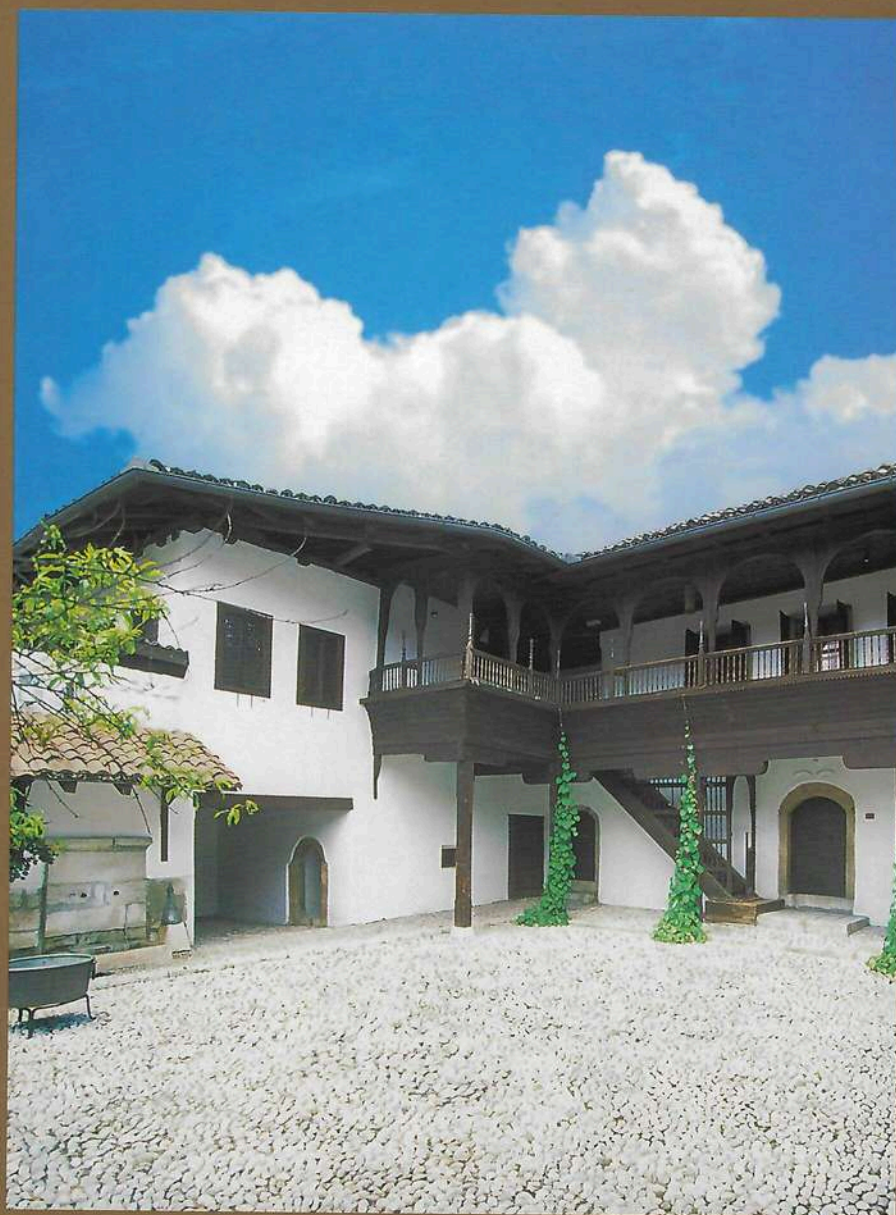


SVRZINA KUĆA

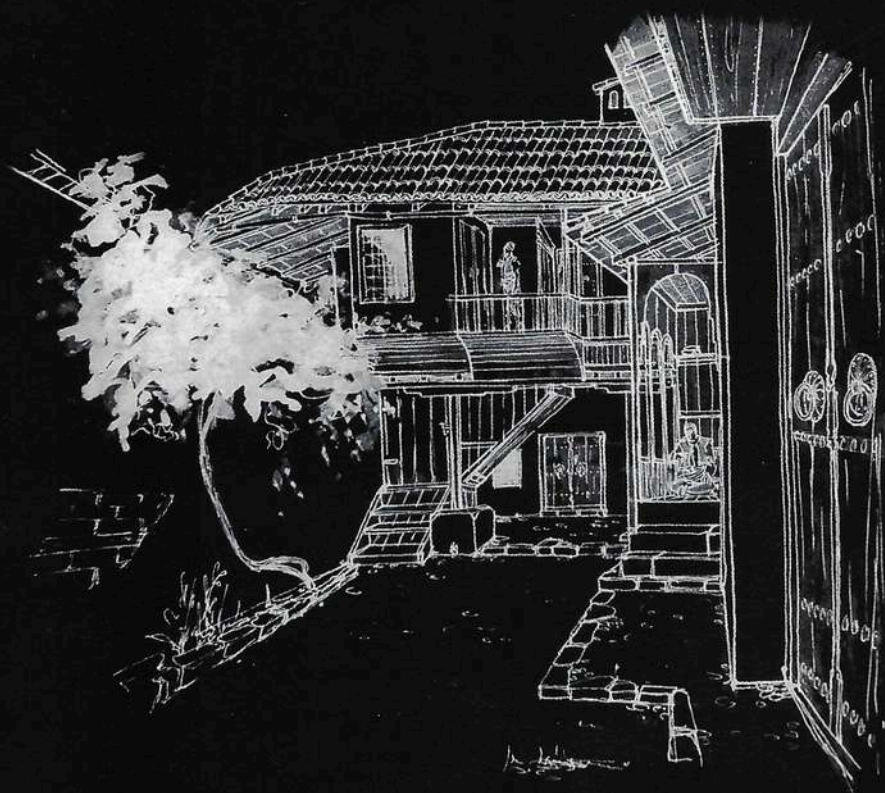
*Muzej
Sarajeva*



SVRZO'S HOUSE

SVRZINA
KUĆA

SVRZO'S
HOUSE



Kunze
1900
Kunze

SVRZINA
KUĆA
SVRZO'S HOUSE



MUZEJ SARAJEVA
2001

Izdavač:
Muzej Sarajeva
Redakcija:
Mevlida Serdarević, Enver Imamović, Sead Trhulj
Urednik:
Sead Trhulj
Likovni urednik:
Nedžad Čmajčanin
Recenzenti:
Nedžad Kurto
Enver Imamović
Računarska obrada:
Vladimir Brajković
Fotografije:
Dejan Vekić
Fotoliti:
Gorenjski tisk
Štampa:
Gorenjski tisk, Kranj, Slovenija
Tiraž: 1.500

Publisher:
Museum of Sarajevo
Editorial Team:
Mevlida Serdarević, Enver Imamović, Sead Trhulj
Editor:
Sead Trhulj
Picture Editor:
Nedžad Čmajčanin
Reviewers:
Nedžad Kurto
Enver Imamović
Computer processing:
Vladimir Brajković
Photographs:
Dejan Vekić
Translation:
Saba Risaluddin
Colour separations:
Gorenjski tisk
Printed by:
Gorenjski tisk, Kranj, Slovenia
Quantity: 1.500

CIP – Katalogizacija u publikaciji
Nacionalna i univerzitetska biblioteka
Bosne i Hercegovine, Sarajevo

728.31(497.6Sarajevo) "16"
SVRZINA kuća = Svrzo's house /
[prijevod/translation Saba Rasaluddin ;
fotografije/photographs Dejan Vekić] . – Sarajevo :
Muzej Sarajeva, 2001. – 145 str. : ilustr. ; 29 cm

Tekst na bos. i engl. jeziku. – Bibliografija:
str. 145

ISBN 9958-9250-0-1
1. Up. stv. nasl.
COBISS/BIH-ID 9585158

Izdavanje monografije pomogli su:

*Grad Sarajevo – Ured Gradonačelnika; Vlada Kantona Sarajevo – Ministarstvo za kulturu i sport;
Federalno ministarstvo za obrazovanje, nauku, kulturu i sport/šport BiH; ISESCO; Gorenjski tisk,
Kranj*

The following helped to make the publication of this Monography possible:

*City of Sarajevo – Mayor's office; Government of Sarajevo canton – Ministry of culture & sport;
Ministry of Education Science, Culture & Sport of the federation of BiH; ISESCO; Gorenjski tisk,
Kranj*

SADRŽAJ

Mevlida Serdarević UMJESTO PREDGOVORA INSTEAD OF A FOREWORD	7
Behija Zlatar SARAJEVO, CVIJET MEĐU GRADOVIMA SARAJEVO A FLOWER AMONG CITIES	9
Nataša Šahinović JAHJA-PAŠINA DŽAMIJA I SVRZINA KUĆA THE JAHJA PASHA MOSQUE AND SVRZO'S HOUSE	27
Sabira Husedžinović NASTANAK I RAZVOJ SVRZINE KUĆE SVRZO'S HOUSE (ORIGINS AND DEVELOPMENT)	37
Bajro Gec VRIJEDNOSTI SVRZINE KUĆE VALUE OF SVRZO'S HOUSE	57
Selma Begić KUĆA U MAHALI THE MAHALA HOUSE	67
Amra Madžarević KULTURA STANOVANJA A WAY OF LIFE	81
Ibrahim Krzović LIKOVNE VRIJEDNOSTI SVRZINE KUĆE THE AESTHETIC VALUE OF SVRZO'S HOUSE	91
Svetlana Bajić LJEPOTA VEZA I TKANJA THE BEAUTY OF EMBROIDERY AND FABRICS	101
Sejdalija Gušić KRATKA HISTORIJA PORODICE SVRZO A BRIEF HISTORY OF THE SVRZO FAMILY	113
Valida Čelić-Čemerlić SVRZINA KUĆA - VRIJEDAN SPOMENIK KULTURE SVRZO'S HOUSE A PRECIOUS CULTURAL MONUMENT	123
LITERATURA	144







UMJESTO PREDGOVORA

*S*vrzina kuća je perla u niski depandansa Muzeja Sarajeva, pri čemu svaki depandans ima određene kulturno-historijske, arhitektonske, umjetničke ili dokumentarne vrijednosti.

Gotovo u svakom pojedinačnom slučaju ove vrijednosti prevazilaze okvire Sarajeva, a nerijetko i Bosne i Hercegovine.

Svrzina kuća, u posjedu Muzeja još od šezdesetih godina prošlog stoljeća, nije ni valorizirana, ni prezentirana na način koji bi odgovarao njenom mjestu u korpusu kulturnog naslijeđa Bosne i Hercegovine.

Ovaj stambeni kompleks je znan prvenstveno kao jedan od turističkih punktova Sarajeva i kao prostor za edukaciju studenata arhitekture, ali ne i kao mjesto pune prezentacije i naročito analize kulture stanovanja jednog određenog kruga, međusobnih odnosa unutar porodice, odnosa prema komšijama, riječju filozofije življenja Bošnjaka, što prevazilazi interes i potrebe edukacije mladih....

INSTEAD OF A FOREWORD

*S*vrzo's House is a pearl on the chain of annexes of the Museum of Sarajevo, where every feature has its own cultural, historical, architectural, aesthetic and even documentary value. In almost every case these values transcend the context of Sarajevo and often, even, of Bosnia and Herzegovina itself.

Svrzo's House has belonged to the Museum since the 1960s, but has yet to be evaluated and presented in a way that would indicate its place within the corpus of the cultural heritage of Bosnia and Herzegovina.

This housing complex is known primarily as one of the tourist attractions of the City, and as a place of learning for students of architecture, but not as a place where the culture and lifestyle of a specific circle is presented and analyzed, showing the relationships within the family, relations with the neighbours, the philosophy of life of the Bosniacs, which transcends interests and needs, let us say merely of a single profile of the education of young people.

Stoga je namjera Monografije o Svrzinoj kući da sagledavši vrijednosti ovog starog stambenog kompleksa iz ugla interesovanja raznih struka, a napose putem fotografija koje daju "priču o prostoru i formi" tako "da se više naslućuje misao nego težnja ka dokumentarnosti...", osvijetli i prezentira njegove arhitektonske vrijednosti, ne kao izuzetka od pravila gradnje jednog vremena, već kao primjer gradnje u Bosni u određenom vremenu i za određeni kulturni krug.

Istovremeno, namjera ove knjige je da, koliko je to moguće, dotakne idejnu osnovu njene gradnje i trajanja, odnosno dočara sliku načina življenja Bošnjaka kroz vrijeme u kome je ovaj kompleks nastajao.

Mevlida Serdarević

The purpose of this Monograph on Svrzo's House, therefore, is to offer an overview of the values of this old housing complex from the angle of diverse professional interests, and in particular – through the use of photographs that 'speak of space and form' so as 'rather to prefigure thought than to aspire to document. . .' – to shed light on and present its architectural values, not as an exception to the rules of construction of a certain period but as an example of construction in Bosnia at a specific time and for a specific cultural circle. At the same time, its purpose is, so far as is possible, to touch on the ideational basis of its construction and lasting quality, the ideational basis of the lifestyle of Bosniacs over the period during which this complex arose.

Mevlida Serdarević

SARAJEVO, CVIJET MEĐU GRADOVIMA

*I*ako je na ovim prostorima bilo naselja od neolita preko Ilira i Rimljana, do srednjovjekovnog Trgovišta, seoskih naselja Koševa, Bistrika, Bjelava, Radilovića, Brodca, godina 1462., kada je napisana vakufnama Gazi Isa-bega Ishakovića, s pravom se smatra godinom kada se Sarajevo počinje razvijati kao urbano mjesto. Ovaj čuveni vakif, koga su Dubrovčani nazivali "pravim gospodarom Bosne", podigao je 1457. džamiju koju je poklonio sultanu Mehmedu Fatihu, po čemu je dobila ime Careva, a potom i upravni dvor saraj po kome je grad dobio ime. Nešto prije 1462. godine Isa-beg podiže tekiju i do nje musafirhanu u selu Brodcau na Bendbaši, nešto niže na Bašçaršiji han (Kolobara), most preko Miljacke, hamam uz Carevu džamiju, izvjestan broj dućana, te mlinove na Miljacki. Pored tekije, okolo koje nastaje jedna od prvih sarajevskih mahala, podizanjem hana, odnosno karavansaraja sa mnogim dućanima, Isa-beg je uspostavio osnove privrednog

SARAJEVO A FLOWER AMONG CITIES

*A*lthough the region was settled from Neolithic times, through the Illyrians and Romans to the medieval trading centre, and the villages of Koševo, Bistrik, Bjelave, Radilović, Brodac, the year 1462, when the vakufnama (deed of perpetual endowment) of Gazi Isa-beg Ishaković was drawn up, is justifiably considered as the date from which Sarajevo began to develop as an urban centre. This famous vakif (donor of the endowment), whom the people of Dubrovnik called "a real Bosnian gentleman", built a mosque in 1457 – which he donated to Sultan Mehmed Fatih, as a result of which the mosque became known as the Careva or Emperor's mosque – and followed this with the administrative court sarai from which the city takes its name. Somewhat before 1462, Isa-beg built a tekiya (Sufi meeting place) and musafirhana (hostel for travellers) in the village of Brodac near Bendbaša, and below this in Bašçaršija the Kolobara han (hostel), a bridge over

centra, a mostom omogućio povezivanje najstarije mahale oko Careve džamije sa novim privrednim centrom na drugoj obali. Za održavanje svojih zadužbina Isa-beg je ostavio značajna sredstva.

Poslije Isa-bega i mnogi drugi namjesnici, predstavnici feudalne klase, bogati trgovci i zanatlije ali i obični građani učestvuju u izgradnji grada. Podizanje raznih objekata vjerskog, društvenog, ekonomskog, kulturnog karaktera uticali su da Sarajevo, posebno tokom XVI stoljeća, kada nastaju najznačajnija arhitektonska ostvarenja osmanskog doba, postane najveći i najznačajniji grad u Bosni ali i jedan od najljepših na cijelom Balkanu. Preko stotinu džamija podignutih tokom XV i XVI stoljeća, koje su kao sakralni i kulturni objekti činili i centre mahala koje su nosile imena osnivača, pokazuje koliko se Sarajevo intenzivno razvijalo u ovom periodu. Jer upravo broj mahala je najbolji pokazatelj urbanog razvoja osmanskih gradova. Krajem XV stoljeća grad je imao tri mahale, Džemat kršćana i Džemat Dubrovčana, a krajem XVI stoljeća 91 muslimansku mahalu, dvije kršćanske i Džemat Jevreja.

Najznačajniju ulogu u urbanom razvitku Sarajeva odigrali su vakufi.

the river Miljacka, a hamam (public baths) alongside the Careva mosque, a certain number of shops, and some mills on the Miljacka. Besides the tekiya, around which one of the first Sarajevo mahalas (quarters) grew up, and the han or caravansarai with its many shops, Isa-beg established the basis of a commercial centre, while the bridge connected the oldest mahala around the Careva mosque with the new commercial centre on the other bank of the river. Isa-beg also left significant funds for the maintenance of his endowment.

After Isa-beg, many other governors of the region, representatives of the feudal class, wealthy traders and craftsmen, as well as also ordinary citizens, contributed to the development of the city. The construction of various buildings of religious, social, commercial and cultural character led, especially during the 16th century, the most important architectural period during the Ottoman rule, to Sarajevo's becoming the largest and most important city in Bosnia and one of the most beautiful in the entire Balkan region. The fact that more than one hundred mosques were built during the 15th and 16th centuries, forming, as places of worship and cultural

Ustanovljavanjem vakufa omogućavala se je, ne samo izgradnja pojedinih objekata, nego i njihovo funkcionisanje. Sačuvani spomenici materijalne kulture, arhivski dokumenti i svjedočenja onih koji su prolazili kroz naš grad, pokazuju da je naj-



značajniji period u urbanom razvitku Sarajeva u osmansko doba bilo XVI stoljeće, koje se s pravom naziva zlatno doba u povjesti ovoga

monuments, the heart of the mahallas which bore the names of their founders, demonstrates the rapidity of Sarajevo's development during this period. It is the number of mahalas, indeed, which is the best indicator of urban development in Ottoman towns. At the end of the 15th century the city had just three mahalas, the Džemat kršćana (Christian community) and Džemat Dubrovčana (Dubrovnik community), but by the end of the 16th century it had 91 Muslim mahalas, two Christian mahalas and the Džemat Jevreja (Jewish community).

The most important role in the urban development of Sarajevo was played by the vakufs (Arabic: waqf). The establishment of vakufs enabled not only the construction of various buildings, but also their functioning. Surviving monuments of material culture, archive documents and the testimonies of those who have passed through our town show that the most important period in the urban development of Sarajevo under the Ottomans was the 16th century, rightly called the golden age of the history of the city. The 16th century was indeed a golden age, primarily thanks to the appearance of Gazi Husrev-beg. The creation of the endowment of this

grada. Šesnaesto stoljeće jeste zlatno doba, ponajprije zahvaljujući pojavi Gazi Husrev-bega na ovim prostorima. Sin sultanije Seldžuke, kćerke Bajezida II i Hercegovca Ferhad-bega, ovaj najznačajniji bosanski namjesnik učinio je podizanjem svojih zadužbina da Sarajevo postane veliki grad-šeher, poznat širom Evrope i prostranog Osmanskog Carstva. Svoj vakuf on je osnovao sa tri vakufname napisane od decembra 1531. do novembra 1537. godine. Prva iz 1531. odnosi se na džamiju, hanikah, imaret i musafirhanu, drugom iz 1537. Gazi Husrev-beg je zavještao gotov novac za medresu zvanu Kuršumlija, a trećom, također iz 1537. dodatna sredstva za džamiju. Visokog roda i položaja Gazi Husrev-beg je koristio svoje rodbinske veze sa carskom kućom te su mu projektanti zadužbina bili poznati carski graditelji. Tako džamiju projektuje glavni carigradski arhitekt Perzijanac Adžem Esir Ali. Iako je Begova džamija najimpozantnije arhitektonsko djelo među Gazi Husrev-begovim zadužbinama, sve one imaju veliku vrijednost, ne samo u domenu graditeljstva, već i u svojoj ulozi u složenom tkivu gradskog centra, stoljećima obilježavajući značajne funkcije. Njegovo impozantno djelo, velikih

most notable of Bosnian leaders, son of Sultana Seljuka, daughter of Bayezid II and the Herzegovinian Ferhad-beg, transformed Sarajevo into a city or šeher, known throughout Europe and the entire Ottoman Empire. He founded his vakuf with three vakufnamas drawn up between December 1531 and November 1537. The first, dating from 1531, relates to mosques, hanikahs (Arabic: khanuqah, Sufi "convents"), imarets (public kitchens supplying food to the poor) and musafirhanas; with the second, from 1537, Gazi Husrev-beg bequeathed sufficient funds for the medresa (school for teaching Qur'an and Islamic sciences) known as the Kuršumlija, and the third, from the same year, endowed additional funds for the mosque. Gazi Husrev-beg made use of his birth, family connections with the Sultan and high position, and the craftsmen of the property he endowed were well-known builders from the Ottoman Empire. Thus the mosque was the work of the chief architect from Istanbul, the Persian Ajam Asir Ali. Although the Bey's mosque is the most imposing architectural element of the Gazi Husrev-beg endowment, all his buildings are of great value, not only as buildings, but also in the

materijalnih mogućnosti, dalo je impuls za dalji ubrzani razvitak Sarajeva kao najvažnijeg političkog, ekonomskog i kulturnog centra Bosanskog sandžaka.

Pored Begove džamije, Skenderije (prva potkupolna džamija u Sarajevu sagrađena 1517. godine), Čekrekčijine (1526) te Bašçaršijske (1528), tokom XVI stoljeća podignuto je još nekoliko kupolnih džamija: Ferhadija, Careva, Ali-pašina koju mnogi historičari umjetnosti s pravom ubrajaju među najljepše kupolaste džamije na našim prostorima, te Buzadži Hadži Hasanova. Osim kupolnih, ima još nekoliko džamija koje se svojom arhitekturom odvajaju od manjih mahalskih džamija: Magribija, Hadžijska, Bijela na Vratniku, Jahja-pašina na Ćurčića brijegu.



role they played in the complex fabric of the city centre, where for centuries they continued to have an important function. His remarkable deed in providing major material possibilities was the impulse for the further accelerated development of Sarajevo as the largest political, economic and cultural centre of the Bosnian sanjak.

