotel Evropa. Also displayed are portraits of Zlatka’s mother and a detailed Despić family tree.

Ascending to the upper floor of the house reveals a completely different atmosphere, reflecting a more modern lifestyle dominated by Central European-style furnishings. The *kubelija* room upstairs is a unique blend of Ottoman and Austro-Hungarian influences. It contains a masonry heater or cockle stove with ceramic pots, a brazier, a Bible holder, a *musandara* (carved wardrobe), and a silk rug from the Ottoman era. Then, there is a Venetian mirror, a sitting set with a sofa, an English clock, and a luxurious *Murano*/ Venetian glass chandelier from the Austro-Hungarian period. Many visitors consider this room the most beautiful in the house, particularly due to its dome-shaped ceiling, which is elaborately painted.

-The “Sleeping or Blue Room” was the bedroom of Hadži Makso’s son, Pera, and his wife, Wilhelmina—affectionately known as Mina. Wilhelmina was an Austrian Catholic who brought with her as part of her dowry a set of brass bedroom furniture and a sewing machine, both of which reflect the influence of her European heritage.

- The “Dining Room” is designed in the Art Nouveau style from the late 19th century. It features a dining set that includes a table, eight chairs, two display cabinets, a large standing clock brought from Venice, a piano from Vienna, and a woollen carpet woven by the Sarajevo carpet factory located in the Bistrik mahallah (neighbourhood) of Sarajevo.

-The “Memorial Room” is history guardian. This room showcases personal belongings of family members, photographs, newspaper clippings, and hand-embroidered works crafted by the women of the family. It also contains a “serdžaza,” a



iz Beča, dvije „zlatne“ vitrine, u jednoj od njih nalaze se servisi za ispijanje kafe i čaja – kineski i bečki porculan, kao i luster iz Pariza.

Ipak, najznačajnija ličnost porodice Despić bio je hadži Makso Despić. Rođen je 1856. godine, a titulu hadžije dobio je nakon što je dva puta posjetio Jerusalem. Hadži Makso je bio ugledni trgovac. Službovao je i kao državni blagajnik – čuvar carske hazne u Sarajevu u vrijeme osmanske vladavine. Potom je bio gradski vijećnik u vrijeme austrougarskog upravljanja Bosnom i Hercegovinom, te član delegacije Bosne i Hercegovine koja je išla na poklonjenje caru Franji Josipu. Bio je zadužbinar, jedan od utemeljivača Saborne pravoslavne crkve u Sarajevu. Bio je i veliki dobrotvor i vizionar, zaslužan za nastanak pozorišne umjetnosti u Sarajevu, a i prvi glumac u vlastitom amaterskom pozorištu. Osim toga, hadži Makso je bio inicijator osnivanja prvog sarajevskog muzeja – Muzeja Stare pravoslavne crkve, i često je isticao nevažnost materijalnih stvari u odnosu na duhovne. O tome svjedoči i njegov testament koji je napisao 1921. godine, nekoliko godina prije smrti, koji na ulazu u Despića kuću zadrži pažnju svakog posjetioća.

Posljednji potomci ove ugledne porodice odselili su se u Belgiju 1969. godine i gradu Sarajevu poklonili svoju kuću, pod uslovom da služi kao muzej. Osim ove kuće, poklanjaju i drugu kuću u susjednoj ulici, gdje je danas smješten Muzej književnosti i pozorišne umjetnosti.

Despića kuća je danas jedan od depandansa Muzeja Sarajeva, koja je 2005. godine proglašena nacionalnim spomenikom Bosne i Hercegovine, a za posjetioce je otvorena od 2008. godine.

**Velena Gašić, vodič – tumač kroz izložbu**

quilt made from 1,100 pieces of colourful leather, which was assembled by *Hadži Makso's* son-in-law in 1851.

- The “Golden Salon” is the last room in the house and served as the women’s parlour. It contains a furniture set from Vienna, two “golden” display cabinets, one of which holds coffee and tea sets made of Chinese and Viennese porcelain, as well as a chandelier from Paris.

The most significant figure in the Despić family was *Hadži Makso Despić*. Born in 1856, he earned the title of *Hadži* after visiting Jerusalem twice. *Hadži Makso* was a respected merchant and served as the state treasurer—keeper of the imperial treasury in Sarajevo during the Ottoman rule. Later, he became a city councillor during the Austro-Hungarian administration of Bosnia and Herzegovina and was a member of the Bosnian delegation that paid homage to Emperor Franz Joseph. He was also a philanthropist and one of the founders of the Orthodox Cathedral in Sarajevo/ *Cathedral of the Nativity of the Theotokos* in Sarajevo. A great benefactor and visionary, *Hadži Makso* is credited with the development of theatrical art in Sarajevo and was the first actor in his own amateur theatre. Additionally, *Hadži Makso* was the initiator of the first museum in Sarajevo—the Museum of the Old Orthodox Church—and often emphasized the insignificance of material possessions compared to spiritual values. This is evident in his will, written in 1921, a few years before his death, which captures the attention of every visitor at the entrance to the Despić’s House.

The last descendants of this distinguished family moved to Belgium in 1969, donating their house to the city of Sarajevo on the condition that it be used as a museum. Along with this house, they also donated another house in a nearby street, which today houses the Museum of Literature and Performing Arts.

Despićs’ House is now one of the annexes of the Museum of Sarajevo, which was declared a national monument of Bosnia and Herzegovina in 2005 and has been open to visitors since 2008.

**Velena Gašić, guide - interpreter of the exhibition**

Despića kuća je u trećem mileniju dva puta obnavljana, 2007, kada je u cijelosti renovirana, i 2024. godine, kada je unutrašnjost restaurirana i dobijena saglasnost za revitalizaciju vanjske fasade u 2025. godini

The Despić House was renovated twice in the third millennium; in 2007, when it was fully restored, and in 2024, when the interior was refurbished and approval was obtained for the revitalization of the exterior facade in 2025









75  
godina



## TESTAMENT HADŽI-MAKSE DESPIĆA

pisan u Sarajevu 29. marta 1921.

**K**ada mi dođe suđeni dan i ostavim ovaj lažljivi 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, nebojadisani 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 odježdama.
- 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 fijakera 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,

## THE TESTAMENT OF HAJJI-MAKSO DESPIĆ

Written in Sarajevo, on March 29th 1921

**W**hen the destined day comes for me and I leave this fake world let the family and friends perform my last will and wish not meant to be any different but as I wish for it to be:

1. I have in my closet everything necessary for the funeral, which is a shirt, underwear, socks I wore while bathing in the Jordan River, and a bottle of holy water from the Jordan to wash my face and hands.
2. One white, non colored casket and pillow under my head filled with hay and nothing else, also a white napkin brought from Jerusalem to cover my face and icon and rosary on my chest and than it is all over and done. Let the casket be closed right away for nobody to see me and make an exposition of me.
3. In front of the icons on the floor there should be a Špirina's carpet and the casket on the floor and above my head on the black sheet a candelabrum, one candel and one scent box from the house, made of copper, not a silver borrowed one.
4. The casket should be covered, there is a sheet from Jerusalem, a white one, and nails to fasten it, so it stands firm.
5. Every friend that comes to my house should only cross himself and not sit beside me as I am dead.
6. After I am ready in some three or four hours let them take me to the church so I can overnight there. Two or three poor men let be in the church for a good reward.
7. A black wagon should come to the church with two horses of third class, only one priest in black clothes and five children with candelabrams in black clothes as well.
8. One wooden cross should be planted above my head with inscription „Hajji Makso Despić“ without any black ribbons on the cross nor the flowers.
9. None should come to the house at night, nor smoke nor sit to drink coffee or to make fun of it and laughs or screams as if it were wedding or celebration – even the savages in Africa do not do that is done here in Sarajevo when there is a dead man lying in the house. At smart people, whoever comes to the grief does not drink the coffee.
10. Obituaries are not to be done at any case to let the whole Europe know – Makso Despić passed away – that is in deed a foolish fashion.
11. 66 candles from Jerusalem are to be given in hands to the family, the candles that were burning on the grave of Christ with the wholly firetaken out from the grave of Christ every year on a Saturday at noon.
12. None should wear black clothes because of me.
13. Six carriages is necessary for the family to return from the graveyard.





crne pantalone – 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 mladog života u Maksinoj kući je svake godine najmanje 100 osoba 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 obišao pola svijeta, nauživio se svake slasti i ljepote – malo da će ko skončati svoj život tako kao Makso. Maksi je Bog dao sva blaga ovog 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 prosjek, ostao bih posve u prosjacima – dobro se živi, svijet daje, a brige nikakve!“

Srpskoj sirotinji 1000 (hiljadu) dinara – društvu Kolo 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

14. There is a custom for a dead man to be shaved, his hair made and powder his face and to put some lipstick on his mouth and than to cloth him in the suit and a cylinder hat and polished shoes, God forgive! – This will not happen with Makso Despić.
15. On the carriage there must not be flowers or garlands.
16. Four parasthoses should be made in the year by Orthodox faith and doe it every four times on the grave and at the house there should not be any gathering or celebrations. In my 60 years of young life in Makso's house every year there were 100 or more people in formal theater, there were shows with military music to please the guests adequately. Everything in this fake world has its ending and finish. Therefore Makso rest in peace in his grave. „He greeted with glasses, sang many songs, drank from Eden from haney lips, there is no indulging that I let pass by and if my soul burns – it has it reasons well!“ Makso spent his life in the fake world in every joy and wealth for 60 years (now he is 84). He traveled half a world and enjoyed every beauty, there isn't lot of people that could have done so. God gave Makso every wealth in his happy children that stay behind him and let them be every pride and service to Serbian people.

After my death I leave to the poor, without any difference in religion, but not to the poor that put out their hands on the street, but to the poor that quietly sit at their homes, sick and old. Great Peter, the czar of Russia took one day the clothes of the poor and bagged on the streets for 8 days. When he came back to the castle he brought with him 200 rubles and told his wife: „If I were eight more days a poor man bagging on the street I would have stayed there – one can live well, the people are giving and there is no care at all!“

To Serbian poor people – 1000 dinars – to the society kolo srpskih sestara (Sisterhood of Serbian nuns);

To Roman Catholic poor people – 500 dinars;

To Muslim poor people – 500 dinars – to the society Merhamet;

To Jewish poor people – 500 dinars to the Sociedad de visitor Dollentes;

This order of mine serves only for me and let be a teaching to everyone, a living brother or a friend that has consciousness and common sense in his head:

Čelovjek jako trava,  
Dni jego jako cvet –  
Selni tako procvatet.  
Amin



## MUZEJ SARAJEVO 1878–1918

**M**uzej Mlade Bosne, kao dependans Muzeja Sarajeva, osnovan je 1953. godine. To je period kada je započeto s glorifikacijom atentata na Franza Ferdinanda i njegovu suprugu Sofiju. Tako je stvoreno „kulturno“ mjesto koje je postalo nezaobilazna tačka svih ekskurzija i posjeta Sarajevu, mjesto koje je trebalo pobuđivati ponos na „revolucionarno“ djelovanje „naše“ omladine u historiji. Ovakav narativ historijskih događaja zadržan je sve do agresije na Republiku Bosnu i Hercegovinu (1992–1995).

Nakon agresije, Skupština Kantona Sarajevo donijela je odluku o preimenovanju ovog dependansa u Muzej Sarajevo 1878–1918, koji je 2006. godine i zvanično otvoren za posjete. Stalna postavka Muzeja Sarajevo 1878–1918 kroz 17 tema prikazuje Sarajevo u austrougarskom periodu. Nakon uvodnog panela koji daje historijski pregled obrađenih tema i događaja, slijede dokumentarno obrađene teme:

1. Okupacija Bosne i Hercegovine i otpor okupaciji; 2. Administrativna uprava; 3. Vjerske zajednice u Bosni i Hercegovini; 4. Štamparije i izdavaštvo; 5. Kultura stanovanja; 6. Zanatli; 7. Razvoj civilnog društva; 8. Akademski umjetnost; 9. Saobraćaj, industrija i arhitektura; 10. Prisajedinjenje (aneksija); 11. Bosanski sabor; 12. Posjeta cara Franje Josipa Bosni i Hercegovini; 13. Državna obilježja Bosne i Hercegovine; 14. Franz Ferdinand i Sofija od Hohenberga – posjeta Sarajevu; 15. Atentat i „Mlada Bosna“; 16. Prvi svjetski rat i najelitnije jedinice *K. und K.*; 17. Administracija – simbol austrougarske vlasti u Bosni i Hercegovini.

Posjeta prijestolonasljednika Franza Ferdinanda i njegove supruge Sofije od Hohenberga Sarajevu i atentat koji je na njih izvršen obrađena je historiografski i prezentirana muzeološki, ističući najbitnije historijske događaje.

Nadvojvoda Franz Ferdinand, austrougarski prijestolonasljednik, doputovao je u Bosnu i Hercegovinu kako bi prisustvovao vojnim manevrima koji su se održavali u blizini Sarajeva. U jutarnjim satima 25. juna 1914. godine doputovao je ratnim brodom *Viribus Unitis* do ušća Neretve, a odatle jahtom do Metkovića. Dvorskim vozom krenuo je za Sarajevo i usput se zaustavio u Mostaru, gdje je održao govor okupljenim građanima. U popodnevnom satima stigao je na Ilidžu. Tu ga je sačekala supruga Sofija koja je iz Beča doputovala u Sarajevo dvorskim vozom. Odsjeli su u hotelu „Bosna“ na Ilidži. Ferdinand je 26. i 27. juna prisustvovao vojnim manevrima, a navečer 27. juna vratio se u hotel na Ilidžu, gdje se spremao sa suprugom sutradan posjetiti grad.

Prilikom obilaska Sarajeva, 28. juna 1914. godine, na prijestolonasljednika Franza Ferdinanda izvršena su dva atentata. Prvi atentat je pokušao izvršiti Nedeljko Čabrinović, tipograf, bacanjem bombe na automobil. Pored savjeta da odustanu od daljnjeg obilaska, nadvojvoda je

## MUSEUM OF SARAJEVO 1878–1918

**T**he Museum of Young Bosnia, established as an annex of the Museum of Sarajevo in 1953. This is the period when the glorification of the assassination of Franz Ferdinand and his wife Sofia began. It soon turned out to be somewhat of an “iconic” site that became a mandatory stop for all excursions and visits to Sarajevo, intended to instil pride in the “revolutionary” actions of “our youth” in history. This narrative persisted until the aggression against the Republic of Bosnia and Herzegovina from 1992 to 1995.

Following the aggression, the Sarajevo Canton Assembly decided to rename this annex as the Sarajevo Museum 1878–1918, officially opening it to the public in 2006. The museum’s permanent exhibition, “Sarajevo 1878–1918,” presents Sarajevo during the Austro-Hungarian period through 17 thematic sections. After an introductory panel that provides a historical overview of the topics and events covered, the exhibition explores the following themes:

1. The occupation of Bosnia and Herzegovina and resistance to it; 2. Administrative governance; 3. Religious communities in Bosnia and Herzegovina; 4. Printing houses and publishing; 5. Housing culture; 6. Crafts; 7. Development of civil society; 8. Academic art; 9. Transportation, industry, and architecture; 10. Annexation of Bosnia and Herzegovina; 11. The Bosnian Parliament; 12. Emperor Franz Joseph’s visit to Bosnia and Herzegovina; 13. State symbols of Bosnia and Herzegovina; 14. The visit of Franz Ferdinand and Sofia of Hohenberg to Sarajevo; 15. The assassination and “Young Bosnia”; 16. World War I and the elite units of the Austro-Hungarian army; 17. Administration as a symbol of Austro-Hungarian rule in Bosnia and Herzegovina

The visit of Archduke Franz Ferdinand, heir to the Austro-Hungarian throne, and his wife, Sofia of Hohenberg, to Sarajevo, along with the assassination carried out against them, is presented both historiographically and museologically, highlighting the most significant historical events.

Archduke Franz Ferdinand arrived in Bosnia and Herzegovina to attend military manoeuvres near Sarajevo. In the morning hours of June 25, 1914, he travelled aboard the warship *Viribus Unitis* to the mouth of the Neretva River, and then continued by yacht to Metković. From there, he travelled by the royal train to Sarajevo, stopping in Mostar to deliver a speech to the assembled citizens. He arrived in Ilidža in the afternoon, where he was joined by his wife, Sofia, who had travelled from Vienna on the royal train. They stayed at the *Hotel Bosna* in Ilidža. On June 26 and 27, Ferdinand attended military manoeuvres, returning to the hotel on the evening of June 27, where he and his wife prepared for their visit to the city the following day.

During their visit to Sarajevo on June 28, 1914, two assassination attempts were made on Archduke Franz Ferdinand. The first attempt was made by Nedeljko Čabrinović, a typographer,



ipak odlučio da se nastavi program posjete Gradskoj vijećnici. Pri povratku iz Vijećnice, na zaokretu kod Latin-ske ćuprije, drugi atentat na nadvojvodu izvršio je Gavrilo Princip. Atentat je izvršio pucnjem iz revolvera ubivši nadvojvodu i njegovu trudnu suprugu, vojvotkinju Sofiju od Hohenberga.

Pred sud je izvedeno 25 osoba. Gavrilo Princip je kao maloljetnik (20 godina) izbjegao smrtnu kaznu, pa je osuđen na 20 godina zatvora. Umro je u zatvoru u Terezinu 1918. godine. Premda su uzroci za izbijanje Prvog svjetskog rata mnogo dublji, Sarajevski atentat se smatra njegovim povodom.

Vanjski portali ispred Muzeja Sarajevo 1878-1918 prikazuju poznate fotografije vezane za Sarajevski atentat:

1. Sofija i Ferdinand izlaze iz Vijećnice;
2. Automobil u kojem su Sofija i Ferdinand neposredno pred atentat;
3. Hapšenje Nedeljka Čabrinovića nakon neuspješnog pokušaja atentata kod Čumurije mosta;

Na portalima uz Obalu Kulina bana prikazana je panorama Sarajeva u četiri sekvence (najstarija fotografija panorame Sarajeva).

Muzej Sarajevo 1878-1918 najposjećeniji je muzejski depandans Muzeja Sarajeva, a s obzirom na lokaciju, koja označava početak dugogodišnjeg do tada najkrvavijeg svjetskog ratnog sukoba u historiji čovječanstva, on je i centralna tačka kretanja turističkih tura po glavnom gradu Bosne i Hercegovine.

**Muamer Fazlić, muzejski pedagog**

who threw a bomb at the Archduke's car. Despite being advised to cancel the remainder of the visit, the Archduke decided to continue with the scheduled program and visit the City Hall. On the way back from City Hall, at the turn near the Latin Bridge, the second assassination attempt was carried out by Gavrilo Princip. Princip fired a revolver, killing the Archduke and his pregnant wife, Duchess Sofia of Hohenberg.

Twenty-five people were brought to trial. Gavrilo Princip, who was a minor at the time (20 years old), avoided the death penalty and was sentenced to 20 years in prison. He died in prison in Terezín in 1918. Although the causes of World War I are much deeper, the Sarajevo assassination is considered the catalyst for its outbreak.

The portals in front of the Sarajevo Museum 1878-1918 display famous photographs related to the Sarajevo assassination:

Sofia and Ferdinand exiting the City Hall;

The car carrying Sofia and Ferdinand just before the assassination;

The arrest of Nedeljko Čabrinović after his failed assassination attempt near the Čumurija Bridge.

The portals along *Obala Kulina Bana* depict a panorama of Sarajevo in four sequences (the oldest photograph of Sarajevo's panorama).

The Sarajevo Museum 1878-1918 is the most visited branch of the Museum of Sarajevo. Given its location, marking the beginning of what was, until then, the bloodiest global conflict in human history, it is also considered to be a starting point for tourist tours in the capital of Bosnia and Herzegovina.

**Muamer Fazlić, museum educator**



Kustosi Mirsad Avdić i Indira Kučuk-Sorguč pokrenuli su inicijativu da se kod nadležnih struktura vlasti da se mjesto Sarajevskog atentata obilježi markacijom lokacija na kojoj su se nalazili atentatori, vraćanjem spomenika stope Gavrila Principa kao i vraćanje Spomenika umorstva na Latinskoj ćupriji. Time bi se cijeli događaj rekonstruirao u svjetlu historijske objektivije

The curators Mirsad Avdić i Indira Kučuk-Sorguč initiated a proposal to mark with the relevant authorities to mark the site of the Sarajevo Assassination by designating the locations where the assassins stood, reinstating the Gavrilo Princip footprints monument, and restoring the Assassination Monument at the Latin Bridge. This would reconstruct the entire event in the light of historical objectivity





## MUZEJ JEVREJA BiH

**M**uzej Jevreja BiH smješten je u najstarijoj sinagogi u Bosni i Hercegovini, Il Kal Grandi – Veliki hram ili Il Kal Vježu – Stari hram. Sinagogu je 1581. godine dao sagraditi Sijavuš-paša u prostoru koji je nosio naziv Sijavuš-pašina दौरا ili Velika avlija, kako se i danas zove. Gorjela je nekoliko puta, a najstrašnije posljedice bile su nakon požara 1697. i 1788. godine. Za popravku i restauraciju sinagoge morala se tražiti dozvola od samog sultana. Prema tadašnjim propisima, gradionci nisu smjeli povećati njene dimenzije. Godine 1813. Jevrejska opština je dobila novu građevinsku dozvolu i krenulo se u obnovu sinagoge koja je 1821. godine dobila sadašnji izgled. Originalni stubovi vidljivi su i danas u prizemlju, a kasnije su ojačani zbog dodavanja još jednog sprata. Godine 1909. unutrašnjost je nanovo oslikana, uvedeno je električno osvjetljenje, dograđen je aneks od cigle na sjevernoj strani, visina građevine je nešto povećana, stavljen je novi krov, cijela fasada je omalterisana, te je dograđeno stepenište za prvu i drugu galeriju. S južne i istočne strane sinagoge, kaldrmisano dvorište zaklonjeno je od pogleda visokim zidom. Na uzdužnoj strani zida smješten je niz niša.

Tokom Drugog svjetskog rata, sinagoga je pretvorena u zatvor u koji su zatvarani sarajevski Jevreji do premještanja u koncentracione logore, a onda u konjušnicu. Kasnije je služila kao magacinski prostor. Sinagoga je opljačkana i devastirana i ostali su samo vanjski zidovi. Nakon rekonstrukcije, sinagoga je 1966. godine pretvorena u Muzej Jevreja BiH. Otvaranjem Muzeja obilježeno je 400 godina od dolaska Jevreja Sefarda u Bosnu i Hercegovinu. Tokom agresije na Bosnu i Hercegovinu 1991–1995. godine, Muzej nije pretrpio veća oštećenja. Međutim, nakon gubitka matične zgrade, svi eksponati Muzeja Sarajeva bili su smješteni u sinagogi, jer se smatralo da je to tada bilo najsigurnije mjesto.

Komisija za očuvanje nacionalnih spomenika 2003. godine proglasila je Muzej Jevreja BiH nacionalnim spomenikom Bosne i Hercegovine. Kada su se stvorili svi potrebni uslovi, Muzej je u julu 2004. godine ponovo otvoren za javnost. Jednom godišnje Muzej Jevreja BiH otvoren je za molitvu, kada Jevreji proslavljaju svoju Novu godinu – Roš hašanu, kako bi se nastavio kontinuitet između nekadašnje jevrejske zajednice i ove današnje.

U želji da se obilježi 400 godina od dolaska Jevreja u Bosnu i Hercegovinu, 1966. godine postavljena je izložba koja je pokazivala život Jevreja za vrijeme osmanske uprave, ulogu Jevreja u ekonomskom i kulturnom životu, te njihov doprinos u radničkom pokretu, te učešću i stradanju Jevreja u Drugom svjetskom ratu. Od tada je sinagoga otvorena kao Muzej Jevreja BiH i prestaje biti aktivna za molitvu.

## THE JEWISH MUSEUM

**T**he Jewish Museum of Bosnia and Herzegovina is housed in the *Il Kal Grandi*—The Great Temple, the oldest synagogue in the country also known as the *Il Kal Vjež*—The Old Temple. This historic synagogue was originally built in 1581 by Sijavuš Pasha in a district known as Sijavuš Pasha's Daira, or the Velika Avlija/Great Courtyard, a name still used today. The synagogue endured several devastating fires, with the most severe occurring in 1697 and 1788. A special permission had to be sought from the Sultan to repair and restore the building, adhering to regulations that prohibited any increase in its dimensions. In 1813, the Jewish Municipality obtained a new building permit, leading to a significant renovation completed in 1821, which gave the synagogue its present-day appearance. The original pillars from the 16th century remain visible on the ground floor, later reinforced to support an additional floor. In 1909, the synagogue underwent further modernization, including repainting the interior, installing electric lighting, adding a brick annex on the north side, slightly increasing the height of the building, replacing the roof, plastering the entire facade, and adding staircases to access the first and second galleries. The synagogue is surrounded by a cobbled courtyard on its south and east sides, hidden from view by a high wall, which features a series of niches along its length.