As well as the Bey's mosque, the Skenderija mosque (the first domed mosque in Sarajevo, dating from 1517), the Čekrekčijina (1526) and Bašçaršija (1528), the 16th century also saw the construction of other domed mosques: the Ferhadija, Careva, and Ali-pašina, which many art historians rightly number among the most beautiful domed mosques in this region, as well as the Buzadži and Hadži Hasanova mosques. As well as those with domes, there were several other mosques of which the architecture had evolved from the smaller mahala mosques: the Magribija, the Hadžijska, the White Mosque in Vratnik, and the Jahja-pašina mosque on Ćurčić hill. The numerous mahala mosques with wooden minarets, although they have been overshadowed by the grander buildings, were also of importance, not only as

Brojne mahalske džamije sa drvenom munarom, iako su ostale u sjeni monumentalnih zdanja, također su značajne, ne samo kao centri mahala oko kojih se formiraju gradske četvrti, nego i kao objekti skladnih dimenzija koji se "...izvanredno uklapaju u ambijent mahale".

Džamije su gradili i najveći projektanti svoga vremena, kao što je bio Perzijanac Adžem Esir Ali, najveći osmanski graditelj Kodža Mimar Sinan koji je podigao Mehmedpašin imaret, kojem danas nema ni traga, ali i domaći graditelji Nedžar hadži Ibrahim, Mimar Sinan, koji su i sami o svome trošku podigli po jednu džamiju.

Početkom XVI stoljeća sagrađena je i Stara pravoslavna crkva na Varoši, u Latinluku je postojala katolička, a krajem istog stoljeća nastala je i prva sinagoga Il Kal Grandi, u kompleksu zvanom Sijavuš-pašina दौरا, sve na stotinjak metara udaljene od najznačajnijih sarajevskih džamija.

Uz džamije su se obavezno gradili mektebi u sklopu jednog vakufa a srednje, više i visoko obrazovanje sticalo se u medresama kojih je bilo više u Sarajevu, od kojih je svakako najpoznatija Kuršumlija, zadužbina velikog vakifa Gazi Husrev-bega. Islamsko obrazovanje sticalo se i u

the centres of the mahalas around which the city quarters formed, but also of buildings of harmonious dimensions which "...are exceptionally well adapted to the mahala environment".

The mosques were built by the greatest craftsmen of the day, such as the Persian Ajam Asir Ali, the greatest Ottoman builder Hodža Mimar Sinan who erected the Mehmedpaša imaret, of which no trace remains today, and also local builders Nedžar hajji Ibrahim, Mimar Sinan, who themselves, at their own expensive, each built a mosque.

At the beginning of the 16th century the Old Orthodox church at Varoša was also built, a Catholic church was constructed in Latinluk, and at the end of the century the first synagogue was also built, Il Kal Grandi, in the complex known as Sijavuš-pašina दौरا, all within one hundred metres of so of the most important mosque in Sarajevo.

A mekteb (elementary Qur'an school) would always be built alongside a mosque, within the framework of a single vakuf, while education at all higher levels would be obtained in the medresas, of which there were many in Sarajevo, the best known being the Kuršumlija, a

tekijama. Podizane kao zadužbine pojedinaca, ove ustanove su odigrale značajnu ulogu u razvitku grada i širenju islama. Uz džamije, medrese, tekije i mektebe nastajale su i biblioteke. Podaci iz vakufnama, deftera i sidžila pokazuju da su knjige bile čest predmet uvakufljenja.

Brojni komunalni i privredni objekti sagrađeni su u Sarajevu tokom XV i XVI stoljeća. Nekoliko značajnih mostova: Isa-bega Ishakovića (Careva ćuprija), Skender-pašina, Latinska, Čobanija, Šeherćehajina, Ćumurija spajali su obale Miljacke. Česte poplave rušile su mostove, tako da su većinom današnja zdanja iz kasnijeg vremena.

Prvi vodovod u Sarajevu sagrađen je sredinom XV stoljeća, ali je znatno proširen u XVI stoljeću. Na njima su bile brojne česme građene kao zadužbine pojedinaca. Krajem osmanske vladavine bilo ih je 156. Sedam hamama, od kojih se do danas sačuvao samo Gazi Husrev-begov, bili su poslije džamija najljepši i najmonumentalniji objekti.

Čaršija u kojoj se odvijao privredni život grada i stambeni dio bili su odvojeni. Idući od centra po okolnim padinama nizane su kuće tako da jedna drugoj ne zaklanjaju vidik. Pri podizanju stambenih dijelova težilo se da se obezbijedi što više zelenila i

building of the great vakif Gazi Husrev-beg. Islamic education was also obtained in the tekiyas. Built as individual endowments, these institutions played an important role in the development of the city and the spread of Islam. In addition to mosques, medresas, tekiyas and mektebs, libraries also came into being. Information from vakufnamas, defters (Ottoman public records) and sidžils (court records) show that books were often the subject of endowments.

Many communal and commercial buildings were erected in Sarajevo during the 15th and 16th centuries. Several important bridges – the Isabeg Isahović or Careva Ćuprija (bridge), the Skender-pašina, Latinska, Čobanija, Šeherćehajina and Ćumurija bridges – all linked the two banks of the Miljacka. Frequent floods destroyed the bridges, so that most of those we see today were built in later periods.

The first water supply system in Sarajevo was laid in the middle of the 15th century, and significantly extended in the 16th. It included numerous drinking fountains, built as individual endowments. At the end of Ottoman rule there were 156 such fountains. Seven hamams, of which now only the Gazi Husrev-

svjetlosti. Kuće utonule u zelenilo bašči i prostranih avlija u kojima se uzgajalo raznovrsno cvijeće, voće i povrće, bile su prilagođene ljudskoj mjeri i potrebi. Uz česmu u avliji ili duž avlijskih zidova pružale su se ruže penjačice, između bijele kaldrme rasli su ježići koji su avliji davali izgled najljepšeg bosanskog ćilima.

Gdje god je bilo moguće kuće su građene pokraj tekuće vode. Tamo gdje je nije bilo, pristupalo se vještačkom navodnjavanju, kao što je na primjer bilo provođenje jednog rukavca Moščanice preko Vratnika i Bašćaršije. Ta voda tekla je kroz mnoge avlije i bašče stvarajući prijatan ugođaj. Prolazeći 1550. godine kroz Sarajevo, italijanski putopisac Katarino Zeno kaže da svaka kuća ima svoj vrt i čardak, a vrtovi su lijepi poput onih u Padovi. Posebno su bili lijepo uređeni enterijeri kuća. Veoma mali broj ih se je sačuvao iz ranijeg perioda osmanske vlasti, s obzirom da se stambena arhitektura gradila u znaku prolaznosti svega ovozemaljskog. Ipak, nekoliko primjera te arhitekture iz XVII stoljeća svjedoči o njenoj ljepoti koja se naziva "arhitekturom na dohvat ruke". Među njima je svakako najpoznatija Svrzina kuća situirana u prelijepom ambijentu

beg hamam now survives, were – after the mosques – the finest and largest buildings.

The čaršija ("down-town") in which the commercial life of the city was carried on, and the residential quarters were separate. From the centre to the surrounding hills, the houses were built in such a way that none would obstruct the view of any other. When building residential quarters, the aim was always to ensure as much greenery and light as possible. The houses were surrounded by the greenery of gardens and wide courtyards in which a diversity of flowers, fruit and vegetables were raised according to the means and needs of the household. Alongside the fountain in the courtyard or against the courtyard walls, roses and climbers grew, and among the white cobbles grew fragrant thyme, which gave the courtyard the aspect of a most beautiful Bosnian ćilim (carpet).

Wherever possible, the houses were built by running water. Where there was none, it was introduced artificially, as for example by diverting a branch of the Moščanica through Vratnik and Bašćaršija. The water flowed through numerous courtyards and gardens, creating a pleasant ambiance. Passing

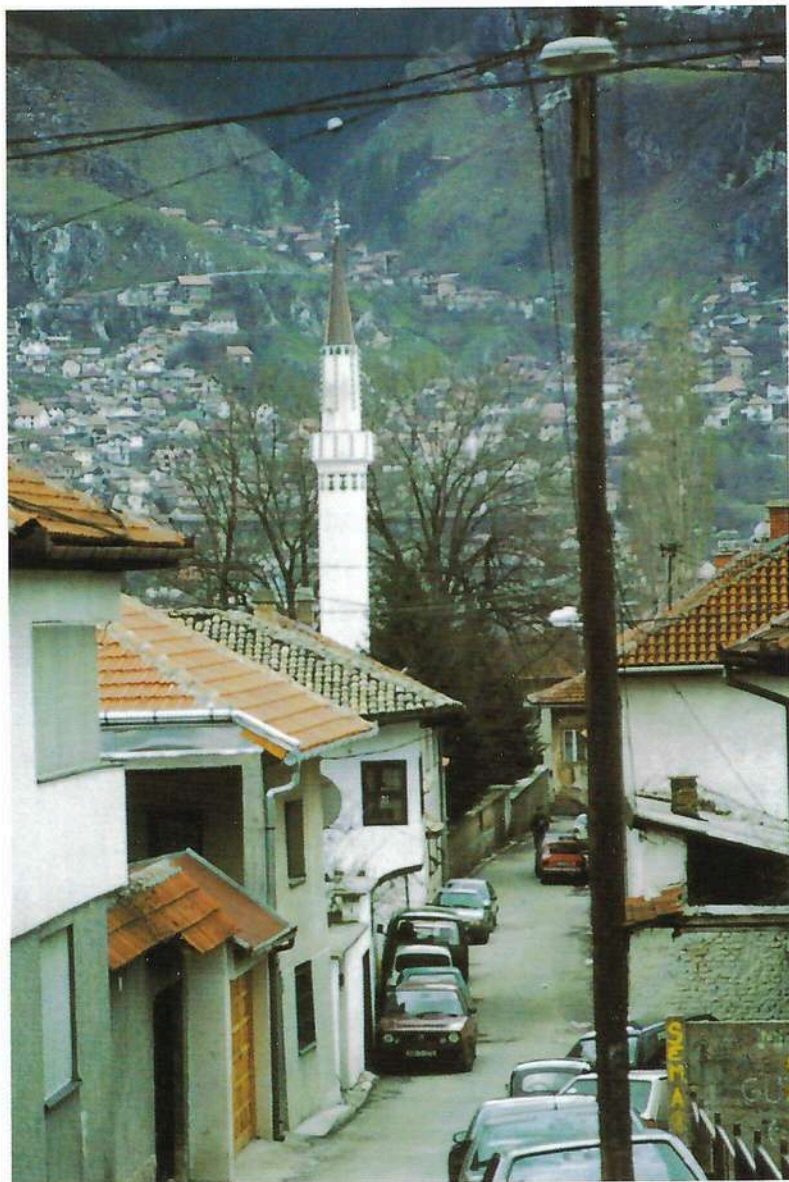
Ćurčića mahale, u kojoj je nekada stanovao i čuveni Gazi Husrev-beg.

I sarajevska čaršija je kulminaciju u svome razvitku dostigla u XVI stoljeću. Tu je egzistiralo 80 različitih vrsta zanata organizovanih u jake cehovske organizacije. Oni su bili i topografski organizovani po vrstama zanata, odnosno esnafa, tako da su u jednoj ulici bili dućani samo jednog ili više srodnih zanata: Kazandžiluk, Kujundžiluk, Ćurči-

through Sarajevo in 1550, the Italian travel writer Katarino Zeno said that every house had its own garden and čardak (first-floor verandah) and that the gardens were as beautiful as those of Padua. The interiors of the houses were particularly beautifully arranged. Very few have been preserved from the earlier Ottoman period, given that domestic architecture was built as a symbol of the passage of everything that is this-worldly. However, some examples of such architecture from the 17th century testify to its beauty, known as "architecture at arm's length". Among these the best known, without doubt, is Svrzo's house, located in the delightful surroundings of Ćurčića mahala, where the famous Gazi Husrev-beg once lived.

The Sarajevo čaršija also reached the peak of its development in the 16th century. There were 80 different, strictly regulated craft guilds. They were organized topographically by type of craft, or esnaf (guild), so that a given street would be composed of the shops and workshops of a single or more than one closely related crafts: Kazandžiluk, Kujundžiluk, Ćurčiluk, Saraći, Mudželeti, Kazazi, Halači... there were in all forty-five such streets forming the





luk, Sarači, Mudželiti, Kazazi, Halači... sve skupa 45 takvih ulica činilo je sarajevsku čaršiju. Tu je izgrađen i veliki broj trgovačkih objekata. Najznačajniji među njima su bezistani, zatim hanovi i karavansaraji, te mnogobrojni dućani, magaze i daire.

Sarajevo čaršija. A large number of trading centres were constructed there. The most important were the bezistans (cloth markets, resembling the suqs of the Arab world), followed by the hans and caravansarais and the numerous shops, storehouses and dairas (where clerical work was carried out).

International trade received a special impetus from people from Dubrovnik. They lived in the Latinluk quarter or, as it was officially known, Frenkluk Mahala. From the 1680s onwards, the powerful Venetians and Florentines were also a commercial force in Sarajevo, as traders and business agents of the great merchant houses, which, via Dubrovnik and the Neretva valley, and after opening branches in Split also through that town, carried on extensive business in the Balkans.

The Jews of Sarajevo, who had come to the city in the mid 16th century, had an important part to play in trade and commerce in Sarajevo.

Those who settled in Sarajevo were for the most part from the local, autochthonous population, who, in particular during the 16th century, embraced Islam. There was a smaller number of foreigners. Information from Ottoman sources, in particular defters and sidžils, show that conver-

Poseban impuls u međunarodnoj trgovini davali su Dubrovčani. Oni su stanovali u kvartu Latinluku ili kako se zvanično nazivala Frenkluk Mahala. Od 80-tih godina XVI stoljeća u Sarajevu je poslovala i moćna kolonija Mlečana i Firentinaca, trgovaca i poslovnih agenata velikih trgovačkih kuća, koji su preko Dubrovnika i dolinom Neretve, a od otvaranja splitske skele i preko Splita, napravili veliki promet u poslovima na Balkanu.

Značajnog udjela u trgovačkim poslovima imali su i Jevreji koji su se u Sarajevo doselili sredinom XVI stoljeća.

Sarajevo je naseljavalo uglavnom domaće autohtono stanovništvo, koje posebno tokom XVI stoljeća prihvata islam. Bilo je i stranaca, ali u manjem broju. Podaci iz osmanskih izvora, posebno deftera i sidžila, pokazuju da je prihvatanje islama u Sarajevu i njegovoj okolini teklo postepeno, te da je taj proces bio najintenzivniji u XVI stoljeću.

Početkom XVII stoljeća bio je izgrađen gotovo cijeli prostor koji je činio gradsku teritoriju sve do austro-ugarske okupacije. Iako je Sarajevo i tokom XVII stoljeća veliki i napredan grad, o kome s oduševljenjem pišu mnogobrojni putopisci koji su ovuda prolazili, nema više one izgradnje kakva je bila tokom zlatnog perioda

sions to Islam in Sarajevo and the surrounding area took place gradually, and that the process reached its peak during the 16th century.

At the start of the 17th century almost all the area that formed the city until the Austro-Hungarian occupation had already been built up. Although Sarajevo was also a large and developing city in the 17th century, about which many travel writers who passed through wrote with delight, there were no more of those new buildings such as had characterized the golden age of Sarajevo, when more than one hundred mosques, seven hamams, six tekijas, many medresas, libraries, bridges and caravansarais were built.

In the 17th century the entire Ottoman Empire began to experience a sense of crisis, which was also reflected in the development of Sarajevo. Just a few important buildings were erected, of which the most important was the Hadži Sinan tekiya of 1640 in the former Sarać-Alijin mahala (Sagrdžije). Although it was several times damaged by fire, the tekiya is still preserved today essentially as it was when first built.

According to data preserved in documents and travel writings of those who visited the region in the

Sarajeva kada je podignuto preko 100 džamija, sedam hamama, šest tekija, više medresa, biblioteka, mostova, karavansaraja.

U XVII stoljeću u cijelom Osmanskom Carstvu se počinje osjećati kriza, što se odrazilo i na razvitak Sarajeva. Podignuto je svega nekoliko značajnih objekata od kojih se posebno ističe Hadži Sinanova tekija iz 1640. u neka-dašnjoj Sarač Alijinoj mahali (Sagrđžije). Iako je više puta stradala u požarima, tekija je do danas sačuvala svoj prvobitni izgled.

Prema podacima sačuvanim u dokumentima i putopisima onih koji su prolazili ovuda u XVII stoljeću, posebno Francuza Quiqlle-a i Poulllet-a te čuvenog Evlije Čelebije, Sarajevo je u to vrijeme administrativni, kulturni i ekonomski centar. "Ima vrlo lijepih šetališta i kamenih i drvenih, dosta lijepih i dobro načinjenih mostova, te 169 lijepih česama. Grad je pun vrtova, te je malo kuća bez posebnog vrta, a svi su puni voćaka..." piše Quiqllet, dok Evlija Čelebija kaže da u gradu ima 26.000 bašča kao rajskih vrtova te da kroz svaku teče živa voda, a za sarajevsku čaršiju kaže da ima 1080 dućana te da je veoma privlačna i izgrađena po planu, a glavne ulice su čiste i pokaldrmisane.

17th century, especially the Frenchmen Quiclet and Poulllet, and the famous Evlija Čelebi, Sarajevo was at that time an administrative, cultural and economic centre. "There are very beautiful promenades of stone and wood, many beautiful and important bridges, and 169 beautiful drinking fountains. The city is full of flowers, and few houses are without their own garden, and all are full of fruit trees", wrote Quiclet, while Evlija Čelebi said that there were 26,000 gardens in the city, like the gardens of Paradise, through all of which flowed living water, and that the Sarajevo čaršija, which had 1080 shops, was very attractive and well planned, with the main streets clean and cobbled.

After the intensive development of Sarajevo in the 16th century, and the stabilization and establishment of a rich city life, Sarajevo experienced one of the greatest misfortunes in its entire history. In October 1697 the army of Eugene of Savoy undertook a punitive expedition against Sarajevo, burning to ruins and plundering it. All but six mosques, the Old Orthodox church at Varoša and a few houses were burned down. The Catholic church in Latinluk also burned down. During the 18th century the buildings that had been destroyed during the attack on the

Nakon intenzivnog razvoja Sarajeva u XVI stoljeću, stabilizacije i uspostavljanja bogatog gradskog života, Sarajevo je zadesila jedna od najvećih nesreća u njegovoj povijesti. U oktobru 1697. vojska Eugena Savojskog došla je u kazненоj ekspediciji do Sarajeva, i potpuno ga spalila i opljačkala. Izgorjelo je sve osim šest džamija, Stare pravoslavne crkve na Varoši i malog broja kuća. U Latinluku je izgorjela i Katolička crkva. Tokom XVIII stoljeća obnavljano je ono što je porušeno u tom napadu na grad, a građeni su i novi objekti, posebno stambeni. Da bi se grad zaštitio, sagrađena je između 1729. i 1739. godine i nova tvrđava. Nema više onih bogatih vakufa i veličanstvenih spomenika iz XVI stoljeća.

O događajima u Sarajevu iz druge polovine XVIII stoljeća veoma značajne i interesantne podatke ostavio je čuveni ljetopisac Mula Mustafa Bašeskija. To je vrijeme kada se osjeća novi graditeljski zamah sa pojavom Mehmed-paše Kukavice, bosanskog namjesnika toga vremena. Njegova uprava u Bosni ispunjena je neredima i bunama, ali isto tako i osnivanjem mnogobrojnih zadužbina koje je on podizao o svome trošku. U Sarajevu je sagradio 1755. džamiju na mjestu Duradžik Hadži Ahmedove u Sagrdžijama, do nje mekteb i godinu

city were rebuilt, and new buildings were erected, especially residential ones. To defend the city, a new fortress was also built between 1729 and 1739. There were no more of those rich vakufs and magnificent monuments of the 16th century.

Very important and interesting facts about the events in Sarajevo in the second half of the 18th century have come down to us from the famous chronicler Mula Mustafa Bašeskija. This period saw a new increase in building, with the appearance of Mehmed-paša Kukavica, governor of Bosnia at that time. During his administration Bosnia experienced many disturbances and uprisings, but also the founding of numerous buildings erected at his expense. In Sarajevo, a mosque was built in 1755 on the site of Duradžik Hajji Ahmed in Sagrdžije, with a mekteb alongside, and a year later the sebilj (public drinking fountain in the shape of a kiosk) in Baščaršija, a little below the present-day one.

In the mid 18th century a series of buildings were erected around the Bakrbabina mosque on Atmejdan: the Hajji Ismail Misirija medresa, better-known as the Atmejdan medresa, several drinking fountains, and the Ahmed ef. Kantamirija library (1774-75).

dana ranije sebilj na Bašćaršiji koji se nalazio nešto niže današnjeg.

Sredinom XVIII stoljeća sagrađeno je niz objekata oko Bakrbabine džamije na Atmejdanu: medresa Hadži Ismaila Misirije, poznatija kao Atmejdanska medresa, nekoliko česama te biblioteka Ahmed ef. Kantamirije (1774-75).

Nešto više, u vrh Zildžiluka, uz nekadašnji most Drveniju sagrađena je Đumišića medresa (Sim zade), a u njenoj blizini podignute su još dvije medrese u XIX stoljeću: Fadil-paše Šerifovića i Osmana Mulage Merhemića. Malo je poznato da je na Vratniku podignuta i jedna sahat-kula, doduše drvena, zbog čega je i bila kratkog vijeka.

Na život u Sarajevu i njegov razvoj u XVIII stoljeću velikog je uticaja imala kriza u Osmanskom carstvu te pokušaj reformi koje su provodili sultani, najprije Selim III a onda i Mahmud II.

Prvu polovinu XIX stoljeća obilježile su dvije ličnosti, muteselimi Sarajeva Fadil-paša Šerifović i Mustafa-paša Babić koji su, zajedno sa pripadnicima porodica Dženetić, Džinić, Svrzo, Glodž, bili pokretači svih gradnji u to doba. Oni su znatno uticali i na kulturna zbivanja u gradu u to vrijeme. Fadil-paša je po analogu tadašnjeg sultana Abdul

Higher up, at the top of Zildžiluk, alongside the one-time Drvenija bridge the Đumišića medresa (Sim zade) was built, and nearby another two medresas were built in the 19th century: the Fadil-paše Šerifovića and the Osmana Mulage Merhemića. Few are aware that a clock-tower was also built in Vratnik, although it was of wood and therefore short-lived.

The crisis within the Ottoman Empire and the attempts at reform carried out by the Sultans, especially Selim III and Mahmud II, had a major impact on life in Sarajevo and the city's development in the 18th century.

In the first half of the 19th century two personalities are of note, the muteselims (representatives of the Pasha) Fadil-paša Šerifović and Mustafa-paša Babić, who, together with members of the families Dženetić, Džinić, Svrzo, Glodž, were the initiators of all new construction at this time. They also had a significant impact on the cultural life of the day in the city. Fadil-paša, on the orders of the then Sultan Abdul Majid, renovated the Careva mosque and renewed the semahan (the room where Sufi dervishes perform the dhikr or "recollection" of God) in the Mevlevi tekiya at Bendbaša and built a place for playing the ney (reed flute). All

Medžida popravio Carevu džamiju, a u mevlevijskoj tekiji na Bendbaši obnovio je semahanu i sagradio mjesto za svirače naja. Sve te gradnje obilježio je prigodnim stihovima koji se nalaze u njegovom divanu.

Godine 1842. u Sarajevu je otvorena Pošta, 1861. je proradio brzojav, a šezdesetih godina XIX stoljeća gradi se i Jajce-kasarna i Velika kasarna na Bistriku, zatim Vojna bolnica te Vakufska bolnica u Halilbašća soku, Konak bosanskog valije te Saborna crkva. Također je izgrađena i ruždija, srednja škola.

Dolaskom Austro-Ugarske dolazi do razvoja grada u drugom pravcu. Nastaju nove stambene četvrti, sasvim nove zgrade, ulice.

Behija Zlatar

these buildings are described with appropriate verses to be found in his divan (collected works).

In 1842 the Post Office was opened in Sarajevo, in 1861 the telegraph was introduced, and in the 1860s the Jajce barracks and the Great barracks in Bistrik were built, followed by the Military Hospital and the Vakuf Hospital in Halibašića sokak (street), the palace of the Bosnian valija (governor) and the Saborna church (Orthodox cathedral). The ruždija or middle school was also built at this time.

With the Austro-Hungarians, the development of the city took a different turn. New residential quarters, with quite new buildings and streets, arose.

Behija Zlatar









JAHJA-PAŠINA DŽAMIJA I SVRZINA KUĆA

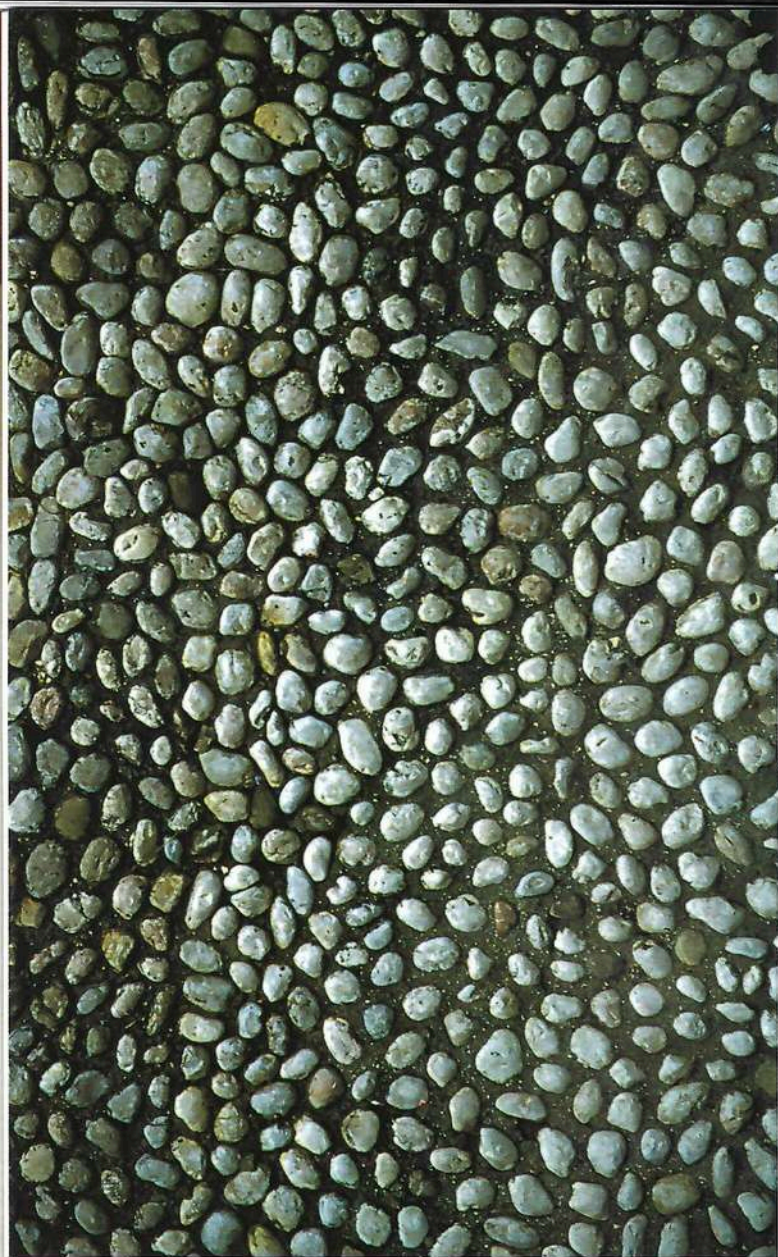
U sjevernom dijelu starog Sarajeva, na prostoru današnjeg Ćurčića brijega, izgradio je džamiju bosanski sandžakbeg Jahja-paša, godine 1482/83. Tokom vremena, oko nje formirala se mahala Jahja-pašine džamije. U pomenutoj mahali nalazi se i Svrzina kuća, vrijedan primjer bosanske gradske stambene arhitekture. Razvijenog je tipa i datira se u period osmanske uprave u Bosni i Hercegovini. Izgradila ju je ugledna sarajevska porodica Glođo, a ženidbenim vezama dospjela je u posjed porodice Svrzo. Nalazi se u ulici koja je do danas u velikoj mjeri sačuvala izvornu ambijentalnu vrijednost, skladno se uklapajući u prostornu cjelinu Jahja-pašine, odnosno Ćurčića mahale.

U neposrednoj blizini ovog objekta nalazi se mnogo ranije izgrađena Jahja-pašina džamija sa pripadajućim sadržajima. O porijeklu njenog osnivača ne zna se mnogo. Pretpostavlja se da je kao adžami ogan odveden na dvor sultana Mehmeda II, gdje je stekao visoko obrazovanje.

THE JAHJA PASHA MOSQUE AND SVRZO'S HOUSE

*I*n 1482/83 the Bosnian Sandžak bey Jahja Pasha built a mosque in the northern part of old Sarajevo, on the site of present-day Ćurčića brijeg. Over the years, the mahala of the Jahaja Pasha mosque grew up around it. This is where Svrzo's house is located, a valuable example of Bosnian domestic residential architecture. It is of developed type and dates from the Ottoma period of Bosnia and Herzegovina. It was built by the noted Sarajevo family Glođo, and passed by marriage into the ownership of the Svrzo family. It is located in a street that has to this day largely retained its original appearance, harmonizing with the area of the Jahja Pasha mosque, or Ćurčića mahala as it is known.

Immediately adjacent to this building is the Jahja Pasha mosque and its auxiliary premises, built very much earlier. Little is known of it's founder's origins. It is likely that he was taken to the court of Sultan Mehmed II as a janissary, and there gained his higher education. He



Službovao je kao vezir Osmanskog carstva, beglerbeg Rumelije i bosanski sandžakbeg. Služeći u osmanskoj vojsci, učestvovao je u mnogim bitkama. Za vladavine sultana Bajazida II bio je jedan od vrsnih ratnika i osnivača zadužbina, oženjen sultanovom kćerkom Hatidžom. Rodonačelnik je poznate porodice Jahjapašića. Njegov najstariji sin, Gazi Bali-beg Jahjapašić, službovao je kao carski namjesnik u Valoni, Nikopolju, Skadru i u Bosni.

served as vezir of the Ottoman empire, beylerbey of Rumelia and Bosnian Sandžak bey. While serving in the Ottoman army, he took part in many battles. He was one of the notable warriors and founders of endowments of the reign of Sultan Bayezid II, and married the Sultan's daughter Khadija. He was the founder of the noted family Jahjapašić. His oldest son, Gazi Bali-beg Jahjapašić, served as imperial regent in Valona, Nikopolje, Skader and Bosnia. Along with Gazi Husrev-beg, he served out his time in the battle of Mohač, in 1526. Both were grandsons of Sultan Bayezid II. It is known of Bali-beg that he was the founder of a new military rank, known as delija (hero), which for a long time was held only by the Sultan's nephews, the Jahjapašić's in Belgrade and Husrev-beg in Sarajevo. It is known of the property he endowed that Bali-beg built a mosque in Sarajevo, an imaret (poor kitchen) in Skoplje and a tekke in Belgrade, in which he was buried after his death in 1527.

At the beginning of his first regency in Bosnia, Jahja Pasha made two endowments in Sarajevo, one on the present-day Ćurčića brijeg, the other in the quarter of Komatin.⁴ His building coincides chronologically

Zajedno sa Gazi Husrev-begom istakao se u bici na Mohaču, godine 1526. Obojica su bili unuci sultana Bajazida II. Za Bali-bega se zna da je bio osnivač novog reda vojske, zvanog delije, koji su dugo imali samo sultanovi sestrići, Jahjapašići u Beogradu i Husrev-beg u Sarajevu. Od zadužbina, zna se da je Bali-beg izgradio džamiju u Sarajevu, imaret u Skoplju i tekiju u Beogradu, uz koju je ukopan nakon smrti 1527. godine.

Na početku svog prvog namješnikovanja u Bosni izgradio je Jahjapaša dvije zadužbine u Sarajevu. Jednu na današnjem Ćurčića brijegu, a drugu u naselju Komatin. Njihova izgradnja poklapa se hronološki sa ranom fazom urbanog i graditeljskog razvoja starog Sarajeva (od početka XVI vijeka do 1516. godine). Konceptija naselja zasnovana je na principima osman-skog urbanizma i prepoznatljivim (islamskim) uticajima u graditeljskom nasljeđu, čije su konture prostornog obuhvata već tada bile prepoznatljive.

Podaci iz popisnog deftera Bosanskog sandžaka za 1489. godinu ne pružaju potpunije informacije o razvoju Sarajeva u tom periodu. Oni ukazuju da se čaršija do tog vremena znatno razvila. Evidentirano je

with the early phase of urban development of old Sarajevo (from the beginning of the 16th century to 1516).

The concept of the quarter was based on the principles of Ottoman town planning, and the recognizable (Islamic) influences on the architectural heritage, where the contours of spatial disposition were already then recognizable. The inventory defter (records) of the Bosnian Sandžak for 1489 offer no fuller information of the development of Sarajevo in that period. The records show that the čaršija had greatly developed by then. More than twenty kinds of crafts were recorded, leading to an increase in the numbers of shops and of other craft and trade buildings in the čaršija. The heterogeneity of the social structure of the city's Bosniak-Muslim population is also evident.

Since the boundaries between different functional areas of the city were not strictly delineated, the mahalas imperceptibly merged with the čaršija, forming a single fabric of the urban whole. This meant that the busy life of the čaršija yielded gently to the intimate and leisurely life of the family in the houses, courtyards and gardens of the little streets and the mahalas, and of the



preko dvadeset vrsta zanata, što je rezultiralo povećanjem broja dućana, te ostalih zanatskih i trgovačkih objekata u njoj. Uočava se, također, i raznolikost u socijalnoj strukturi gradskog, bošnjačko-muslimanskog stanovništva.

Pošto granica između funkcionalnih zona grada nije oštro izdiferencirana, na sadržaje čaršije neupadljivo se nadovezuju mahale, formirajući tako jedinstveno tkivo urbane cjeline. Na taj način, impulsivna živost čaršije lagano prelazi u atmosferu intime i lagode porodičnog života u kućama, avlijama, baščama u sokacima i mahalama, te pobožne smirenosti džematlija u mahalskim džamijama, mektebima, tekijama i vječnog spokoja rahmetlija u grebljima i džamijskim haremima.

Prva Jahja-pašina zadužbina spada u skupinu ljepših i prostranijih sarajevskih mahalskih džamija iz doba osmanske uprave. Izgrađena je na prostoru današnjeg Ćurčića brijega, u sjevernom, padinskom dijelu starog Sarajeva koji gravitira i

pious tranquillity of the believers in the mahala mosques, mektebs (schools), tekkes (Sufi "lodges"), and the eternal peace of the deceased in the graveyards and harems (burial grounds) of the mosques. Jahja Pasha's first endowment is one of the most beautiful and spacious Sarajevo mahala mosques from the time of Ottoman rule, built on the site of the present-day Ćurčića brijeg in the northern, hilly part of old Sarajevo, which leads down to and merges with the čaršija and its elements. Not without reason, this quarter is considered the elite area of old Sarajevo. The fact that Gazi Husrev-beg lived there, along with prominent and wealthy Sarajevo families, itself testifies to the rightness of the intentions of the benefactor in his decision to endow a building in this very part of town. The defter of 1489 does not record some of the quarters which had developed by the end of the 15th century, but they are referred to in later sources. Among them is the quarter of Ćurčića brijeg, which arose above Varoš and around the Jahja Pasha masjid, which by somewhat before 1528 had fulfilled the conditions to become a džamija (congregational mosque for Friday prayers).

nadovezuje se na čaršiju i njene sadržaje. Ne bez razloga, ovaj kraj smatran je elitnim dijelom starog Sarajeva. Sama činjenica da je tu, osim uglednih i imućnih sarajevskih porodica, živio i Gazi Husrev-beg, ukazuje na opravdanost namjere dobrotvora u vezi sa izborom mjesta za izgradnju zadužbine upravo u tom dijelu grada.

U popisnom defteru iz 1489. godine nije ubilježeno nekoliko naselja koja su se razvila do kraja XV vijeka, ali se ona spominju u kasnijim izvorima. Među njima je i naselje na Ćurčića brijegu, koje se formiralo iznad Varoši, a oko Jahja-pašinog mesdžida, koji je nešto prije 1528. godine stekao uslove da postane džamija.

Nekako istovremeno sa gradnjom pomenute zadužbine, i na južnom prostoru Trebevića, a iznad Bistrika, razvijalo se naselje Komatin, u kome je Jahja-paša izgradio mesdžid. Iako se u popisnom defteru iz 1528. godine prvi put spominje Mahala mesdžida Jahja-paše, u narodu zvana Komatin mahala, naselje se formiralo mnogo ranije (prije 1515.g.).

U periodu od 1516-1530. godine, prostor u sjevernom dijelu starog Sarajeva znatno se izgradio. Zna se

At more or less the same time as the construction of this endowment, but on the southern part of Trebević, above Bistrik, the quarter of Komatin arose, in which Jahja Pasha built a masjid. Although the mahala of the masjid of Jahja Pasha, known to the people as the Komatin mahala, is mentioned for the first time in the defter of 1528, the quarter had in fact developed somewhat earlier (prior to 1515). In the period from 1516 to 1530, the northern part of old Sarajevo was considerably built up. It is known that there was only one mahala there in 1515 - that of Jahja Pasha, on the present-day Ćurčića brijeg. There were 160 houses, with 25 bachelor and two widows' households. It was situated above Varoš, an old Christian quarter. At one time it was one of the most extensive Sarajevo mahalas, but with time it became subdivided into new ones.

In the defter records for the period 1516-1630, it is noted that five new mahalas were formed there: Hadži Mehmeda Sagračkije, Mahala Mevlana Arapa, Davuda Čelebi, Mimara Sinana and Sarač Alije. According to records from 1528, the Jahja Pasha mahala had 42 houses and 16 unmarried inhabitants. Between 1530 and 1540 the number

da je tu do 1515. postojala samo jedna mahala - Jahja-pašina na današnjem Ćurčića brijegu. Imala je 160 kuća sa 25 neoženjenih i dvije udovičke kuće. Prostorni obuhvat bio joj je iznad Varoši, stare kršćanske četvrti. Svojevremeno bila je to jedna od najprostranijih sarajevskih mahala, koja se vremenom izdijelila na nekoliko novih. U popisnom defteru za period 1516-1530., zabilježeno je da se na tom prostoru formiralo pet novih mahala: Hadži Mehmeda Sagračkije, Mahala Mevlana Arapa, zatim Davuda Ćelebi, Mimara Sinana i Sarač Alije. Prema popisu iz 1528. godine Jahja-pašina mahala imala je 42 kuće i 16 neoženjenih žitelja. Od 1530-1540., broj kuća, u odnosu na prethodni period je varirao, tako da je 1540. ista imala samo 46 kuća i 26 neoženjenih.

Jahja-pašina džamija situirana je na prostoru kojeg zatvaraju današnje ulice Ćemerlina, Glođina i Kečina. Zidana je od kamena, ćerpiča i drveta, dimenzija 11,80 x 10,50 m, sa kamenom munarom. Mihrab joj je ukrašen stalaktitnom dekoracijom. Kameni minber sa finom profilisanom ogradom, dekorisanom motivom perforiranih šestokrakih zvijezda, očito je iz vremena gradnje džamije, dok su novije izrade drvena musandara i strop.

of houses varied in relation to the previous period, so that in 1540 it had only 46 houses and 26 unmarried inhabitants. The Jahja Pasha mosque stands on land enclosed by the present-day streets of Ćemerlina, Glođina and Kečina. Its walls are made of stone, brick and wood, its dimensions are 11.80 x 10.50 m, and it has a stone minaret. Its mihrab (niche indicating the direction of prayer) is adorned with stalactite decorations. Its stone minber (pulpit), with its fine railings decorated with a motif of pierced six-pointed stars, obviously dates from the time the mosque was built, while the wooden musandara and ceiling are newer work. Its appearance, and the artistic treatment of these details in the interior, are the reflection of the social and professional status of the benefactor and members of the congregation. The streets which surround the mosque on three sides have to this day retained much of the original atmosphere and values, while on the fourth it is bounded by houses in the mahala. The houses of old, prominent Sarajevo families are located here: Ćurčić, Glođo, Svrzo, Handžić, Fadilpašić, and the surviving parts of the Osman Pasha Skopljak house. The house of the

Njen izgled i navedeni detalji umjetničke obrade u unutrašnjem prostoru odraz su socijalnog i staleškog statusa dobrotvora i džematlija. Sa tri strane džamija je omeđena ulicama a sa četvrte kućama u mahali, odnosno ulici koja je do danas sačuvala dosta od izvorne ambijentalne vrijednosti. U njoj su locirane kuće starih uglednih sarajevskih porodica: Ćurčić, Glodo, Svrzo, Handžić, Fadilpašići, preostali dio kuće Osman-paše Skopljaka. Ovdje se nalazila kuća porodice Zildžić, koja je radi izgradnje novog stambenog objekta porušena prije agresije na Bosnu i Hercegovinu (1992-1995). Prema kazivanju hafiza Mehmeda-efendije Traljića, uglednog stanovnika ove mahale, ta kuća bila je posljednji primjer brusanske škole stambene arhitekture u Sarajevu.

U ovu ambijentalnu cjelinu skladno se uklopila Jahja-pašina džamija, duhovno mjesto okupljanja džematlija, sa pripadajućim joj grebljem (haremom) i zidanom kamenom česmom u džamijskom zidu.

Iako se vakufnama džamije nije sačuvala, u popisima vakufa iz XVI vijeka zabilježeno je da godišnji prihod Jahja-pašinog vakufa iznosi 6.399 akči i to od zakupnine zemina,

family Zildžić is also located here; the family built a new house destroyed before the war in Bosnia and Herzegovina (1992-1995). In the view of hafiz Mehmed effendi Traljić, a prominent inhabitant of this mahala, that house was the last example of the Brusa school of residential architecture in Sarajevo. The Jahja Pasha mosque accords harmoniously with the entire surroundings, as a spiritual place for the members of the congregation to gather, with its accompanying burial ground and fountain in the stone walls of the mosque. Although the vakufnama (deed of endowment) of the mosque has not been preserved, in the vakuf records from the 16th century it is noted that the annual income of the Jahja Pasha vakuf amounted to 6,399 akči, derived from leased land, the income from čifluks (farm estates), mills and leased shops. In the great fire which engulfed Sarajevo in 1697, this mosque was also destroyed. It was rebuilt in 1698 by hajji Salih-aga Ćurčić. Since then, the mosque and the mahala have been known to the people by the name of this benefactor. Above the entrance to the mosque there is an inscription recording its reconstruction, dating from 1698. It is written in prose in

prihoda čifluka, mlinova i zakupnine dućana.

U velikom požaru koji je godine 1697. zadesio Sarajevo, stradala je i ova džamija. Obnovio ju je godine 1698. hadži Salih-aga Ćurčić. Od tada, u narodu i džamija i mahala dobile su naziv po ovom dobrotvoru. Iznad džamijskog ulaza nalazi se natpis o obnovi iste, iz godine 1698. Ispisan je u prozi na turskom jeziku, lijepim talik pismom. Godine 1887. obnavljali su je mutevelija Ragib-effendija i Ahmed-beg Vražalić.

U Drugom svjetskom ratu, prilikom bombardovanja Sarajeva, 29. novembra 1943. godine, oštećena je munara do šeref. Obnovljena je 1951. godine sredstvima vakufa.

Oko Jahja-pašine (Ćurčića) džamije nalazi se greblje sa sačuvanih 109 nišana. Iz natpisa na mnogim od njih zna se da su tu ukopani džematlije iz uglednih porodica ove mahale (Glođo, Svrzo, Ćurčić, Kutiar, Uzunija, Alikadići dr.), učeni i obrazovani ljudi - kadije, muderisi, kaligrafi, službenici vakufskih dobara, kajmakami, derviši i sl. Najstariji datirani nišan, iz 1738. godine, nalazi se na mezaru obno-vitelja džamije, Salih-age Ćurčića, u džamijskom dvorištu.

Nataša Šahinović

Turkish, in fine taliq script. In 1887 it was restored by muteveli Ragib effendi and Ahmed-beg Vražalić. During the bombing of Sarajevo in the Second World War, on 29 November 1943, the minaret was damaged down to the šeref ("balcony"). It was restored in 1951 with vakuf funds. Surrounding the Jahja Pasha (Ćurčić) mosque there is a burial ground with 109 preserved nišans (gravestones). From the inscriptions on many of them it is known that members of the congregation buried there came from prominent families of this mahala (Glođo, Svrzo, Ćurčić, Kutiar, Uzunija, Alikadić and others), educated people whose professions included that of kadi (Islamic judge), muderis (teacher in Islamic school), calligraphers, vakuf officials, kajmakam (representatives of the vezir or vali), dervishes, and so on. The oldest nišan, dating from 1738, is in the mezar (grave) of Salih-aga Ćurčić, who rebuilt the mosque, in the mosque courtyard.

Nataša Šahinović





NASTANAK I RAZVOJ SVRZINE KUĆE

*B*ogatstvo šarolikosti utjecaja različitih kultura i njihovo spajanje sa domaćom baštinom na našim prostorima, najviše je došlo do izražaja na osobitostima bosanske kuće, a posebno na rješenjima velikih stambenih kompleksa. Ta rješenja imaju svoje duboke korijene u tradicionalnoj i naslijeđenoj stambenoj kulturi, ali isto tako nose u sebi elemente osmanskih kuća sa širokih prostora Anadolije.