During World War II, the synagogue was tragically repurposed as a prison for Sarajevo's Jewish population, who were held there before being deported to concentration camps. The building was later used as a stable and a warehouse. The synagogue was looted and left in ruins, with only its outer walls surviving. After extensive reconstruction, the synagogue was repurposed as The Jewish Museum of Bosnia and Herzegovina in 1966, coinciding with the 400th anniversary of the arrival of Sephardic Jews in Bosnia and Herzegovina. Despite the aggression against Bosnia and Herzegovina from 1991 to 1995, the Museum sustained minimal damage. During this period, after the loss of the main building of the Museum of Sarajevo, all its exhibits were moved to the synagogue, as it was considered the safest location at the time.

In 2003, the Commission for the Preservation of National Monuments declared The Jewish Museum of Bosnia and Herzegovina a national monument. After the necessary restoration and preparations, the museum reopened to the public in July 2004. Once a year, The Jewish Museum of Bosnia and Herzegovina opens its doors for prayer during the Jewish New Year—Rosh Hashanah, symbolically continuing the legacy of the former Jewish community in Sarajevo and preserving its connection to the present.

To commemorate the 400<sup>th</sup> anniversary of arrival of the Jews to Bosnia and Herzegovina, an exhibition was inaugurated in 1966, highlighting the life of Jews during the Ottoman era, their economic and cultural contributions, contribution to the labour movement, and their participation, and struggle experiences during World War II. This event marked the transformation of the synagogue into the Museum, which has since ceased its function as a place of worship.



Izložba je podijeljena u tri dijela:

**PRIZEMLJE**, gdje su izloženi obredni predmeti i taj dio Muzeja ostavljen je za molitvu kada se Jevreji okupljaju tokom proslave Nove godine – Roš Hašane.

**PRVA GALERIJA** posvećena je kulturnom i naučnom doprinosu Jevreja u Bosni i Hercegovini, zanatima kojima su se bavili. Prikazani su atarski dućan (sačuvan gotovo u originalu) i limarski zanat, jedan od zanata kojima su se bavili Jevreji.

**DRUGA GALERIJA** svjedoči o uništavanju kulturne baštine Jevreja. Dio izložbe posvećen je ulozi Jevreja u radničkim pokretima prije Drugog svjetskog rata, ali i učestvovanju Jevreja u NOB-u, te „Pravednicima“, koji su riskirajući svoje živote spašavali Jevreje u ratu.

Prizemlje sinagoge zadržalo je svoj raniji izgled s bimom smještenom u južnom dijelu objekta i klupama za vjernike. Ispred bime smješten je sveti ormar – „aron hakodeš“ u kojem se čuva Tora. Tora je sveta knjiga Jevreja i predstavlja Božije zavještanje jevrejskom narodu i sadrži Božije zakone po kojima se svi pravovjerni Jevreji moraju ravnati u svom religioznom i etičkom ponašanju. Svitak Tore namotan je na dva drveta koji se zovu „ec haim“ – drvo života. Prekrivena je ogrtačem Meilom. Nekada je preko svetog ormara visjela zavjesa „parohet“, kako bi ga zaštitila od okolnog prostora i pogleda. Sada je ona izložena u vitini zajedno s krunom i ukrasima za Toru koji se identificiraju s ukrasima kapitela hramskih stubova. Jedan od najstarijih i najvrednijih eksponata je Srebrni tas ili štit Tore koji datira iz 1844. godine na kojem se mijenjaju pločice s napisanim imenom nastupajućeg praznika.

Temelje jevrejskog vjerovanja pored Šabata čini i obrezivanje muškog djeteta – „berit mila“, koje se obavlja osmi dan po rođenju djeteta. Obrezivanje se obavljalo kod kuće ili u sinagogi. Ovdje je izložena jedna obredna stolica koja se koristila za obrezivanje, obredni nož, tacna za prikupljanje novca na kojoj je ispisano ime djeteta, datum rođenja i iz koje je porodice. Spisak obrezane djece vodili su rabini. Od ostalih obrednih predmeta izloženi su: nož za obredno klanje peradi, a osoba koja je bila zadužena za klanje nazivala se „šohet“. Kod pripremanja hrane vodilo se računa da se nikada ne miješaju mesni i mliječni proizvodi. Jevreji vjeruju da meso predstavlja smrt, a mlijeko život. Posebno mjesto zauzima „hanukija“ – osmokraki ili devetokraki svijećnjak koji se koristi tokom praznika svjetlosti, Hanuke. Svaki dan se pali po jedno svjetlo više i tako obilježava praznik koji traje osam dana. Time se proslavlja događaj iz 164. godine prije nove ere, kada su Makabejci pobijedili Helene i ponovo zauzeli hram. Našli su u hramu uljanicu koja je imala ulja samo za jedan dan, ali se desilo čudo i uljanica je nastavila gorjeti osam dana, koliko je bilo potrebno da se hram posveti. I od tada Jevreji proslavljaju Praznik svjetlosti.

The exhibition is composed of three distinct sections:

**THE GROUND FLOOR** area, which features ritual objects and serves as a space for prayer during significant Jewish gatherings, such as the Rosh Hashanah celebration.

**THE FIRST GALLERY** section where visitors can explore the rich cultural and scientific contributions of Jews in Bosnia and Herzegovina, and the craftsmanship they excelled. Highlights include amazingly preserved Attari shop, nearly unchanged from its original state, and a tinsmith's craft, showcasing some of traditional Jewish trades.

**THE SECOND GALLERY** area unveils and testify to the tragic destruction of Jewish cultural heritage. A part of it explores the role of Jews in labor movements before World War II, their involvement in the National Liberation Movement (NOB), and honors the “Righteous” who risked their lives to save Jews during the war.

The ground floor of the synagogue has preserved its historic ambiance, featuring a bimah (pulpit) positioned in the southern part of the building, and benches for worshippers. Central to this sacred space (bimah) is the Aron Hakodesh, or Holy Cabinet, where the Torah scroll is kept. The Torah, revered as the divine legacy given by God to the Jewish people, contains the sacred laws guiding the religious and ethical conduct of Orthodox Jews. The Torah scroll ends are fixed so that can be wrapped around two wooden rollers known as the Etz Haim, or Tree of Life, and is adorned with a decorative cloak called a Meila. Historically, a Parohet, or curtain, hung over the Holy Cabinet to shield it from view. Today, this curtain is preserved in a display case along with a crown and ornamental decorations that echo the designs found on the temple pillars.

Among the most cherished artifacts is the silver Tas Torah or Shield of the Torah, a remarkable piece dating back to 1844. This item features removable plates where the names of upcoming holidays are inscribed,

In addition to the observance of Shabbat, a cornerstone of Jewish practice is the circumcision of a male child, known as *Brit Milah*. This ritual, performed on the eighth day after birth, traditionally took place either at home or in the synagogue. The exhibition includes a ceremonial chair used for the procedure, a ritual knife, and a tray for collecting donations, which is inscribed with the child's name, birth date, and family details. Rabbis kept meticulous records of circumcisions. Other ritual objects on display include a knife used for the kosher slaughter of poultry, with the role of the slaughterer known as the Shohet. Jewish dietary laws mandate the strict separation of meat and dairy products, reflecting the belief that meat symbolizes death while milk symbolizes life. A centerpiece of the exhibition is the *Hanukkiah* or Hanukkah menorah, an eight- or nine-branched candelabrum used during the *Hanukah* or Feast of Lights. Each night of the eight-day holiday, an additional candle is lit to commemorate the miracle of 164 BCE, when the Maccabees defeated the Hellenes and reclaimed the temple. In the temple, they discovered an oil lamp that miraculously burned for eight days, time needed to consecrate the temple, despite containing only enough oil for one. Since then, Jews have been celebrating the Feast of Light.





Ovdje je izložen jedan molitvenik, molitveni remen – „teflin“ koji koriste uglavnom ortodoksni Jevreji u molitvi. Svrha teflina je da se što jače stegne oko ruke ili glave kako bi bili bliže Bogu u svojoj molitvi. Zatim, tu su i ritualna kašičica za Pesah, dječija čašica za Pesah koja se veže za oslobađanje Jevreja iz egipatskog ropstva.

U predvorju Muzeja izložene su fotografije sadašnjih i bivših sinagoga, devastiranih jevrejskih groblja, fotografije rabina i fotografije s otvaranja Muzeja Jevreja BiH 1966. godine. Slobodno, u prostoru, smješten je jedan nadgrobni spomenik s Jevrejskog groblja „Kovačići“ u Sarajevu. Groblje je osnovano 1630. godine i u njega su se prvo ukapali Sefardi, a kasnije i Aškenazi. Na njemu su sahranjeni važni članovi jevrejske zajednice, kao što su Laura Papo Bohoreta, Isak Samokovlija, Avram efendi Baruh i drugi. Spomenici na Kovačićima imaju jedinstven oblik. Drugačiji su od ostalih jevrejskih spomenika. Imaju položaj sjedećeg lava, a Ivo Andrić u svojoj hronologiji o jevrejskim grobljima naziva ih čuvarima grada. Kovačići su drugo po veličini jevrejsko groblje u Evropi. Ekspонат maketa sinagoge sa Sijavuš-pašinom dairom, prikazuje period XIX vijeka.

Na prijelazu iz prizemlja na galerije izložen je jedan neobičan muzički instrument koji se nekada nalazio u dvorištu sinagoge i uz pomoć vjetra je proizvodio zvukove. Poklon je Muzeju povodom njegovog otvaranja.

#### PRVA GALERIJA

Predmeti na prvoj galeriji pokazuju život i kulturu Jevreja Bosne i Hercegovine, njihov doprinos u razvoju nauke, trgovine i zanatstva. Jedan od zanata kojim su se bavili Jevreji je limarski zanat. Prikazani su predmeti jedne takve tećenijske radnje u kojoj su izrađivani i prodavani predmeti za najširu upotrebu. Atarski dućan je ustvari bio biljna apoteka. Jevreji su među prvima donijeli taj zanat u Sarajevo. Bavili su se lijekovima, travama i jedan od takvih dućana nalazio se na Baščaršiji, u Saračima. Pripadao je porodici Papo i jedini je sačuvan te vrste. Kasnije je ovu apoteku preuzeo Samuel Elazar, magistar farmacije, koji je dao veliki doprinos razvoju medicine i farmacije uopće. Pored njega izložena je umjetnička slika s istom tematikom autora Petra Tiješića.

Na prvoj galeriji izloženi su pojedini odjevni predmeti ženske nošnje koji pokazuju sličnost s odjećom muslimanskog stanovništva, ali tamnijih boja sa skromnim ukrasima. To su: haljina udate žene, ženska kapa – „tukadu“, torbica, prsluk, amulet, svileni šal koji su žene nosile tokom molitve u sinagogi. Posebnu pažnju Jevreji su pridavali vjenčanju. Između mladenaca se sklapao bračni ugovor – „ketuba“, kojim su regulirana sva pitanja zajedničkog života. Ovdje je izloženo i nekoliko molitvenika koji su se koristili tokom molitve, kao i „Megile“ – svici s pričom o kraljici Esteri koja je spasila Jevreje od perzijskog kralja da ih ne pobije. Svici se čitaju tokom Purima, praznika karnevala i maskembala.

Also on display are the prayer book and tefillin stripes, prayer items used predominantly by Orthodox Jews. These are worn tightly around the arm or the forehead to symbolize drawing nearer to God during prayers. Other significant items include a ritual Pesach spoon and a children's Pesach cup, both associated with the Passover celebration, which commemorates the Jewish liberation from Egyptian slavery.

In the museum lobby, visitors will find photographs of current and historic synagogues, devastated Jewish cemeteries, notable rabbis, and moments from the opening of the Jewish Museum of Bosnia and Herzegovina in 1966. A tombstone from the Kovačići Jewish cemetery in Sarajevo is also presented in the area. The cemetery, founded in 1630, and was initially used as burial place of Sefardic Jews, but later of Ashkenazis too. The cemetery is significant also as a resting place of notable Jewish figures such as Laura Papo Bohoreta, Isak Samokovlija, Avram efendi Baruh and other important members of the community. The cemetery's distinctive tombstones are like no other Jewish tombstones. Featuring a lion in a sitting position, are described by Ivo Andrić as “guardians of the city.” Kovačići is recognized as the second-largest Jewish cemetery in Europe. A model of the synagogue, complete with the Sijavuš Pasha's dair, illustrates the building's 19th-century architecture.

Additionally, at the transition from the ground floor to the galleries, an unusual musical instrument that once occupied the synagogue courtyard is showcased. This wind-powered instrument, a gift to the Museum upon its opening, adds a unique auditory element to the exhibit.

#### FIRST GALLERY

The first gallery offers a comprehensive exploration of Jewish life and culture in Bosnia and Herzegovina, highlighting their significant contributions to science, trade, and craftsmanship. One notable portion of exhibits focuses on tinsmithing, a craft practiced by Jews in the region. Artifacts from a tinsmith's shop illustrate the production and sale of everyday items. Adjacent to this, a display showcases an herbal pharmacy, known as an Attar's shop, which was among the first of its kind in Sarajevo, and the only one preserved. Located on Baščaršija in Sarači, this shop, originally owned by the Papo family and later taken over by Samuel Elazar, a distinguished pharmacist, played a crucial role in advancing medicine and pharmacy. An artistic painting by Petar Tiješić complements this exhibit, reflecting the same theme.

The gallery also features women's clothing items, which exhibit similarities to traditional Muslim attire but with darker hues and modest embellishments. These include a married woman's dress, a woman's cap (*tukadu*), a purse, a waistcoat, an amulet, and a silk scarf worn during synagogue prayers. Special attention is given to Jewish wedding traditions, with displays of a marriage contract, or *ketubah*, which outlines the terms of the couple's union. Additional exhibits include prayer books and Megillah scrolls recounting the story of Queen Esther, who saved the Jewish people from a Persian king's decree, read during Purim celebrations.

Izložene su fotografije i lični predmeti istaknutih ličnosti koje su dale veliki doprinos u razvoju nauke, književnosti i umjetnosti. Laura Papo Bohoreta bila je veoma obrazovana žena Jevrejka, koja je pisala pjesme, pripovijetke i drame socijalnog karaktera na španskom jeziku. Zatim, tu su lični predmeti dr. Marsela Šnajdera, profesora matematike i fizike, koji je prvi preveo „Vječni mir“ autora Imanuela Kanta. Ubijen je u Drugom svjetskom ratu zbog svojih komunističkih ideja.

Isak Samokovlija, ljekar po zanimanju, dao je veliki doprinos u književnom stvaralaštvu. U njegovim pripovijetkama u prvom planu je život malog, napaćenog i siromašnog Jevreja Sefarda. Ovdje se nalaze rukopis pripovijetke „Kadiš“, rukopisi filmskog scenarija „Hanka“ i „Đerdan“, lični predmeti kao što su: naočale, olovka, sat, mastionica, upijač tinte. Na zidu pored nalazi se portret Isaka Samokovlije, rad poznatog umjetnika Marija Mikulića. Zatim portret Ašera Alkalaja, osnivača fabrike kože iz 1908. godine, rad Špire Bocarića. Dio izložbe posvećen je i braći Baruh, Kalmiju, profesoru književnosti i hispanologu koji je dao veliki doprinos u proučavanju španskog jezika, i Avramu, pravniku i članu uprave Jevrejske opštine i „La Benevolencije“.

Ovdje se nalazi dio zbirke poznatog grafičara Daniela Ozme. Bio je profesor slikarstva u Sarajevu. Njegovi linorezi prikazuju život običnog čovjeka. Jedan je od najpoznatijih grafičara u Bosni i Hercegovini. Umro je u Jasenovcu 1942. godine. Također, na prvoj galeriji izloženi su predmeti koji pokazuju razvoj prosvjete i kulture Jevreja, kao i njihov rad u humanitarnim organizacijama.

## DRUGA GALERIJA

Druga galerija posvećena je stradanju i učešću Jevreja u Drugom svjetskom ratu. Drugi svjetski rat je zvanično počeo 1939. godine, kada se pokreće konačno rješenje „jevrejskog pitanja“ – a to je sistematsko uništavanje jednog naroda. Jevreji su činili petinu stanovništva u Sarajevu, negdje oko 12000, od toga 10500 je nastradalo u koncentracionim logorima. Nažalost, mali broj Jevreja je preživio. Knjiga s 12000 nastradalih Jevreja upravo je dokaz tih užasa. Upisana su imena i prezimena po abecednom redu, po gradovima. Samo je 6000 sarajevskih Jevreja, a 6000 iz ostalih gradova Bosne i Hercegovine. Međutim, zahvaljujući svojim komšijama, nisu svi Jevreji nastradali. Riskirajući vlastite živote, spašavali su svoje komšije i prijatelje Jevreje. U Muzeju Jevreja BiH izložen je spisak od 53 „Pravednika“, ali to nije konačan broj. Naziv „Pravednik među narodima“ i medalju dodjeljuje Izrael kao najveće priznanje za pripadnike drugih naroda koji su spašavali Jevreje u Drugom svjetskom ratu. Ovdje su izložene fotografije prvoboraca, učesnika NOB-a, ali i fotografije poginulih boraca.

Senada Ahmić, muzejski pedagog

Photographs and personal items of prominent personalities who made a great contribution to the development of science, literature and art are on display. Laura Papo Bohoreta was educated Jewish woman and an accomplished writer of poems, short stories, and plays in Spanish. Dr. Marcel Schneider was a mathematician and physicist renowned for translating Immanuel Kant's "Eternal Peace." Schneider was tragically killed during World War II due to his communist beliefs.

Isak Samokovlija: A prominent doctor and literary figure whose works focus on the experiences of ordinary Sephardic Jews- the poor and distressed. Exhibits include manuscripts of his short story "Kadiš," and film scripts "Hanka" and "Đerdan," as well as personal items such as glasses, a pen, a watch, an inkwell, and an ink blotter. A portrait of Samokovlija by the renowned artist Marijo Mikulić is also displayed. There is a portrait of Asher Alkalaj, the founder of leather works from 1908, painted by Špira Bocarić. Part of the exhibition is dedicated and highlights the Baruch brothers, Kalmi, a professor of literature and Hispanologist who made a great contribution to Spanish language studies, and Avram Baruch, a lawyer and member of the administration of the Jewish Municipality and "La Benevolentija".

Additionally, the collection includes a portion of works by Daniel Ozmo, a distinguished graphic artist and professor of painting in Sarajevo. Ozmo's linocuts, which depict ordinary life, are celebrated for their artistic value. He was one of Bosnia and Herzegovina's most notable graphic artists before his tragic death in Jasenovac in 1942. Finally, the first gallery features exhibits on the evolution of Jewish education and culture, as well as their humanitarian efforts, offering a rich narrative of the community's impact and legacy.

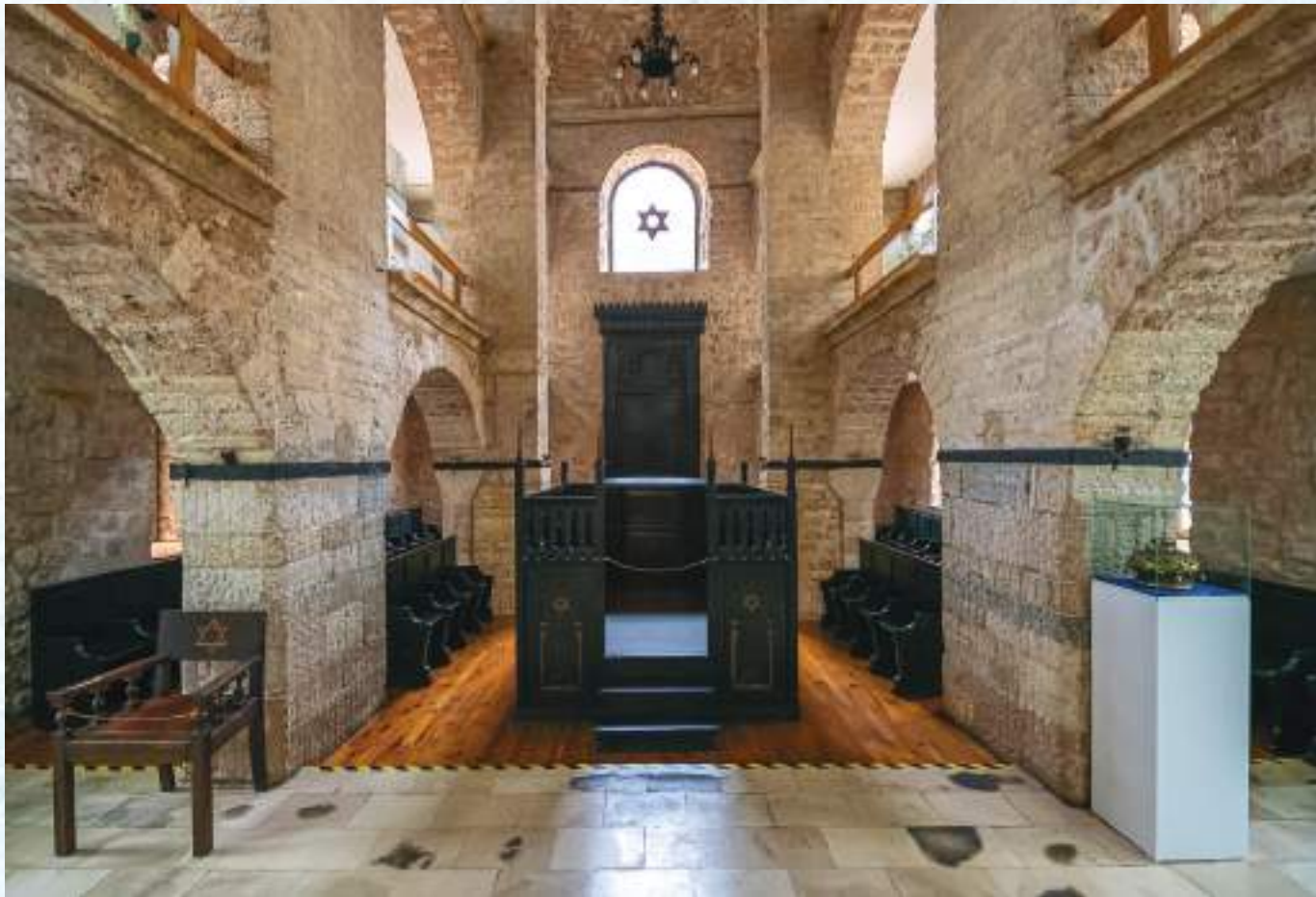
## SECOND GALLERY

The second gallery is a poignant tribute to the suffering and resilience of Jews during the Second World War. The Second World War officially began in 1939, when the final solution to the "Jewish question" was initiated - the systematic destruction of a nation. At the onset of the war, Jews constituted about one-fifth of Sarajevo's population, with approximately 12,000 individuals, of whom 10,500 tragically perished in concentration camps. Unfortunately only small number of Sarajevo Jews survived. The gallery presents a harrowing record of this horror including a book meticulously listing the names of the 12,000 Jewish victims, organized alphabetically by city. There are only 6,000 Sarajevo Jews and 6,000 from other cities of Bosnia and Herzegovina. However, thanks to their neighbors, not all Jews perished. Risking their own lives, they saved their Jewish neighbors and friends. The gallery features a list of 53 individuals recognized as "Righteous Among the Nations," a title and medal bestowed by Israel as the highest honor for non-Jews who risked their lives to save Jews during The Second world War. Additionally, the gallery includes photographs of combatants and participants in the National Liberation Movement (NOB), alongside images of those who made the ultimate sacrifice.

Senada Ahmić, museum educator







## SVRZINA KUĆA

Svrzina kuća je danas jedan od pet dependansa Muzeja Sarajeva. Kao i drugi gradski muzeji, i Muzej Sarajeva ima zadatak da prati historiju grada od najstarijih vremena, dokle seže naše znanje, pa do danas. Međutim, Muzej Sarajeva je specifičan, jer kroz svoje dependanse kao što su Despića kuća, Svrzina kuća, Muzej Jevreja BiH, prati i stil života ljudi različitih konfesija, odnosno različitih etničkih grupa koje žive u Sarajevu. To je omogućeno tokom šezdesetih godina prošlog vijeka, nakon što su otkupima, poklonima i na druge načine ovi objekti pripojeni i dati na upravljanje našem gradskom muzeju.

Svrzina kuća je arhitektima, historičarima, kulturolozima i svima zainteresiranim koji su shvatili njene arhitektonske, kulturološke, socijalne i druge vrijednosti privukla pažnju još davne 1950. godine, kada je tadašnji Zavod za zaštitu kulturno-historijskog naslijeđa donio odluku da se ovaj stambeni kompleks stavi pod zaštitu. Nedugo potom, sredinom šezdesetih godina, od porodice se otkupljuje znatan dio kompleksa, a porodica zadržava jednu veću bašću za potrebe gradnje nove kuće. Kuća je tada bila u dosta lošem stanju, tako da Muzej narednih decenija ulaže stručne napore i materijalna sredstva da se očuva ovaj nacionalni spomenik.

Od sredine šezdesetih godina pa do danas, s kraćim ili dužim prekidima, Svrzina kuća je otvorena za javnost s ciljem da se u jednom autentičnom prostoru prikaže orijentalno-bosanska stambena arhitektura i kultura stanovanja bošnjačkih gradskih porodica. Radi se o kući razvijenog tipa, s tri stambena dijela, međusobno povezana u obliku paviljonskog rješenja, gdje se jasno uočava podjela na selamluk, muški ili prijemni, odnosno poslovni dio, i haremluk, potpuno intimni, ženski ili porodični dio kuće.

U osmanskome periodu je u Sarajevu moglo biti oko četrdesetak kuća ovog tipa, a pripadale su bogatijim, zemljoposjedničkim i trgovačkim porodicama, a nekada i bogatijim zanatlijama. Tako je i ovu kuću gradila bogata aginska (zemljoposjednička) porodica Glođo, koja je sredinom 19. vijeka ostala bez muških potomaka, pa je ženidbenim putem prešla u vlasništvo također aginske porodice Svrzo. U znak sjećanja na porodicu koja je gradila kuću i danas se ulica u kojoj je locirana naziva Glođina, a Svrzina kuća kao muzej na porodicu koja ju je i prodala Muzeju. Tako da, ulazeći u kuću iz Glođinog sokaka kroz veliku drvenu kapiju, ulazimo u jedan drugi svijet. Svijet intime, mira i spokoja.

Način formiranja urbanih naselja u osmanskome periodu, s jasno odvojenom čaršijom kao poslovnim, vjerskim, kulturnim i svakim drugim centrom i mahalama,

## SVRZO'S HOUSE

Svrzo's House is currently one of the five annexes of the Museum of Sarajevo. Like other city museums, the Museum of Sarajevo is dedicated to documenting the city's history from its earliest times, as far back as our knowledge allows, up to the present day. However, the Sarajevo Museum is unique in that, through its annexes such as Despić's House, Svrzo's House, and the Jewish Museum of Bosnia and Herzegovina, it also chronicles comprehensively the lifestyle of people from different confessions and ethnic groups living in Sarajevo. This broader scope was made possible in the 1960s when these buildings were acquired, gifted, and otherwise integrated into the management of our city museum.

Svrzo's House attracted the attention of architects, historians, cultural scholars, and all interested parties who recognized its architectural, cultural, social, and other values back in 1950, when the then Institute for the Protection of Cultural and Historical Heritage decided to protect this residential complex. Shortly thereafter, in the mid-1960s, a significant portion of the complex was purchased from the family, while the family retained a larger garden for the construction of a new house. At that time, the house was in rather poor condition, so the Museum has invested expert efforts and financial resources over the following decades to preserve this national monument.

Svrzo's House has been a focal point for architects, historians, and cultural scholars since 1950, when the Institute for the Protection of Cultural and Historical Heritage designated it as a protected site due to its significant architectural, cultural, and social values. In the mid-1960s, a substantial portion of the complex was acquired from the family, who retained a larger garden for future development. At that time, the house was in considerable disrepair. Over the following decades, the Museum invested both expertise and financial resources to restore and preserve this national monument.

From the mid-1960s to the present, with occasional interruptions, Svrzo's House has been open to the public; as an authentic space offering a unique glimpse into the oriental-Bosnian residential architecture and the domestic culture of Bosniak urban families. The house exemplifies a sophisticated residential design with a pavilion layout, featuring three interconnected sections. This arrangement distinctly reflects the traditional division of space in Bosnian homes: the *selamluk*, or male section, which served as a reception and business area; and the *haremluk*, the private and intimate area reserved for family life. This layout provides a comprehensive view of the social and architectural norms of the period.

During the Ottoman era, Sarajevo was home to approximately forty houses of this type, belonging to affluent landowners, merchants, and sometimes wealthy craftsmen. This particular house was originally built by the Glođo family, who were prominent landowners with a title of *aga*. In the mid-19th century, with the demise of the Glođo family's male descendants, the property through marriage passed to the Svrzo family, also with *aga* title. The street where the house is located still bears the name *Glođina* in honour of the original



stambenim kvartovima na okolnim padinama, uticao je na to da i danas cijela mahala odiše tišinom. To se osjeća već stupanjem u prvu ili tzv. mušku avliju. Ona je kaldrimisana riječnim oblutkom, a uz dugi visoki zid uz kamenom ograđen prostor za cvijeće (pervaz). Obično u kućama s dva dijela, prva do ulaza nalazila bi se momačka kuća ili kuća za mušku posluhu, koja bi bila na usluzi vlasniku kuće i njegovim gostima.

Osnovna razlika između bosanske kuće i izvorne osmanske kuće sa širih područja Anadolije leži u njejoj asimetriji i slobodnijem dodavanju dijelova kuće. Upravo tako, etapno je nastajala i Glođina, danas Svrzina kuća. Njen centralni, sjeverni dio ili jedini dio kompleksa na sprat je i najstariji, nastao u prvoj polovini 18. vijeka. U njegovom prizemlju nalazi se ahara (štala za konje), a ispred njega veliki kameni blok (binjektaš), ili kamen za lakše uzjahivanje na konja. Uz usko drveno stepenište (basamake), penje se na prvu kameriju. U osmanskom periodu vladao je čitav niz nepisanih pravila, kao što su pravo na intimu, pravo na vodu, ali također i pravo na pogled. Tako se i s ove kamerije uživalo u otvorenom pogledu u svim pravcima, na ulicu, na mahalu, na čaršiju. Nikome nije bilo dozvoljeno da sagradi kuću na način da blokira pogled prethodne. Zato su se kuće, kao i ova, gradile na padinskim dijelovima, stepenasto izmičući prethodnoj kući i ostvarujući lijep vidik. Zanimljiva prostorija, koja je naknadno dograđena u odnosu na centralnu zgradu, je mali ćošak. Prostorija za osamu, povlačenje, razmišljanje, učenje Kur'ana itd. Uz veću ili tzv. mušku sobu nalazi se još jedan kahve-odžak. Prostorija opremljena priborom za prženje, mljevenje i kuhanje kahve i čaja. U nju bi muška posluga dolazila da spremi napitke za vlasnika kuće i njegove goste.

Muška soba je vlasnikova radna soba. U njoj bi on radio, primao goste, ugovarao poslove, u njoj bi se vodili politički i trgovački razgovori i sl. Karakterizira je odsustvo pokretnog namještaja. Uz zidove su pruženi minderi; zatvoreni, fiksni drveni sanduci po kojima bi se prostirala šilteta, te dekorativna platna. Korišteni su uglavnom za sjedenje. Uz zid uz vrata proteže se musandera, drvena okolica koja u sebi sadrži tri elementa: tipično bosansku zidanu zemljanu peć, ukrašenu lončićima od pečene gline, uz peć hamamdžik, malo kupatilo ili banjica i ormari (dolafi) za posteljinu (dušekluci). Spavalo se na podu, jelo se na podu, tako da se zahvaljujući ovakvoj opremljenosti soba lako pretvarala iz dnevne sobe u trpezariju, spavaću sobu i sl. Razlika je samo u veličini sobe i detaljima kojima je opremljena. Pošto je ovo muška soba, na zidu je oružje, na podu obavezna mangala, posuda punjena žarom koji se kasnije koristio za podgrijavanje kafe ili čaja, zapaljivanje duhana u čibucima ili nargilama, u žar bi se

builders. The house is now a museum and bears the name of the Svrzo's family, who sold it to the Museum. Entering the house from *Glođin Sokak* through a grand wooden gate transports visitors into a different realm—one of intimacy, peace, and tranquillity.

The layout of Ottoman urban settlements, characterized by a distinct čaršija -bazaar area, serving as the commercial, religious, and cultural hub and the surrounding mahallahs (residential neighbourhoods) situated on the slopes, has left a lasting impression on the area. This historical arrangement contributes to the serene ambiance that permeates the mahallah even today. Upon entering the first courtyard, known as the men's courtyard, visitors encounter a space cobbled with river pebbles and flanked by a long high wall, which encloses a stone-bordered flower garden. In traditional Ottoman homes with dual sections, the area closest to the entrance was typically designated as a bachelor's quarters or servant quarters, serving the needs of the homeowner and his guests. This layout not only reflects the architectural style of the period but also provides insight into the social and functional aspects of Ottoman residential life.

The Bosnian house, in contrast to the traditional Ottoman houses of Anatolia, is distinguished by its asymmetry and the more fluid integration of its various parts. This characteristic is evident in Svrzo's House, originally Glođina's House, which was developed incrementally over time. Its central, northern section—the oldest, and the only multi-story part of the complex—dates back to the first half of the 18th century. This section features a ground-floor *ahar* (horse stable) and a large stone block (*binjektaš*) for mounting horses. A narrow wooden staircase (*basamci*) ascends to the first *kamerija* chamber. During the Ottoman period, certain unwritten codes governed domestic life, such as the right to privacy, access to water, and the preservation of views. These principles are reflected in the design of the house; from this *kamerija* chamber, one could enjoy unobstructed vistas of the street, whole neighbourhood, and the bazaar. No one was permitted to build a house in a way that would block the view of the neighbours. Such careful planning ensured that no new construction would block the views enjoyed by previous buildings. The houses were, thus, mainly built on slopes to ensure unobstructed vistas. An interesting addition to the central building is a small corner room designed for solitude, reflection, and the recitation of the Qur'an. This room, added later, exemplifies the personal retreat space valued in Ottoman domestic architecture. Adjacent to the men's room is a traditional coffee-chimney—a space equipped for roasting, grinding, and brewing coffee and tea. This room served as a place where a male servant would prepare beverages for the homeowner and his guests.

The men's room, serving as the owner's study, was a place for work, receiving guests, and conducting business and political discussions. It is notably devoid of movable furniture; instead, cushions arranged over built-in wooden crates line the walls and are used for sitting. The room features a *musandera*, a wooden area that includes a typical Bosnian brick stove, decorated with glazed adobe features. Along the stove, there is a *hamamdžik*, a small personal hygiene or washing area, and





ubacivale mirisne biljke, tako da bi se napravio lijep ambijent u prostoru. Pažnju privlači i velika zidna serdžada. Urađena je u staroosmanskome stilu, dekorirana floralnim motivima, motivima mihraba nad kojima visi svjetiljka koja simbolizira Nur.

Uski drveni hodnik vodi u haremluk ili porodični dio kuće. Na sredini je čenifa. Malo neobično da se nalazi na spratu i uz samu kuću. U ovoj kući postojale su četiri, od toga tri, kako je i uobičajeno, bile su odvojene od kuće i nalazile se u baštama. Iz hodnika se izlazi na drugu, veću kameriju. Kao i na prvoj, i ovdje je ugrađeni drveni lavabo ili abdesthana za ritualno pranje prije molitve.

S kamerije se može ući u tri sobe. Sve tri su opremljene isključivo za muzejsku namjenu, jedna kao spavaća, jedna kao djevojačka i jedna kao trpezarija. Najviše detalja može se vidjeti u sobi opremljenoj kao trpezarija. Na sredini sobe je sofra, niski okrugli stol oko kojeg je prostrta sofranska bošča. Na sofri je tradicionalno bakreno posuđe, presvučeno kalajem i ukrašeno savat tehnikom. Pošto se većina jela konzumirala prstima, na sofri su samo kašike koje su se koristile za tečna jela. Uz sofru su se u sobu unosili ibrik i leđen za pranje ruku prije i poslije jela. Nakon jela, sofra bi se iznosila nazad u kuhinju, tako da bi soba poprimila prvobitni izgled i mogla se koristiti za ostale namjene. U islamskoj tradiciji najrazvijeniji vid umjetnosti je kaligrafija, tako da se na zidovima ove sobe nalaze levhe s ispisanim navodima iz Kur'ana. Iako se hamamdžik ili banjica nalaze u svakoj sobi, ovdje se može vidjeti opremljena banjica sa svim njenim detaljima. U peć je ugrađen lonac (peš-njak) u kojem se grijala voda, koja se susakom zahvatala i presipala u posudu koja visi o plafonu u funkciji tuša (setilj). Dno banjice je urađeno od kamena iz jednog dijela, a u uglu je otvor za odvod koji se radio od cijevi od pečene gline. Tu su i ostale posude za donošenje vode, peškiri i sl.

Manja soba opremljena je kao djevojačka, odnosno za kćerku. Nije bile kuće u kojoj se nije vezlo. Žene i djevojke su nerijetko vezući stvarale prava umjetnička djela. Posebno je za djevojke bilo važno da budu dobre vezilje. Najljepše primjerke koje bi stvarale na derdefu (drveno postolje za vez) nosile bi sa sobom po udaji kao dio svog ruha i tako pokazivale svoju čestitost i kreativnost.

U ovom dijelu nazi se i soba koja je za muzejsku namjenu opremljena kao spavaća. Na podu je prostrt dušek, a po njemu jorgan. Koliko je vez bio bitan, pokazuje i ovaj dušek koji je izvezen zlatnim nitima. Na prozorima ove sobe su drvene rešetke (mušepci), koji omogućavaju ženi, u situacijama kada su nepoznati muškarci u kući, da vidi šta se dešava i u prvoj avliji, a da pri tome nju niko ne vidi.

closets (*dolafti*) for bedding (*dušekluci*). People slept on the floor and ate on the floor, so thanks to versatile design of equipment, every room could be easily transformed from a living room into a dining room, bedroom, etc., the difference is only in the size of the room and the details with which it is furnished. As a male space, the room displays weapons on the walls and includes a brazier for heating coffee or tea, lighting tobacco in qibuks or hookahs, and infusing the air with pleasant fragrances from aromatic plants placed on the embers. The large wall *serjad* (carpet) catches the eye with its traditional Ottoman design, featuring floral motifs and a mihrab motif, with a lamp symbolizing Nur (light) hanging above it. This rich array of details highlights the blend of functionality and aesthetic considerations that characterize Ottoman Bosnian domestic architecture.

A narrow wooden corridor leads to the *haremluk*, or family section, of the house, an area distinctly separated from the men's quarters. Unusually, the čenifa (a water closet) is located at the first floor and as a part of the house itself. In this property, there were four water closets, with three of them, as it was usual, positioned away from the main residence, nestled in the gardens. The corridor opens into a larger chamber, which, like the first, features a wooden sink or *abdesthana* for ritual washing before prayers.

From this central chamber, visitors can access three rooms, each purposefully arranged for museum use. One room is set up as a bedroom, another as a girls' room, and the third as a dining room, providing a rich display of domestic life. The dining room is particularly detailed, showcasing traditional Bosnian furnishings and decor. At the centre is a *sofra*, a low round table, around which a *sofran bošča*, or a dining cloth, is spread. *Sofra* features traditional copper dishes, coated with tin and adorned with the Savat technique. Since many dishes were consumed with fingers, spoons are provided for liquid dishes only. The room is also equipped with a water jug and small basin for hand washing before and after meals. After dining, the table is returned to the kitchen, allowing the room to revert to its original state for other uses.

Islamic art, particularly calligraphy, is prominently displayed on the room's walls, featuring *levha* pieces - plaques with Qur'anic quotations. Although there is a *hammam* or washing area in every room, here you can see one equipped with all its details. There is a *pešhnjak* (water-heating pot) built into the furnace, a ladle for collecting heated water and filling a ceiling-hung container for showering (*setilj*). The hammam area features a single stone slab as the floor and a clay-piped drain, along with additional containers for water and towels.

Adjacent to this is a room designed as a girls' room, reflecting the cultural importance of embroidery and artistic skill in young women. Women and girls often created real works of art by tying. It was especially important for girls to be good embroiderers. The most beautiful examples that they would create on a derdef (wooden embroidery stand) would be part of a girl's dowry, demonstrating both her chastity and creativity.

Another room displays how a bedroom looked like - featuring a mattress on the floor, with a duvet on a top of it. This duvet is

Drvenim basamacima spušta se u veću i ljepšu, tzv. žensku avliju. Za razliku od prve avlije u kojoj je česma s jednom lulom, u ovom dijelu kuće sve mora biti veće i ljepše, pa je i česma s dvije lule, tzv. čifte česma. U ovom dijelu kuće su i tri magaze, jedna za hranu, druga za robu, treća za alat. To su ujedno i jedini dijelovi kuće izgrađeni u cijelosti od kamena. Ostali su kombinacija drvenih greda i nepečene cigle, tzv. bondručna konstrukcija, dok je krov pokriven polukružnim crijepom (ćeramidom).

**Mustafa Arslanović, viši muzejski pedagog**

adorned with gold-thread embroidery, underlining the significance of textile art. Wooden grid (*mušepci*) on the windows allow a woman to observe the first courtyard discreetly, ensuring privacy when unfamiliar men are present in the house.

Descending wooden steps lead to the larger and more elaborate women's courtyard. Unlike the simpler men's courtyard with its single-pipe fountain, this area boasts a grander *çifte* fountain with two pipes. The courtyard also includes three storerooms—one for food, one for goods, and one for tools—all constructed entirely of stone. In contrast, other parts of the house use a combination of wooden beams and unbaked bricks, reflecting traditional manual construction methods. The roof is covered with semi-circular tiles, characteristic of the era.

**Mustafa Arslanović, Senior museum educator**









75  
godina







Todor Švrakić, Zgrada Predsjedništva i Vlade, akvarel, 30x39,5 cm, inv. br. 278

Todor Švrakić, Building of the Presidency and Government, watercolor, 30x39.5 cm, Inv. No. 278



# ZAŠTITA NASLIJEĐA

HERITAGE  
PROTECTION

## BOTANIČKE VRIJEDNOSTI SVRZINE KUĆE

Svrzina kuća je jedan od najljepše sačuvanih primjera stambene arhitekture iz osmanskog perioda u Bosni i Hercegovini, a njeno hortikulturno uređenje kroz historiju je zasigurno bilo jedno od reprezentativnijih prikaza bosanskih avlija. Kao dio kulture stanovanja i tradicije življenja s prirodom, avlije i bašče bile su prepoznatljiv znak starog Sarajeva, odnosno njegovog orijentalnog dijela. Na potrebu prezentacije autentične vegetacije u depandansu Svrzina kuća ukazivalo se mnogo godina unazad, jer nije moguće u potpunosti predstaviti kulturu stanovanja bošnjačke gradske porodice bez uređenih avlija i bašči koje su obitavale u harmoniji između kuće, odnosno doma i prirode.

Još krajem 60-ih godina prošlog stoljeća, tadašnja kustosica-etnologinja Muzeja grada Sarajeva, Zorica Janjić Černjavski, objavila je tekst „Sarajevske bašče i avlije“, u kojem je botaničkim osobinama vegetacije dodijelila i etnografski značaj koji se prvenstveno ogleda u raznim običajima vezanim za vegetaciju, vjerovanja, narodnu medicinu, književnost, zanimanja, kao i ishranu. Također je napravila i prvi popis cvijeća, zelenila i ljekovitog bilja iz sarajevskih avlija i bašči, a sve to kombinirajući pisane i usmene izvore, te lična ispitivanja.

Krajem 70-ih godina došlo je do zatvaranja Svrzine kuće za javnost zbog trošnosti objekta i potrebe za jednom većom rekonstrukcijom koja je uslijedila sredinom 80-ih godina. U tom periodu obje bašče su služile za odlaganje otpadnog materijala. Depandans se ponovo otvara za javnost u ljeto 1987. godine, te je zbog opsade Sarajeva bio ponovo zatvoren od aprila 1992. do oktobra 1997. godine, kada je, nakon saniranja ratnih oštećenja, ponovo otvoren.

Projektom „Hortikulturno rješenje Svrzine kuće“ profesorice Tatjane Ljujić-Mijatović, 2001. godine kreće se s aktivnostima vezanim za obnovu hortikulturne baštine. Prema analizama arhitektonskih i bioloških elemenata Svrzine kuće i preporukama koje je dala prof. Tatjana Ljujić-Mijatović, preporučena je rekonstrukcija avlija i bašči na kojima se vrijedno radilo prvenstveno zahvaljujući entuzijazmu uposlenika Muzeja Sarajeva sve do pandemije virusa COVID-19. U tom periodu u spomenutim avlijama i baščama uspješno je prikupljeno oko 100 biljnih vrsta koje spadaju u tradicionalne biljke sarajevskih avlija i bašči koje je muzejski pedagog, Mustafa Arslanović, predstavio u svojoj knjizi „Avlije i bašče Svrzine kuće“.

U avlijama i baščama odvijao se dio intimnog života u kućama, pa su tokom lijepog vremena one predstavljale zamjenu za neke dijelove kuće, šireći prostor za boravak od udobnih halvata, sjenovitih hajata, divanhana okupanih

## BOTANICAL VALUES OF THE SVRZO'S HOUSE

Svrzo's House is one of the most beautifully preserved examples of residential architecture from the Ottoman period in Bosnia and Herzegovina. Its horticultural arrangement and order have historically been among the most representative displays of Bosnian courtyards. As an integral part of habitation culture and the tradition of living in harmony with nature, courtyards and gardens were a recognizable feature of old Sarajevo, particularly its oriental part. The necessity to present authentic vegetation in the annexe of Svrzo's House was recognized many years ago, as the living culture of one Bosniak urban family cannot be fully conveyed without the landscaped courtyards and gardens that existed in harmony with the house that is the home, and nature.

In the late 1960s, Zorica Janjić Černjavski, then the curator-ethnologist of the Museum of the City of Sarajevo, published a text titled 'Sarajevo Gardens and Courtyards.' In this work, she attributed ethnographic significance to the botanical characteristics of vegetation. This significance is primarily reflected in various vegetation-related customs, beliefs, folk medicine, literature, occupations, and diet. Combining written and oral sources, as well as personal investigations, she also created the first list of flowers, greenery, and medicinal herbs typically planted in Sarajevo's courtyards and gardens.

At the end of the 70s, the Svrzo's House was closed to the public due to the building dilapidation and much-needed major reconstruction that followed in the mid-80s. In that period, both gardens were used for the disposal of waste material. The depandance/annex reopened to the public in the summer of 1987, but due to the siege of Sarajevo, it was closed again from April 1992 to October 1997, when, after the war damage was repaired, it was reopened.

In 2001, the project "Horticultural Solution of Svrzo's House" by Professor Tatjana Ljujić-Mijatović, started activities related to the restoration of horticultural heritage. According to the analyses of the architectural and biological elements of Svrzo's house and the recommendations given by Prof. Tatjana Ljujić-Mijatović, recommended reconstruction of the courtyards and gardens begins, and primarily thanks to the enthusiasm of the employees of the Museum of Sarajevo were ongoing until the pandemic of the COVID-19 virus. In the reconstruction period timeframe about 100 plant species have been successfully collected in the mentioned courtyards and gardens. These plants are those that were traditionally found in Sarajevo courtyards and gardens, which the museum pedagogue, Mustafa Arslanović, presented in his book "Avlije i bašče Svrzine kuće /Courtyards and Gardens of Svrzo's House".

The courtyards and gardens were spaces where part of the private life of the household was happening; in nice weather those spaces would replace indoor facilities, and were an extension



svjetlom u avlije pune cvijeća i žubora vode i u bašče – među voćke i ostalo rastinje. Autentične bašče i avlije Svrzine kuće predstavljaju dokument kulture i vremena u kojem su nastajali, te čine jedan od ključnih elemenata koji oslikava specifični ambijent sarajevskih mahala.

Svrzina kuća u svom sastavu ima mušku i žensku avliju sa visokom i niskom vegetacijom.. Ljubav prema cvijeću, kao i želja za intimnošću prostora u kojem se boravi, neosporno je imala uticaja na izgled bosanskih avlija u kojima se voda, boja, miris i kaldrma harmonično prožimaju. Izuzetno zadovoljstvo boravka u avlijama pružali su miris cvijeća, šum vode i bogatstvo šarolikih boja. Uz visoke zidove kojima su avlije i bašče bile opasane, sađene su ruže penjačice, vinova loza, bršljen ili pak sabhčići. Selamluk, muška avlija, prvenstveno je bio namijenjen za prijem muških gostiju u kojem se nalazio ahar (štala za konje), a pored njega i binjektaš (kamen za uzjahivanje). Muška avlija bila je ekonomat domaćinstva, pa je kroz ovu avliju u jesen unošena ljetina s okolnih imanja, drva za zimu i sl. Zbog toga, u ovom dijelu kuće, osim vinove loze i nešto samoniklog uglavnom ljekovitog bilja, nije bilo zasada. Po otkupu kuće od porodice, od trajnih vrsta zatečeni su vinova loza i šimširi. Za vinovu lozu, koja se nalazi u muškoj avliji, pretpostavlja se da je starosti od preko 100 godina.

Ženska avlija, u kojoj se odvijao dio privatnog života ukućana, minijturni je dragulj vrtne umjetnosti. U njemu je žena, koja je većinu svog vremena bila vezana za kuću, znala od svog prostranog doma i avlije napraviti prijatan ambijent za život i odmor. Sve je odisalo čistoćom, a avlija mamila cvijećem i ugodnim hladom probranog voća za koje je bilo važno da bogato cvjeta i ugodno miriše. Za vrijeme otkupa kuće od porodice u ženskoj avliji zatečena su tri šimšira, za koje se sa sigurnošću može reći da su starosti 70 godina. Pored već spomenutih šimšira, u ženskoj avliji je i danas uspješno uzgojen veliki broj biljnih vrsta koje spadaju u tradicionalne biljke sarajevskih avlija i bašči u kojima se izdvajaju drvenaste vrste, grmovi i polugrmovi, zeljaste biljke (trajnice, jednogodišnje i dvogodišnje biljke, lukovičaste i gomoljaste). Navedene vrste potiču iz 44 porodice biljaka. Pri prikupljanju i sadnji materijala, posebna pažnja je obraćena na osnovne postulate sadnje kako bi se postigla cvjetna kompozicija i kako bi dekorativna namjena cvijeća došla do izražaja. U tom smislu, usklađena je visina biljaka, vrijeme cvjetanja i boja, a potom da li je biljka jednogodišnja, dvogodišnja ili trajnica, njihova građa, kao i upotrebna vrijednost biljaka (ljekovita, vitaminozna i sl.). U avliji se posebno izdvajaju cvjetovi zejnlī-bostana, akšamčića, sabahčića, katmera, salvija, minjevši, lala, zumbula, narcisa, prkosa i sl.