Da bismo saznali kakvi su to utjecaji i šta je ostalo od tradicionalnog, moramo analizom sačuvanih stambenih objekata odgovoriti na nekoliko pitanja:

- u čemu se sačuvao koncept srednjovjekovnih kula i palata kod gradskih stambenih kompleksa;
- kakav je utjecaj etnograditeljstva, seoske kuće sa "kućom" - kuhinjom sa otvorenim ognjištem;
- koliki je utjecaj osmanske kuće simetričnog plana na dispoziciju bosanske kuće,
- kako je nastala simbioza stambenog objekta domaćeg koncepta i

SVRZO'S HOUSE (ORIGINS AND DEVELOPMENT)

*T*he wealth of diversity of the influences from different cultures and their links with the local heritage of this region reaches its highest expression in the character of the Bosnian house, and especially in the nature of large domestic complexes. Its deep roots lie in the traditional, inherited domestic culture, but it also bears elements of the Ottoman house from the wider region of Anatolia.

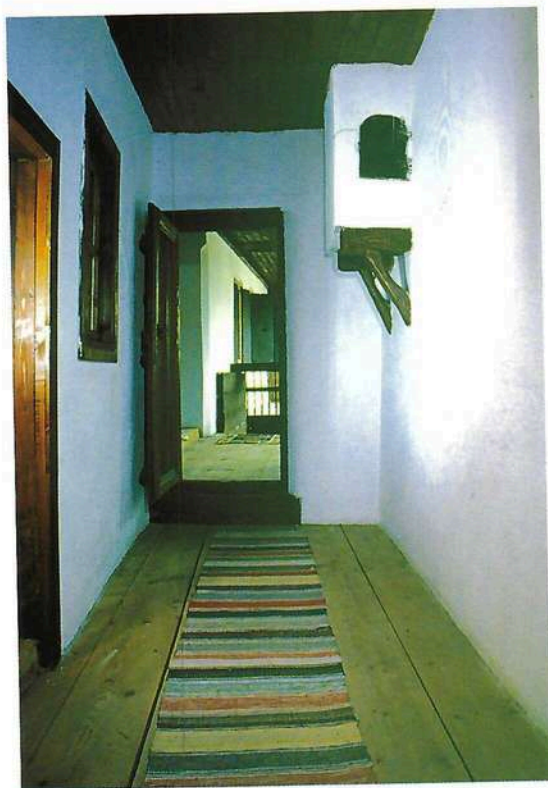
In order to discern those influences and what has remained of the tradition one must analyze surviving houses in order to answer a number of questions:

- how has the concept of the mediaeval castle and mansion been preserved in urban housing complexes;
- what is the impact of ethnic building styles, of village houses with their "kuća" or kitchen with open hearth;
- how far has the symmetrical plan of the Ottoman house

osmanske kuće sa divanhanama, kamerijama i ćoškovima.

Bosanski gradovi u srednjovjekovnom periodu sastojali su se od utvrda i podgrađa, koja su bila u njihovim podnožjima. To podgrađe su činile kuće od drveta (u Hercegovini od kamena), u kojima je živio puk. Te kuće su okruživale trg, pazar ili sajmište.

Vlastelinska feudalna porodica stanovala je u utvrđenom gradu, zapravo u kamenoj uskoj višespratnoj kuli sa puškarnicama, gdje je u nekim slučajevima drvena čatma bila isturena na vrhu, koja je osiguravala vidike i omogućavala odbrambenu



influenced the arrangement of Bosnian houses;

- how did the symbiosis arise between houses of local style and the Ottoman house with its divanhana (wide first-floor corridor), kamerija (balcony overlooking the inner courtyard) and ćošak (upper floor enclosed room of verandah style).

Bosnian towns of the mediaeval period were composed of a fortress and of surrounding quarters of wooden houses (stone in Herzegovina) built around its base, where the common people lived. These houses surrounded a market, bazaar or fairground.

Landed, feudal families in mediaeval Bosnia lived in these fortified towns, in stone-built, narrow, many-storied castles (kula) with arrow-loops, with in some cases a wooden-beamed wattle and daub wall (čatma) extending above, ensuring a view and facilitating defence. For safety reasons, the entrance to these castles was at first-floor level, reached by ladders or moveable steps. The castles were always the best-defended part of an old town. The cellar, in which there was sometimes a dungeon, was of vaulted stone construction (ćemer), as was the

nu. Ova kula je zbog sigurnosti imala ulaz na prvom spratu, gdje se dolazilo ljestvama ili mobilnim stepenicama. Kule su uvijek bile najbolje branjeni dio starog grada. Podrum, u kome je ponekad bila tamnica, imao je zasvođenu kamenu konstrukciju (ćemer), kao i posljednji sprat, ispod čatme. Zbog njihove skučenosti i stambene neudobnosti, često su uz njih građene palate za stanovanje. Svaka soba palate imala je odžak, pa su u osman-skom periodu dobile po tome ime.

Čitav kompleks kula i palata sa ostalim objektima bio je opasan zidom i zvao se dvor. U dvorištu dvora, oboru, obično je bio bunar. Ovakvi stambeni sistemi, po gubljenju bosanske samostalnosti i uspostavljanju osmanske vlasti, postali su sjedišta spahija, kapetana i alajbega. Neke vlastelinske porodice, uspijevajući sačuvati svoja imanja prelaskom na islam, postaju nova feudalna gospoda i nastavljaju i dalje da žive u svojim kulama i palatama.

Sve većim razvojem gradova, ove begovske porodice preseljavaju u veće razvijene urbane sredine, a kule i palate im služe kao ljetnikovci ili "ishodne kuće".

Još sredinom ovog vijeka bilo je 145 kula i palata u 115 mjesta širom Bosne, što govori o njihovoj broj-

uppermost floor, beneath the čatma. Because they were cramped and uncomfortable as living quarters, these castles were often flanked by a mansion where the family actually lived. Every room in the mansion had a hearth and chimney (odžak), so that in the Ottoman period odžak came to signify such houses.

The entire complex of the castle and its odžak was surrounded by a wall, and was known as a dvor or court. In the courtyard so formed there was usually a well. With Bosnia's loss of independence when it fell under Ottoman rule, such buildings became the homes of alai-beys, captains and sipahis. Some landowning families, who succeeded in preserving their property by converting to Islam, became new feudal landlords and continued to live in their castles and mansions.

As towns developed further, these bey's families moved to the more highly developed urban milieux, and their castles and mansions then served them as summer residences.

In the mid 20th century there were still 145 castles and mansions in 115 places throughout Bosnia, which indicates their former numbers and extent. The castles and mansions of some sipah and bey families are well-



nosti i rasprostranjenosti. Poznate su kule i palate nekih spahijskih i begovskih porodica: Gradašćevića u Bijeloj - Brčko, Fadilpašića u Dobrinji kod Sarajeva, Sulejmanpašića u Bugojnu, Ćurčića na Koševu u Sarajevu, Svrzina u Sarajevu, Čengića u Ratajima i Ustikolini, Rustem-pašića u Bugojnu, Ali-paše Rizvanbegovića u Trebižatu, Mustaj - bega Babića u Sarajevu.

U Bosni i Hercegovini četrdeset i pet sela i zaselaka imaju naziv kula, dvanaest je Kulina i trideset i pet sa imenom Odžak ili Odžaci.

Uspostavljanjem osmanske vlasti nastaju društvene promjene koje uvjetuju drugačiji način života i ispunjavanje normi koje zahtijevaju i drugi način organizacije stana. Prihvatanje islama utjecalo je na

known: Gradašćevića in Bijela (Brčko), that of Fadil Pasha in Dobrinja near Sarajevo, of Sulajman Pasha in Bugojno, Ćurčić in Koševo, Sarajevo, Svrzo in Sarajevo, Čengić in Rataj and Ustikolina, Rustem Pasha in Bugojno, Kulenović in Kulen Vakuf, Ali Pasha Rizvanbegović in Trebižato, Mustaj beg Babić in Sarajevo.

Forty-five villages and hamlets in Bosnia and Herzegovina have the name Kula, twelve Kulina and thirty-five Odžak or Odžaci.

With Ottoman rule came social changes which led to a different manner of life and created new norms, calling for a different organization of domestic life. The acceptance of Islam had its influence here too, in particular as regards the status of women in society and in the family according to Shari'ah law. It was quite logical that the mediaeval feudal lord, when he moved into the town, would take with him his habits, and that the twin concept of castle and mansion, providing security, and the mansion as residence, would also be carried out into his urban residential complex. This led, here too, to the emergence of two units within the same building, but with different purposes and of different form. They were now the men's and women's quarters, the

stambenu kulturu. Ovo se prije svega odnosilo na status žene u društvu i porodici određen šerijskim zakonima. Sasvim je logično da je srednjovjekovni feudalac preseljenjem u grad, ponio i svoje stambene navike, te da je koncept kule i palate koja osigurava odbranu, i palate, koja služi za stanovanje, kao dvojni sistem prenio na svoj gradski stambeni kompleks. Tu se pojavljuju također dvije jedinice istog objekta, ali sa drugom namjenom i drugačijom formom. To su muški i ženski dijelovi kuće, haremluk i selamluk, zapravo, javni i privatni dio. Uz ovakvo rješenje nametala se i potreba za održavanjem kućne i lične higijene, pa se često u svakoj sobi ovih kuća gradi banja-hamamdžik, te osigurava mjesto za pranje prije namaza (abdestluk).

Uz pojavu dvojnih sistema, prisutan je i snažan utjecaj tradicionalnog narodnog graditeljstva.



selamluk and haremluk or the public and private quarters. This also imposed the need to maintain the health and cleanliness of the house and its inhabitants, so that there was often a banja-hamamdžik or bathroom in each room, as well as places for performing the ritual ablution before prayer (abdestluk).

Along with the emergence of the dual system, there was also a strong influence of traditional folk building, reflected above all in the open hearth at the centre of the house, known in some regions as the "kuća" ("house"), according to the old medieval tradition. A "kuća" was in fact a kitchen with an open hearth, and alongside it, in the majority of cases, a place where water was kept in canteens, the "vodnica", also part of the inherited concept. The "kuća", known in the Ottoman period as the mutvak (from the Arabic "matbah", kitchen), had an important place in the entire system. The fire was kept permanently stoked so that it should not go out, so as to protect the continuity of family life. The kitchen could be on the ground floor, when it spanned two floors in height (dimluk, from dim, smoke), or on the upper floor beneath the roof. In Ottoman houses the kitchen was always on the ground floor

On se ogleda prije svega u smještanju otvorenog ognjišta u središte kuće. Ta prostorija se u nekim krajevima zove "kuća", po ustaljenoj srednjovjekovnoj tradiciji. "Kuća" je zapravo kuhinja sa otvorenim ognjištem, a uz nju, u većini slučajeva, je prostorija gdje se u kantama drži voda, "vodnica", također dio naslijeđenog koncepta. "Kuća" je u osmanskome periodu nazvana mutvak ("matbah" arap. kuhinja) i imala je značajno mjesto u čitavom sistemu. Vatra se uvijek čuvala da se ne ugasi, u cilju očuvanja kontinuiteta života porodice. Kuhinja je mogla biti u prizemlju i tada je njena visina išla kroz dva sprata (dimluk), ili je ona na posljednjem spratu ispod krova. Kod primjera osmanskih kuća kuhinja je uvijek u prizemlju bez dimluka, pa su tako "kuće" na spratu specifičnost bosanskih kuća.

"Kuća" sa vodnicom kao naslijeđeni element i dualizam kule i palate, koncept haremluka i selamluka, kao osmanski utjecaj zavisno od statusnog položaja vlasnika u društvenoj strukturi tog vremena i njegovih sklonosti, daje različita rješenja širom Bosne. Koliko su ta rješenja osmanska a koliko domaća poka-

without dimluk, so that the first-floor "kuća" is specific to Bosnian houses.

The "kuća" with its vodnica as an inherited element, and the dualism



of the castle and mansion, the concept of the haremluk and selamluk as the Ottoman influence, depending on the status of the owner and the social structure of the times as

zuju njihove dispozicije, i to: simetrična i asimetrična. Prva nosi utjecaje osmanske kulture stanovanja, a druga predstavlja interpretaciju tih utjecaja u našim

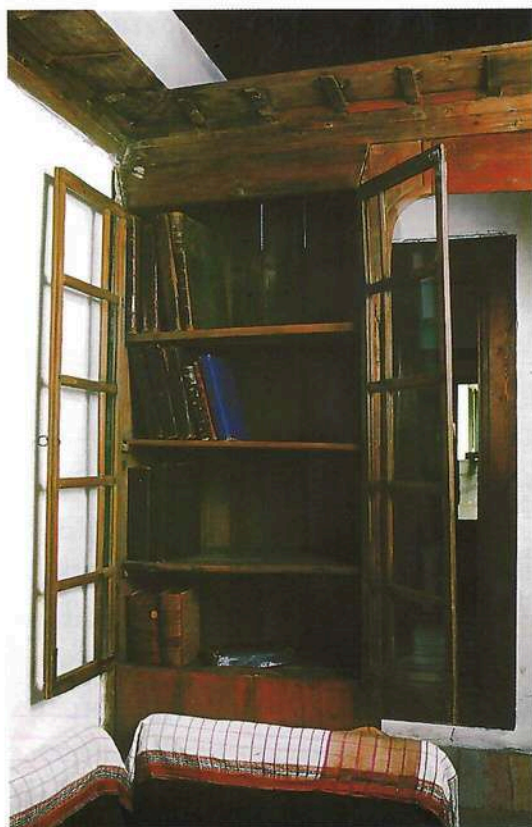


okolnostima, sa jakom domaćom tradicijom.

I dok se simetrična rješenja stambenih objekata u pravilu uvijek javljaju na gradskim kućama u južnim

well as his personal inclinations, was to give rise to various expressions throughout Bosnia. An analysis of different types of Bosnian house indicates two basic forms: symmetrical and asymmetrical. The first bears the influence of the Ottoman way of life, while the other represents the influences of our own region, with its strong domestic tradition.

While the symmetrical style of individual residences is as a rule always seen in houses in southern Serbia and Macedonia, where the Ottoman style of house was accepted in its entirety, in Bosnia the symmetrical style, with certain modifications, is to be found in the frontier regions of the Bosnian pashaluk (in Foča and Banja Luka). Here the concept was modified, because of the strong influence of indigenous buildings, but also because of the risk of war and the proximity of the frontiers. The kitchen, the "kuća" with its hearth, was moved to the upper floor, immediately beneath the roof, without a ceiling, and with a badža or opening for the smoke to escape. The men's quarters or selamluk was on the stone-built ground floor and has its own separate entrance, while the other parts of the ground



krajevima bivše Jugoslavije (Južnoj Srbiji i Makedoniji), gdje je bio u potpunosti prihvaćen osmanski tip kuće, u Bosni se simetrična rješenja, ali sa nekim modifikacijama, mogu naći u graničnim oblastima Bosanskog pašaluka (u Foči i Banjoj Luci). Tu se ova rješenja mijenjaju, zbog jakog utjecaja etnograditeljstva, ali i zbog ratnih opasnosti i blizine granice. "Kuća" - kuhinja se smješta na sprat izravno ispod krova, gdje dim izlazi kroz badžu. Muški dio - selamluk je u kamenom prizemlju i ima poseban ulaz, dok su ostale prostorije prizemlja ostave

floor were equipped with loopholes for rifle-fire. The entire life of the family took place on the first floor. Moving the kitchen to the first floor was not the result of inability to construct chimneys, but because of the risk of war. This kind of arrangement is unknown in Ottoman houses.

The asymmetric style is by far the most common throughout Bosnia. It is composed of more or fewer rooms, with the kitchen as a rule on the ground floor, with the smoke escaping through a chimney passing through the two floors. The men's and women's quarters of the house were separated by individual courtyards and entrances.

The type of house known as a konak (castle, mansion, in fact the residential palace of Bosnian governors) was built entirely on the symmetrical Ottoman concept, as was the begler-sarai, the courts of the Bosnian beys.

Konaks had two linked parts, the haremluk or private quarters and the selamluk or public, men's quarters, with a hajat or corridor on the ground floor and a divanhana or wide corridor on the upper floor, with the rooms leading off them. Evidence of this is to be found in documentation that has been preserved about the

sa puškarnicama. Čitav život porodice odvija se na spratu. Postavljanje kuhinje na sprat nije posljedica nepoznavanja izgradnje dimnjaka, nego ratnih opasnosti. Ovakva rješenja nisu poznata među osman-skim kućama.

Daleko češća je asimetrična dispozicija koja se koristi širom Bosne. Ona se razvija sa više ili manje prostorija, gdje je kuhinja u pravilu u prizemlju, a dim ide kroz dva sprata (dimluk) napolje. Muški i ženski dijelovi kuće su odvojeni posebnim avlijama i ulazima.

U potpunosti simetrični koncept imali su konaci, zapravo rezidencijalne palate bosanskih namjesnika, kao i begler-saraji, dvorovi bosanskih begova.

Konaci su imali spojena oba dijela, haremluk (privatni dio) i selamluk (rezidencijalni); hajati su bili u prizemlju, a divanhane na spratu, oko kojih se redaju sobe. O tome svjedoči sačuvana dokumentacija za Valijski konak u Travniku i Konak u Banjoj Luci.

Svaki dio, i selamluk i haremluk, razvijaju svoju dispoziciju zasebno. Tako u prizemlju selamluka i haremluka nižu se sobe oko centralnog hajata koji je pokaldrmisan i odakle jednokrako drveno stepenište vodi na sprat. U muškom

Vali's konak in Travnik and the Konak in Banja Luka.

The arrangement of each quarter, the selamluk and the haremluk, developed separately. On the ground floor of the selamluk and haremluk the rooms were arranged along a central corridor with a cobbled floor, from which wooden stairs led to the upper floor. In the men's quarters, there was a kahveodžak, where coffee was prepared, and in the women's quarters there was a kitchen. The quarters were separated along their entire width by thick walls, although they were connected at both ground and upper floor levels. The central area of the upper floor is the divanhana, with the rooms arranged around it.

The begler sarai is another kind of symmetrical complex. It was composed of the main house, symmetrically arranged, connected by a wooden bridge – the mabejna – with the mutvak, where the kitchen was situated with its open hearth, "kuća" and vodnica.

The two parts of the house were linked at the upper floor level, and separate at the ground floor level. Both parts had their own separate roofs. The ground floor of the main house was composed of the men's quarters with kahveodžak and a spe-

dijelu, u prizemlju se nalazi kahveodžak za spremanje kahve, a u ženskom je kuhinja. Oba dijela su čitavom svojom širinom odvojena debelim zidom, iako između njih postoji veza i u prizemlju i na spratu. Centralne prostorije sprata zapravo predstavljaju divanhane oko kojih su sobe.

Druga vrsta simetričnih kompleksa su beglersaraji. Oni su se sastojali od matičnog objekta, simetrične dispozicije, koji je povezan drvenim mostom - mabejnom sa mutvakom asimetričnog rješenja, gdje je kuhinja sa otvorenim ognjištem, "kuća" i vodnica.

Veza između ovih dijelova ostvarena je u nivou sprata, dok su u prizemlju to odvojene cjeline. Inače, oba objekta pokrivena su posebnim krovovima. U prizemlju matičnog objekta je muški dio kuće sa kahveodžakom i posebnim ulazom za muške posjete. U prizemlju mutvaka je magaza i štala. Tako ovaj objekat nosi sve elemente tradicionalnog, a matična kuća osman-skog. Mabejna, ili mabejin, uski drveni okovani most - nazvan u nekim krajevima "kubura" (Banja Luka) ili araluk (Srbija), stvara mehaničku vezu između ova dva sistema. Preko mabejne se vrši posluživanje u matičnoj kući, gdje se živi.

cial entrance for men visitors. The ground floor of the mutvak was composed of a storeroom and stables. Thus such buildings have all the elements of the traditional style, and the main house of the Ottoman. The mabejna or mabejin, a narrow wooden bridge - known in some regions as the "kubura" (Banja Luka) or araluk (Serbia), is the old way of joining the two quarters. The main house, where the family live, is serviced via the mabejna. The stone-built ground floor has loopholes for rifle fire, recalling the arrow-slits of the medieval castle. This was the custom when such complexes were built near the serhat (border region) - for example, the begler sarai of Kapetanović, Bešlagić and Ibrahim-begović from Banja Luka

The composition of the entire complex of Svrzo's house, its spatial and architectural structure, formed of three parts, demonstrates how strongly it is rooted in the past. Its concept and arrangement suggest that it arose in stages, but in a considered and planned manner, always with its final form in mind, although it was more than one hundred years in the building.

Each of its elements may be linked both to the traditional concept with its hearth and to the

Prizemlje je od kamena i ima puškarnice, što podsjeća na srednjovjekovne kule. To je obično u slučaju kada su se ovakvi kompleksi gradili u blizini serhata (primjeri begler-saraj Kapetanovića, Bešlagića i Ibrahimbegovića iz Banje Luke).

Čitava kompozicija kompleksa Svrzine kuće, njen prostorni i arhitektonski sklop, gdje se pojavljuju tri cjeline, ukazuje na čvrstu vezu sa izloženim korijenima nastanka. Prema njihovom konceptu i dispoziciji, moglo bi se pretpostaviti da su ove cjeline nastale etapno ali sa smišljenom i planiranom namjerom, koja ostaje u funkciji cjelovitosti ukupnog rješenja, iako je ono postupno realizirano u vremenu preko sto godina.



Ottoman house with its kamerija and ćošak, as well as to the mediaeval castle with its men's and women's quarters.

The first unit is formed by the main house with its ground floor and upper floor, where the selamluk is composed of the stable and čardak (upper floor room), and the haremluk comprises the mutvak with storerooms, kitchen and summer kitchen, where the open hearth was situated. Now there is a small garden there, but it can be assumed either that it had the same function as the summer kitchen, or that the cooking facilities of the original, authentic kitchen have been destroyed.

Although strictly divided, the selamluk and the haremluk were interconnected in two places. The first connection was formed by the mabejna, a small dark corridor, made on the model of the wooden bridge of the sarai, and the second was the čekma-dolaf, another type of connecting bridge, which served to bring food from the mutvak to the selamluk, by turning the table to the dividing wall, in such a way that the women members of the household could remain protected from the view of male visitors.

An analysis of the arrangement of Svrzo's house shows the marked

Svaki od ovih dijelova može se vezati i za tradicionalni koncept sa ognjištem i za osmansku kuću sa kamerijama i ćoškovima, ali i za srednjovjekovnu kulu sa muškim i ženskim dijelom.