Vegetacija u baščama, za razliku od avlija u kojima je imala prvenstveno dekorativnu namjenu, drugačijeg je

of the household living space, bringing the life activities from halvet, shaded semi-open patio in the ground floor, and sunlit leisure and reception rooms, into courtyards filled with flowers and water murmuring, and gardens packed the fruits and other vegetation. These Svrzo's House authentic gardens and courtyards are a documentation of the culture and the time of their development and are thus one of the key elements that depict the specific ambience of Sarajevo mahalles.

Svrzo's House, like most Bosnian houses, has its men's, and female courtyards. The affection for flowers, as well as the desire for privacy of the space where one resides, undisputedly influenced how the Bosnian courtyard, where water, colours, smells and cobblestones are gathered and woven into harmony, would look like. *Selamluk*, a men's courtyard, was primarily in the function of receiving male guests. It commonly had an „ahar“ (the stables) with „binjektaš“ stone (mounting block) nearby. Men's courtyard was also a barnyard feature of the household so in autumn it was used to bring in the crops from the fields nearby, the firewood, and other necessities. Being used this way, there were not many plants grown in male courtyards- some grape vines and sporadic wild flowers- mostly medicinal herbs. After the purchase of Svrzo's House from the family, it was only vines and boxwoods that were found among the permanent species. The vine, which is located in the men's courtyard, is supposed to be over 100 years old. Three boxwoods were found in the women's yard, which can be safely said to be 70 years old.

The female courtyard or „haremluk“, where part of the household's private life was happening, is on the other hand, a miniature gem of the garden art. Women, tied to the house most of the time, build a comforting ambience for living and resting from their houses and courtyards. Everything smelled of cleanliness and the courtyard would tempt the inhabitants with its flowers and comforting shade of the selected fruit trees. Besides the already mentioned boxwoods, in female gardens, even nowadays, there are numerous flora species that are considered plants traditionally found in Sarajevo courtyards and gardens. Among the highlighted plant types found, are woody species, shrubs and subshrubs, and herbaceous plants (perennials, annuals, biennials, bulbous, and tuberous plants). These species come from 44 different plant families. Special attention was given to the basic principles of planting when collecting and planting materials to achieve a floral composition and to highlight the decorative purpose of the flowers. In this context, the height of the plants, flowering time, and colour were harmonized, as well as whether the plant is annual, biennial, or perennial, their structure, and the practical value of the plants (medicinal, vitamin-rich, etc.). Notable flowers in the courtyard include Larkspur, Four o'clock flower, Morning Glory, Carnation, sage, Bleeding Heart, tulips, hyacinths, daffodils, portulaca, and others.”

Gardens, unlike the courtyards with primarily decorative purposes, were spaces of different types and were in fact a



karaktera, jer je njen sadržaj predstavljao kombinaciju voća, povrća i cvijeća. Estetski lijepom činile su je ruže đulbešećerke koje su sadene uz zidove, a uz njih i cvijeće pomiješano s povrćem, đurđini, šeboj, suncokret, adžem jorgovan, sabljica, svatovi i dr. Stablo zove, bijeli sljez, ogulot, ilduz, kaloper, miloduh, pitoma nana i bejturan neke su od biljaka koje su se uzgajale pored dekorativne namjene i zbog svoje aromatičnosti i ljekovitosti. Uz njih se uzgajalo ukrasno grmlje kao što je jasmin, igda, jorgovan i snježna gruda.

Većina bosanskih avlija i bašči počela je nestajati pred naletom novih građevinskih trendova, urbanizacijom i promjenama u društvenim navikama. Avlije i bašče s tradicionalnim biljnim vrstama i kaldrmom oduvijek su bile simbol bosanskog načina života i kulture. Na nama je da naše avlije i bašče u Svrzinoj kući sačuvamo kao kulturnu baštinu i podsjetnik na prošla vremena. One predstavljaju neprocjenjiv dio bosanskog naslijeđa, te pružaju uvid u tradicionalni način života koji se nekada odvijao iza njihovih zidova.

Selma Oruč, vodič – tumač kroz izložbu

combination of fruit yards, vegetable gardens, and flower beds. The aesthetic was guaranteed by decorative residents, primarily Damask Rose, commonly positioned alongside the walls, while other flowers like Dahlia, Wallflower, Sunflower, Dames Rocket, Iris, and Garden Phlox grew among the vegetables. European black Elder, medicinal plants, herbs and fruits were considered part of the household economy, but one could often find them accompanied by decorative shrubs like Poet's Jasmine, Russian Olive, Common Lilac, and Snowball.

The old house of Oriental- Bosnian sort which, with its courtyard and garden represented the harmony of a family home, stepped back and gave room to the modernisation trends and new social habits. The courtyards and gardens, with their cobblestones and being home to traditional plants have always symbolized Bosnian culture and living. Therefore, it is up to all of us to protect and preserve the remaining ones standing in Svrzo's House, as our cultural heritage and reminder of the times gone. Those are the priceless segments of the Bosnian legacy and enable us an insight into a traditional living that their walls protected once upon a time.

Selma Oruč, guide - interpreter of the exhibition





## NAJZNAČAJNIJI KONZERVATORSKO-RESTAURATORSKI RADOVI MUZEJA SARAJEVA

**K**onzervatorsko-restauratorski radovi u muzejima igraju ključnu ulogu u očuvanju i prezentaciji kulturnog naslijeđa. Muzeji su institucije koje prikupljaju, čuvaju, istražuju i izlažu artefakte s ciljem obrazovanja i predstavljanja javnosti. Kroz konzervatorsko-restauratorske radove, muzeji osiguravaju dugovječnost i autentičnost svojih zbirki. Koristeći naučnu metodologiju i tehnološki napredak, konzervatorsko-restauratorski radovi kontinuirano doprinose naučnim istraživanjima. Na taj način, muzeji ne samo da čuvaju materijalne ostatke prošlosti, već i obogaćuju kulturni identitet i historijsku svijest društva. Osim fizičke zaštite predmeta, konzervatori također igraju ključnu ulogu u interpretaciji i prezentaciji artefakata javnosti.

Konzervacija je danas evoluirala do visoko razvijene discipline sa svojom etikom i filozofijom. U muzejima konzervatori rade s cijelim timom uposlenika – svaki član tima doprinosi razumijevanju značaja predmeta i odlukama o konzervaciji. Konzervacija ima dva globalna cilja: prvi je ograničiti brzinu propadanja, a drugi je da se predmeti učine fizički i intelektualno dostupnim onima koje zanimaju (naučnicima, entuzijastima, muzejskoj publici). Ova interdisciplinarna saradnja ne samo da unapređuje metode očuvanja već i obogaćuje znanje o tehnološkim i kulturnim praksama mnogih civilizacija, čime se dodatno valorizira uloga muzeja kao čuvara i promotora kulturnog naslijeđa.

Muzej Sarajeva aktivno prati savremene konzervatorsko-restauratorske trendove, kako bi osigurao optimalnu zaštitu i očuvanje svojih zbirki. Saradnja s međunarodnim institucijama i stručnjacima dodatno obogaćuje pristup muzeju, osiguravajući primjenu najboljih praksi u očuvanju kulturnog naslijeđa. Na taj način, Muzej Sarajeva kontinuirano unapređuje svoje kapacitete za zaštitu artefakata. Predstavljamo neke od najznačajnijih konzervatorskih radova Muzeja Sarajeva:

**Konzervacija nalaza s Bijele tabije** uključivala je temeljito čišćenje, stabilizaciju restauracije različitih artefakata poput bradve, prstena za strijelce, trnokopa, jatagana, lovačkog mača, ugarskog novčića, ukrasa na vojnoj opremi, ulomaka keramike, đuladi i granata. Prvo su svi predmeti detaljno dokumentirani, fotografirani i opisani. Mehaničko i hemijsko čišćenje uklonilo je naslage prljavštine i korozije. Stabilizacija je obuhvatala tretiranje metalnih predmeta inhibitorima korozije i konsolidaciju keramičkih ulomaka. Restauracija je uključivala rekonstrukciju nedostajućih dijelova i retuširanje kako bi

## THE MOST SIGNIFICANT CONSERVATION-RESTORATION WORKS OF THE MUSEUM OF SARAJEVO

**C**onservation-restoration works in museums play a crucial role in preserving and presenting cultural heritage. Museums are institutions that collect, preserve, research, and exhibit artefacts with the aim of educating and engaging the public. Through conservation-restoration efforts, museums ensure the longevity and authenticity of their collections. Utilizing scientific methodology and technological advancements, conservation-restoration works continuously contribute to scientific research. In this way, museums not only preserve the material remnants of the past but also enrich the cultural identity and historical awareness of society. Besides the physical protection of objects, conservators also play a key role in the interpretation and presentation of artefacts to the public.

Today, conservation has evolved into a highly developed discipline with its own ethics and philosophy. In museums, conservators work with entire teams of employees – each team member contributes to understanding the significance of the objects and making conservation decisions. Conservation has two global goals: the first is to limit the rate of deterioration, and the second is to make objects physically and intellectually accessible to interested parties (scholars, enthusiasts, and the museum public). This interdisciplinary collaboration not only advances preservation methods but also enriches knowledge about the technological and cultural practices of many civilizations, further enhancing the museum's role as a guardian and promoter of cultural heritage.

The Museum of Sarajevo actively follows contemporary conservation-restoration trends to ensure optimal protection and preservation of its collections. Collaboration with international institutions and experts further enriches the museum's approach, ensuring the application of best practices in cultural heritage preservation. In this way, the Museum of Sarajevo continually enhances its capacity to protect artefacts. Here are some of the most significant conservation works of the Museum of Sarajevo:

**Conservation of Findings from Bijela Tabija/White Fortress:** This project included thorough cleaning, stabilization, and restoration of various artefacts such as a broadaxe, archer's rings, a pick, a yatagan, a hunting sword, a Hungarian coin, military equipment decorations, ceramic fragments, cannonballs, and grenades. Initially, all items were meticulously documented, photographed, and described. Mechanical and chemical cleaning removed layers of dirt and corrosion. Stabilization involved treating metal objects with corrosion inhibitors and consolidating ceramic fragments. Restoration included reconstructing missing parts and retouching to achieve a uniform appearance. Finally, all artefacts were coated with protective layers and re-documented.

**The model of Baščaršija from the Ottoman period,** created for the permanent exhibition of the Museum of Sarajevo,



se postigao ujednačen izgled. Na kraju, svi arterfakti su premazani zaštitnim slojevima i ponovo dokumentirani.

**Maketa Bašćaršija** u osmanskome periodu, izrađena za stalnu postavku Muzeja Sarajeva, prikazuje najznačajnije objekte tog vremena: Gazi Husrev-begovu džamiju, Crkvu svetih arhanđela Mihaila i Gavrila, sinagogu Kal Grandi, Carevu džamiju, Tašlihan, Trgovke, Brusa bezistan i sl. Nakon čišćenja, vršene su popravke na objektima na kojima je to bilo nužno. Korištene su visokokvalitetne boje i materijali kako bi se postigao ujednačen izgled s originalnim tonovima i teksturama. Restauracija je uključivala i popravku sitnih oštećenja na zidovima i fasadama zgrada. Uz to, maketa je prošla kroz proces zaštite od budućih oštećenja. Na svim dijelovima primijenjeni su zaštitni premazi koji osiguravaju dugoročnu očuvanost. Ovi premazi štite maketu od vlage, prašine i drugih štetnih uticaja iz okoline. Maketa predstavlja važan edukativni i kulturni artefakt, omogućavajući posjetiocima da bolje razumiju i vizualiziraju bogatu historiju Sarajeva. Uz to, detaljno je izvršena konzervacija makete Gazi Husrev-begove džamije, pored koje se nalaze i dva turbeta. Tokom ovog procesa, maketa je pažljivo očišćena kako bi se uklonile sve naslage prašine i prljavštine. Rasvjeta na džamiji je popravljena, a unutar džamije posebno su tretirani mihrab i čilimi.

**Konzervacija jatagana, turskih mačeva iz zbirke Muzeja Sarajeva** bila je obiman proces koji je uključivao primjerke nastale od 17. do kraja 19. vijeka. Kompletne muzeološke obrade, konzervacije i restauracije ovih primjeraka završena je krajem 2013. godine. Jatagani su pažljivo očišćeni kako bi se uklonile naslage prljavštine, korozije i oksidacije. Čišćenje je obuhvatilo mehaničke metode korištenjem finih četkica, skalpela i mikropjeskarenja, kao i hemijske metode uz primjenu blagog rastvora taninske kiseline za uklanjanje tvrdokozorne korozije. Posebna pažnja posvećena je jataganima koji su imali srebrene ukrase i natpise. Srebrene dijelovi tretirani su blagim sredstvima, a natpisi su očuvani uz maksimalnu pažnju kako bi ostali čitljivi i netaknuti. Metalni dijelovi jatagana su nakon čišćenja tretirani inhibitorima korozije kako bi se spriječila buduća oksidacija. Restauracija je, također, uključivala popravku ili zamjenu oštećenih dijelova. Nakon restauracije, svi jatagani su premazani mikrokristalnim voskom kako bi se dodatno zaštitili od vlage i drugih štetnih faktora.

U sklopu stalne postavke u Brusa bezistanu, koja se odnosi na **kujundžijski – zlatarski zanat** otvorena je radnja s autentičnim alatima i opremom. Svaki alat i mašina svjedoče o vještini i tradiciji zlatara, a njihovo očuvanje omogućava budućim generacijama da cijene i razumiju ovu važnu komponentu lokalne historije. Tokom konzervacije ovih predmeta obavljeno je detaljno čišćenje

showcases the most important buildings of that time, including the Gazi Husrev Bey Mosque, the Church of the Holy Archangels Michael and Gabriel, the Kal Grandi Synagogue, the Emperor's Mosque, *Tašlihan* caravanserai, Trgovke, Brusa Bezistan, and others. After cleaning, repairs were made to the buildings where it was necessary. The restoration work on the model focused on repairing buildings where necessary, using high-quality colors and materials to achieve a uniform look with original tones and textures. Additionally, the model underwent a process of protection against future damage. Protective coatings were applied to all parts to ensure long-term preservation. These coatings protect the model from moisture, dust, and other harmful environmental influences. The model represents an important educational and cultural artefact, allowing visitors to better understand and visualize the rich history of Sarajevo. It serves as a valuable tool for both education and cultural preservation. In particular, the model of Gazi Husrev Bey's Mosque, along with the two adjacent turbes (mausoleums), was conserved in detail. During this process, the model was carefully cleaned to remove all dust and dirt deposits. The lighting in the mosque was repaired, and the *mihrab* (prayer niche) carpets inside the mosque were specially treated. These efforts ensure that the model remains a vibrant and accurate representation of the historic *Bašćaršija*, enhancing visitors' appreciation of Sarajevo's cultural heritage.

**Conservation of yatagans, Turkish swords and sabres from the collections of the Museum of Sarajevo**, was an extensive process encompassing examples from the 17<sup>th</sup> to the end of the 19<sup>th</sup> century. Complete museological processing, conservation, and restoration of these specimens were completed at the end of 2013. The yatagans were meticulously cleaned to remove deposits of dirt, corrosion, and oxidation. Cleaning included mechanical methods using fine brushes, scalpels, and micro blasting, as well as chemical methods employing a mild tannic acid solution to remove stubborn corrosion. Special attention was paid to yatagans with silver decorations and inscriptions. The silver parts were treated with gentle means, and the inscriptions were preserved with utmost care to remain legible and intact. After cleaning, the metal parts of the yatagans were treated with corrosion inhibitors to prevent future oxidation. Restoration also included repairing or replacing damaged parts. Once restored, all yatagans were coated with microcrystalline wax to protect them from moisture and other harmful factors.

As part of the permanent exhibit in Brusa Bezistan, a shop with authentic tools and equipment has been opened, focusing on **the goldsmith's craft**. Each tool and machine testifies to the skill and tradition of the goldsmith, and their preservation allows future generations to appreciate and understand this significant component of local history. During the conservation of these items, detailed cleaning of the goldsmith's hand drill was carried out, including the removal of dust, dirt, and corrosion, as well as the lubrication of moving parts.



zlatarske ručne bušilice, uklanjanje prašine, prljavštine i korozije, te podmazivanje pokretnih dijelova.

Muzej Sarajeva proveo je i obimne konzervatorske radove na muzejskim zbirkama, a posebna pažnja posvećena je konzervaciji predmeta iz *Etnološke zbirke*. Također, vrijedi spomenuti i konzervatorske i restauratorske radove na muzejskim depandansima – *Svrzinoj i Despića kući*.

U muzejima, konzervacija je temeljni aspekt odgovornog upravljanja zbirkom. Omogućava edukaciju javnosti, pruža uvid u prošlost, te čuva identitet i naslijeđe zajednice. Ulaganje u konzervatorske projekte i edukaciju stručnjaka u ovom polju predstavlja neophodan korak ka očuvanju naše kulturne baštine za buduće generacije. Također, konzervacija omogućava istraživanje i proučavanje predmeta, što može otkriti nove informacije o njihovoj historiji, načinu izrade i upotrebi. Kroz analizu materijala i tehnika, konzervatori mogu donijeti važne zaključke koji doprinose naučnim saznanjima i razumijevanju prošlosti. Konzervacija, stoga, nije samo tehnički zadatak, već i ključna komponenta u očuvanju identiteta i kulture zajednice.

Murat Kurtović, muzejski savjetnik - konzervator

The Museum of Sarajevo also undertook extensive conservation work on its museum collections, with special attention given to objects from the *Ethnological Collection*. Notably, conservation and restoration works were performed on the museum annexes, including *Svrzo's house*, and *Despić's house*.

In museums, conservation is a fundamental aspect of responsible collection management. It enables public education, provides insight into the past, and preserves the community's identity and heritage. Investing in conservation projects and training experts in this field is a necessary step toward preserving our cultural heritage for future generations. Conservation also facilitates the research and study of objects, revealing new information about their history, how they were made, and how they were used. Through the analysis of materials and techniques, conservators can draw important conclusions that contribute to scientific knowledge and understanding of the past. Therefore, conservation is not only a technical task but also a key component in preserving a community's identity and culture.

Murat Kurtović, Museum Advisor-Conservator







Ismet Rizvić, Babića bašta, akvarel, 49x67 cm, inv. br. 823

Ismet Rizvić, Babića Garden, watercolor, 49x67 cm, Inv. No. 823



# MUZEJSKE PREZENTACIJE

MUSEUM  
PRESENTATIONS

## MUZEJ SU POSJETILI NOBELOVCI, DRŽAVNICI, SVJETSKE ZVIJEZDE

**M**uzej Sarajeva sa svojih pet objekata vrlo je popularna turistička destinacija, jer nudi ne samo uvid u bogatstvo i historiju grada, već i priliku za posjetioce da aktivno uče, istražuju i razmišljaju o prošlosti i kulturnom naslijeđu. Publika, kroz svoje prisustvo, daje Muzeju život i svrhu, čineći ga važnim dijelom zajednice. Njihove posjete podstiču očuvanje i promociju kulturne baštine, čineći Muzej nezaobilaznom destinacijom za sve one koji žele dublje razumijevanje i povezanost s historijom grada Sarajeva.

Muzej Sarajeva, kao simbol historijskog i kulturnog identiteta grada, kontinuirano radi na inovativnim pristupima u prezentaciji svojih kolekcija i tematskih izložbi, čime privlači nove generacije posjetilaca i osigurava da historijsko naslijeđe bude inspirativno za buduće generacije. Posjete Muzeju od domaćih i međunarodnih zvaničnika predstavljaju ne samo akt poštovanja prema kulturnom naslijeđu određene zemlje, već i priliku za međunarodnu diplomatsku razmjenu, promociju kulture i obrazovanja. Kroz ove posjete, zvaničnici imaju priliku da se upoznaju s kulturnim identitetom i historijom zemlje domaćina, što može dodatno ojačati bilateralne odnose i razumijevanje između država. Ove posjete, također, mogu imati širi uticaj na javnost, podstičući interesovanje za kulturnu baštinu i podizanje svijesti o njenom značaju u društvu. Predstavljamo samo neke od tih posjeta Muzeju:

- Ivo Andrić je 29. 10. 1949. godine posjetio izložbu o Silviju Strahimiru Kranjčeviću;
- Andrean Gligorijević Nikolajev, sovjetski kosmonaut, 15. 09. 1964. godine;
- Josip Broz Tito je sa suprugom Jovankom posjetio Muzej 15. 09. 1964. godine;
- Iranski šah Muhamed Reza Pahlavi;
- Alessandro Pertini, predsjednik Italije;
- Jovanka Broz, supruga Josipa Broza, posjetila je Svrzinu kuću 01. 12. 1969. godine;
- Huari Bumedijan, predsjednik Alžira, 08. 10. 1966. godine;
- Adam Rapacki, poljski ministar vanjskih poslova;
- Redžep Tajip Erdogan, premijer Turske, 16. 07. 2005. godine;
- Delegacija Haškog tribunala, oktobar 2007. godine;
- Princ Saudijske Arabije, Turki El-Fejsal, 20. 10. 2008. godine;
- Dr. Ivo Josipović, predsjednik Hrvatske, 2011. godine;
- Princ Albert od Monaka, 2020. godine.

## THE MUSEUM HAS BEEN VISITED BY NOBEL WINNERS, STATESMEN, WORLD STARS

**M**useum of Sarajevo, with its five facilities, is a much favoured tourist destination, as it offers not only an insight into the wealth and history of the city, but visitors also have an opportunity to actively learn, explore and reflect upon the past and cultural heritage. The public, through its presence, gives the Museum life and purpose, making it an important part of the community. Their visits encourage the preservation and promotion of cultural heritage, making the Museum a must-visit destination for all those who seek a deeper understanding and connection with the history of the city of Sarajevo.

The Museum of Sarajevo, as a symbol of the historical and cultural identity of the city, continuously works on innovative approaches in the presentation of its collections and thematic exhibitions, thereby attracting new generations of visitors and ensuring that the historical heritage is inspiring for future generations. Visits to the Museum by local and international officials represent not only an act of respect for the cultural heritage of a particular country, but also an opportunity for international diplomatic exchange, promotion of culture and education. These visits, enable officials and provide them an opportunity to learn about the cultural identity and history of the host country, which can further strengthen bilateral relations and understanding between the countries. These visits also carry a potential to wider impact the public, stimulating interest in cultural heritage and raising awareness of its importance in society. Some of those visits to the Museum are presented below:

- On October 29, 1949, Ivo Andrić visited the exhibition about Silvio Strahimir Kranjčević;
- Andrean Gligorijevic Nikolaev, Soviet cosmonaut, on September 15, 1964;
- Josip Broz Tito visited the Museum with his wife Jovanka on September 15, 1964;
- Iranian Shah Muhammad Reza Pahlavi;
- Alessandro Pertini, President of Italy;
- Jovanka Broz, wife of Josip Broz, visited Svrzo's house on December 1, 1969;
- Huari Boumedijan, President of Algeria, October 8, 1966;
- Adam Rapacki, Polish Minister of Foreign Affairs;
- Recep Tayyip Erdogan, Prime Minister of Turkey, on July 16, 2005;
- Delegation of the Hague Tribunal, in October 2007;
- Prince of Saudi Arabia, Turki El-Faisal, on 20 October 2008;
- Dr. Ivo Josipović, President of Croatia, in 2011;
- Prince Albert of Monaco, in 2020.



Također su, od inostranih gostiju, Muzej Sarajeva posjetili: Eleonor Roosevelt, bivša prva dama SAD-a, predsjednik UAR, Gamal Abdel Naser, Che Guevara, revolucionar i političar, predsjednik Turske, Dželal Bajar, predsjednik Vlade SSSR-a, Aleksej Kosigov i drugi.

Od domaćih zvaničnika i javnih ličnosti posjetu Muzeju su upriličili: Haris Silajdžić, Željko Komšić, Sulejman Tihić, Sven Alkalaj, Jovan Divjak, Selmo Cikotić, Šefik Džaferović, Kenan Magoda, Nedžad Koldžo, Irfan Čengić i drugi. Muzej Sarajeva posjetile su i domaće i svjetske slavne javne ličnosti: Orhan Pamuk, Gerard Depardieu, John Cleese, Bruce Dickinson, Danis Tanović, Miki Manojlović, Mira Furlan, Jasmila Žbanić, Goran Bogdan.

Muzej Sarajeva predstavlja nezaobilaznu destinaciju za ambasadore različitih zemalja, delegacije mnogih općina i gradova u BiH i svijetu. Muzej Sarajeva kontinuirano radi na proširivanju svoje mreže saradnje sa srodnim institucijama širom svijeta, čime se dodatno promovira međunarodna kulturna razmjena i jača globalno razumijevanje i poštovanje kulturnih različitosti.

Dženana Kurtović,  
vodič – tumač kroz izložbu

There were more foreign guests and visitors to the Museum of Sarajevo, namely: like Mrs Eleanor Roosevelt, former First Lady of the USA, President of the UAR, Gamal Abdel Nasser, Che Guevara, revolutionary and politician, President of Turkey, Jelal Bayar, Prime Minister of the USSR, Alexey Kosigov and others.