Prvu cjelinu čini matična kuća sa prizemljem i spratom, gdje selamluk čine ahar sa čardakom, a haremluk, mutvak sa magazama, kuhin-

asymmetry of the main house, as of the entire composition. It is reflected in the endeavour to give the ground floor the most effective economic function without slavishly following any particular form. The premises are disposed according to need, added to and situated wherever is best for their particular function. The position of the storerooms,



jom ili ljetnim mutvakom, gdje je bilo otvoreno ognjište. Danas je na tom mjestu baščica, pa bi se moglo pretpostaviti da je to imalo samo ulogu ljetnog mutvaka, ili je autentična, prvobitna kuhinja uništena.

stables and mutvak is the result of a free attitude towards space.

The central part of the complex is composed of the women's courtyard surrounded by buildings – the main house with its haremluk and selam-

Selamluk i haremluk, iako strogo odijeljeni dijelovi, ipak su povezani na dva mjesta. Prva veza se ostvaruje mabejnom, uskim mračnim hodnikom, nastalim po uzoru na drveni most saraja, a druga čekme-dolaфом. To je smišljeni način dostave hrane iz mutvaka u selamluk, okretanjem sofre u zidu, koji ih dijeli, a da ženski članovi kuće ostanu i dalje zaštićeni od pogleda muških posjetilaca.

Analizom dispozicije Svrzine kuće uočava se izražena asimetričnost matične kuće, kao i čitave kompozicije. Ona se ogleda u nastojanju da se ostvari u prizemlju što bolja gospodarska funkcija i ne robuje se nikakvoj formi. Prostorije se nižu prema potrebi, dograđuju i smještaju onako, kako je to najbolje za funkciju. Položaj magazaa, štale i mutvaka je posljedica slobodnog odnosa prema prostoru.

Središnje mjesto kompleksa ima ženska avlija oko koje se nižu objekti: matična kuća sa haremlukom i selamlukom i ženski kraj sa velikim halvatom. Oni su svojom funkcijom i komunikacijom, ali i vidicima, orijentirani na avliju. To je reprezentativni salon u prirodi koji jednim masivnim zidom zatvara i štiti i muški kraj, selamluk.

Ovakvo rješenje ima svoje duboke korijene u arapskoj, rimskoj, sasan-



luk, and the women's quarters with its large halvat (main room). Functionally and from the point of view of communication and outlook, they are oriented inwards to the courtyard, which is an outdoor room enclosed and protected by a massive wall from the men's quarters, the selamluk.

This arrangement is deeply rooted in the Arab and Roman, Sassanid Babylonian house, which looks inwards to the courtyard, the central space of the entire complex.

The main concern on the upper floor was to provide the best possible view of the garden, the street and the courtyard. For this reason the divanhana does not have the same central position in the arrangement of the house as it does in the symmetrical Ottoman house, but extends through the entire width of the house, both the haremluk and the selamluk. In the women's quarters it becomes more prominent, transforming into the kamerija and opening into the women's courtyard. The wooden pil-

idskoj ali i vavilonskoj kući, gdje se sve orijentiše prema dvorištu, centralnom prostoru kompleksa.

Na spratu se nastoje ostvariti što bolji vidici prema bašči, ulici i avliji. Zato divanhana nema centralno mjesto u dispoziciji, kao kod simetričnih, osmanskih kuća, nego se ona pruža čitavom širinom objekta, kako kod haremluka, tako i kod selamluka. Kod ženskog kraja ona se, ostvarivši istak, pretvara u kameriju i otvara prema ženskoj avliji. Drveni stupovi što je nose, obogaćeni su lozicama akšamčića, što uz sjaj mjesečine, kameriju (kamer-mjesec) pretvara u najljepši kutak ovog dijela kuće. Slično se dešava i sa divanhanom selamluka, koji opet asimetrično prati dispoziciju i čija kamerija osigurava vizuelne kontakte sa muškom avlijom.

Za drugu cjelinu, ženski kraj ili drugi haremluk, zbog njegove pozicije u kompleksu, ali i potpune odjeljenosti od matičnog objekta, moglo bi se pretpostaviti da je izgrađen kasnije. Kao da se za potrebe porodice Glođo, zbog njenog statusa u onovremenom društvenom životu Sarajeva, tražio posebno veliki prostor za prijem ženskih posjetilaca u vrijeme svadbi, hatmi ili mevluda.

lars which support it are entwined with the richly night-scented Marvel of Peru (*Mirabilis jalapa*), so that by the light of the moon the kamerija (from *qamar* – moon) is transformed into the most beautiful corner of this part of the house. It is much the same with the divanhana of the selamluk, which also follows the asymmetrical arrangement and of which the kamerija affords a view of the men's courtyard.

Both because of its position within the complex and because it is entirely separate from the main house, it is likely that the women's quarters or second haremluk was built later, as if the family Glođo, given its status in the social life of Sarajevo in those days, required large premises for receiving women visitors for weddings, *hatma* (readings of the entire *Qur'an*) or *mevluds* (religious festivals, especially for the birthday of the Prophet Muhammed).

However, the position of the *mutvak*, the kitchen, the "kuća" with its open, central hearth, suggests the possibility that this quarter was built at the same time as the main house. It is also asymmetrically arranged, with a large women's *halvat*, richly furnished and decorated.

Međutim, položaj mutvaka, kuhinje, "kuće" sa otvorenim i centralno postavljenim ognjištem, ukazuje na eventualnu mogućnost da je taj dio izgrađen u isto vrijeme kada i matični objekat. Njegova dispozicija je također asimetrična, sa velikim ženskim halvatom, bogato opremljenim i ukrašenim uz halvatiće sa brojnim ostavama.

Muški kraj, selamluk ili "baškaluk", vjerovatno je izgrađen posljednji. Imao je ulogu musafirhane, za prijem muških posjetilaca, sa halvatom i kahveodžakom.

Svojom ljepotom i proporcijama ova bosanska kuća kao i slični begovski kompleksi (kuća Alije Đerzeleza i Skopljakova kuća u Sarajevu, stambeni kompleks Rizvanbegovića, Begovina, u Stocu, Kajtažova i Bišćevića kuća u Mostaru), ističe se prije svega humanim pristupom prema prirodi osiguranim u svakom segmentu. Sinteza dviju kultura, naslijeđene i osmanske, je ostvarena, gdje maticu tradicionalne čini kuća-kuhinja sa ognjištem i dalje ostaje srce kuće, a divanhana i kamerija kao elementi osmanske, postaju njena duša.

Osobitost ovog rješenja je u naglašenoj raščlanjenosti svakog elementa, počevši od zida avlije, magaza, mutvaka, ženskih i muških

The men's quarters, the selamluk or "baškaluk", was probably built later. It served as a musafirhana, a place to receive male visitors, with a halvat and kahveodžak.

With its beauty and proportions, this Bosnian house (like other bey's houses, the house of Alija Đerzelez and the Skopljak house in Sarajevo, the Rizvanbegović complex, the Begovina in Stolac, the Kajtaž and Bišćević houses in Mostar) speaks above all of a human approach to nature in its every aspect. A synthesis of two inherited cultures and of the Ottoman is achieved, where the core of the traditional house with its hearth is still the heart of the house, and the divanhana and kamerija, its Ottoman elements, become its soul.

The distinctive character of this arrangement, as of similar bey's houses, lies in the marked difference of each element, from the courtyard walls, storeroom, mutvak, women's and men's quarters, to the divanhana and kamerija, each with its own individuality, yet all interlinked into a single compositional whole. This dynamism is emphasized by the overhanging upper floors, the ćošak and kamerija. Many of the elements are of cubic form, with white façade and deep eaves, ensuring that the house

dijelova kuće, divanhana i kamerija gdje se svaki od njih ističe po svojoj individualnosti, ali ipak se spaja u jedinstvenu kompozicionu cjelinu. Tu razigranost naglašavaju doksatni ostaci i čoškovi i kamerije. Tu je i mnoštvo prozora koji uz kubičnu formu objekta, bijele fasade i duboke strehe, te osiguranu vezu kuće sa avlijom i bašćom daju glavne karakteristike ovoj arhitekturi.

Simbioza jasno odvojenih cjelina, matične kuće, ljetnog haremluka i selamluka sa posebnim avlijama, čini ljepotu ove kuće, gdje oni svojim položajem i odnosom gabarita ostvaruju međusobnu vezu, prirodno i logično. Igra punih i praznih volumena stvara dinamiku objekta, a bogatstvo istaka i prozora daje geometrijsku kompoziciju sjenki na bijelim zidovima. Svi ovi elementi međusobno se pitomo prožimaju postavljajući čovjeka u središte i uzimajući ga kao mjerilo.

Zahvaljujući svojoj prilagodljivosti, vrijednosti i praktičnosti, ova kuća je opstala i pored svih promjena koje su se dešavale na ovom prostoru vijekovima i svojim postojanjem učinila mogućim očuvanje našeg identiteta.

Sabira Husedžinović

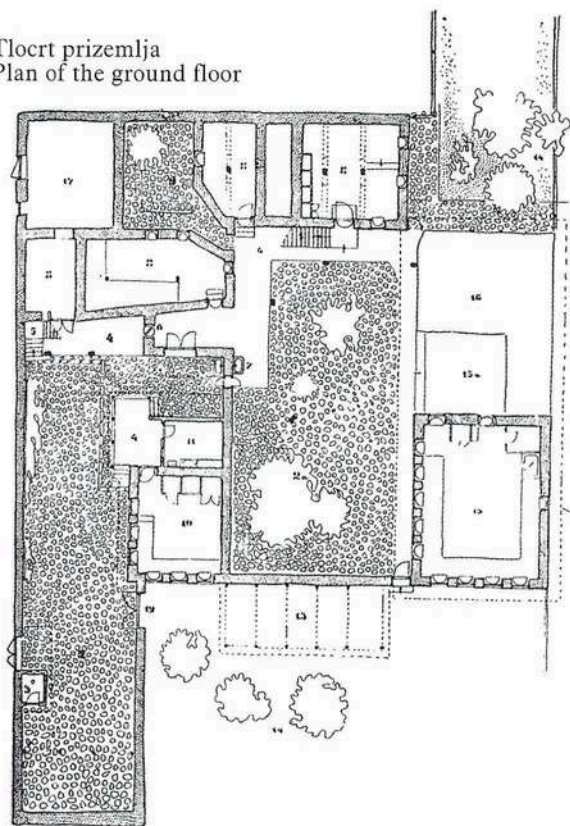
merges into the courtyard and garden and forming the principal characteristic of this architecture.

The symbiosis of clearly separate units, the main house, the summer haremluk and the selamluk with their separate courtyards, forms the beauty of this house, where their position and dimensions create their mutual relations, naturally and logically. The play of full and empty volumes creates the dynamic of the building, and the wealth of windows adds the geometric composition of shadows to the white walls. Together, these elements are all on a human scale and set the human person at the centre.

Thanks to its comfort, value and practicality, this house has survived despite all the changes which have taken place in this region over the centuries, and by its existence, has served to preserve our identity.

Sabira Husedžinović

Tlocrt prizemlja
Plan of the ground floor



Legenda:

Prizemlje:

1. kapija
2. muška avlija
- 2a. ženska avlija
3. čenifa
4. trijem
5. basamaci
6. sofa dolaf
7. česma
8. magaze
9. ljetni mutvak
10. m. halvat
11. soba za momka
12. kapija
13. hambari

14. bašća
15. ž. halvat
- 15a. ž. hajat
16. zimski mutvak
(ženska zimska kuća)
17. ahar

Kat:

18. čardak
19. čardačić
20. divhana
21. veza između m. i ž.
ljetne kuće
22. čenifa
23. kamerija

Key:

Ground floor:

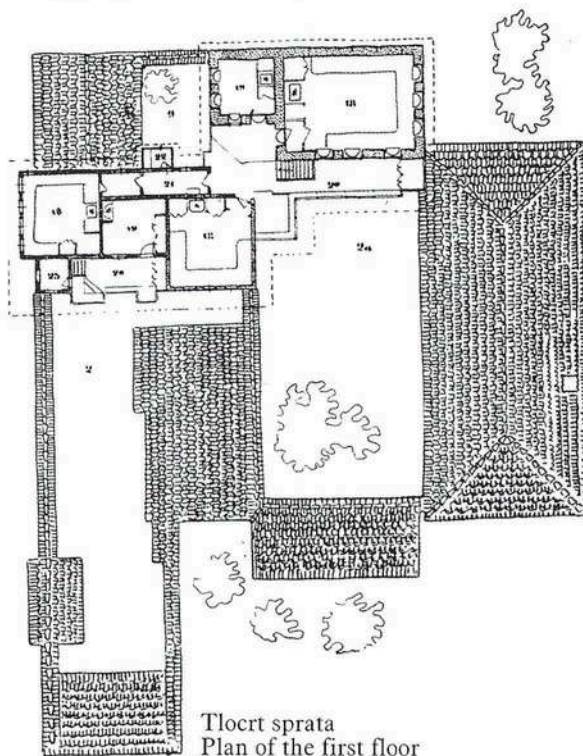
1. gate
2. men's courtyard
- 2a. women's courtyard
3. privy
4. triem
5. stairs
6. low round table
7. fountain
8. storehouse
9. summer kitchen
10. men's room
11. janitor
12. gate
13. granary

14. garden

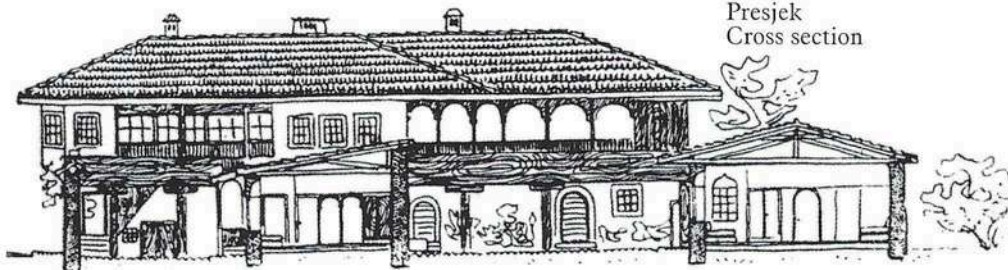
15. women's room
- 15a. women's anteroom
16. winter kitchen
17. stable

First floor

18. room
19. small room
20. divhana
21. passage between
men's and women's
summer quarters
22. privy
23. dais in the divhana



Tlocrt sprata
Plan of the first floor



Presjek
Cross section







VRIJEDNOSTI SVRZINE KUĆE

U graditeljskoj baštini Sarajeva postoji mnoštvo kulturno-historijskih objekata koji su kao spomenici pod zaštitom države. U toj bogatoj riznici Svrzina kuća predstavlja primjer orijentalno-bosanske arhitekture i kulture stanovanja bošnjačkog građanskog društva protekla dva stoljeća u Sarajevu.

Svrzinoj kući se posrećilo da nastane na mirnom i gospodskom Ćurčića brijegu, u neposrednoj blizini Čaršije, središta privrednog, društvenog i kulturnog života Sarajeva. Posrećilo joj se da je podignu poznate sarajevske porodice Glođo i Svrzo, koje su, zahvaljujući svom ugledu i bogatstvu, igrale značajnu ulogu u povijesti Sarajeva. I na kraju, Svrzinoj kući se posrećilo da sa svojim kulturološkim i muzeološkim vrijednostima postane depandans Muzeja grada Sarajeva. Zbog svega toga ona danas predstavlja i kulturnu i turističku atrakciju i ovog grada i ove zemlje.

VALUE OF SVRZO'S HOUSE

*T*here are numerous cultural and historic buildings in Sarajevo that enjoy the status of state-protected monuments. In this rich treasury, Svrzo's house is an example of the oriental-Bosnian architecture and way of life of Bośniak civilian society during the past two centuries in Sarajevo.

It is the good fortune of Svrzo's house to be located on the peaceful, upper-class quarter of Ćurčića brijeg, very close to the Čaršija, the centre of the economic, social and cultural life of Sarajevo. It is its further good fortune to have been built by the prominent Sarajevo families Glođo and Svrzo, who, thanks to their reputation and wealth, played a significant role in the history of Sarajevo. Because of its cultural and museological value, Svrzo's house has become an annex of the Museum of Sarajevo. For all these reasons, it has become a cultural and tourist attraction of this city, and indeed of the country as a whole.

Arhitektonske karakteristike kuće su, između ostalog, u harmoničnom spoju prirode i okoline i njenoj podređenosti idili i intimi porodičnog života.

Kulturološke vrijednosti su u tradiciji bošnjačko-islamskog načina života, u estetskom i umjetničkom oblikovanju predmeta i prostora. Vez, duborez, intarzija i ornamentika su najljepša likovna ostvarenja u ovoj kući. Odlike primijenjene umjetnosti su u nakitu, pokućstvu, odjeći itd.

Sa historijskog stajališta ovdje se može pratiti uloga begovata, uleme i uglednog građanstva u povijesti Sarajeva i Bosne. U muzeološkom pogledu Svrzina kuća je idealno mjesto za odgojno-edukativni proces, za raznovrsne kulturne programe, promocije, svečanosti i turističke sadržaje. Sadašnja muzejska opremljenost dočarava vremeplov kuće, a brojni eksponati svojom imanentnošću govore o materijalnom i duhovnom načinu života minulih vremena.

Život u Svrzinoj kući mogao bi se podijeliti na poslovni i privatni, na javni i intimni, na ljetni i zimski. Poslovni se odvijao u selamluku-muškoj kući, privatni u haremluku-ženskoj kući, ljetni na čardaku, a zimski u halvatu.

The architectural characteristics of the house are in harmony with nature and the surroundings, and with its subordination to the idyllic intimacy of family life.

Its cultural values lie in the tradition of the Bośniak Islamic way of life, in its aesthetic and artistic use of materials and space. Embroidery, engraving, intarsia and ornamentation are the most beautiful artistic creations in this house. Jewellery, household items, clothing and so on also display artistic features.

From the historic point of view, the role of bey's families, the ulema (Islamic scholars) and prominent citizens in the history of Sarajevo and of Bosnia may be traced here. From the museological point of view, Svrzo's house is an ideal site for educational activities, for diverse cultural programmes, promotions, celebrations and tourist events. The present-day museum elements evoke the passage of time in the house, and in their immanence the numerous exhibits speak of the material and spiritual manner of life of times past.

Life in Svrzo's house may be divided into business and private, public and intimate, summer and winter. Business life took place in the selamluk, the men's quarters of the house, and private life in the haremluk or

Od poslova, trgovina i zemljoposjedništvo su dominantni, ali su ove porodice davale i vojnike i kadije i muftije. Trgovalo se i sa Istokom i sa Zapadom, tako da se u ovoj kući nalazila i stambolska mangala i venecijansko ogledalo. Kadije i muftije tog vremena činile su građansku elitu i zato se može pretpostaviti da su se ovdje donosile važne odluke o sudbini Sarajeva i Bosne.

Cjelokupni ambijent kuće, sa baščama, avlijama, divanhanama i česmama pružao je uvjete za harmoničan privatni život. U porodičnom životu žena je igrala važnu ulogu, održavala je čistoću, spremala hranu, vezla i tkala, odgajala i podizala djecu. Avlijskim zidovima i prozorskim mušepcima bila je zaštićena od stranih muških pogleda, a za ulicu imala je propisanu odjeću. Komšijski odnosi odvijali su se po nepisanim humanim i ljudskim pravilima poštovanja i pomažanja u svim prilikama.

Eksterijer Svrzine kuće, sa četverovodnim krovovima, visokim zidovima, niskim strehama, doksatima i kamerijama često se upoređivao sa "stambolskom kućom". Interijer kuće čine halvati, mutvaci, kahveodžaci, magaz i ahar, a sve je harmonično ukomponovano sa avlija-

women's quarters; summer in the čardak, winter in the halvat.

Trade and land-ownership dominated the business life of these families, which also gave soldiers, kadis (Islamic judges) and muftis (Islamic scholars competent to issue fatwas or Islamic legal opinions). They traded with both East and West, so that there were in the house both braziers from Istanbul and mirrors from Venice. In those days, kadis and muftis were the elite of society, and it may be assumed that they issued decisions that were of importance for the destiny of Sarajevo and of Bosnia.

The whole ambience of the house, with its gardens, courtyards, divanhanas and fountains, provided the conditions for a harmonious private life. Women played an important role in the life of the family, maintaining cleanliness, preparing foods, embroidering and weaving, rearing and bringing up children. The courtyard walls and latticed windows protected them from being seen by men who were not of the family, while there was a prescribed way of dressing for the street. Relationships with the neighbours were governed by unwritten rules of respect and help in all circumstances.

The exterior of Svrzo's house, with its four-slope roofs, high walls,

ma, česmama i baščama. Posebnu draž čini čekme-dolaf za nevidljivo dodavanje hrane iz ženske u mušku kuću i abdesthana za ritualno umivanje prije molitve. Od desetak soba, najznačajnija je muška sa



low eaves, oriel windows and verandahs, is often compared with the houses of Istanbul. The interior of the house is formed by its halvats, mutvaks, kahveodžaks, storerooms and stables, and the whole forms a harmonious composition with the courtyards, fountains and gardens. The čekma-dolaf or hatch, for passing food unseen from the women's to the men's quarters, and the abdesthana for ritual ablutions before prayer, have particular charm. Of the ten or so rooms, the most important is the men's room with its oriel window projecting over the street, where business discussions were held, and the large women's halvat in which bajram (Eid) celebrations, mevluds, weddings and so on were held.

The interior is decorated by carved musanderas, intarsia rosettes, coffers, stoves with earthenware pots, and so on. Each room is equipped more or less in the same way, with minder (wall seating), cushions, ćilims (carpets), peškun (low round tables), wooden chests, braziers, chandeliers, mirrors, clocks and so on. On the walls hung levhas (texts, usually religious, in fine calligraphy), rifles, pistols and swords, and the shelves held nargilehs, vases and other decorated items.

isturenim doksatom na ulicu u kojoj su se odvijali poslovni razgovori i veliki ženski halvat u kome su se održavale bajramske svečanosti, mevludi, svadbe i sl.

Unutrašnjost prostora krase rezbarene musandere, intarzirane rozete, škrabije, peći sa lončićima itd. Oprema svih soba je približno ista, a čine je minderi, brusali-jastuci, ćilimi, peškuni, sehare, mangale, lusteri, ogledala, satovi itd. Na zidu se mogla vidjeti levha, puška, kubura i sablja, a na rafama nargila, vaza i drugi ukrasni predmeti.

Prijatnost boravka u sarajevskim mahalama i sokacima činile su raznovrsne ukrasne biljke i cvijeće. Avlije u Svrzinoj kući bile su okićene ružama, jorgovanima, kadifama i katmerima, a kaldrma ježićima, što je odavalo sliku lijepog kolorita. U baščama se uzgajala vinova loza, dunje, kajsije, višnje, trešnje, jabuke, kruške i šljive.