When it comes to the domestic functionaries and public persons, the Museum has been visited by: Haris Silajdžić, Željko Komšić, Sulejman Tihić, Sven Alkalaj, Jovan Divjak, Selmo Cikotić, Šefik Džaferović, Kenan Magoda, Nedžad Koldžo, Irfan Čengić i drugi. Museum of Sarajevo also got visited by local and foreign celebrities: Orhan Pamuk, Gerard Depardieu, John Cleese, Bruce Dickinson, Danis Tanović, Miki Manojlović, Mira Furlan, Jasmila Žbanić, Goran Bogdan.

The Museum of Sarajevo is a must-visit destination for ambassadors from various countries, as well as delegations from numerous municipalities and cities across Bosnia and Herzegovina and the world. The Museum is actively expanding its network of cooperation with related institutions globally, fostering international cultural exchange and enhancing global understanding and respect for cultural diversity.

Dženana Kurtović,  
guide - interpreter at the exhibition



Iranski šah Reza Pahlavi  
u posjeti Muzeju

Shah Reza Pahlavi of Iran  
on a visit to the Museum





Posjeta delegacije ICOM-a 50-ih god. 20. st.

Visit of the ICOM delegation in the 1950s



Princ Albert II od Monaca sa direktoricom Almom Leka i dr. Elijem Tauberom u posjeti Muzeju Jevreja BiH, oktobar 2020.

Prince Albert II of Monaco with Director Alma Leka and Dr. Eli Tauber visiting the Jewish Museum of Bosnia and Herzegovina, October 2020.



Predsjednik Italije Sandro Pertini razgleda muzejsku stalnu postavku 1979.

Italian President Sandro Pertini tours the museum's permanent exhibition in 1979



Švedska krunska princeza Victorija sa suprugom posjetila je Muzej Jevreja BiH

Swedish Crown Princess Victoria, accompanied by her husband, visited the Museum of the Jews of Bosnia and Herzegovina

## MUZEJ SARAJEVA: IZLOŽBENI VREMEPLOV

U savremenom okruženju stalne transformacije i razvoja, muzejske izložbe imaju ključnu ulogu u očuvanju i promoviranju raznolikosti ljudske kulture, umjetnosti i znanosti. Izložbe nisu samo statični prikazi prošlosti, već su žive priče koje povezuju različite teme. Izložbe postaju pozornice na kojima se priče prošlosti oživljavaju. Kroz ove platforme, muzeji ne samo da čuvaju i predstavljaju kulturno naslijeđe, već i podstiču dijalog o aktuelnim društvenim temama, umjetnosti i nauci. Kao mjesta gdje se susreću prošlost, sadašnjost i budućnost, muzejske izložbe igraju ključnu ulogu u očuvanju i prenošenju kulturne baštine za buduće generacije. Kroz ovaj bogat spektar događaja, muzeji postaju dinamična središta koja privlače raznoliku publiku i pružaju raznovrsne kulturne sadržaje.

Muzeji su poprište gdje se susreću različite perspektive, gdje se potiče razgovor o savremenim temama i gdje se rađaju nove ideje. Uz sve navedeno, muzeji su i ključni akteri u promicanju inkluzivnosti i raznolikosti, pružajući prostor za različite interpretacije i perspektive. Također, kroz stalne inovacije u prezentaciji i interpretaciji, muzeji se prilagođavaju novim tehnološkim trendovima i načinima komunikacije. Konačno, muzejske izložbe nisu samo prostor za prikazivanje umjetnosti i artefakata, već i platforme za inspiraciju, introspekciju i povezanost s prošlošću i savremenošću.

Izložbe koje su priređene tokom decenija postojanja Muzeja Sarajeva pokrivaju širok spektar tema, od historijskih i umjetničkih dostignuća do savremenih problema i inovacija. Kroz ove izložbe, Muzej Sarajeva ne samo da čuva historiju i tradiciju, već i aktivno doprinosi kulturnom i obrazovnom životu grada, pružajući posjetiocima priliku da se povežu sa svojim naslijeđem i savremenim tokovima društva. Predstavljamo samo neke od izložbi Muzeja Sarajeva:

- *Karikature Sime Draškovića*, januar 1961.
- *Ženski ručni radovi u Sarajevu*, april 1964.
- *Seoski ručni radovi*, septembar 1965.
- *Akvareli starog Sarajeva*, 1976.
- *Dječije igračke u Sarajevu i okolini*, decembar 1969.
- *Slikari — amateri*, decembar 1971 - februar 1972.
- *Stambena kultura starog Sarajeva*, juli 1975.
- *Kako su se sami naslikali*, april 1963 i 1975.
- *Sarajevski kraj u rimsko doba*, 1979.
- *Ženska nošnja 19. vijeka u starom Sarajevu*, 1980.
- *Bezistani i hanovi u Sarajevu*, 1981.
- *Arhitektura starog Sarajeva na umjetničkim slikama*, 1982.

## TRAVELING IN TIME AND EXHIBITIONS TIMELINE

In today's rapidly evolving and transforming world, museum exhibitions hold a vital role in preserving and promoting the rich diversity of human culture, art, and science. Far from being mere static displays of the past, these exhibitions foster dialogue on current social issues, art, and science and serve as living narratives that weave together a multitude of themes. In fact, exhibitions can be viewed as stages, dynamic space where the stories of the past are brought to life. Through these platforms, museums do more than just safeguard and showcase cultural heritage—they ignite conversations on contemporary social issues, art, and science. As spaces where the past, present, and future intersect, museum exhibitions are crucial in preserving and passing down cultural heritage to future generations. Through this vibrant array of events, museums evolve into dynamic hubs, attracting a wide array of audiences and offering a diverse tapestry of cultural experiences.

Finally, museum exhibitions are not just spaces for displaying art and artefacts but also platforms for inspiration, introspection, and connection with both the past and the present.

Museums are spaces where diverse perspectives converge, fostering dialogue on contemporary issues and serving as incubators for new ideas. In addition to all of this and beyond their role as cultural custodians, museums are pivotal in promoting inclusivity and diversity, providing a platform for varied interpretations and viewpoints. With a commitment to innovation, they continuously evolve in their presentation and interpretation methods, seamlessly integrating new technological trends and communication methods. Ultimately, museum exhibitions transcend their role as mere showcases of art and artefacts; they are dynamic platforms for inspiration, reflection, and meaningful connections with both the past and the present.

Over the decades, the Museum of Sarajevo has curated a diverse array of exhibitions, spanning themes from historical and artistic achievements to contemporary challenges and innovations. These exhibitions enable the Museum of Sarajevo to do more than preserve history and tradition; they actively enrich the cultural and educational fabric of the city, offering visitors a unique opportunity to engage with their heritage while exploring the evolving currents of modern society. Through its thoughtfully curated exhibits, the Museum of Sarajevo not only safeguards the past but also fosters a deeper understanding of the present, creating a bridge between generations. Here, we proudly present some of the notable exhibitions hosted by the Museum of Sarajevo:

- *Caricatures by Simo Drašković*, January 1961
- *Women's Handicrafts in Sarajevo*, April 1964
- *Village Handicrafts*, September 1965
- *Watercolors of Old Sarajevo*, 1976
- *Children's Toys in Sarajevo and Surroundings*, December 1969
- *Amateur Painters*, December 1971 - February 1972
- *Residential Culture of Old Sarajevo*, July 1975



- *Riznica stare srpskopравoslavne crkve u Sarajevu, Hram sv. arhandela Gavrila i Mihaila*, Stara pravoslavna crkva, mart 1986.
- *Sinagoge u Bosni i Hercegovini*, mart 1987.
- *Sarajevo*, april 1941, 1988.
- *Muzej Grada poslije svega, Svrzina kuća*, februar 1999.
- *Iz attarskog dućana sarajevske porodice Papo*, juli 1999.
- *Arhivski dokumenti o porodici Glođo-Svrzo*, u saradnji sa J.U.Historijski arhiv, septembar 2001.
- *Iz zbirke Stjepana Meze*, decembar 2001.
- *Izložba u sklopu promocije kalendara za 2003. godinu*, decembar 2002.
- *Tajna početka* (izložba posvećena običajima bojenja jaja), april 2004.
- *Sarajevo 1878. Slike i crteži o borbama za odbranu grada*, august 2004.
- *Sarajevski zanati očuvani kroz vijekove* (zajedno sa udruženjem građana Tradicionalni zanatski esnafi), maj 2005.
- *Evropski dan jevrejske kulture posvećen ishrani*, septembar 2005.
- *Vjenčanje na jevrejski način*, april 2006.
- *Pravednici među narodima*, juli 2007.
- *Sarajevo u austro-ugarskom periodu*, Dani Sarajeva u Beču, april 2008.
- *Sarajevo birvaktile* (iz umjetničke zbirke Muzeja), novembar 2008.
- *“130 godina okupacije i 100 godina aneksije BiH”*, decembar 2008.
- *Masovne grobnice u BiH*, Sarajevo, Vijećnica, juli 2009.
- *Stari zanati očuvani kroz vijekove*, maj 2009.
- *Sarajevo 1941-1945*, april 2010.
- *Akvareli starog Sarajeva*, maj 2010.
- *Sport kao kultura kroz jubileje velikana*, decembar 2011.
- *Stara sarajevska čaršija iz 1949*, maj 2012.
- *Kaligrafija Šukrije Gavranovića posvećena gradu Sarajevu*, april 2014.
- *Iz stare sehare Sarajeva i mostovi Sarajeva*, novembar 2016.
- *Četkarski zanat*, decembar 2016.
- *Lični predmeti narodnih heroja*, april 2017.
- *Kubure, iz kolekcije starog oružja Muzeja Sarajeva*, novembar 2017.
- *Sarajke na platnima bh. slikara*, januar 2019.
- *Bjelašnica – jedna planina, dva lica*, februar 2019.
- *Sarajevo kroz historiju*, izložba u Vernamu (Švedska), april 2019.
- *Heroj Valter*, april 2019.
- *Self-Portraits*, April 1963 and 1975
- *Sarajevo Region in the Roman Period*, 1979
- *Women's Costumes of 19th-Century Sarajevo*, 1980
- *Covered Markets and Inns in Sarajevo*, 1981
- *Architecture of Old Sarajevo in Artistic Paintings*, 1982
- *Treasury of the Old Serbian Orthodox Church in Sarajevo*, March 1986
- *Synagogues in Bosnia and Herzegovina*, March 1987
- *Sarajevo*, April 1941, 1988
- *After Everything - Museum of the City*, Svrzo House, February 1999
- *From the Apothecary Shop of the Papo Family*, July 1999
- *Archival Documents on the Glođo-Svrzo Family*, in cooperation with the Historical Archive, September 2001
- *From Stjepan Mezo's Collection*, December 2001
- *Exhibition as part of the 2003 Calendar Promotion*, December 2002
- *The Secret of the Beginning* (Egg Painting Customs), April 2004
- *Sarajevo 1878 - Images and Drawings of the City's Defense*, August 2004
- *Sarajevo's Traditional Crafts Preserved Through Centuries*, May 2005
- *European Day of Jewish Culture on the Theme of Food*, September 2005
- *Jewish Wedding Ceremony*, April 2006
- *Righteous Among the Nations*, July 2007
- *Sarajevo in the Austro-Hungarian Period*, Sarajevo Days in Vienna, April 2008
- *Sarajevo Birvaktile* (from the Art Collection), November 2008
- *130 Years of Occupation and 100 Years of Annexation of Bosnia and Herzegovina*, December 2008
- *Mass Graves in Bosnia and Herzegovina*, Sarajevo, City Hall, July 2009
- *Old Crafts Preserved Through Centuries*, May 2009
- *Sarajevo 1941-1945*, April 2010
- *Watercolors of Old Sarajevo*, May 2010
- *Sport as Culture Through Milestones*, December 2011
- *Old Sarajevo Bazaar of 1949*, May 2012
- *Calligraphy by Šukrija Gavranović Dedicated to Sarajevo*, April 2014
- *From Sarajevo's Chest and Bridges of Sarajevo*, November 2016
- *Brush Craft*, December 2016
- *Personal Belongings of National Heroes*, April 2017
- *Pistols, from the Sarajevo Museum's Antique Weapons Collection*, November 2017
- *Sarajevo Women in Bosnian-Herzegovinian Paintings*, January 2019
- *Bjelašnica - One Mountain, Two Faces*, February 2019
- *Sarajevo Through History, Exhibition in Vernamo* (Sweden), April 2019
- *The Hero Valter*, April 2019



- *Ibrahim Ljubović – Sjećanja*, maj 2019.
- *Kujundžijski-zlatarski zanat*, august 2020.
- *Logori stradanja Jevreja u Drugom svjetskom ratu*, januar 2021
- *Afan Ramić, iz umjetničke zbirke Muzeja Sarajeva*, novembar 2021.
- *Wannsee: Konačno rješenje jevrejskog pitanja, saradnja sa Jevrejskom opštinom Sarajevo*, januar 2022.
- *Građanska kultura Sarajeva*, juli 2022.
- *Kundurđijski-obućarski zanat*, novembar 2022.
- *Mala kutija velikih poruka*, u saradnji sa Općinom Novi Grad i Centrom za kulturu i edukaciju "Safet Zajko", decembar 2022.
- *Isa-beg Ishaković*, februar 2023.
- *Sarajevo birvaktile*, izložba umjetničkih djela u Predsjedničkoj palati u Ankari, oktobar 2023.
- *Muzički instrumenti iz fundusa Muzeja Sarajeva*, decembar 2023.
- *Sarajevo kao imaginacija*, april 2024.
- *Svrzina kuća – Vedra kuća u mirisu ruža*, maj 2024.
- *Posjetioci o Muzeju*, juni 2024.
- *Iz nanine sehare*, juli 2024.
- *Naša baština*, jubilarna retrospektivna izložba, u povodu 75 godina Muzeja Sarajeva oktobar 2024

- *Ibrahim Ljubović – Memories*, May 2019
- *Silversmith and goldsmith craft*, August 2020
- *Holocaust Camps*, January 2021
- *Afan Ramić, from the Sarajevo Museum's Art Collection*, November 2021
- *Wannsee: The Final Solution of the Jewish Question, in Collaboration with the Jewish Community of Sarajevo*, January 2022
- *Sarajevo's Civic Culture*, July 2022
- *Shoemaking Craft*, November 2022
- *The Little Box of Big Messages*, in Cooperation with Novi Grad Municipality and the "Safet Zajko" Cultural Center, December 2022
- *Isa-beg Ishaković*, February 2023
- *Sarajevo Birvaktile*, Art Exhibition in the Presidential Palace in Ankara, October 2023
- *Musical Instruments from the Sarajevo Museum Collection*, December 2023
- *Sarajevo as Imagination*, April 2024
- *Svrzo House – A Bright House with the Fragrance of Roses*, May 2024
- *Visitors about the Museum*, June 2024
- *From Nana's Sehara*, July 2024.
- *Our Heritage*, jubilee retrospective exhibition, on the occasion of the 75th anniversary of the Museum of Sarajevo, October 2024



**Dženana Kurtović,**  
vodič – tumač kroz izložbu

**Dženana Kurtović,**  
guide - interpreter at the exhibition

Izložba "Sarajevo birvaktile" u Ankari 2023.

Exhibition "Sarajevo birvaktile" in Ankara, 2023





"Sarajke na platnima bh. slikara" otvorena je 2019. u Brusa bezistanu

"Sarajke on the Canvases of Bosnian Painters" opened in 2019 at Brusa Bezistan



Muzej je gostovao i u Švedskoj 2019. godine sa izložbom "Sarajevo kroz historiju"

The museum was a guest in Sweden in 2019 with the exhibition "Sarajevo Through History"



Izložba "Građanska kultura Sarajeva" u Vijećnici 2023.  
Exhibition "Civic Culture of Sarajevo" at Vijećnica, 2023



U Galeriji Novi Grad 2024. otvorena je etnološka izložba "Iz nanine sehare"  
In the Novi Grad Gallery in 2024, the ethnological exhibition "From Grandmother's Chest" was opened



Muzej je proslavio jubilej 75. godina rada impresivnom retrospektivnom izložbom "Naša baština" u Gazi Husrev-begovom hanikahu  
The museum celebrated its 75th anniversary with an impressive retrospective exhibition "Our Heritage" at Gazi Husrev-beg's Hanikah



Nakon obnove i restauracije otvorili smo Despića kuću na pravoslavni Božić 7.1.2025. Na slici: Ministar kulture i sporta Kantona Sarajevo Kenan Magoda, predsjednik Turističke zajednice Kantona Sarajevo dr. Haris Fazlagić, direktor Kantonalnog zavoda za zaštitu spomenika dr. Boris Trapara i direktorica Muzeja Sarajeva Indira Kučuk-Sorguč

After renovation and restoration, we opened Despić House on Orthodox Christmas, January 7, 2025. Pictured: Minister of Culture and Sports of Sarajevo Canton Kenan Magoda, President of the Sarajevo Canton Tourism Agency Dr. Haris Fazlagić, Director of the Canton Institute for the Protection of Monuments Dr. Boris Trapara, and Director of the Sarajevo Museum Indira Kučuk-Sorguč

## ART KUĆA SEVDAHA I ŽUČ

Javna ustanova Muzej Sarajeva, kao institucija posvećena zaštiti i prezentaciji kulturno-historijske baštine, realizirala je brojne izložbe koje svjedoče o bogatoj prošlosti grada Sarajeva. Osim svojih stalnih postavki, muzejski kustosi su kreirali dvije značajne izložbe – u Art kući sevdaha i „Domu oslobodilaca“ na brdu Žuč, mjestu koje simbolizira otpor i odbranu Sarajeva i Bosne i Hercegovine.

Art kuća sevdaha je muzejsko-galerijski prostor u Sarajevu posvećen sevdalinci – tradicionalnoj bosanskohercegovačkoj pjesmi, koja je od decembra 2024. godine uvrštena na UNESCO-ovu listu svjetske baštine. Smještena na Baščaršiji, Art kuća sevdaha predstavlja jedinstveno mjesto, koje kroz izložbene postavke, audio i video sadržaje, te arhivske materijale prikazuje razvoj sevdalinke. Stalna izložba u ovom prostoru realizirana je u saradnji Muzeja Sarajeva i Fondacije Sevdah, s ciljem očuvanja i promocije sevdalinke kao nematerijalne kulturne baštine. Ideju o obnovi Velikih दौर pokrenulo je Ministarstvo kulture i sporta Kantona Sarajevo. Rekonstrukcija ovog objekta trajala je osam mjeseci i 8. maja 2008. godine zvanično je otvorena u sklopu manifestacije Dani Kantona Sarajevo. U nekadašnjim magazama danas se nalazi muzejska postavka, koja je dobrim dijelom čine predmeti koji su pripadali najvećim ličnostima sevdaha kao što su Ljubica Berak, Vehid Gunić, Zaim Imamović, Safet Isović, Nada Mamula, Muhamed Mujkanović, Hanka Paldum, Omer Pobrić, Himzo Polovina, Beba Selimović, Behka i Ljuca, Emina Zečaj i drugi, a 2024. godine Muzej Sarajeva je obogatio ovu postavku predmetima Ibrahima Ibri Mangafića.

Brdo Žuč predstavlja jedan od ključnih simbola otpora i borbe za Sarajevo tokom opsade 1992-1995. Na mjestu nekadašnjeg Doma kulture izgrađen je „Dom oslobodilaca“ koji je svečano otvoren u junu 2018. godine, simbolično na godišnjicu bitke za brdo Žuč. Ovaj objekat ne samo da čuva uspomenu na herojske bitke za Sarajevo, već i kroz stalnu muzejsku postavku daje uvid u historijski značaj ovog prostora. Unutar objekta smještena je stalna izložbena postavka realizirana u saradnji Općine Novi Grad i Muzeja Sarajeva. Autor postavke je muzejski savjetnik Moamer Šehović, dok je predmete konzervirao i restaurirao muzejski savjetnik Murat Kurtović. Izloženi su autentični eksponati poput ostataka granata, čahura, oružja, ratnih zastava, humanitarne pomoći, amblema, medalja, odnosno predmeti novogradskih i drugih brigada koje su ratovale na brdu Žuč. Eksponati su sačuvani zahvaljući Civilnoj zaštiti Općine Novi Grad, borcima koji su učestvovali u odbrani Sarajeva, kao i mještanima ovog područja. Posebno mjesto u izložbi zauzima maketa brda Žuč, koja posjetiocima omogućava vizualizaciju ključnih tačaka odbrane.

## SEVDAH ART HOUSE AND ŽUČ

The Museum of Sarajevo, as an institution dedicated to the protection and presentation of cultural and historical heritage, has organized numerous exhibitions that testify to the rich past of Sarajevo. In addition to its permanent exhibitions, the museum curators have created two significant exhibitions – in the Sevdah Art House and the “Liberators’ Home” on Žuč Hill, a site symbolizing the resistance and defense of Sarajevo and Bosnia and Herzegovina.

The Sevdah Art House is a museum-gallery space in Sarajevo dedicated to sevdalinka – a traditional Bosnian-Herzegovinian song, which was inscribed on UNESCO’s World Heritage List in December 2024. Located in Baščaršija, the Sevdah Art House is a unique venue that showcases the evolution of sevdalinka through exhibitions, audio and video content, and archival materials. The permanent exhibition in this space was realized in collaboration between the Museum of Sarajevo and the Sevdah Foundation, with the goal of preserving and promoting sevdalinka as an intangible cultural heritage. The initiative to restore the Velike Daire was launched by the Ministry of Culture and Sports of the Sarajevo Canton. The reconstruction lasted eight months, and on May 8, 2008, the site was officially opened as part of the Sarajevo Canton Days festival. The former storage spaces now house a museum exhibition featuring items belonging to some of the greatest figures of sevdah, such as Ljubica Berak, Vehid Gunić, Zaim Imamović, Safet Isović, Nada Mamula, Muhamed Mujkanović, Hanka Paldum, Omer Pobrić, Himzo Polovina, Beba Selimović, Behka and Ljuca, Emina Zečaj, and others. In 2024, the Museum of Sarajevo enriched the collection with items from Ibrahim Ibro Mangafić.

Žuč Hill is one of the key symbols of resistance and the struggle for Sarajevo during the siege of 1992-1995. On the site of the former Cultural Center, the “Liberators’ Home” was built and officially opened in June 2018, symbolically on the anniversary of the battle for Žuč Hill. This facility not only preserves the memory of the heroic battles for Sarajevo but also provides historical insight through its permanent museum exhibition. The exhibition was created in collaboration between the Municipality of Novi Grad and the Sarajevo Museum. The author of the exhibition is museum advisor Moamer Šehović, while museum advisor Murat Kurtović carried out the conservation and restoration of the exhibits. The display includes authentic artifacts such as remnants of grenades, shell casings, weapons, war flags, humanitarian aid packages, emblems, and medals—items from the Novi Grad brigades and other military units that fought on Žuč Hill. These artifacts have been preserved thanks to the Civil Protection of the Municipality of Novi Grad, the fighters who participated in Sarajevo’s defense, and local residents. A special highlight of the exhibition is a model of Žuč Hill, allowing visitors to visualize the key defense points.



Kroz stalne postavke u Art kući sevdaha i „Domu oslobodilaca“ na brdu Žuč, Muzej Sarajeva istovremeno čuva duhovno i historijsko naslijeđe grada. Dok Art kuća svjedoči o ljepoti i emocijama pretočenim u stihove i melodije sevdalinke, Dom oslobodilaca podsjeća na hrabrost i odlučnost onih koji su branili Sarajevo.

Dženana Kurtović,  
vodič – tumač kroz izložbu

Through the permanent exhibitions in the Sevdah Art House and the “Liberators’ Home” on Žuč Hill, the Sarajevo Museum simultaneously preserves the city’s spiritual and historical heritage. While the Sevdah Art House testifies to the beauty and emotions woven into the verses and melodies of sevdalinka, the Liberators’ Home serves as a reminder of the courage and determination of those who defended Sarajevo.

Dženana Kurtović,  
guide - interpreter at the exhibition







## MUZEJ ALIJA IZETBEGOVIĆ

**J**U Muzej Sarajeva je 2004. godine izabran da radi na postavci muzeja posvećenom prvom predsjedniku Predsjedništva BiH Aliji Izetbegoviću. Za ovu namjenu dodijeljene su Kapi kule Ploča i Širokac sa bedemom koji ih povezuje na Kovačima, u blizini mjesta gdje je sahranjen Alija Izetbegović. Ove kule su dio odbrambenog gradskog bedema iz 18. stoljeća.

Na obnovi kula i njihovoj prenamjeni za muzej radio je Kantonalni zavod za zaštitu kulturno-historijskog i prirodnog naslijeđa. Na projektu izrade tematsko-ekspozicionog plana, pisanju tekstova i postavci Muzeja, radilo se do 2007. godine, kada je Muzej otvoren za javnost. Autor stalne muzejske postavke i popratnih teksova je kustosica Amra Madžarević, dizajn i tehničku postavku osmislili su kustos Hamdija Dizdar i muzejski arhitekta-dokumentarista Aida Sulejmanagić, dok je za izvedbu bio zadužen muzejski domar Taib Kešmer.

Dizajn štampanog materijala kreirali su Nedžad i Lejla Čmajčanin, dizajneri studija Art 7. Cijeli proces rada na postavci pratio je Savjet izložbe, imenovan od Ministarstva kulture i sporta Kantona Sarajevo u sastavu od devet članova, u čijem su sastavu bili historičari, arhitekti, generali Armije BiH, književnici i članovi porodice Izetbegović.

Muzej je koncipiran tako da je u prvoj kuli, kuli Ploča, u prizemlju postavljena biblioteka sa najvažnijim djelima predsjednika Izetbegovića, a na spratu je hronološki prikazan život Izetbegovića kao običnog čovjeka i kao državnika. U kuli Širokac je postavka posvećena Aliji Izetbegoviću kao vrhovnom komandantu Armije Bosne i Hercegovine.

Muzej Alija Izetbegović se nalazio u sastavu našeg muzeja do 2009. godine, od kada djeluje kao samostalna javna ustanova.

## ALIJA IZETBEGOVIĆ MUSEUM

**I**n 2004, Museum of Sarajevo was entrusted with the development of a museum exhibition dedicated to Alija Izetbegović, the first Chairman of the Presidency of Bosnia and Herzegovina. For this purpose, the Kapi Kula towers - Ploča and Širokac - together with the connecting rampart located at Kovači, near the final resting place of President Izetbegović, were designated for museum use. These towers are integral parts of the city's defensive fortification system dating from the 18th century.

The restoration of the towers and their adaptation into a museum space was carried out by the Cantonal Institute for the Protection of Cultural, Historical, and Natural Heritage. Work on the thematic and exhibition plan, the composition of interpretative texts, and the overall installation continued until 2007, when the museum was formally opened to the public.

The author of the permanent exhibition and accompanying texts was curator Amra Madžarević. The exhibition design and technical layout were conceptualized by curator Hamdija Dizdar and museum architect-documentarian Aida Sulejmanagić, while the execution of the installation was overseen by museum technician Taib Kešmer. The visual identity and printed materials were designed by Nedžad and Lejla Čmajčanin of Studio Art 7. The entire process was guided by the Exhibition Council, appointed by the Ministry of Culture and Sports of Sarajevo Canton, comprising nine members, including historians, architects, generals of the Army of Bosnia and Herzegovina, writers, and members of the Izetbegović family.

The museum was conceived in two parts: the Ploča Tower features, on its ground floor, a library containing the most significant works of President Izetbegović, while the upper floor offers a chronological presentation of his life, both as a private individual and as a statesman. The exhibition in the Širokac Tower is dedicated to Alija Izetbegović in his capacity as the Supreme Commander of the Army of Bosnia and Herzegovina.

The Alija Izetbegović Museum functioned as a department of the Museum of Sarajevo until 2009, after which it became an independent public institution.





## TRENDOVI: VIRTUALNI MUZEJ

Muzej Sarajeva kontinuirano prati savremene muzeološke trendove i implementira nove tehnologije u interpretaciji i prezentaciji kulturno-historijskog naslijeđa. U Muzeju Jevreja BiH otvoren je VR *showroom*, savremeni multimedijalni prostor u kojem posjetioci mogu doživjeti virtualne verzije raznovrsnih muzejskih izložbi. Jedan od najistaknutijih primjera ovog pristupa je izložba „Građanska kultura Sarajeva“, autorice Indire Kučuk-Sorguč, koja je postala najposjećenija muzejska izložba posljednjih godina. Izložba je prvi put predstavljena u Gazi Husrev-begovom hanikahu 2022. godine, a zatim i u sarajevskoj Vijećnici 2023. godine. Kroz inovativan koncept, izložba tematizira 24 ugledne sarajevske građanske porodice koje su od sredine 19. stoljeća do kraja 20. stoljeća dale značajan doprinos razvoju grada. Kroz 3D lebdeće panoe i video naraciju, posjetioci mogu na inovativan način saznati fascinante priče iz života sarajevskih porodica, dok im tehnologija omogućava da u rukama drže predmete iz njihovih zaostavština.

Muzej Sarajeva nastavlja modernizaciju kroz digitalizaciju zanatskog naslijeđa. Projekat „Virtualni muzej starih zanata“ ima za cilj očuvanje uspomena na zanate Bašćaršije, od kojih su mnogi danas pred izumiranjem. Stručnu podršku pri realizaciji pružio je muzejski savjetnik Moamer Šehović, voditelj Zbirke starih zanata. Ovaj projekat koristi Virtual Reality i desktop aplikacije, omogućavajući korisnicima da se detaljno upoznaju sa zanatima kao što su četkarski, kazaski i bozadžijski. Kroz ovu tehnologiju, posjetioci mogu istraživati zanatske radionice, slušati priče samih zanatlija i saznati više o historijskom razvoju zanata u Sarajevu. Snimljeni intervjui sa zanatlijama predstavljaju vrijednu arhivu, koja doprinosi očuvanju ovog dijela kulturnog identiteta grada. Također, Muzej Sarajeva je digitalizirao i ekskluzivnu izložbu „Naša baština“, koja je održana u Gazi Husrev-begovom hanikahu u oktobru 2024. godine, povodom 75 godina Muzeja Sarajeva. Ova izložba predstavila je vrijedne eksponate iz muzejskih zbirki, oslikavajući bogatstvo i raznolikost kulturno-historijskog naslijeđa Sarajeva kroz različite epohe. Svi dosadašnji projekti virtualizacije i digitalizacije predmet su uspješne saradnje Muzeja sa Udruženjem DIGI.ba.

Još jedan važan korak u digitalizaciji muzejske baštine predstavlja saradnja Muzeja Sarajeva sa Sarajevo VRX Muzeumom. Kroz virtualnu rekonstrukciju 28. juna 1914. godine, korisnici mogu svjedočiti dolasku u Sarajevo austrougarskog prijestolonasljednika Franza Ferdinanda i njegove supruge Sofije, osjetiti napetost i dramatičnost atentata te sagledati šire uzroke koji su doveli do Prvog svjetskog rata. Digitalizacija i interaktivne tehnologije ne samo da obogaćuju muzejsku postavku, već i omogućavaju širu dostupnost i bolju povezanost sa publikom – kako lokalnom, tako i međunarodnom. Ova VR prezentacija dostupna je u Muzeju Sarajevo 1878-1918.

## TRENDS: VIRTUAL MUSEUM

The Museum of Sarajevo continuously follows contemporary museological trends and implements new technologies in the interpretation and presentation of cultural and historical heritage. A VR showroom, a modern multimedia space where visitors can experience virtual versions of various museum exhibitions, has been opened at the Museum of Jews of Bosnia and Herzegovina. One of the most notable examples of this approach is the exhibition “Civic Culture of Sarajevo”, by Indira Kučuk-Sorguč, which has become the most visited museum exhibition in recent years. It was first presented at Gazi Husrev-beg’s Hanikah in 2022 and later at Sarajevo City Hall in 2023. Through an innovative concept, the exhibition explores 24 prominent Sarajevo families who made significant contributions to the city’s development from the mid-19th to the late 20th century. Using 3D floating panels and video narration, visitors can discover fascinating stories about Sarajevo families in an interactive way, while technology allows them to virtually hold objects from their legacies.

The Museum of Sarajevo continues its modernization through the digitalization of traditional crafts. The “Virtual Museum of Old Crafts” project aims to preserve the memory of Bašćaršija’s crafts, many of which are now near extinction. Museum advisor Moamer Šehović, head of the Old Crafts Collection, provided expert support in its realization. This project uses Virtual Reality and desktop applications, enabling users to explore crafts such as brush-making, cauldron-making, and boza production in detail. Through this technology, visitors can tour craft workshops, listen to artisans’ stories, and learn more about the historical development of crafts in Sarajevo. Recorded interviews with craftsmen serve as a valuable archive, contributing to the preservation of this aspect of the city’s cultural identity.

Additionally, the Sarajevo Museum has digitized the exclusive exhibition “Our Heritage”, held at Gazi Husrev-beg’s Hanikah in October 2024 to mark the 75th anniversary of the Sarajevo Museum. This exhibition showcased valuable artifacts from museum collections, highlighting the richness and diversity of Sarajevo’s cultural and historical heritage across different eras. All virtual and digitalization projects have been successfully carried out in cooperation with the DIGI.ba Association.

Another significant step in the digitalization of museum heritage is the collaboration between the Museum of Sarajevo and the Sarajevo VRX Museum. Through a virtual reconstruction of June 28, 1914, users can witness the arrival of Austro-Hungarian heir Archduke Franz Ferdinand and his wife Sophie in Sarajevo, experience the tension and drama of the assassination, and gain insight into the broader causes that led to World War I. Digitalization and interactive technologies not only enhance the museum’s exhibitions but also make them more accessible and engaging for both local and international audiences. This VR presentation is available at the Sarajevo 1878-1918 Museum.



## JAVNA PREDAVANJA

**M**uzej Sarajeva kontinuirano radi na promociji i očuvanju kulturno-historijskog naslijeđa, ne samo kroz izložbe i digitalne projekte, već i putem edukativnih programa. Jedna od najznačajnijih inicijativa u tom pravcu je serija predavanja „Naša baština“, koja ima za cilj približiti javnosti bogatu prošlost Sarajeva i Bosne i Hercegovine kroz naučno utemeljene i pristupačne prezentacije. Ova predavanja okupljaju stručnjake iz različitih oblasti – historičare, arheologe, muzeologe, konzervatore i druge istraživače – koji kroz multidisciplinarni pristup govore o različitim aspektima baštine. Tematski obuhvataju širok vremenski period, od antičkog do savremenog doba, te se bave temama urbanizacije, kulturnih interakcija, umjetnosti, arhitekture, tradicije i društvenih procesa koji su oblikovali Sarajevo i Bosnu i Hercegovinu. Do sada je održano deset javnih predavanja:

- Prvo predavanje održano je 13. juna 2024. godine pod nazivom „Sarajevo i njegova okolina u prahistorijsko doba. Predavači su bili Adnan Muftarević, muzejski savjetnik i prof. dr. Adnan Kaljanac (Filozofski fakultet Univerziteta u Sarajevu);
- Drugo predavanje upriličeno je 10. jula 2024. godine. Na temu „O nastanku Sarajeva i njegovom osnivaču Isa-begu Ishakoviću“ govorio je dr. sci. Sedad Bešlija, viši naučni saradnik (Institut za historiju Univerziteta u Sarajevu) i Mirsad Avdić, muzejski savjetnik sa temom „Urbana arheologija grada Sarajeva.“
- Dana 29. augusta 2024. dr. sci. Hana Younis, naučna savjetnica (Institut za historiju Univerziteta u Sarajevu) govorila je na temu „Život Sarajki i Sarajlija na prijelazu iz 19. u 20. stoljeće, dok je Moamer Šehović, muzejski savjetnik predstavio temu „Sarajevo-centar zanatstva.“
- Četvrto javno predavanje održano je 19. septembra 2024. godine, a predavači su bili prof. dr. Salmedin Mesihović (Filozofski fakultet Univerziteta u Sarajevu) sa temom „Arheološki ostaci rimskog grada na Ilidži“ i kustos dr. sci. Edin Veletovac, koji je govorio na temu „Historijski pregled razvoja rimskog grada Aqua S.“
- Dana 24. oktobra 2024. godine tema predavanja bila je „Priprema agresije na BiH i Sarajevo 1992-1995. godine“ a predavači su bili dr. sci. Amir Kliko, naučni saradnik (Institut za istraživanje zločina protiv čovječnosti i međunarodnog prava Univerziteta u Sarajevu) i Senad Kuč, muzejski pedagog.
- Šesto predavanje održano je 27. novembra 2024. godine pod nazivom „Epidemije i rat: Bolest i liječenje bosanskohercegovačkih vojnika u Prvom

## PUBLIC LECTURES

**T**he Museum of Sarajevo actively promotes and preserves cultural and historical heritage not only through exhibitions and digital projects but also through educational programs. One of the most significant initiatives in this regard is the lecture series „Our Heritage,“ designed to bring Sarajevo's and Bosnia and Herzegovina's rich past closer to the public through scientifically based and accessible presentations. These lectures gather experts from various fields—historians, archaeologists, museologists, conservators, and other researchers—who use a multidisciplinary approach to discuss different aspects of heritage. The topics cover a broad historical timeline, from antiquity to the modern era, addressing urbanization, cultural interactions, art, architecture, traditions, and social processes that have shaped Sarajevo and Bosnia and Herzegovina.

So far, ten public lectures have been held:

- First lecture: June 13, 2024 – „Sarajevo and its surroundings in prehistoric times.“ Lecturers: Adnan Muftarević (museum advisor) and Prof. Dr. Adnan Kaljanac (Faculty of Philosophy, University of Sarajevo).
- Second lecture: July 10, 2024 – „The founding of Sarajevo and its founder, Isa-beg Ishaković.“ Lecturer: Dr. Sedad Bešlija (Institute of History, University of Sarajevo). Museum advisor Mirsad Avdić also presented on „Urban archaeology of Sarajevo.“
- Third lecture: August 29, 2024 – „Life of Sarajevo's residents at the turn of the 19th and 20th centuries.“ Lecturer: Dr. Hana Younis (Institute of History, University of Sarajevo). Museum advisor Moamer Šehović also presented „Sarajevo – Center of Craftsmanship.“
- Fourth lecture: September 19, 2024 – „Archaeological remains of the Roman city in Ilidža.“ Lecturer: Prof. Dr. Salmedin Mesihović (Faculty of Philosophy, University of Sarajevo). Curator Dr. Edin Veletovac presented „Historical overview of the development of the Roman city Aqua S.“
- Fifth lecture: October 24, 2024 – „Preparations for the aggression on Bosnia and Herzegovina and Sarajevo (1992-1995).“ Lecturers: Dr. Amir Kliko (Institute for Research of Crimes Against Humanity and International Law, University of Sarajevo) and Senad Kuč (museum educator).
- Sixth lecture: November 27, 2024 – „Epidemics and war: Diseases and treatment of Bosnian-Herzegovinian soldiers in World War I (1914-1918).“ Introduction: Dženana Kurtović, MA (Sarajevo Museum). Lecturer: Dr. Minela Radušić (Faculty of Philosophy, University of Sarajevo).



svjetskom ratu 1914-1918.” Uvodničar na predavanju bila je Dženana Kurtović, MA (Muzej Sarajeva), dok je predavač bila dr. sci. Minela Radušić (Filozofski fakultet Univerziteta u Sarajevu).

- Dana 26. decembra 2024. godine Muzej Sarajeva je ugostio kustosa-arheologa Muzeja Ras Novi Pazar Mustafu Baltića koji je govorio na temu “Identiteti gradova, od kulturne neutralnosti prahistorije do naše baštine osnivača”
- Osmo javno predavanje održano je 30. januara 2025. u Despića kući pod nazivom “Radivoj Kristić iz roda Kotromanića”, a predavač je bio dr.sci. Enes Dedić, viši naučni saradnik (Institut za historiju Univerziteta u Sarajevu)
- Dana 20. februara 2025. godine profesor Vedran Zubić je u Brusa bezistanu govorio na temu “Problem klizišta i aerozagađenja u Sarajevu”
- Deseto javno predavanje upriličeno je na Svjetski dan teatra 27. Marta 2025. godine, u Despića kući, gdje su se održavale prve pozorišne predstave. Dr. sci. Selma Alispahić, dramska prvakinja, govorila je na temu “Historija glume: putovanje kroz vijekove.”

- Seventh lecture: December 26, 2024 – “City identities: From prehistoric cultural neutrality to our founders’ heritage.” Lecturer: Mustafa Baltić (curator-archaeologist, Ras Museum, Novi Pazar).
- Eighth lecture: January 30, 2025 – “Radivoj Kristić from the Kotromanić dynasty.” Lecturer: Dr. Enes Dedić (Institute of History, University of Sarajevo). Held at the Despić House.
- Ninth lecture: February 20, 2025 – “The problem of landslides and air pollution in Sarajevo.” Lecturer: Professor Vedran Zubić. Held at Brusa Bezistan.
- Tenth lecture: March 27, 2025 – “History of acting: A journey through centuries.” Lecturer: Dr. Selma Alispahić (drama artist). Held at the Despić House on World Theatre Day, the site of Sarajevo’s first theatrical performances.
- Through these lectures, the Museum of Sarajevo aims to further engage the public in preserving and understanding the city’s cultural and historical legacy.





## MUZEJSKE KREATIVNE RADIONICE I DRUGE MUZEJSKE PEDAGOŠKE AKTIVNOSTI

**M**uzejsko-edukativni programi Muzeja Sarajeva, od samog početka provođenja, jedna su od važnih radnih komponenti zasnovanih kao nadopuna nastavnog kurikuluma, od dječijih vrtića, osnovnih i srednjih škola do visokoškolskih institucija. Muzejske kreativne radionice prvenstveno su interaktivni programi, namijenjeni djeci, koji daju mogućnost da stvaraju vlastita umjetnička djela ili eksperimentiraju s određenim materijalima ili konceptima potičući ih na aktivno učešće i učenje.

Tematska vodstva kroz stalne postavke osnova su za sve muzejske kreativne i edukativne radionice, pri čemu se učenici uz vodstvo muzejskih pedagoga prvenstveno upoznaju s muzejskim eksponatima i zadatim temama, a potom u korelaciji s nastavnim zadacima i sadržajima muzeja rade na primjeni stečenih znanja. Veliki broj prosvjetnih radnika koristi priliku da svoje učenike dovede u muzej.

Muzej Sarajeva je prepoznao važnost saradnje s obrazovnim institucijama, jer putem škola ostaje u trajnom kontaktu s mladima, čime se dopunjava znanje o prošlosti i afirmira baština kao osnova za razvoj odnosa prema vlastitom porijeklu, sadašnjosti i budućnosti. U okviru svoga dugogodišnjeg muzejsko-pedagoškog rada, Muzej je realizirao samostalno i u saradnji s drugim kulturnim i obrazovnim institucijama, udruženjima, fondacijama, pojedincima i grupama, veliki broj edukativnih sadržaja, od kojih izdvajamo sljedeće:

- U saradnji s NVO Soroptimist Internacional Klub Sarajevo, NVO Ambasada lokalne demokratije Barcelona – Sarajevo i Turističkom zajednicom Stari Grad Sarajevo, „Međunarodna radionica s izložbama“, 2002. godine;
- U saradnji s NVO Asocijacija za interkulturalne aktivnosti i spašavanje nasljeđa u Bosni i Hercegovini (AIASN-a) realizirane su radionice s posjetama djece iz vrtića s područja općine Centar i općine Stari Grad depandansima Brusa bezistan i Svrzina kuća, kao i radionice za djecu u dobi od šest do dvanaest godina, pod nazivom „Gradimo grad“, čiju realizaciju su podržali Austrijsko udruženje za kulturu iz Beča i Akademija likovnih umjetnosti Bosne i Hercegovine, 2005. i 2006. godine;
- U saradnji s Ministarstvom za kulturu i sport Kantona Sarajevo projekat koji je uključivao niz radionica za djecu sarajevskih osnovnih škola pod

## MUSEUM CREATIVE WORKSHOPS AND OTHER PEDAGOGICAL ACTIVITIES

**T**he museum-educational programs at the Museum of Sarajevo have been integral to its mission from the start, serving as a vital complement to the educational curriculum at all levels, from kindergartens and primary and secondary schools to higher education institutions. These programs are designed to enhance the learning experience through engaging and interactive methods. The museum's creative workshops are primarily interactive programs aimed at children, offering them opportunities to create their own works of art or experiment with various materials and concepts. These workshops encourage active

Thematic tours through permanent exhibitions form the foundation of all museum creative and educational workshops. Under the guidance of museum educators, students first explore the exhibits and assigned topics. They then apply their acquired knowledge in practical activities, which are closely aligned with educational objectives and museum content. This approach not only reinforces classroom learning but also deepens students' understanding of history and culture. Many educators take advantage of these programs, regularly bringing their students to the museum for these enriching experiences.

The Museum of Sarajevo recognizes the importance of collaboration with educational institutions. By engaging with schools, the museum maintains ongoing contact with young people, supplementing their knowledge about the past and emphasizing the importance of heritage in developing a sense of identity and connection to their roots, present, and future. Over the years, the museum has independently and collaboratively realized numerous educational initiatives with other cultural and educational institutions, associations, foundations, individuals, and groups. Some notable examples include:

- In cooperation with the NGO Soroptimist International Club Sarajevo, the NGO Embassy of Local Democracy Barcelona – Sarajevo and the Tourist Association Stari Grad Sarajevo, “International Workshop with Exhibitions”, 2002;
- In cooperation with the NGO Association for Intercultural Activities and Saving Heritage in Bosnia and Herzegovina (AIASN), workshops were realized with visits by children from kindergartens from the area of Centar Municipality and Stari Grad Municipality to the annexes of Brusa Bezistan and Svrzo's House, as well as workshops for children in ages six to twelve, entitled “We are building a city”, the realization of which was supported by the Austrian Association for Culture from Vienna and the Academy of Fine Arts of Bosnia and Herzegovina, in 2005 and 2006



- nazivom „Muzej u školama – škole u muzejima“. Aktivnosti u nizu radionica održanih u Brusa bezistanu, Svrzinoj kući i Despića kući odnosio se na primjenu likovnih tehnika slikanja i vajanja, kao i izrade tekstilnih predmeta i pisanja literarnih radova. Po okončanju projekta upriličena je i izložba dječijih radova koja je oslikala dječiju viziju muzejskih eksponata, 2007. godine;
- U saradnji s NVO AIASN program „Ljetna škola u muzeju“ za učenike nižih razreda osnovnih škola tokom ljetnog raspusta niz od deset kreativnih radionica. Radionice su realizirane u dependansima Muzeja Sarajeva, na arheološkim lokalitetima i Bjelašnici, 2009. godine;
  - Kao dio projekta „Deset nedovoljno poznatih zanimanja“ u saradnji s NVO AIASN niz radionica za srednjoškolce u kojem je pored Muzeja Sarajeva još učestvovao i Historijski arhiv Sarajevo, Arhiv Bosne i Hercegovine, Zemaljski muzej i Zavičajni muzej Visoko, 2010. godine;
  - Fondacija lokalne demokratije s partnerima NVO AIASN i Bedem je realizirala projekat pod nazivom „Kulturna baština je IN“ koji je bio dio UNDP-ovog projekta „Jačanje lokalne demokratije/demokracije III – LOD III“ koji je finansirala Evropska unija u saradnji s Općinom Stari Grad Sarajevo. Kroz realizaciju projekta izrađen je priručnik za radionice o kulturnoj baštini. Priručnikom su date smjernice za realizaciju radionica, kao i generalne informacije o određenim temama i pojmovima iz kulture, tradicije i baštine naroda Bosne i Hercegovine, 2013. godine;
  - Muzej Sarajeva ugostio 5. festival dječije umjetnosti (FEDU), na kojem su djeca na kreativnim radionicama u muzejskim dependansima Brusa bezistan i Svrzina kuća oslikavala Muzej, 2019. godine;
  - Likovna radionica u saradnji s P. U. „Amel i Nur“ za djecu predškolskog uzrasta, 2019. godine;
  - Povodom Međunarodnog dana muzeja, porodični program za djecu predškolskog uzrasta „Naša priča“ i likovne radionice, 2021. godine;
  - U saradnji s članovima Kluba mladih „Neka, ja ću“, a povodom obilježavanja Svjetskog dana osoba s *Downovim* sindromom, radionica u Despića kući, 2022. godine;
  - Povodom Svjetskog dana svjesnosti o autizmu u saradnji sa Servisnim centrom „Dajte nam šansu“, likovna radionica u Brusa bezistanu, 2022. godine;
  - Izložba dječijih likovnih radova pod nazivom „Djeca voljenom gradu“, povodom obilježavanja Dana grada Sarajeva, 2022. godine;
  - In cooperation with the Ministry of Culture and Sports of Sarajevo Canton, a project that included a series of workshops for children of Sarajevo elementary schools called “Museum in Schools - Schools in Museums”. The activities in a series of workshops held in Brusa Bezistan, Svrzo’s House and Despić’s House related to the application of art techniques of painting and sculpting, as well as making textile items and writing literary works. After the end of the project, an exhibition of children’s works was held, which depicted children’s vision of museum exhibits, in 2007;
  - In cooperation with the NGO AIASN, the program “Summer School in the Museum” for pupils of the junior years of elementary schools during the summer vacation, a series of ten creative workshops were realized in the annexes of the Museum of Sarajevo, at archaeological sites and in Bjelašnica, in 2009;
  - As part of the project “Ten insufficiently known occupations” in cooperation with the NGO AIASN, a series of workshops for high school students in which, in addition to the Museum of Sarajevo, the Historical Archives of Sarajevo, the Archives of Bosnia and Herzegovina, the National Museum and the Visoko Local Museum also participated, in 2010;
  - The Local Democracy Foundation with its partners NGO AIASN and *Bedem* realized a project called “Cultural heritage is IN” which was part of the UNDP project “Strengthening local democracy III - LOD III” financed by the European Union in cooperation with the Municipality of Stari Grad Sarajevo. Through the implementation of the project, a manual for workshops on cultural heritage was created. The manual provides guidelines for the implementation of workshops, as well as general information on certain topics and terms from the culture, tradition and heritage of the people of Bosnia and Herzegovina, 2013;
  - The Museum of Sarajevo hosted the 5<sup>th</sup> Festival of Children’s Art (FEDU), where children painted the Museum within creative workshops in the museum annexes of Brusa Bezistan and Svrzo’s House, in 2019;
  - Art workshop in cooperation with institution for pre-school education “Amel and Nur” for preschool children, 2019;
  - On the occasion of International Museum Day, family program for preschool children “Our story” and art workshops, in 2021;
  - In cooperation with the members of the “Neka, ja ću” Youth Club, and on the occasion of celebrating the World Day of People with Down syndrome, a workshop in Despić’s House, in 2022;



- Povodom obilježavanja Međunarodnog dana i Evropske noći muzeja, posjeta i kreativna radionica s članovima Udruženja „Oaza“, 2022. godine;
- U okviru 9. festivala dječije umjetnosti radionica „Plavi artizam“, 2023. za djecu s poteškoćama u razvoju, 2023. godine;
- Povodom obilježavanja 75 godina Muzeja Sarajeva predstava za djecu „Vuk i sedam kozlića“, predstava za odrasle „Karadoz“, 2024. godine;
- Muzejska edukativna radionica „Posuđe kroz historiju sarajevskog kraja“ za učenike osnovnih škola, 2024. godine.