Poznato je da je Sarajevo još u 16. stoljeću imalo vodovod i da je opća i lična higijena postala tradicionalna vrlina, kuće su odisale čistoćom, a kaldrme se presijavale bjelinom. Za održavanje čistoće u Svrzinoj kući služio je bunar u muškoj avliji, a kasnije česme i u muškoj i u ženskoj avliji. Banjice uz peći sa lončićima, koje je imala svaka soba, bile su

The agreeable nature of life in Sarajevo's mahalas and sokaks (small neighbourhood streets) was enhanced by diverse ornamental plants and flowers. The courtyards of Svrzo's house were adorned with roses, lilac, marigolds and carnations, and the cobbles were planted with sweet thyme, forming a colourful tapestry. Vines, quinces, apricots, sour and sweet cherries, apples, pears and plums grew in the gardens.

It is well known that Sarajevo had plumbing as early as the 16th century, and that general and personal hygiene was a traditional virtue, the houses fragrant with cleanliness, the cobbles sparkling white. Cleanliness was maintained in Svrzo's house thanks to the well in the men's courtyard, and later to the fountains in both the men's and the women's courtyards. Each room had a washroom alongside the stove with its pots, anticipating the modern bathroom. Ibriks or ewers, and ledens or handbasins, were in daily use for washing the hands before and after eating.

During the Ottoman period Sarajevo developed into an oriental šehir or town, in which crafts and trade flourished. Among the many different crafts, that known as aščiluk or the culinary art was prominent; "Bosnian cuisine" arose from it.

preteče modernih kupatila. U svakodnevnoj upotrebi služili su ibrik i leđen za pranje ruku prije i poslije jela.

Za vrijeme osmanskog perioda Sarajevo se razvilo u orijentalni šehar u kome su cvjetali zanati i trgovina. Od mnoštva zanata isticao se aščiluk, poznat po kulinarскоj vještini čijom zaslugom je i nastala "bosanska kuhinja". U mutvacima Svrzine kuće spremali su se specijaliteti, kao što su begova čorba, đulbastija, sogandolma, ćevapčići, buređžići, halva, baklava, šerbe, zerde, kahva itd. Sve se to posluživalo za sofrom u bogato ukrašenim demirlijama, sahanima, tablama i čašama.

Orijentalni kulturni uticaj odrazio se i na nakit i nošnju. Nošnja se šila od domaćeg platna – beza, svile i kadife sa Istoka, čohе i somota sa Zapada. Pored interesantnih krojeva odjeća se ukrašavala vezom i zlatovezom sa raznim motivima.

Bosanski veziri propisivali su uredbama odijevanje i vladanje, tako da su boje zelena, žuta, bijela i crvena bile za muslimane, a crna, ljubičasta i modra za nemuslimane. U bogatoj ženskoj kolekciji najvažnije su bile dimije, anterija, ječerma, zar i feredža, a u muškoj čakšire, ćurak, koporan, džemadan,

Specialities such as begova čorba (bey's soup), đulbastija or grilled meat, sogandolma (stuffed onions), ćevapčići (minced-meat kebabs), buređžići (meat pastries), sweets such as halva and baklava, sherbets, zerde or compotes, coffee and so on were prepared in the mutvaks of Svrzo's house. All this was served at table on richly decorated demirlijas (large copper trays serving as a table), sahan (copper dishes), trays and glasses.

The influence of oriental culture was also reflected in the jewellery and costumes. Costumes were stitched from home-made fabric known as bez, silk and silk-velvet from the East, cloth and velvet from the West. In addition to interesting stitching, clothes were decorated with embroidery and gold-thread with a variety of motifs.

The Bosnian vezirs prescribed both dress and behaviour by decree, so that green, yellow, white and red were Muslim colours, and red, violet and blue were for non-Muslims. In the rich collection of women's clothing the most important were dimije (baggy trousers gathered at the ankle), anterija (long-sleeved robe), ječerma (sleeveless coat, zar and feredža (types of veil), and among the men's, the čakšire (narrow-legged trousers), ćurak (fur-lined coat),

fes i bensilah. Nakit se filigranski izrađivao od srebra i zlata u orijentalnoj i floralnoj ornamentici.

Kompleks Svrzine kuće se više puta obnavljao, ali do danas nije u cjelosti završen. Nije izvršena rekonstrukcija ljetne kuhinje, staje za konje i još jedne kapije, što ostaje kao naredni zadatak. Spomenici kulture su kao hronični bolesnici koje treba stalno njegovati i paziti, pa prema tome i ovu kuću. Muzejske zbirke iz kojih se oprema Svrzina kuća neophodno je permanentno dopunjavati i obogaćivati.

Muzeju grada Sarajeva ostaje i profesionalna i moralna obaveza da ovaj dragulj naše kulturne baštine sačuva i ostavi budućim generacijama u nasljeđe.

Bajro Gec

koporan (jacket), džemedan (ornate waist-length jacket), fez and bensilah (cummerbund). Filigree gold or silver jewellery was worked with oriental and floral designs.

The complex of Svrzo's house was several times renovated, but even to this day the work is not fully complete. The summer kitchen, stables and another entrance gate are yet to be rebuilt, as the next tasks. Cultural monuments are like a chronic illness that requires constant care, and thus it is with this house. The museum collection with which Svrzo's house is furnished and equipped demands constant additions and enrichment.

The Museum of Sarajevo remains professionally and morally bound to preserve this gem of our cultural heritage and to hand it on to generations to come.

Bajro Gec







KUĆA U MAHALI

*S*vaka filozofija življenja nosi sa sobom svoje norme, pravila, te poimanja stvari (ljudi i okoline, živih i neživih stvari). Ove norme daju izvjesna ograničenja, ali su ujedno i smjernice koje rezultiraju nerijetko izvanrednim oblikovanjem i funkcionalnošću konkretnog objekta, koji postaje matrica pomoću koje znalci iščitavaju norme koje jesu osnovni koncept gradnje.

Gradnja je izraz življenja određenih populacija na određenom prostoru.

Ne sporeći da je mahala u osman-skom periodu gradnje i pod uticajem islamskog koncepta organizacije društva, nužno je pokušati uočiti predislamski period društvene organizovanosti na ovom prostoru. Ne može se poći od toga kao da Bosanci nisu živjeli organizovano, pa čak ni egzistirali prije dolaska Islama. Kao da njihova kultura nije uticala na življenje, te koncipiranje mahale kao kasnijeg produkta istih. Uostalom, da je jedna mahala rezultat jedino i isključivo islamskog utica-

THE MAHALA HOUSE

*E*very philosophy of living comprises its own norms, rules, and conception of things (people and environment, animate and inanimate matter). These norms create certain constraints, but are at the same time guidelines that often result in an exceptional shaping and functionality of specific buildings, which become the matrix by which the knowledgeable may discern the norms that are the fundamental concept of buildings.

Buildings are the expression of the way of life of a specific population in a specific region.

Without disputing the fact that the mahala arose during the Ottoman period and under the influence of an Islamic concept of societal organization, it is essential to consider the pre-Islamic period of social organization in this region. One cannot start with the assumption that Bosnians did not live in an organized manner, or even that they did not exist prior to the coming of Islam. As if their culture had not

ja, onda bi mahala Bosne bila identična mahali Damaska ili Feza! Dakle, postoji nešto više od islamskog "paterna" i dizajna, jer je "jezik" arhitekture mnogo komplikovanija tvorevina. Da bi iskazao svoju misao, te sačuvao Ideju, ovaj "jezik" utiče na mahalu na jedan specifičan način.

Generalno, mahala se objašnjava kao rezultat insistiranja Islama ka dijeljenju funkcija i prostora na manje jedinice poput kvarta, sokaka, kuće, avlije, sobe, bašče...

Dijeljenja se dešavaju na osnovu:

- pola, tako da (poput avlija u Svrzinoj kući) uvijek imamo poznatu podjelu na muški i ženski dio cjeline,
- organizacije življenja, tako da imamo strukturnu podjelu prostora na prostor za rad i prostor za stanovanje, pri čemu je nerijetko prostor za rad i oficijelni muški dio kuće
- rođenja, odnosno vjerske pripadnosti, tako da imamo kvartove gdje žive muslimani i kvartove gdje žive nemuslimani, itd.

U stvari, kao da se provlači misao o vječnom dualizmu: muško - žensko, otvoren - zatvoren prostor, zemlja - nebo, javno - privatno, i dr. Ova podjela se najčešće manifestuje čvrstom, nepremostivom cjelinom

influenced their way of life, and the conceptualization of the mahala is a later product. Furthermore, if the mahala was the result solely and exclusively of Islamic influence, the mahalas of Bosnia would be identical with those of Damascus or Fez. Thus, there is something more than the Islamic "pattern" and design, for the "language" of architecture is a very complicated creation. To express its thought, to nurture its Idea, this "language" impacted on the mahala in a very specific manner.

Generally, the mahala manifests itself as the result of the Islamic insistence on the division of activities and space to the least denominator, such as neighbourhood, sokak (street), house, courtyard, room, garden. . .

Activities take place on the basis of:

- gender, so that we always have the well-known division into men's and women's parts of the whole (as with the courtyards of Svrzo's house),
- the organization of life, so that we have the structural division into working areas and living areas, according to which the working area is often also officially the men's quarters of the house;

zida. Zato zid (duvar, u našoj bosanskoj terminologiji) u smislu odvajanja, zauzima tako važno mjesto i o njemu se toliko priča i piše.

Analizirajući Zid jednoznačno, u funkciji (apriori) odvajanja, a nika-ko očuvanja, dolazi se do nepotpunog, pa čak i pogrešnog zaključka. Isto važi i za mahalalu kao cjelinu. Mahala nije samo skup objekata ograđenih zidovima koji stvaraju život odvojen, kako unutar same grupe u okviru porodice, tako i spram vanjskog svijeta. Premda mahala odvaja, svrha tog odvajanja nije separacija već zbližavanje sličnih ili istih. Time se čuva grupa kako u fizičkom tako i u duhovnom i idejnom smislu.

Mahala je u svojoj idejnoj osnovi proces, a ne samo proizvod određenog uticaja. Ona je živa tvorevina sa svojim duhom, ličnošću, karakteristikama, koja opstaje kroz transformaciju sve do danas. Istovremeno, to znači da mahala mora u sebi sadržavati i daleke naslage življenja na ovim prostorima i prije dolaska Islama. Stoga je neophodno insistirati na mahali u smislu odraza i dokaza naše vjekovne Civilizacije, te na mahali kao dalekom odrazu stroge podjele (dualizma) koji se sretno uklopio u Islam kao izrazito monoteističku religiju.



- family or religious affiliation, so that we have neighbourhoods where Muslims live and others where non-Muslims live; etc.

It is, in fact, as though they are conceived of in terms of eternal dualism - male/female, open/closed space, heaven/earth, public/private and so on. This division is most often manifested in the rigid, unbridgeable element of the Wall. That is why the wall (duvar, in our Bosnian terminology), in the sense of separation, takes such an important place and why is so much said and written about it.

Analyzing the wall from a single perspective, as a priori serving as separation and not as protection, leads to incomplete and even erroneous conclusions. Equally important is the mahala in its entirety. The mahala is not merely a collection of buildings with walls that create a separate, detached life, whether separate within the group itself (men and women within the family) or separated from the outside world. Although the mahala is indeed set apart, the purpose of this

Šta pokazuje struktura jedne uobičajene mahale kako u Sarajevu, tako i drugdje u Bosni i Hercegovini?

Prvenstveno specifičnu situaciju u društvu.

Neosporna je ekonomska stabilnost: u pitanju je kontinuirana izgradnja sa jedne strane, i individualna investicija u neko opšte društveno (zajedničko) dobro. Sasvim je uobičajeno da se za potrebe džamije, harema, poklanja i vlastito zemljište, pored finansijskih sredstava.

Pored stabilnosti, daleko važniji elemenat je etika - odnos među lju-

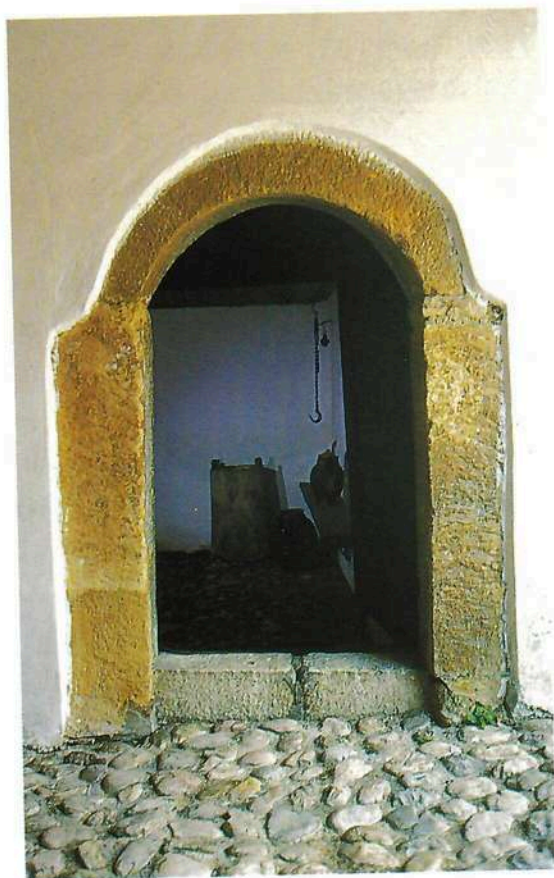
is not to separate but to unite that which is similar or the same. In that way groups are protected, as much in the physical as in the spiritual and ideational sense.

Ideationally the mahala is a fundamental process, and not merely the product of a specific influence. It is a living organism, with its own soul, personality, characteristics, surviving through transformation to this day. At the same time, this means that the mahala must comprise within itself the distant traces of life in this region even from before the arrival of Islam. Thus it is indispensable to emphasize the mahala as the reflection and evidence of our centuries-old civilization, as well as the mahala as the distant reflection of the strict division (dualism) which was readily assimilated into Islam as an explicitly monotheistic religion.

What does the structure of one ordinary mahala demonstrate, whether in Sarajevo or elsewhere in Bosnia and Herzegovina?

Primarily, the specific situation in society.

Economic stability is indisputable; for continuity of construction on the one hand, and for individual investment in some general social (common) good on the other. It was quite





dima i prema Bogu - kao osnovni postulat ponašanja određene zajednice, kao posljedice određenog načina vjerovanja.

Postojanje etike je gotovo opipljivo u strukturi mahale, kao uostalom i drugih dijelova ondašnjeg grada ili sela. Nema propisanih standarda u gradnji, nije propisana minimalna veličina "balkona ili lođe", nije propisana maksimalna visina objekta, nisu propisane boje fasade, pa ipak čitav kompleks je izuzetno skladan.

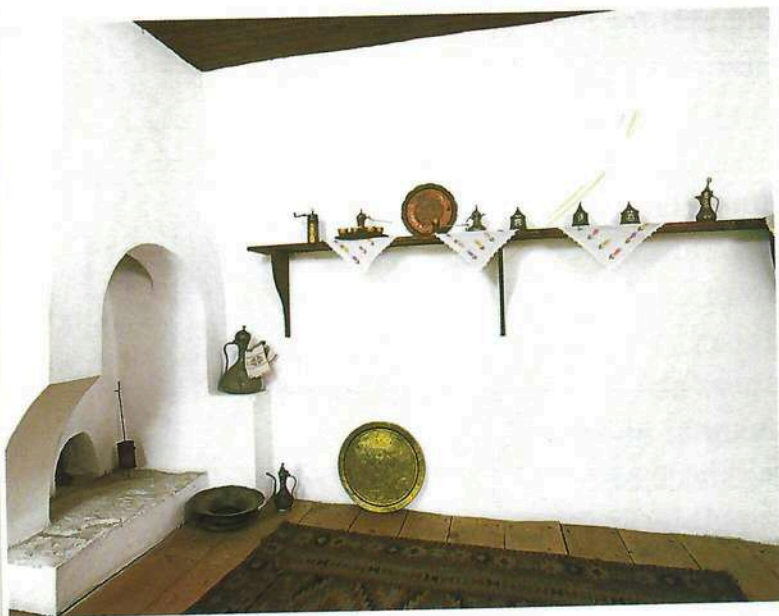
Pravo na vlastiti pogled uslovio je izvanredne kaskade na padinama

normal for land as well as financial resources to be given for mosques and harems.

As well as stability, a far more important element is ethics – the relationship between people and towards God – as a basic postulate of the behaviour of a certain community, as the consequence of a certain manner of belief.

The existence of ethics is quite tangible in the structure of the mahala, as indeed in other elements of the town or village of those times. There were no regulatory standards for building; there were no minimum dimensions laid down for "balconies or lodges", no maximum height for individual buildings, nor regulations for the colour of the façades, and yet the whole complex was exceptionally harmonious.

The right to one's own view gave rise to the extraordinary cascade of mahalas built on hillsides, and the even more beautiful play of the roofs in the plains. The need for peace and quiet, and to enjoy the intimacy of one's own surroundings, gave rise to the extraordinary play of oriel windows, the extraordinary walls (especially in the southern regions of Herzegovina), side-gates, and so on.



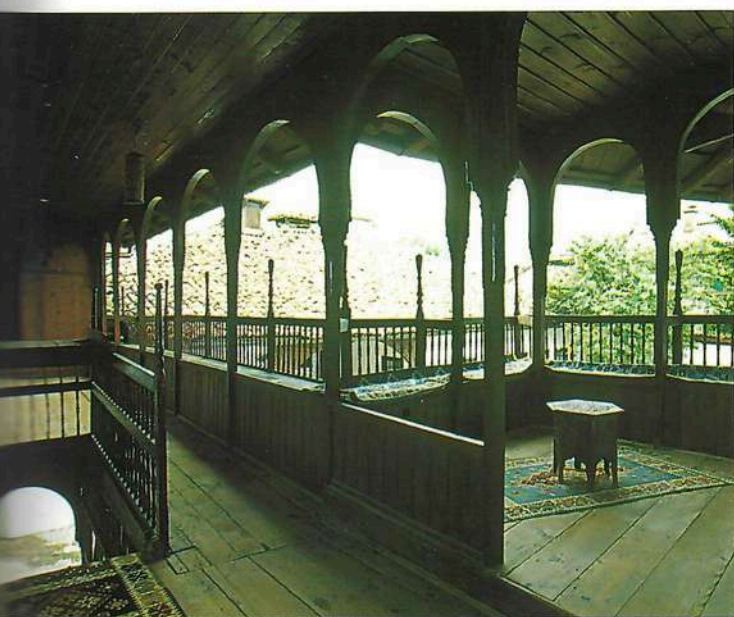
mahala i još ljepšu igru krovova. Potreba mira i uživanja u vlastitoj intimi stvorili su izvanredne igre prozora na doksatima, izvanredne duvarove (naročito u južnim krajevima Hercegovine), kapidžike.

Odnos prema komšiji kao bitnom činiocu mikroćelije uslovio je stvaranje konu-kapije (komšijske kapije) između bašča, itd. Lokalno susjedstvo postaje produžetak kako doma tako i familije. Ovo je naročito važno za one porodice koje nisu dovoljno bogate da imaju muški i ženski dio kuće. U tom slučaju (ne imajući fizičku zaštitu muškog dijela kuće), susjedstvo igra tu ulogu. Nawal Nadim je pisao za Kairo da je svaki muški član zadužen za zaštitu ženskih osoba svog susjedstva, čak odgovoran za njih.

The relationship with one's neighbours, as an essential element of the microcell, gave rise to the creation of the kona-kapija (neighbour-gate) between gardens, etc. The local neighbourhood becomes an extension of both the home and the family. This is especially true for the families that were not wealthy enough to have men's and women's quarters in their houses. In this case, lacking the physical protection of the men's quarters of the house, the neighbourhood played this role. Nawal Nadim writes that in Cairo every male member is bound to protect the women of his neighbourhood. He is even wholly responsible for them, so that he has the right to become involved in their activities if he considers them inappropriate.

The awareness of the passage of life, but probably also the subconscious idea of constant change in these regions (besides the fact that local materials were used), was the reason for the use of simple, relatively cheap materials in the construction of the mahala – wood, shingles, tiles, unbaked brick, with very many details in the interior as well as the exterior which made the whole space very pleasant. (Handsome doors with iron door-furniture, oriel windows decorated with

Svijest o prolaznosti života, ali vjerovatno i podsvjesna ideja o stalnim promjenama na ovim prostorima (pored činjenice da se koristi lokalni materijal) uslovili su gradnju mahale od jednostavnog, relativno jeftinog materijala - drvo, šindra, ćeremida, ćerpič, sa veoma mnogo detalja u enterijeru kao i u eksterijeru koji čitav prostor čini veoma "pitomim". (Lijepa vrata sa demirima, doksati ukrašeni drvenim nazubima, mali prozori sa zarićima, šišeta umjetnički izrađena, kaldrma...)



Osjećaj za važnost zajednice, umme, ukomponovan sa islamskom obavezom da se za vrijeme ovozemaljskog života učini nešto za dobrobit ovog svijeta, vrlo lahko se uklapa u svijest bosanskog čovjeka

wooden toothing, small windows, ceilings artistically decorated, cobbles and so on.)

The sense of the importance of community, of ummah, combined with the Islamic obligation to do something for the benefit of this world during one's time on this earth, fitted very easily into the consciousness of the Bosnian as it had always belonged to him, creating a high degree of ethics and skill in adaptability. For Bosnia this fact is very important, given that we have mahalas inhabited by believers of other faiths, be they Jewish or Christian, and that this harmony is not disturbed either in function or in architecture. The truth is, common life manifests itself more clearly in the čaršija than in the mahala itself, but the architecture of the mahala is neither disturbed nor, in its essence, altered.

The characteristic of the mahala is a greater or lesser compactness within a given area. It is easy to explain this by the constant need for division and separation as a consequence of very precisely defined inheritance rights on the one hand, and the needs of families on the other. However, to this must be added certain components more from the sphere of spirituality; the

kao da mu je oduvijek i pripadao, stvarajući visok stepen etike i umjeća prilagođavanja. Za Bosnu je ova činjenica veoma važna, s obzirom da imamo mahale u kojima žive inovjerci, bilo Jevreji ili hrišćani, a da ovaj sklad nije poremećen niti u funkciji niti u arhitekturi. Istina, zajednički život se jasnije manifestuje u čaršiji nego u samoj mahali, ali arhitektura mahale nije poremećena niti bitno izmijenjena.

Karakteristika mahale je manje ili više velika zbijenost unutar datog prostora. Ovu činjenicu lahko je obrazložiti stalnom potrebom dijeljenja, posljedicom veoma precizno definisanih nasljednih prava sa jedne strane i potreba porodice sa druge. Međutim, ovome bi se moglo dodati i određene komponente više iz sfere duhovnosti: nesigurnost usljed stalnih promjena u vanjskom svijetu na ovim prostorima, zatim suzdržanost kao jedna od posljedica visoke etičnosti i moralnosti, te potreba brige o neposrednoj okolini, kako u smislu vlastite porodice, tako u smislu komšiluka. Ovo posljednje je konstanta života u mahali i danas.

Zbijene kuće, mali sokaci, ispupčeni doksati, veliki zidovi, zadovoljavanje svih osnovnih potreba na jednom mjestu, stvaraju dojam zat-

uncertainty consequent on constant changes in the outside world in these regions, the constraints that were one of the consequences of high ethics and morals, as well as the need to care for the immediate surroundings, whether in family ownership or through good-neigh-



bourliness. This last is a constant of life in the mahala even today.

Close-packed houses, small streets, projecting oriel windows, massive walls, the fulfilment of all basic needs in one place, these create the impression of enclosedness, that is of alienation. The wish to protect often gives the impression of constraint, whether in the physical or in the psychological sense of the word.

But however much the Bosnian tried to defend himself from the

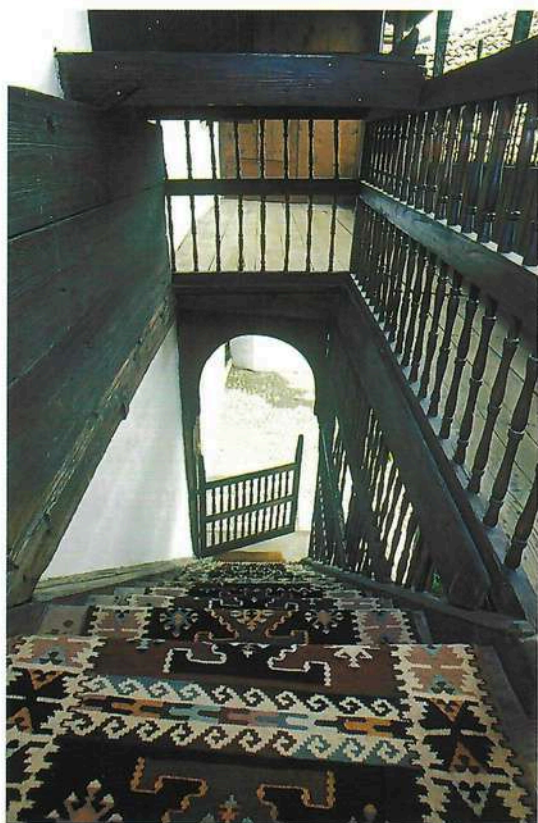
vorenosti, odnosno otuđenosti. Želja za očuvanjem često nameće misao o ograničenosti kako u fizičkom, tako i u duhovnom smislu.

Međutim, ma koliko bosanski čovjek pokušava da se odbrani od vanjskog svijeta, toliko i žudi da bude u kontaktu sa istim. Ako ne "preko" ljudi, onda "preko" prirode - najjasnijeg posrednika uticaja Allahove moći. Znajući koliko je svijet islamske kulture vezan za okosnicu "Zemlja - nebo", nije ni čudo što svaka kuća u Bosni "mora" imati avliju - otvor prema nebu i biti "... u uzajamnosti sa onim što se

outside world, at the same time he yearned to be in contact with it – if not through the medium of people, then through nature, the clearest mediator of the influence of Allah's power. Knowing how closely the world of Islamic culture is linked to the nexus "earth-heavens", it is not surprising that every house in Bosnia "must" have a courtyard open to the skies, and be "in reciprocity with that which is sent down from the heavens and that which arises towards them". (For the Bošnjak, the view, the mirror of the soul, must have the sense of expansiveness which he creates in building, where one of the most important but unwritten principles is the right to a view.)

Water is not only a means of hygiene, a general characteristic of Islamic architecture, but also a means of enjoying the beauty of nature. It is thus not uncommon for water to flow through the garden and courtyard, or even through the house itself. There are many examples, in particular the residential complex Velagićevina in Blagaj, near Mostar, and the Begovina complex in Stolac.

Svrzo's house in Sarajevo, seen today as a shining example of residential architecture in the shape of



spušta sa neba i prema njemu uzdiže." (Pogled Bošnjaka - ogledalo duše, mora imati osjećaj prostranstva koji on ostvaruje gradnjom, kojoj je jedna od najvažnijih mada nepisanih pravila: pravo na vidik.)

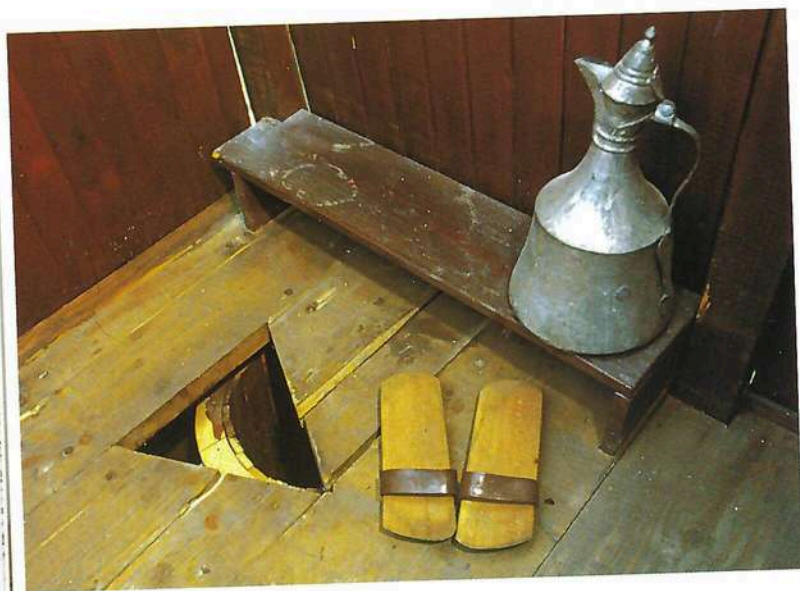
Voda je ne samo sredstvo za higijenu, što je karakteristika opšte islamske arhitekture, već i sredstvo za uživanje u ljepoti prirode. Stoga nije rijedak slučaj da se voda provodi kroz bašču i avliju, pa i kroz samu kuću. Primjera za ovo ima više, ali posebno su zapaženi stambeni kompleksi Velagićevina u Blagaju kod Mostara i Begovina u Stocu.

Svrzina kuća u Sarajevu, koja se danas uzima kao eklatantan primjer stambene arhitekture pojedinačnog objekta u jednoj mahali, savršen je dokaz teze o skladnosti i dobroj or-

an individual building in a single mahala, is the perfect evidence for the thesis of the harmony and good organization of the family and of family life in Bosnia.

Svrzo's house, down to the last detail, demonstrates the unity of a family where there is a clearly defined order and hierarchy (the women's winter quarters, the women's courtyard, the women's summer quarters, the men's courtyard, the men's winter quarters, the courtyard for common use, the garden with its vegetables, the summer kitchen...)

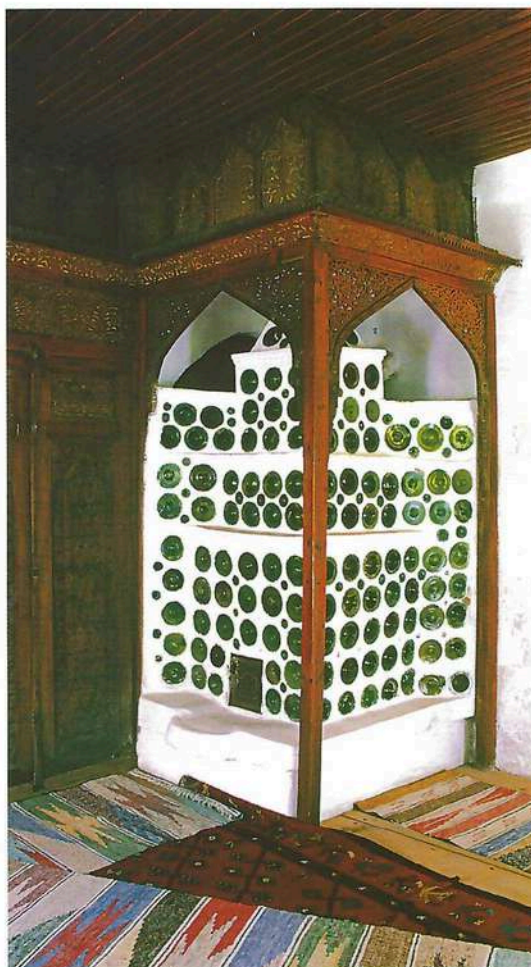
Women are protected from outside view, but are able to observe without hindrance, for there are lattices on the windows; fully conscious of the passage of life, the family does not scorn everyday pleasures – this is why there are special kahve odžak, for the preparation of coffee and so on; there are no pictures on the walls, but art is fully represented in the shape of artistic embroidery and wood carvings; the space is in harmony with life's changes and is itself transformed according to daily needs, which means that all is in use at all times; the builder, conscious of the needs of the house, provides not only baths but also latrines, water in the courtyard, etc. Thus, fully under-



ganizovanosti porodice, porodičnog života u Bosni.

Svrzina kuća, isparcelisana do detalja, zapravo pokazuje jedinstvo porodice gdje postoji jasno utvrđen red i hijerarhija (zimski ženski dio kuće, žensko dvorište, ljetna ženska kuća, muško dvorište, zimska muška kuća, dvorište za opštu korist, bašta sa povrćem, ljetna kuhinja...)

Žena jeste zaštićena od vanjskih pogleda, ali sama slobodno posmatra, zato su mušebci na prozorima; potpuno svjesna prolaznosti života, porodica se ne lišava svakodnevnih užitaka - zato postoji poseban kahve-odžak; nema slika ali je likovnost putem umjetničkog veza i intarzije u drvetu u potpunosti zastupljena; prostor u skladu sa životnim mijeinama i sam se transformira prema dnevnim potrebama, a to znači da ga koriste svi u svako vrijeme; graditelj svjestan potreba u kuću unosi ne samo hamam već i klozet, odnosno vodu u dvorište; itd. Dakle, apsolutno shvatajući islamske odredbe života, te filozofiju življenja (šta je zabranjeno, a šta ne), Bošnjak uživa u svemu što mu je dopušteno od Allaha dž. š. prilagođavajući to sve sebi i svojim bližnjim - kako porodici tako i susjedima, dajući tome izuzetno visok estetski ugođaj namijenjen prvenstveno njemu samom.



standing the Islamic prescriptions of life, and the philosophy of living (what is forbidden, and what is not), the Bośniak enjoys everything that is permitted to him by Allah, adapting everything to himself and his nearest, whether the family or the neighbourhood, giving it an exceptionally elevated aesthetic mood primarily for its own sake.

And what is most important, the house provides the matrix of the family: one man, one woman, a

Što je najvažnije, kuća daje maticu porodice: jedan muškarac, jedna žena, bogatstvo djece; zatim: roditelj, stariji, mlađi; stroga podjela po funkciji, po zasluži, po potrebi, onakva kakvu smo zapamtili od naših prapredaka pripadnika Crkve bosanske, predaka derviša koji su nas uveli u svijet Islama i Osmanlija, čiji je kulturni uticaj neosporan.

Selma Begić

wealth of children; and then the parents, the old and the young; strictly separated by function, by merit, by need – as we remember it from our distant forebears who belonged to the Bosnian church, our Dervish forebears who brought us into the world of Islam, and the Ottomans, whose cultural influence is indisputable.

Selma Begić







KULTURA STANOVANJA

*S*vaki detalj ove kuće imao je svoju namjenu. Ništa nije slučajno i sve ima mjeru dostojnu života. Arhitektura je, u ovom slučaju, potpuno u službi porodičnog života. Sama činjenica da je vanjski izgled kuće prilično jednostavan, a da je unutrašnjost avlija i same kuće uređena raskošno i sa mnogo pažnje, govori da je kompleks namijenjen porodici i udobnom životu. Čak je i podjela na muški i ženski dio u doba kad je kuća građena imala svoje objašnjenje, ali i izvjesnu dozu romantike. Kroz nekoliko detalja svakodnevnog života, pokušaćemo objasniti smisao arhitekture ovog kompleksa. Kultura življenja je, u to doba, bila zaista na zavidnom nivou. Pođimo prvo od odnosa sa komšilukom. Sama činjenica da su se kuće gradile tako da bi izmicala jedna drugoj, da ne bi zaklanjale vidik, dovoljno govori o poštovanju komšije. Pravo na vidik je nepisano pravilo o kome se vodilo računa pri gradnji kuće. Iako ove kuće zbog svojih vanjskih zidova

A WAY OF LIFE

*E*very detail of this house has its purpose. Nothing is accidental, and everything has its measure, in honour of life. Architecture is, in this case, entirely at the service of family life. The very fact that the exterior appearance of the house is rather austere, and that the interior of the courtyards and the house itself is appointed luxuriously, with extreme care, shows that the complex is intended for a comfortable family life. Even the separation into men's and women's quarters when the house was built has its rationale, together with a certain element of romanticism. We shall attempt, through some details of everyday life, to explain the meaning of the architecture of this complex. The standard of living of those times was of an enviable level.

Let us begin with the relationship to the neighbourhood. The very fact that the houses were built in such a way as never to interrupt the view of another tells one that neighbours were held in respect. The right to a

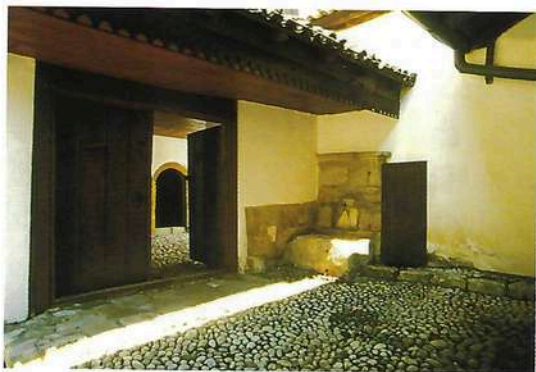


možda izgledaju izolovane, one su međusobno povezane kroz bašče, takozvanim komšipkama. Tako su, ne izlazeći na ulicu, žene mogle šetati po komšiluku, i bez propisane odjeće za ulicu. Komšije bi, čak, pazile na žene iz druge kuće kad bi njihovi muževi bili odsutni duže vrijeme. Podjela kuće na muški i ženski dio laicima možda zvuči grubo, ali u islamskoj tradiciji to ima sasvim drugo značenje. Žena bi se sa djecom povlačila u haremluk kada bi u kuću dolazili nepoznati musafiri. Selamluk je javni dio kuće, a haremluk intimni, privatni. Žena, skrivena iza mušepka, kroz

view was an unwritten law, which was taken into account before the house was built. Although their external walls give them perhaps an appearance of isolation, these houses are mutually connected through their gardens, by the so-called komšibak or "neighbour gate". In this way it was possible for women to walk through the neighbourhood without having to go out into the street wearing the prescribed street clothing. The neighbours would even take care of the women from another house when their menfolk were absent for a long time.

The division of the house into the men's and women's quarters may seem crude to laymen, but in the Islamic tradition it had a quite different significance. Women would withdraw with their children to the haremluk or women's quarters when travellers unknown to them came into the house. The selamluk or men's quarters was the public part of the house, and the haremluk the intimate, private quarters. Hidden behind the wooden screen of the mušebak, through which she could see out, a woman remained concealed, and as such more highly respected, whether from the gaze of strangers or from her own husband. Sheltered in her own world, she sur-

koji ona vidi vani, ostaje tajna, i kao takva mnogo poštovanja, kako od stranih pogleda, tako i od svoga muža. Tako sklonjena u svom svijetu, ona je vodila računa o svemu. U porodičnom jezgru žena je bila ta koja je organizovala porodični život. Već na prvi pogled vidimo koliko je haremluk suptilniji, uređeniji, čišći od selamluka. Žena je nastojala da uljepša svaki ćošak kuće. Sobe su uređene po istom sistemu, bez pokretnog namještaja, minder i okolica su fiksni, ali je sredina uvijek prazna. Ona je odlučivala šta će staviti u sredinu sobe, da li će sa pokretnom demirlijom načiniti sobu za objed, ili će pak mangalom načiniti prostor za kahvenisanje i razgovor, a naveče iz dušekluka izvući pažljivo složenu posteljinu. Posteljinu i mahrame žene su najčešće same vezle. Možemo reći da nije postojala gradska kuća u kojoj se nije vezlo. Djevojke su uz osnovno obrazovanje u mektebu i



veyed all. In the heart of the family it was the women who organized family life. One can see at the very first glance how much more subtle, more ordered, purer is the haremluk than the selamluk. The women sought to beautify every corner of the house. The rooms are furnished throughout in the same way, without movable items of furniture: the minder (wall seating) and surroundings are fixed, and the centre is always kept clear. It was the woman who decided what should be placed in the centre of the room: should it be turned into a dining room by placing a portable demirlija (a large metal tray serving as a table) there, or perhaps into a place for coffee and conversation, with a brazier, while in the evening a mattress would be carefully made up into a bed.

She would most likely have embroidered the bedclothes and coverings herself. It can confidently be said that there was no town house where embroidery was not carried out. Girls were taught to embroider as well as being given basic educa-

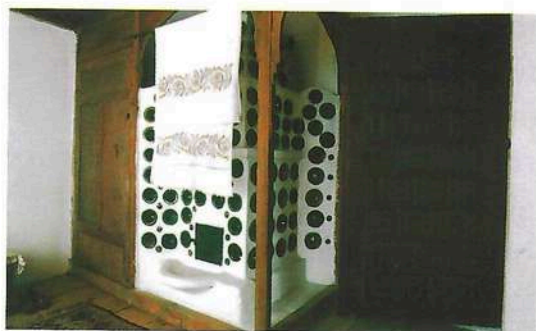
ruždiji ili kod kuće, učile i da vezu. One su bezbrojnim likovnim kreacijama koje su imale upotrebnu ili ukrasnu vrijednost nesvjesno stvarale mala umjetnička djela. Stoga je nezaobilazni dio namještaja svake djevojačke sobe *đerdef* sa razapetim platnom vezenim sa mnogo stila, što je, nesvjesno, pravi ukras sobe. Posebnu pažnju posvećivale su avlijama i baščama. U avlijama su sadile ukrasno cvijeće - ruže, kadi-fice, sabahčice, katmere, hadžibeg, između kaldrme ježiće, što je avliji davalo izgled najljepšeg ćilima, ali je tu uvijek sa strane bilo i ljevotog bilja, nane, rute, bosioka, kamilice. U baščama se sadilo povrće, a i po koja voćka - dunja, jabuka, kajsi-ja ili šljiva. Žena je, naravno, vodila brigu o djeci, njihovom odgoju, školovanju, udaji, odnosno ženidbi. Porodicu su činili muž i žena, djeca i muževi roditelji. Tu je, u bogatijim kućama kao što je bila Svrzina, i posluga. Posluga je imala svoje

tion in the *mekteb* (elementary school) and *ruždija* (secondary school) or at home. Quite unconsciously, they created small works of art in the innumerable items for use or decoration which they made. For this reason an inevitable part of the furniture of every young girl's room was the embroidery frame with its tight-stretched fabric, embroidered in a diversity of styles, unconsciously forming the decoration of the room.

They paid particular attention to the courtyards and gardens. They planted flowers for decoration in the courtyards: roses, marigolds, morning glory, clove pinks, and sweet thyme between the cobbles, giving the courtyard the appearance of an exquisite carpet, but there were always, at the same time, medicinal herbs - peppermint, rue, basil, chamomile. In the garden grew vegetables and fruit trees - quince, apple, apricot or plum.

It was of course the woman's task to take care of the children, of their upbringing, education, marriage. The family was composed of husband and wife, children, and the husband's parents. There would also, in wealthy households such as this, be servants. The servants too had their own rooms, menservants





zasebne odaje, muške u selamluku, a ženske u haremluku. Te se sobe izgledom nisu razlikovale od ostalih soba u kući. Posluga je bila dio porodice. Obično su se uzimali siromašni momci i djevojke, koji bi bili u kući do udaje ili ženidbe, odakle bi bili otpremani kao članovi porodice. Da su u ovoj kući gosti bili dosta česti i vrlo rado primani, pokazuje nam selamluk - dakle javni dio kuće u kome su musafiri dosta često i konačili, ali i veliki halvat u haremluku, napravljen upravo da bi se mogao primiti veći broj ljudi. U njemu su se učili mevludi, hatme, proslavljali bajrami, svadbe u širem porodičnom krugu. Selamluk je imao sve što je potrebno da bi se gost osjećao udobno - u odaji ima banjicu, u avliji česmu, na divanhani abdesthanu (druga je u haremluku) - mali priručni lavabo za uzimanje abdesta, kao i kahve-odžak tik uz sobu. Kahve-odžak je mala kuhinja za pripremanje kahve, čaja i slično. U dušekluku, sas-

in the selamluk and womenservants in the haremluk. These rooms were no different in appearance from the other rooms in the house: the servants were members of the family. They were ordinarily poor boys and girls who would remain in the house until they were married, after which they would be sent out in the same way as the family members themselves.

The selamluk is the wordless evidence that guests were frequent and welcome in this house - travellers would often spend the night in this public part of the house, but also in the large halvat (the private, family sitting room) in the haremluk, which was arranged so that it too could receive a large number of people. Here too would be held ceremonies such as the mevlud (celebration of the birth of the Prophet Muhammed), hatma (reading of the entire Qur'an), Bajram (Eid - the celebration at the end of the month of Ramadan and at the end of the time of the annual pilgrimage to Makkah), and weddings, with the extended family present. The selamluk was equipped with everything necessary to make a guest comfortable - a bathroom in each room, a fountain in the courtyard, an abdesthana (special wash-basin for

tavnom dijelu musandare, ima složenu posteljinu i mušku poslužu da mu pomogne. Mutvak-kuhinja je, naravno, u haremluku, ali u zidu koji dijeli haremluk od selamluka postoji zgodna naprava za dodavanje hrane, čekme-dolaf. Koliko higijena zauzima visoko mjesto u ovom načinu života, pokazuju nam banjice, abdesthane, česme, leđeni, ibrici. Naime, kuća ima česme u obje avlije, a kuće koje nisu imale česme u svojoj avliji imale su ili bunare ili su se snabdijevale vodom sa džamijske česme. Svaka džamija je imala česmu. I Svrzina kuća je imala bunar, nastao, vjerovatno, prije uvođenja vode u avlije, ali, na žalost, nije sačuvan. Voda se đugumima raznosila po kući do banjica i abdesthana. Banjice se nalaze uvijek uz peć u koju je ugrađena posuda za

the ritual ablution) in the corridor, with another in the haremluk, and a kahve-odžak, a special small kitchen for the preparation of coffee, tea and so on, just outside the room. In the dušekluk, an integral part of the musandara, there were piles of bedclothes, and a manservant to help arrange them. The mutvak or kitchen was, of course, in the haremluk, but in the wall separating the haremluk from the selamluk there was a hatch through which food could be passed – the čekma-dolaf.