Muzej Sarajeva je 2024. godine otpočeo realizaciju interaktivne edukativno-zabavne *indoor* igre za djecu i mlade „Tajna Muzeja Sarajeva“ u saradnji s franšizom *Fox in box*, kojom na atraktivan način, primjenjujući moderne tehnologije, digitalne kodove i mobilnu telefoniju, u prostoru stalne postavke u Brusa bezistanu kreiramo nezaboravnu avanturu i odgonetamo enigm muzejskog eksponata.

Selma Oruč, vodič – tumač kroz izložbu

- On the occasion of the World Autism Awareness Day, in cooperation with the Service Center “Give us a chance”, art workshop in Brusa Bezistan, 2022;
- An exhibition of children's art works entitled “Children to the Beloved City”, on the occasion of Sarajevo City Day, 2022;
- On the occasion of the celebration of the International Museum Day and European Night, a visit and creative workshop with members of the “Oaza” Association, in 2022;
- Within the framework of the 9th Children's Art Festival, the workshop “Blue Art”, 2023 for children with developmental disabilities, 2023;
- On the occasion of commemorating the 75th anniversary of the Museum of Sarajevo, the play for children “The Wolf and the Seven Kids”, and the play for adults “Karadoz”, in 2024;
- Museum educational workshop “Dishes through the history of the Sarajevo region” for elementary school pupils, 2024.

In 2024, the Museum of Sarajevo started the realization of an interactive educational and entertaining indoor game for children and young people “The Secret of the Museum of Sarajevo” in cooperation with the *Fox in box* franchise, which in an attractive way, applying modern technologies, digital codes and mobile telephony, in the space of the permanent installation in Brusa Bezistan we create an unforgettable adventure and unravel the enigma of the museum exhibit.

Selma Oruč, guide - interpreter at the exhibition





## OD ARTEFAKTA DO PAPIRA: MUZEJSKO IZDAVAŠTVO

Muzejska izdanja igraju ključnu ulogu u prezentaciji i interpretaciji raznovrsnih tema iz oblasti historije, arheologije, antropologije, etnologije, muzeologije i drugih polja muzejske djelatnosti. Izdanja su ključni alat za promociju muzeja i njegovih aktivnosti, pružajući dublji uvid u bogatstvo kulturnog naslijeđa i naučnih istraživanja. Izdavaštvo postaje integralni dio muzejske strategije komunikacije i razvoja, doprinoseći održivosti i rastu institucije. Kroz svoju izdavačku djelatnost, muzeji ne samo da dokumentiraju i prezentiraju kulturnu baštinu, već i aktivno učestvuju u njenom očuvanju i revitalizaciji.

Izdavaštvo postaje most između muzeja i društva, promovirajući trajne vrijednosti znanja, kulture i edukacije. Također, publikacije često reflektiraju savremene izazove s kojima se muzeji suočavaju, kao što su digitalizacija, inkluzivnost i održivost, te nude inovativne pristupe za njihovo rješavanje. U kontekstu prezentacije muzejskih zbirki, muzejska izdanja omogućavaju da se artefakti predstave na način koji nadilazi fizičke granice muzeja, koristeći digitalne tehnologije i multimedijalne pristupe. Katalozi nisu samo popisi izložbenih predmeta, već i sveobuhvatni vodiči kroz temu izložbe. Oni često uključuju esejističke tekstove, analize stručnjaka i visokokvalitetne fotografije, pružajući čitaocima dublje razumijevanje izloženih artefakata i njihovih kulturno-historijskih konteksta.

Zaključno, muzejsko izdavaštvo je multifunkcionalni alat koji doprinosi obrazovanju, istraživanju, promociji i očuvanju kulturne baštine. Uloga muzejskog izdavaštva je neizmjereno važna za održavanje vitalnosti i relevantnosti muzeja u savremenom društvu. Pored kataloga i publikacija, Muzej Sarajeva izdaje i svoj časopis pod nazivom „Prilozi za proučavanje historije Sarajeva“, čiji je prvi broj izašao 1963. godine. Bogat izdavački opus svjedoči o kontinuiranoj posvećenosti Muzeja Sarajeva edukaciji i očuvanju kulturnog naslijeđa.

Predstavljamo neke od kataloga i publikacija Muzeja Sarajeva:

- Ljubica Mladenović, „Kako su se sami naslikali. Autoportreti sarajevskih slikara“, 1963.
- Zorica Janjić, „Seoski ručni radovi iz okoline Sarajeva“, 1965.
- Branko Kolaković, „Pribor za kafu i pušenje u starom Sarajevu“, 1981.

## FROM ARTEFACT TO PAPER: MUSEUM PUBLISHING

Museum publications are indispensable in the presentation and interpretation of a wide array of topics spanning history, archaeology, anthropology, ethnology, museology, and other fields related to museum work. These publications are essential tools for promoting the museum and its activities, but far more than being promotional tools, these publications serve as gateways to deeper understanding, offering readers and researchers enhanced insights into the wealth of cultural heritage and the depth of scholarly research conducted by the museum. Publishing has evolved into a core component of the museum's communication and development strategy, playing a vital role for the institution's sustainability and supporting its growth and relevance. Through their publications, museums do more than document and present cultural heritage—they become active participants in its preservation and revitalization. Publishing serves as a bridge between the museum and the broader society, fostering enduring values of knowledge, culture, and education. Moreover, museum publications are often at the forefront of addressing contemporary challenges, such as digitalization, inclusivity, and sustainability. They provide innovative solutions and perspectives that not only reflect the museum's commitment to these issues but also guide the way forward in an increasingly digital and interconnected world. In the context of presenting museum collections, museum publications play a transformative role, enabling artefacts to be showcased in ways that extend beyond the museum's physical confines. By leveraging digital technologies and multimedia approaches, these publications can bring collections to life, offering a richer, more immersive experience. Catalogues, for instance, are far more than simple inventories of exhibition items; they serve as comprehensive guides that delve into the exhibition's overarching themes. These publications often feature a blend of essayistic texts, expert analyses, and high-quality photographs, each carefully curated to provide a holistic understanding of the artefacts on display. Through these elements, readers gain a deeper appreciation of the cultural and historical contexts in which the artefacts were created and used.

In conclusion, museum publishing stands as a multifaceted tool that significantly contributes to education, research, promotion, and the preservation of cultural heritage. Its role is crucial in sustaining the vitality and relevance of museums within contemporary society. The Museum of Sarajevo exemplifies this commitment through its extensive publishing endeavors, including the esteemed journal “Contributions to the Study of the History of Sarajevo,” first issued in 1963. This publication, alongside the museum's other catalogs and works, underscores a long-standing dedication to education, scholarly research, and the meticulous preservation of the region's rich cultural heritage. The Sarajevo Museum's robust publishing legacy serves



- Ivana Bajo, „Keramika u starom Sarajevu“, Sarajevo, 1981.
- Mehmed Klepo, „Arhitektura starog Sarajeva na umjetničkim slikama“, 1982.
- Nenad Filipović, „Tugre i penče“, Sarajevo, 1985.
- Ivana Bajo, Svetlana Rakić, Nenad Filipović, „Riznica Stare srpskopравoslavne crkve u Sarajevu“, 1986.
- Vedrana Gotovac, „Sinagoge u Bosni i Hercegovini“, Sarajevo, 1987.
- Vilma Niškanović, „Porijeklo i zaostavština porodica Glođo i Svrzo“, 1991.
- Grupa autora, „Muzej grada poslije svega“, Sarajevo, 1999.
- Bajro Gec, „Makete starog Sarajeva“, Sarajevo, 1999.
- Radmila Fabijanić, „Iz atarskog dućana sarajevske porodice Papo“, 1999.
- Svetlana Bajić, „Tradicionalno i savremeno“, 2000.
- Ćazim Hadžimejlić, Amra Madžarević, „Umjetnost knjige“, 2001.
- Grupa autora, „Despića kuća“, Sarajevo, 2009.
- Grupa autora, „Svrzina kuća“, Sarajevo, 2011.
- Adnan Muftarević, „Ilidžanska patera“, 2014.
- Grupa autora, „Sarajevo 1914-2024“, 2014.
- Moamer Šehović, „Antički epigrafski i kulturni spomenici sarajevskog kraja“, 2016.
- Mustafa Arslanović, „Avlije i bašče Svrzine kuće“, 2018.
- Žanka Dodig, „Privatna zbirka kao muzejski fenomen. Na primjeru zbirke Stjepana Meze u Muzeju Sarajeva“, 2018.
- Indira Kučuk-Sorguč, „Građanska kultura Sarajeva“, Sarajevo, 2022.
- Edin Veletovac, Goran Grebo, Hamdija Dizdar, „Tragovi prisutnosti Jevreja na tlu Zapadnog Balkana u doba vladavine Rimskog carstva“, 2023.
- Hamdija Dizdar, „Sarajevo kao imaginacija“, 2024.
- Amra Madžarević, „Iz nanine sehare“, Sarajevo, 2024.

Dženana Kurtović,  
vodič – tumač kroz izložbu

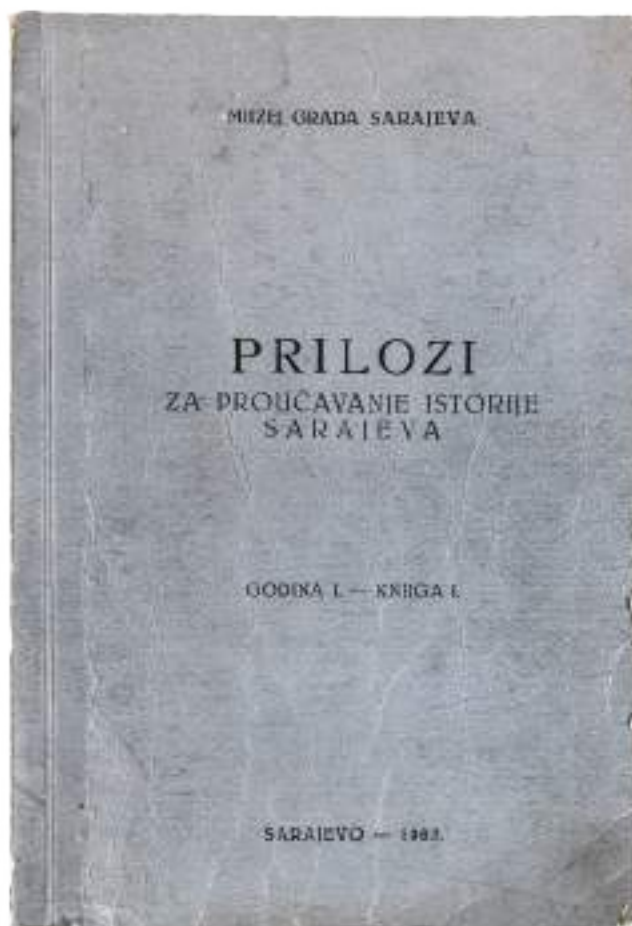
as a testament to its role as both a guardian of the past and an active participant in the ongoing dialogue between history and the modern world.

Here, we present a selection of the Museum of Sarajevo catalogs and publications:

- Ljubica Mladenović, *Kako su se sami naslikali. Autoportreti sarajevskih slikara*, 1963. / *They Painted Themselves. Autoportraits of Sarajevo painters*, 1963
- Zorica Janjić, *Seoski ručni radovi iz okoline Sarajeva*, 1965. / *Handicrafts in villages*, 1965
- Branko Kolaković, *Pribor za kafu i pušenje u starom Sarajevu*, 1981. / *Coffee and Smoking Accessories in Sarajevo in the old times*, 1981.
- Ivana Bajo, *Keramika u starom Sarajevu*, Sarajevo, 1981. / *Pottery in Sarajevo in the old times*, Sarajevo, 1981
- Mehmed Klepo, *Arhitektura starog Sarajeva na umjetničkim slikama*, 1982. / *Sarajevo's Architectural Heritage in Artistic Paintings*, 1982
- Nenad Filipović, *Tugre i penče*, Sarajevo, 1985. / *Tughras, and Penčas<sup>1</sup>*, Sarajevo
- Ivana Bajo, Svetlana Rakić, Nenad Filipović, *Riznica Stare srpskopравoslavne crkve u Sarajevu*, 1986. / *The Treasury of the Old Serbian Orthodox Church in Sarajevo*, 1986
- Vedrana Gotovac, *Sinagoge u Bosni i Hercegovini*, Sarajevo, 1987. / *Synagogues in Bosnia and Herzegovina*, 1987
- Vilma Niškanović, *Porijeklo i zaostavštine porodice Glođo i Svrzo*, 1991. / *The origins and Legacy of Glođo and Svrzo family*, 1991
- Grupa autora, *Muzej grada poslije svega*, Sarajevo, 1999. Collaborative by the group of authors, *The Museum of the City After Everything*, 1999
- Bajro Gec, *Makete starog Sarajeva*, Sarajevo, 1999. / *The Scale Models of Sarajevo of the Old Times*, Sarajevo, 1999
- Radmila Fabijanić, *Iz atarskog dućana sarajevske porodice Papo*, 1999. / *From the Attar's Shop of the Sarajevo Papo Family*, 1999
- Svetlana Bajić, *Tradicionalno i savremeno*, 2000. / *The Traditional and The Contemporary*, 2000
- Ćazim Hadžimejlić, Amra Madžarević, *Umjetnost knjige*, 2001. / *The Art of a Book*, 2001
- Grupa autora, *Despića kuća*, Sarajevo, 2009. / Collaborative by the group of authors, *Despić's House*, Sarajevo, 2009
- Grupa autora, *Svrzina kuća*, Sarajevo, 2011. / Collaborative by the group of authors, *Svrzo's House*, Sarajevo, 2011
- Adnan Muftarević, *Ilidžanska patera*, 2014. / *Patera (phiale) from Ilidža*, 2014
- Grupa autora, *Sarajevo 1914-2024*, 2014. / Collaborative by the group of authors, *Sarajevo from 1914 to 2024*.

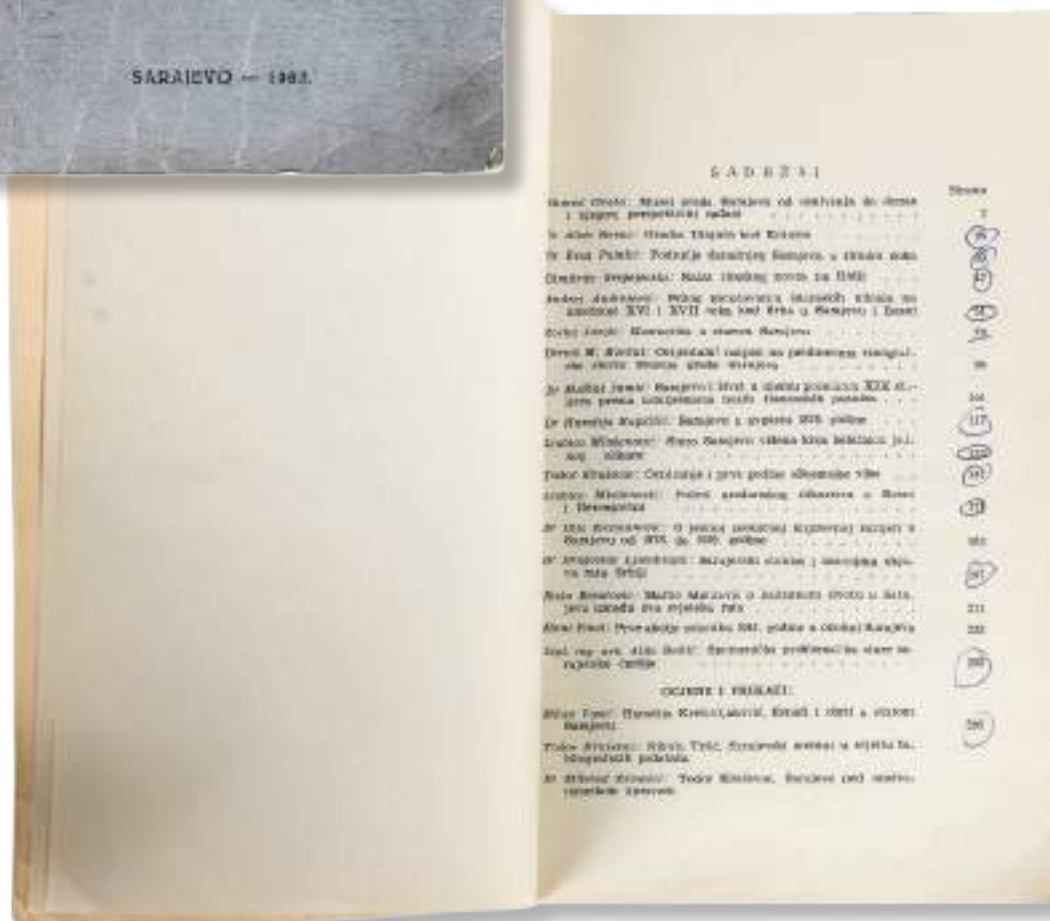


1 Penča, pendža, penca - is a stylized hand sign of grand viziers, pashas and other dignitaries, but not rulers



- Moamer Šehović, *Antički epigrafski i kulturni spomenici sarajevskog kraja*, 2016. / *Ancient Epigraphic and Iconic Monuments of the Sarajevo Region*, 2016.
- Mustafa Arslanović, *Avlije i bašče Svrzine kuće*, 2018. / *The Courtyards and gardens of Svrzo House*, 2018
- Žanka Dodig, *Privatna zbirka kao muzejski fenomen. Na primjeru zbirke Stjepana Meze u Muzeju Sarajeva*, 2018. / *A private collection as museum phenomenon - the example of the Collection of Stjepan Mezo in the Museum of Sarajevo*, 2018
- Indira Kučuk – Sorguč, *Građanska kultura Sarajeva*, Sarajevo, 2022. / *The Civic Culture of Sarajevo*, Sarajevo, 2022
- E.Veletovac, G.Grebo, H.Dizdar, *Tragovi prisutnosti Jevreja na tlu zapadnog Balkana u doba vladavine Rimskog carstva*, 2023. / *Clues of Jewish Presence in the Western Balkans During the Roman Empire*, 2023.
- Hamdija Dizdar, *Sarajevo kao imaginacija*, 2024. / *Sarajevo as an Imagination*, 2024
- Amra Madžarević, *Iz nanine sehare*, Sarajevo, 2024. / *From Grandma's Chest*, Sarajevo, 2024

Dženana Kurtović,  
guide - interpreter at the exhibition





## MUZEJ NA POŠTANSKOJ MARKI

**R**enomirana bosanskohercegovačka kompanija BH Pošta je u povodu jubileja 75 godina Muzeja Sarajeva dizajnirala, publicirala i distribuirala poštansku marku. Na marki se nalazi najpoznatija maketa sarajevske Baščaršije koja dominira muzejskim depandansom Brusa bezistan. Maketari Husein Karišik i njegov pomoćnik Mesud Sarić ovu su maketu kreirali i izradili svojeručno po nacrtu Juraja Neidhardta na bazi historiografskih zapisa poznatog bosanskohercegovačkog historičara Hamdije Kreševljakovića o izgledu čaršije do 1878. godine. Maketa je izrađena maketar od 1950-1954. godine i predstavlja jedan od najvrijednijih eksponata u Muzeju Sarajeva. Također je kreirana poštanska marka za kovertu na kojoj se nalazi fotografija muzejskog depandansa Muzej Sarajevo 1878-1918 sa replikom automobila u kojem su ubijeni Franz Ferdinand i njegova supruga Sofija. Pored ove, BH Pošta je izdala marku u povodu 60. godišnjice rada Muzeja, a muzejski depandansi Svrzina kuća i Despića kuća također su ovjekovječeni na poštanskoj marki.

## MUSEUM ON THE BH POST ISSUES STAMP

**T**he renowned Bosnian company, BH Post, has designed, published, and distributed a postage stamp in celebration of the 75th anniversary of the Sarajevo Museum. The stamp features the most famous model of Sarajevo's Baščaršija, which dominates the museum's Brusa Bezistan annex. Model makers Husein Karišik and his assistant Mesud Sarić handcrafted this model based on a design by Juraj Neidhardt and historical records by prominent Bosnian historian Hamdija Kreševljaković, depicting the appearance of Baščaršija up to 1878. Created between 1950 and 1954, this model is one of the most valuable exhibits in the Sarajevo Museum. Additionally, an envelope stamp was created featuring a photograph of the museum annex "Museum Sarajevo 1878-1918" alongside a replica of the car in which Franz Ferdinand and his wife, Sophie, were assassinated. In addition, BH Post issued a stamp on the occasion of the 60th anniversary of the Museum's work, and the museum annexes Svrzo's House and Despić House have also been immortalized on a postage stamp.





## NA SVEČANOJ AKADEMIJI DODIJELJENE SU ZAHVALNICE I PRIKAZAN FILM U POVODU JUBILEJA

**M**uzej Sarajeva je 19. decembra 2024. godine obilježio veličanstvenih 75 godina svog postojanja i rada svečanom akademijom u Domu Oružanih snaga BiH. Ovaj izuzetan događaj okupio je brojne zvaničnike, kulturne djelatnike, prijatelje muzeja i građane kako bi zajedno proslavili bogatu historiju i neprocjenjiv doprinos Muzeja Sarajeva u očuvanju, zaštiti, brizi i prezentaciji kulturno-historijskog naslijeđa Sarajeva i cijele Bosne i Hercegovine. Svečana akademija započela je intoniranjem himne Bosne i Hercegovine, simbolizirajući važnost nacionalnog identiteta i zajedništva. Direktorica Muzeja Sarajeva Indira Kučuk-Sorguč obratila se prisutnima inspirativnim govorom u kojem je istakla bogatu historiju muzeja, njegove razvojne faze i neprocjenjiv doprinos očuvanju kulturnog blaga glavnog grada Bosne i Hercegovine. Naglasila je ulogu muzeja kao otvorene i inkluzivne institucije koja privlači posjetioce svih generacija, kako iz Bosne i Hercegovine, tako i iz inostranstva, zahvaljujući raznovrsnim izložbama koje čuvaju priče o prošlosti za buduće generacije.

Poseban trenutak ceremonije bila je svečana dodjela zahvalnica pojedincima i institucijama koji su svojim radom i podrškom doprinijeli uspjehu Muzeja Sarajeva. Među dobitnicima zahvalnica bili su ministar kulture i sporta Kantona Sarajevo, Kenan Magoda, za kontinuiranu podršku, te generalni direktor JP BH Pošta, Adis Šehić, čija je institucija povodom ovog jubileja izdala posebne marke i koverta s motivom makete iz stalne postavke Brusa bezistana. Ovaj doprinos dodatno je obogatio kulturnu ponudu i promovirao značaj muzeja.

Zahvalnice su uručene posthumno zaslužnim uposlenicima i suradnicima Muzeja Sarajeva: Zdravki Grebo, Ramizi Mešetović i Ljiljani Beljkašić-Hadžidedić, kao i bivšoj direktorici Muzeja Sarajeva, Mevlidi Serdarević, za njihov predani rad, profesionalizam i doprinos očuvanju neprocjenjivih muzejskih vrijednosti. Zahvalnice su dodijeljene federalnoj ministrici obrazovanja i nauke prof. dr. Jasni Duraković, direktorici Historijskog arhiva Sarajeva, Ismeti Džigal-Berkovac, direktoru Memorijalnog centra, dr. Ahmedu Kulaniću, direktoru Arhiva Federacije BiH, Hajrudinu Čupriji, direktoru Muzeja Ras Novi Pazar, Elmiru Habiboviću, direktoru Gazi Husrev-begove medrese, Dževadu Plehu, direktorici Srednje škole primijenjenih umjetnosti, Elmi Alić-Šabot, direktorici Zavičajnog muzeja Travnik, Fatimi Maslić, direktoru Kantonalnog zavoda za zaštitu kulturno-historijskog i prirodnog naslijeđa Borisu Trapari, Generalni direktor BH Pošte Adis Šehić

## COMMENDATIONS AWARDED AND A FILM SCREENED AT THE CEREMONIAL ACADEMY MARKING THE ANNIVERSARY

**O**n December 19, 2024, the Sarajevo Museum celebrated a magnificent 75 years of its existence and work with a ceremonial academy held at the Dom Oružanih snaga Bosne i Hercegovine (Armed Forces Hall of Bosnia and Herzegovina). This exceptional event gathered numerous officials, cultural workers, friends of the museum, and citizens to jointly celebrate the rich history and invaluable contribution of the Sarajevo Museum in preserving, protecting, caring for, and presenting the cultural and historical heritage of Sarajevo and Bosnia and Herzegovina.

The ceremony began with the national anthem of Bosnia and Herzegovina, symbolizing the importance of national identity and unity. The director of the Sarajevo Museum, Indira Kučuk-Sorguč, addressed the audience with an inspiring speech in which she highlighted the museum's rich history, its phases of development, and its priceless contribution to preserving the cultural treasures of the capital city. She emphasized the museum's role as an open and inclusive institution that attracts visitors of all generations, both from Bosnia and Herzegovina and abroad, thanks to its diverse exhibitions that preserve stories of the past for future generations.

A special moment in the ceremony was the awarding of commendations to individuals and institutions whose work and support contributed to the success of the Museum of Sarajevo. Among the recipients were the Minister of Culture and Sports of the Sarajevo Canton, Kenan Magoda, for his continued support, and the General Director of BH Post, Adis Šehić, whose institution issued special stamps and envelopes featuring motifs from the permanent exhibition at Brusa Bezistan for the occasion. This contribution further enriched the cultural offering and promoted the significance of the museum.

Commendations were posthumously awarded to deserving employees and associates of the Sarajevo Museum: Zdravko Grebo, Ramiza Mešetović, and Ljiljana Beljkašić-Hadžidedić, as well as former director Mevlida Serdarević, for their dedicated work, professionalism, and contribution to preserving the museum's invaluable assets.

Commendations were also awarded to: Federal Minister of Education and Science, Prof. Dr. Jasna Duraković; Director of the Historical Archives of Sarajevo, Ismeta Džigal-Berkovac; Director of the Memorial Center, Dr. Ahmed Kulanić; Director of the Archives of the Federation of BiH, Hajrudin Čuprija; Director of the Ras Museum Novi Pazar, Elmir Habibović; Director of Gazi Husrev-bey's Madrasa, Dževad Pleh; Director of the High School of Applied Arts, Elma Alić-Šabot; Director of the Homeland Museum Travnik, Fatima Maslić; Director of the Cantonal Institute for the Protection of Cultural, Historical,



Udruženju Digi.ba, art fotografu Veliji Hasanbegoviću, Udruženju za proučavanje i promoviranje ilirskog naslijeđa BATHINVS, prof. dr. Adnanu Kaljancu, Jevrejskoj zajednici Bosne i Hercegovine, koju je predstavljao Boris Kožemjakin, dramskoj umjetnici Emini Muftić, istaknutom hroničaru kulture Halidu Kuburoviću, medijskom partneru HAYAT televiziji, dr. Harisu Fazlagiću, predsjedniku Turističke zajednice Kantona Sarajevo i direktoru RSG Media Sedadu Osmanagiću.

Posebna anketa provedena među zaposlenicima Muzeja Sarajeva dodatno je osvijetlila rad i doprinos pojedinaca. Za najdražeg kolegu izabran je Amir Hadžić, za najboljeg muzealca Adnan Muftarević, dok je najvećom nadom muzeja proglašena Dženana Kurtović. U sklopu svečanosti prikazan je i film povodom 75 godina Muzeja Sarajeva, koji je producirao HAYAT. Film donosi priču o doprinosu muzeja kroz decenije, predstavljajući njegovu ulogu u očuvanju identiteta i kulturne baštine. Muzejski uposlenici kroz ovaj film podijelili su priče o svojoj posvećenosti i viziji za budućnost muzeja.

Svečana akademija bila je više od proslave; bila je to prilika za refleksiju na prošlost, proslavu sadašnjosti i pogled prema svijetloj budućnosti. Sa svojih pet jedinstvenih depandansa – Brusa Bezistan, Sarajevo 1878–1918, Svrzina kuća, Despića kuća i Muzej Jevreja Bosne i Hercegovine – Muzej Sarajeva nastavlja svoju misiju kao nezaobilazna destinacija za sve ljubitelje historije i kulture. Zahvaljujući predanom radu svog osoblja, podršci zajednice i partnera, ovaj muzej ostaje simbol kulturnog identiteta i mjesto koje inspirira buduće generacije.

Hvala svima koji su kroz proteklih 75 godina doprinijeli razvoju i uspjehu Muzeja Sarajeva, te svima koji su bili dio ove nezaboravne proslave.

General Manager of BH Post Adis Šehić and Natural Heritage, Dr. Boris Trapara; the Digi.ba Association; art photographer Velija Hasanbegović; the Association for the Study and Promotion of Illyrian Heritage BATHINVS; Prof. Dr. Adnan Kaljanac; the Jewish Community of Bosnia and Herzegovina, represented by Boris Kožemjakin; actress Emina Muftić; renowned cultural chronicler Halid Kuburović; media partner HAYAT TV; Dr. Haris Fazlagić, President of the Sarajevo Canton Tourist Board; and RSG Media Director Sedad Osmanagić.

A special survey conducted among Sarajevo Museum employees shed light on the contributions of individuals. Amir Hadžić was voted “favorite colleague,” Adnan Muftarević was named “best museologist,” and Dženana Kurtović was recognized as the museum’s “greatest promise.”

As part of the celebration, a film marking 75 years of the Museum of Sarajevo, produced by HAYAT, was screened. The film tells the story of the museum’s decades-long contribution, highlighting its role in preserving identity and cultural heritage. Through the film, museum employees shared their dedication and their vision for the future of the museum.

The ceremonial academy was more than just a celebration - it was an opportunity to reflect on the past, celebrate the present, and look toward a bright future. With its five unique branches - Brusa Bezistan, Sarajevo 1878–1918, Svrzo’s House, Despić House, and the Jewish Museum of Bosnia and Herzegovina - the Museum of Sarajevo continues its mission as an unmissable destination for all lovers of history and culture. Thanks to the dedicated work of its staff and the support of the community and partners, this museum remains a symbol of cultural identity and a place that inspires future generations.

Thank you to everyone who has contributed to the development and success of the Sarajevo Museum over the past 75 years, and to all who were part of this unforgettable celebration.

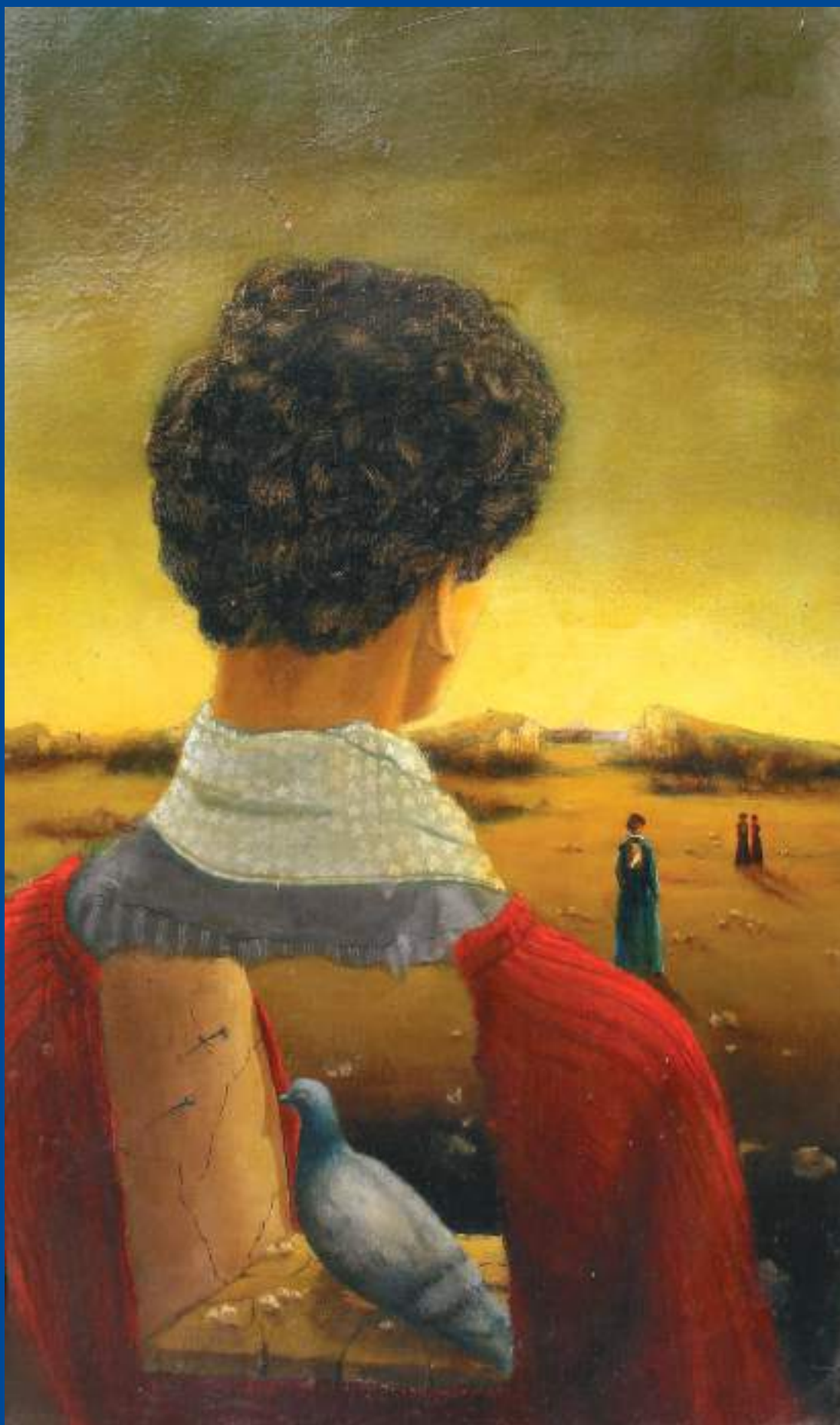






Na akademiji su dodijeljena priznanja za zaposlenike Muzeja:  
Najbolji muzealac Adnan Muftarević, najdraži zaposlenik  
Amir Hadžić i najveća nada Dženana Kurtović

At the ceremony, awards were presented to museum employees:  
best museum professional Adnan Muftarević, most beloved  
employee Amir Hadžić, and greatest hope Dženana Kurtović



Ibrahim Ljubović, Autoportret, 1964, ulje na platnu, 56x35 cm, inv. br. 519

Ibrahim Ljubović, Self-Portrait, 1964, oil on canvas, 56x35 cm, Inv. No. 519

ZAPOSLENICI  
MUZEJA SARAJEVA

EMPLOYEES OF THE  
SARAJEVO MUSEUM





# POPIS DIREKTORA I ZAPOSLENICI MUZEJA SARAJEVA

## DIREKTORI

| Redni broj | Ime i prezime               | Dužnost                                 | Dužina trajanja mandata |
|------------|-----------------------------|-----------------------------------------|-------------------------|
| 1.         | Vojislav Bogićević          | prvi upravnik Muzeja                    | 1949–1951.              |
| 2.         | Ahmet Grebo                 | upravnik i direktor                     | 1951–1970.              |
| 3.         | Ljubica Mladenović          | kustosica, direktorica Muzeja           | 1970–1979.              |
| 4.         | Vasiljka Prelević-Stojković | kustosica, direktorica Muzeja           | 1979–1986.              |
| 5.         | Bajro Gec                   | kustos, direktor Muzeja                 | 1986–1998.              |
| 6.         | Mevlida Serdarević          | direktorica Muzeja                      | 1998–2007.              |
| 7.         | Amra Madžarević             | muzejska savjetnica, direktorica Muzeja | 2007–2015.              |
| 8.         | Mirsad Avdić                | muzejski savjetnik, direktor Muzeja     | 2016–2019.              |
| 9.         | Alma Leka                   | muzejska savjetnica, direktorica Muzeja | 2020–2022.              |
| 10.        | Hamdija Dizdar              | muzejski savjetnik, direktor Muzeja     | 2023–2023.              |
| 11.        | Indira Kučuk-Sorguč         | viša kustosica, direktorica Muzeja      | 2024.                   |



## NEKADAŠNJI ZAPOSLENICI MUZEJA SARAJEVA

| Redni broj | Ime i prezime           | Zvanje                       | U Muzeju od... |
|------------|-------------------------|------------------------------|----------------|
| 1.         | Sabaheta Đuvic          | prva administrativna radnica | 1949–1955.     |
| 2.         | Ljubica Mladenović      | kustosica                    | 1949–1979.     |
| 3.         | Ivan Tometinović        | preparator                   | 1951–1977.     |
| 4.         | Redžo Agić              | čuvar                        | 1952–1958.     |
| 5.         | Zora Janjoš-Joksimović  | pomoćna radnica              | 1952–1957.     |
| 6.         | Derviš Korkut           | orijentalista                | 1953–1963.     |
| 7.         | Envangelos Dimitrijević | arhitekta                    | 1953–1968.     |
| 8.         | Jovanka Derikonja       | pomoćna radnica              | 1953–1957.     |
| 9.         | Zorka Janjić-Černjavski | kustosica                    | 1954–1976.     |
| 10.        | Nikola Knežević         | kustos                       | 1954–1974.     |
| 11.        | Bogdan Princip          | pedagog                      | 1954–1963.     |

|     |                             |                               |            |
|-----|-----------------------------|-------------------------------|------------|
| 12. | Momir Zogović               | vodič                         | 1954–1957. |
| 13. | Drenka Vuković              | vodič                         | 1954–1957. |
| 14. | Milena Papić                | bibliotekarka                 | 1954–1968. |
| 15. | Razija Handžić              | kustosica                     | 1955–1956. |
| 16. | Miralem Begović             | blagajnik                     | 1955–1958. |
| 17. | Safija Čehajić              | pomoćna radnica               | 1955–1960. |
| 18. | Nikola Popović              | pedagoški savjetnik           | 1956–1965. |
| 19. | Azra Kadić                  | administrativna radnica       | 1956–1962. |
| 20. | Desanka Derikonja           | pomoćna radnica               | 1956–1968. |
| 21. | Sulejman Pehlivanović       | računovođa                    | 1957–1972. |
| 22. | Danica Simić                | pedagogica                    | 1957–1968. |
| 23. | Olivera Janjić              | tehnička sekretarka           | 1957–1988. |
| 24. | Hajra Mešinović             | pomoćna radnica               | 1957–1960. |
| 25. | Zlata Radić                 | kustosica                     | 1958–1973. |
| 26. | Mesud Imamović              | vrtlar i domaćin zgrade       | 1958–1970. |
| 27. | Milja Savić                 | pomoćna radnica               | 1958–1961. |
| 28. | Ejub Dizdarević             | VKV radnik                    | 1960–1984. |
| 29. | Kata Maletić                | pomoćna radnica               | 1960–1993. |
| 30. | Olga Benac                  | pedagogica                    | 1961–1967. |
| 31. | Đurđica Kvesić              | pomoćna radnica               | 1961–1966. |
| 32. | Bejda Zvirac                | pomoćna radnica               | 1963–1977. |
| 33. | Vasiljka Prelević-Stojković | kustosica                     | 1953–1986. |
| 34. | Ivanka Bajo                 | kustosica                     | 1964–1997. |
| 35. | Almasa Dautović             | pedagogica                    | 1964–1969. |
| 36. | Edhem Čatić                 | portir                        | 1966–1976. |
| 37. | Rosanda Janković            | pomoćna radnica               | 1966–1985. |
| 38. | Derviš Muhedinović          | čuvar                         | 1967–1969. |
| 39. | Mirsada Bilanović           | pedagogica                    | 1973–1984. |
| 40. | Hamza Huseinović            | čuvar zgrade                  | 1973–1988. |
| 41. | Enver Galijatović           | knjigovođa, šef računovodstva | 1973–1977. |
| 42. | Bajro Gec                   | kustos                        | 1973–2005. |
| 43. | Duran Šišić                 | čuvar zgrade                  | 1973–1981. |
| 44. | Muhamed Ganibegović         | kustos                        | 1974–1976. |
| 45. | Muniba Spaho                | kustosica                     | 1974–1984. |
| 46. | Marko Popović               | čuvar                         | 1976–1979. |
| 47. | Vilma Nikšanović            | kustosica                     | 1977–1992. |
| 48. | Branislav Ješić             | pedagog                       | 1977–1982. |
| 49. | Sreto Bragičević            | čuvar                         | 1977–1982. |
| 50. | Omer Kapidžija              | šef računovodstva             | 1979–1981. |
| 51. | Nedo Dragaš                 | čuvar                         | 1979–1992. |
| 52. | Branko Kolaković            | kustos                        | 1979–2001. |
| 53. | Ljiljana Hadžistević        | kustosica                     | 1979–1992. |



|     |                    |                           |            |
|-----|--------------------|---------------------------|------------|
| 54. | Mehmed Klepo       | kustos                    | 1980–2001. |
| 55. | Branko Tasić       | pravnik                   | 1980–1982. |
| 56. | Esad Beća          | vodič                     | 1980–2017. |
| 57. | Ilija Čodo         | čuvar                     | 1981–1992. |
| 59. | Milica Čizmić      | pedagogica                | 1982–1984. |
| 59. | Zdravka Grebo      | šefica računovodstva      | 1982–2010. |
| 60. | Milena Todović     | pomoćna radnica           | 1983–1988. |
| 61. | Nenad Filipović    | kustos                    | 1984–1988. |
| 62. | Vedrana Gotovac    | kustosica                 | 1984–1990. |
| 63. | Taib Kešmer        | viši preparator           | 1985–2019. |
| 64. | Senad Merđanović   | blagajnik                 | 1987–1989. |
| 65. | Vaso Timotić       | čuvar                     | 1987–1992. |
| 66. | Razija Hodžić      | pomoćna radnica           | 1987–1998. |
| 67. | Nazif Borovina     | pedagog                   | 1988–1996. |
| 68. | Biljana Karanović  | pedagogica                | 1988–1992. |
| 69. | Ljiljana Bjelica   | blagajnica                | 1989–1992. |
| 70. | Ramiza Mešetović   | pomoćna radnica           | 1989–2020. |
| 71. | Mirsada Dizdarević | pomoćna radnica           | 2000–2015. |
| 72. | Mario Kabiljo      | pedagog                   | 2004–2017. |
| 73. | Aida Sulejmanagić  | viša muzejska arhitektica | 2007–2024. |



Pored zvanično izabranih direktora u mandatnom periodu, direktorsku funkciju kao vršitelji dužnosti obnašali su: Mirsad Avdić, Moamer Šehović, Adnan Muftarević, Hamdija Dizdar, Igor Radovanović i Indira Kučuk-Sorguč

In addition to the officially appointed directors during their terms, the role of acting director was performed by: Mirsad Avdić, Moamer Šehović, Adnan Muftarević, Hamdija Dizdar, Igor Radovanović, and Indira Kučuk-Sorguč

## SADAŠNJI ZAPOSLENICI MUZEJA SARAJEVA

| Redni broj | Ime i prezime          | Funkcija                                                       | U Muzeju od |
|------------|------------------------|----------------------------------------------------------------|-------------|
| 1.         | Mustafa Arslanović     | viši muzejski pedagog                                          | 1987.       |
|            | Žanka Dodig            | muzejska savjetnica                                            | 1988.       |
| 3.         | Amra Madžarević        | muzejska savjetnica                                            | 1989.       |
| 4.         | Adnan Muftarević       | muzejski savjetnik                                             | 2001.       |
| 5.         | Mirsad Avdić           | muzejski savjetnik                                             | 2004.       |
| 6.         | Aida Kereš             | viša preparatorica za tekstil                                  | 2004.       |
| 7.         | Mina Nuhanović         | muzejska manipulantica                                         | 2006.       |
| 8.         | Moamer Šehović         | muzejski savjetnik                                             | 2007.       |
| 9.         | Hamdija Dizdar         | muzejski savjetnik                                             | 2007.       |
| 10.        | Muamer Fazlić          | muzejski pedagog                                               | 2007.       |
| 11.        | Mediha Trebinjac       | muzejska manipulantica                                         | 2008.       |
| 12.        | Velena Gašić           | tumač na izložbi – vodič                                       | 2008.       |
| 13.        | Goran Grebo            | kustos                                                         | 2008.       |
| 14.        | Igor Radovanović       | viši kustos                                                    | 2008.       |
| 15.        | Senad Kuč              | muzejski pedagog                                               | 2008.       |
| 16.        | Murat Kurtović         | muzejski savjetnik-konzervator                                 | 2008.       |
| 17.        | Amir Hadžić            | viši stručni saradnik za ekonomsko-računovodstvene poslove     | 2011.       |
| 18.        | Indira Kučuk-Sorguč    | viša kustosica                                                 | 2020.       |
| 19.        | Senada Ahmić           | muzejska pedagogica                                            | 2022.       |
| 20.        | Edin Veletovac         | kustos                                                         | 2023.       |
| 21.        | Davor Puškar           | domar, domaćin objekta                                         | 2023.       |
| 22.        | Lejla Dugalija-Bešlija | viša stručna saradnica za pravne poslove                       | 2023.       |
| 23.        | Arijana Humić          | stručna saradnica u javnim ustanovama kulture za javne nabavke | 2023.       |
| 24.        | Selma Oruč             | tumač na izložbi-vodič                                         | 2023.       |
| 25.        | Dženana Kurtović       | tumač na izložbi-vodič                                         | 2023.       |
| 26.        | Fatma Grebo            | muzejska manipulantica                                         | 2023.       |





Pero Popović, Sarajevski motiv, ulje na platnu, 52x47 cm, inv. br. 741

Pero Popović, Sarajevo Motif, oil on canvas, 52x47 cm, Inv. no. 741

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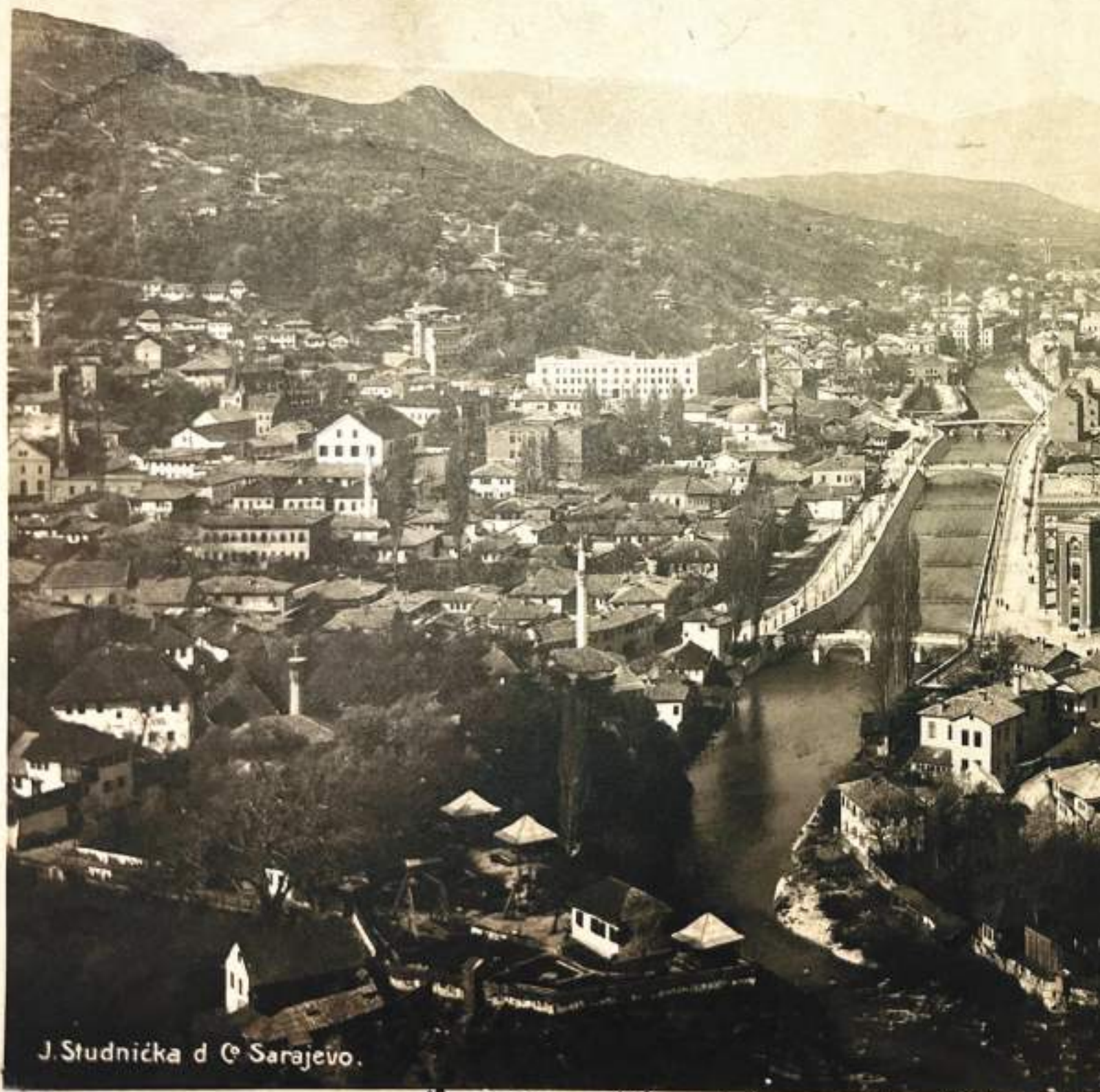
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