One can tell, from the bathrooms, abdesthana, fountains, handbasins and ewers, what an important place hygiene held in this way of life. This house has fountains in both courtyards, and a house which did not have such fountains in its courtyards would either have a well or would be supplied with water from the mosque fountain. Every mosque had its own fountain. Svrzo's house also had a well, probably dating from before the time when water was piped to the courtyard, but unfortunately it has not been preserved. The water was taken through the house to the bathrooms and abdesthana in jugs. The bathrooms were always constructed beside a stove into which was built a vessel



zagrijavanje vode - pešnjak. O zidu visi susak - veća kevdžija pomoću koje se voda iz pešnjaka prebacivala u setilj - posudu obješenu o plafonu



koja je služila kao tuš. Sredina banjice je od kamena u obliku korita sa rupom za odvod, koja vodi kroz cijevi u zemlju. Okolo kamenog korita su daske, vjerovatno zbog hladnoće kamena. Abdesthana postoji i u muškom i ženskom dijelu kuće, drveni lavabo pored koga stoji ibrik pun vode, i iz koga voda, također odvodima, ide duboko u zemlju. Uz sofru uvijek stoje ibrik i mahrama, leđen za pranje ruku prije i poslije jela. U kuhinji ima poseban dio za čuvanje vode i pranje suđa - vodnica. Kuća je imala nekoliko zahoda u i van kuće. Zahod je građen tako da se u njega ulazi iz hodnika, ali je ipak izvan kuće prema bašči, sa

for heating the water – the pešnjak. A susak, a kind of large ladle, hung on the wall, used to ladle water from the pešnjak into the setilj – a vessel hanging from the ceiling, which served as a shower. The centre of the bathroom was made of stone in the shape of a trough, with a drain to carry the water away through pipes to a soakaway in the soil. Around the stone trough the floor was of wooden boards, probably because of the coldness of the stone.

There is an abdesthana in both the men's and the women's quarters of the house, a wooden basin on which stood an ibrik or ewer full of water, and from which, similarly, the water was carried away in pipes. There was always an ibrik beside the table, with a basin and towel, for washing the hands before and after eating. In the kitchen there was a special area set aside for storing water and washing dishes – the vodnica.

The house had several latrines, both inside and outside the house. The latrines were constructed so that one reached them from the corridor, and yet they were outside the house, facing the garden, with special ventilation in the form of mušebak (wooden lattice). In the garden there was a deep pit into which the waste was led.

potrebnoj ventilacijom u obliku mušebaka. U bašči je duboko iskopana jama u koju ide otpad. U prizemlju kuće postoje tri magaze; jedna za tekstil, druga za ogrjev i alat i treća za hranu. Magaza za čuvanje hrane je ukopana dublje u zemlju, ima debele zidove i sistem ventilacije. U muškom dijelu kuće je štala za konje, ali su ulazna vrata dosta niska, tako da konji nisu mogli proći. Po pričanju predaka porodice, ova je štala ipak imala izlaz na ulicu, tako da konji nisu prolazili avlijom. I ostale prostorije u kući imaju dosta niska ulazna vrata, tako da se prolazeći kroz njih mora sageti. Ni to, kao ni drugi detalji ove kuće nisu slučajnost. Sve je podređeno načinu života i uživanju u svakom trenutku.

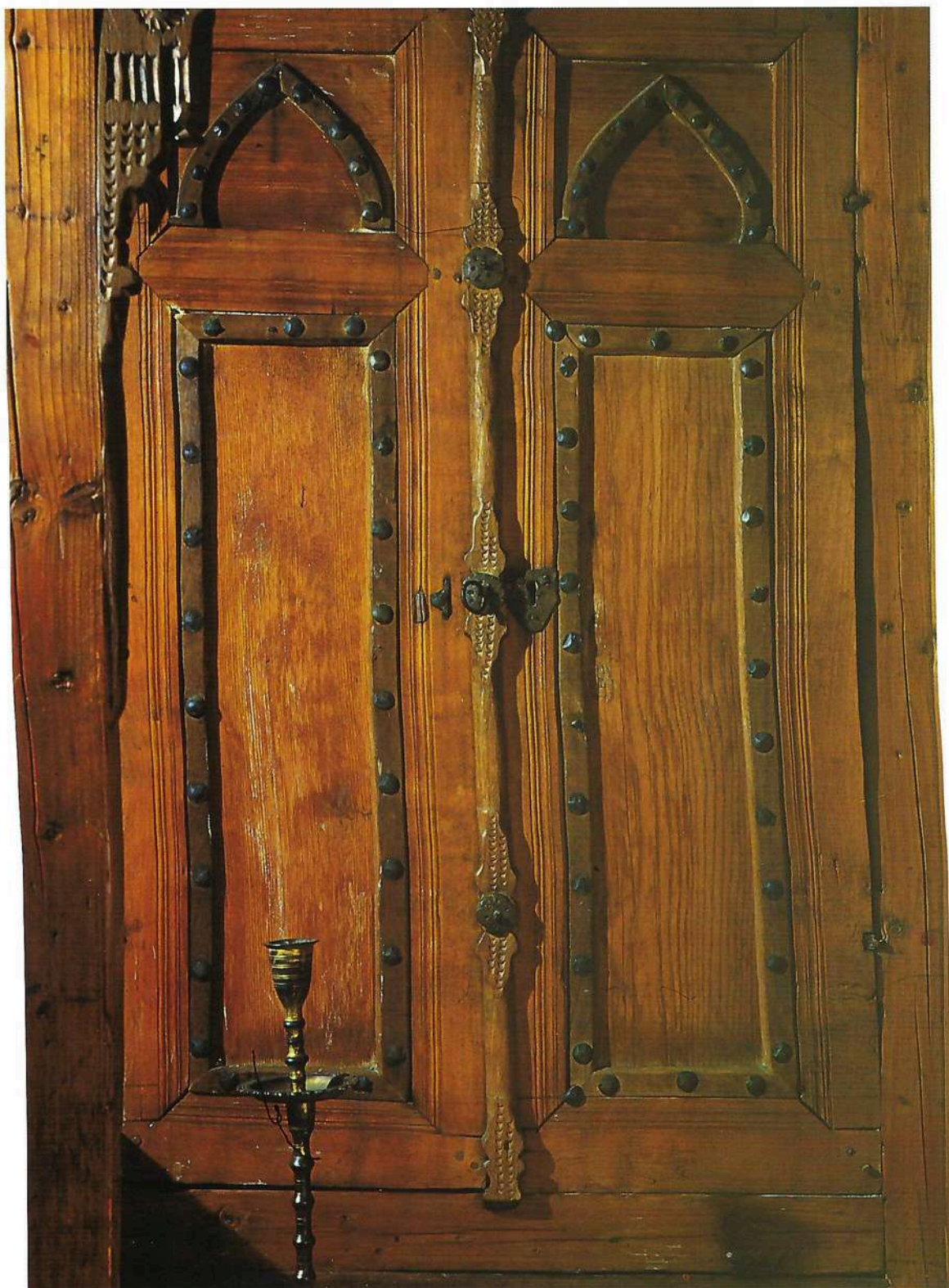
Amra Madžarević

On the ground floor of the house there were three store-rooms: one for textiles, one for fuel and tools, and a third for foodstuffs. This last was set deep into the ground, with thick walls and a ventilation system. In the men's quarters there was a stable for the horses, but the entrance door is fairly low, so that a horse could not in fact pass through it. According to family tradition, the stable used to have an exit to the street, so that the horses would not have to go through the courtyard. The other parts of the house also have rather low doors, so that you have to duck when entering.

Neither this nor any other detail of this house is accidental. Everything is subordinated to the way of life and to the appreciation of each moment.

Amra Madžarević





LIKOVNE VRIJEDNOSTI SVRZINE KUĆE

*M*ora se priznati da je uvijek bilo ljudi koji su smatrali da su stare kuće po bosanskim gradovima lijepe. Neki su to mišljenje držali za sebe, i to su uglavnom bili ljudi iz porodica koje su imale takve kuće ili su poticali iz starih kuća. Bilo je i stranaca kojima su se učinile lijepim stare i već oronule kuće u Bosni i Hercegovini. Neki su o njima ostavili zanimljive zapise, a neki crteže i slike. Takvi zapisi i crteži pokazuju samo mali dio od onoga što je krasilo naše mahale, ali su zapisi i slike dragocjeni, jer su mnoge od tih kuća sa fotografija, crteža i slika nestale, a na njihovom mjestu izgrađene su nove. Većina tih starih kuća ostale su skrivene od pogleda i znatiželjnih stranaca. Tako je bilo i sa Svrzinom kućom, sve dok nije proglašena spomenikom pod zaštitom države i uređena kao dependans Muzeja grada Sarajeva. Tada se ona otvorila i tada se moglo doprijeti i do njene skrivene ljepote.

THE AESTHETIC VALUE OF SVRZO'S HOUSE

*T*here have always been people who thought that the old Bosnian town houses were beautiful. Some kept those thoughts to themselves; they were mainly people from the families who owned such houses or who originated from such families. There were also foreigners to whom the old and already dilapidated houses in Bosnia and Herzegovina seemed beautiful. Some left fascinating accounts of the old houses and mahalas, and some made drawings and paintings. Such accounts and drawings show only a small part of the houses that adorned our mahalas, but these descriptions and pictures are precious, since many of the houses which can be seen in photographs, drawings and paintings no longer exist, and new ones have been built on their sites. The majority of those old houses remained concealed from the view even of curious foreigners. It was thus with Svrzo's house, until it was declared a historic monument under state protection and made



Ono što čini Svrzinu kuću slikom jeste sve ono što je ona sama svojom građom, prostorima i opremom. Neki od ovih elemenata cjelovite ljepote kuće, postali su prosto samom građom, materijalima ugrađenim u oblike. Neki su postali pažljivom likovnom obradom. Kako bosanska kuća nije koncipirana kao zapadnoevropska, i pošto nije zainteresirana za uličnu poziciju, ona nema svoje pročelje kao reprezentativno lice-fasadu. Iz ovakvog stava graditelja i koncepta oblika kuće proizlazi i jednostavnost vanjske obrade. Tako i Svrzina kuća samo je manjim, užim dijelom vidljiva s

part of the City Museum of Sarajevo. It was then opened to the public and its hidden beauties were revealed.

What makes Svrzo's house into a picture is the ensemble of its construction and furnishings. It owes its beauty in part to the way in which the very building and materials are formed. Some were consciously made with artistic intent. Bosnian houses differ conceptually from those in western Europe, and since the street aspect was considered to be of no interest, there is nothing equivalent to a façade by way of representation to the outside world. As a result of this concept, the exterior aspect of the house is extremely simple. This is the case with Svrzo's house, of which only glimpses are to be seen from the street. The external aspect by itself leads to a false conclusion, for Svrzo's house extends in depth and horizontally. But, unconcerned with external impressions, with no interest in seeming impressive, nor in height, it develops in a rich plastic treatment of low masses forming a cube of ground floor, upper floor, roof and eaves. These forms make an impression thanks to the very purity and harmony of the masses, composed of cubes of solid and

ulice. Samo vanjski utisak vodi u pogrešan zaključak, jer i Svrzina kuća razvija svoje oblike u dubinu i po horizontali. Ali, ne težeći spoljnjem utisku, ni monumentalnosti, ni visini ona se razvija u bogatoj plastici niskih volumena koji čine kubične forme prizemlja, sprata, krovova i streha. Ovi oblici doimaju se upravo čistoćom i sagledivošću tih volumena, kubusa komponovanih od punih i praznih ritmova, uvučenih i isturenih formi, kontrastnih tonova bijelog zida i patiniranih drvenih struktura. Stoga su ovi oblici najbliži kubističkom konceptu arhitektonskog objekta, a kod Svrzine kuće igra tih oblika predstavlja jedan od najizrazitijih primjera. Ova kubična jednostavnost koja je višestoljetna konstanta bosanske kuće korespondira sa čistim oblicima arhitekture moderne, a plastika geometrije svake kuće ukazuje na originalnost u oblikovanju. Svrzina kuća pokazuje u tom smislu najveću inventivnost graditelja, jer je cjelina složena od niza kubusa, kojim u kontrapunktu odgovaraju kubusi prostora što ih zatvaraju zidovi avlija, šupljine trimova i kamarija.

U vanjskom izgledu kuće važnu ulogu igraju teksture materijala kao i tonske modelacije koje čini svjetlo

empty rhythms, receding and projecting forms, contrasting tones of white walls and weathered wooden beams. The nearest equivalent of these forms is the cubist concept of architecture, and the play of these forms in Svrzo's house represents one of the most striking examples. This cubic simplicity, the centuries' old constant of the Bosnian house, corresponds with the pure forms of modern architecture, and the plasticity of the geometry of each house is evidence of its originality of form. Svrzo's house, in that sense, demonstrates the great inventiveness of its builder, for the whole is composed of a series of cubes, matched in counterpoint by the cubic space enclosed by the walls of the courtyard, the cavities of doorways and kamarija (upper floor balconies).

An important role is played in creating the external appearance of the house by the textures and materials and tonal modulations creating

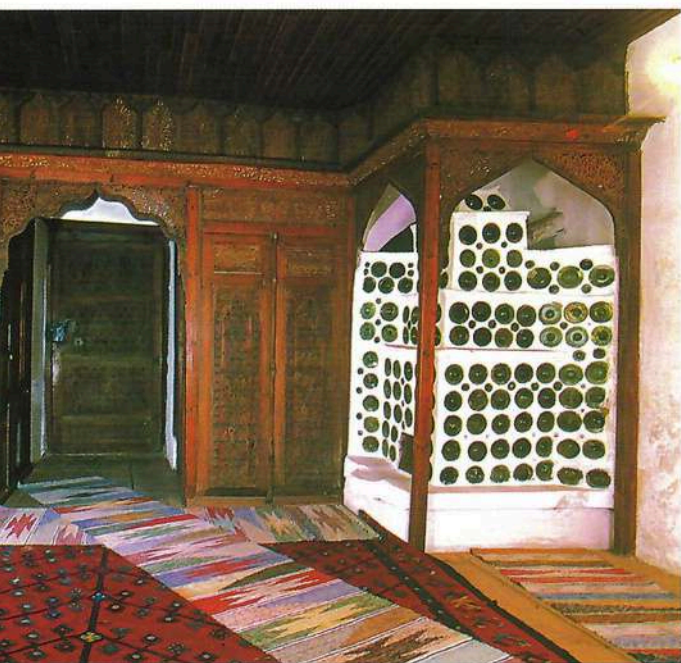




različitog intenziteta i pozicije. I dok vanjština ostavlja utisak jednostavnosti, enterijeri su urađeni tako da nude mnoštvo pitoresknh detalja. Iako su i sobe za zimski boravak-halvati u prizemlju i sobe za ljetni boravak-čardaci na spratu, u osnovnoj formi isti ili vrlo slični, posebnom opremom detalja oni se doimaju raznovrsnošću, jer svaka soba na ulaznoj strani ima drvenu okolicu s manje ili više plastične obrade, zatim minder-sećiju koji se proteže uz prozore. Međutim, svaka ploha enterijera posmatra se izbliza,

light of different intensity and position. And while the exterior leaves an impression of simplicity, the interiors are arranged so as to offer a mass of picturesque details. Although the winter rooms (halvat) on the ground floor and the summer rooms (čardak) on the upper floor, in their basic form are the same or very similar, the individual details of furnishing leave an impression of difference, since each room has on its entrance side a wooden surround with more or less plastic treatment, and a minder-sećija (padded and built-in seating) along the walls. However, each surface of the interior is viewed from close to so that the details are more important. The treatment of the wooden surrounds (musandera) in the rooms in Svrzo's house, in particular the surrounds in the large halvat of the eastern part or haremluk (women's part of the house), represent an example of especial endeavour on the part of the builder and craftsmen to give this part of the house a high level of artistic treatment. In its very forms, curves and warmth of materials, the musandera represents an artistic-plastic whole, which enhances the view of those who sit on the minder or sećija. And this itself is sufficient, as is shown by musandaras

zbog čega su detalji važni. Obrada drvene okolice-musandere u sobama u Svrzinoj kući, naročito okolića u velikom halvatu istočnog trakta-haremluka, predstavlja primjer posebnog nastojanja graditelja i majstora da ovom dijelu enterijera daju visok nivo umjetničke obrade. Musandera i sama svojim oblicima, lukovima i toplinom materijala predstavlja jedan likovno-plastični sadržaj, koji se ističe pogledima onih koji sjede na sećiji ili na minderu. I to je dovoljno, što pokazuju musandare bez posebne plastične duborezne obrade. Međutim,



musandara velikog halvata ističe se i raskošnom floralnom i geometrijskom ornamentikom kojom je

without special plastic carved treatment. However, the musandara of the large halvat is enhanced by sumptuous floral and geometric ornamentation which further enriches the ambience. What is more, in the stylistic treatment of details, there are elements of the older stylistic forms of the 16th and 17th centuries as well as newer ones, close to Ottoman baroque. While the musandera offers to the gaze finely carved forms, as in other parts of the interior (škrabija, shelves, wooden chests or coffers), the doors of the halvat, the doors of dušekluk (linen cupboards) and parts of the šiše (ceiling) are decorated with geometric and floral motifs using the technique of intarsia. These motifs, formed of rhomboidal, star-shaped and polygonal elements together with rivets, demonstrate the existence of abstract artistic elements and complexes in the culture and expression of the inhabitants who lived in an Islamic culture and civilization.

Abstract forms are also present in other interior furnishings. Bosnian ćilims (carpets), unlike Persian carpets with their more common floral, realistic details, are composed of strongly stylized floral-geometric designs. Bosnian ćilims already

ambijent obogaćen. Štaviše, u stilskim rješenjima detalja, prisutni su elementi starijih stilskih oblika 16. i 17. stoljeća i novijih, bliskih osman-skom baroku. Dok musandara nudi očima fine rezbarene oblike kao i drugi dijelovi enterijera (škrabijske, rafe, sehare) vrata halvata, vrata dušekluka kao i dijelovi šišeteta (plafona) ukrašeni su geometrijsko-floralnim motivima izvedenim u tehnici intarzije. Ovakvi motivi, sastavljeni od romboidnih, zvjezdastih i poligonalnih elemenata zajedno sa zakivkama pokazuju postojanje apstraktnih likovnih elemenata i cjelina u kulturi i izrazu stanovništva koje je živjelo u domenu islamske kulture i civilizacije.

Apstraktni oblici prisutni su i na drugoj opremi enterijera. Bosanski ćilimi, za razliku od persijskih tepiha na kojima je bilo više floralno-realističkih detalja, imali su jače stilizacije floralno-geometrijskih sadržaja. Bosanski ćilimi već su tada imali karakter dvodimenzionalne slike čija je ljepota počivala u ekspresiji kromatskih odnosa. U sličnom rasponu od realističkih prikaza, grančica, cvjetova, loza, plodova, ptica do apstraktnih ili geometrijskih likova, bile su i druge tkanine i vezene mahrame, zavjese, bošče, jastuci, šilteta. Još prije



then had the character of a two-dimensional picture of which the beauty derived from the expression of chromatic relations. Other woven and embroidered materials show a similar range, from the realistic representation of branches, flowers, vines, fruits, birds to abstract and geometric forms, seen on scarves, curtains, coverings, cushions, šilte (woollen coverings for sećija etc.). Until one hundred years ago, girls knew how to make fine, very subtle woven fabrics created with beauty and sensitivity, and the hardly noticeable abstract motifs with

koju stotinu godina djevojke su znale izraditi fine, vrlo suptilno tkane strukture koje su ljepotom i osjetljivošću izrade i jedva primjetnim apstraktnim motivima krasile enterijere Svrzine kuće, kao i kuće drugih bosanskih porodica.

Najvišu duhovno-estetsku razinu enterijera i Svrzine i drugih bosanskih kuća, predstavljale su levhe, nekad vrlo složene kaligrafske kompozicije, koje su u svojoj grafičkoj kompoziciji sadržavale citate iz Kur'ana ili hadisa. Levhe su mogle biti izvezene, istkane, izrezbarene ili virtuosno ispisane. Ali levhe, kao i druge stvari u enterijeru dijelom su proizvodi ili tvorevine donesene i sabrane i ugrađene u enterijer Svrzine kuće, da bi ti enterijeri, prostorom i opremom, pružili udobnost i raznolikost u životu porodice. Na ovom mjestu valjalo bi istaknuti kako likovna komponenta zdanja i opreme Svrzine kuće



which the interior of Svrzo's house, and those of other Bosnian families, are decorated.

The highest spiritual and aesthetic level of the interior of Svrzo's and other Bosnian houses is represented by levha, the sometimes highly complex calligraphic compositions which

included verses from the Qur'an or hadiths of the Prophet. Levha could be embroidered, woven, carved or penned with virtuosity. But the levha, like other things in the interior, were introduced by their makers or producers, selected and built in to the interior of Svrzo's house, so that the interior, space and furnishings should offer comfort and diversity to family life. It is worth emphasizing here that the artistic component of the building and furnishings of Svrzo's house was not an object in itself. Part derives, as has been noted, from the nature of the materials and the form of the building itself. Another is the result of the

nije sama sebi cilj. Jedan dio njenog prisustva proizlazi, kao što je rečeno, iz prirode materijala i oblika samog objekta. Drugi predstavlja rezultat posebnih napora i rada na likovnosti i estetičnosti objekta u cjelini. U svojoj ukupnosti, ta likovnost dijelom je opet reprezent same arhitekture, ali važnija njena funkcija je njeno bitisanje u prostoru objekta u vizurama i senzibilitetu njenih stanovnika. To je ona likovnost koju, od kolijevke do duboke starosti, ukučani osjećaju kao sklad i bliskost njihovog bića i životnog prostora. To je ona likovnost koja i bezglasna govori o umijeću i plemenitosti predaka, o njihovom radu i stvaranju, o stvaranju okruženja i slike u kojoj se rađa, raste, i odgaja lijepim.

Ibrahim Krzović

special effort dedicated to the artistry and aesthetics of the building as a whole. As a totality, that artistry is in part, again, the expression of the architecture itself, but more important than its function is its existence in the space of the building in the outlook and sensibility of those who lived in it. That is the artistry which, from the cradle to ripe old age, imposes the feeling of harmony and intimacy of its essence and living space. That is the artistry which speaks wordlessly of the skill and nobility of forebears, of their work and their creation, of the surroundings and images in which they were born, grew up, and were raised in beauty.

Ibrahim Krzović





LJEPOTA VEZA I TKANJA

*K*uća je odvajkada predstavljala prostor u kojem su se odvijali svi najbitniji sadržaji svakodnevnog života - i radosni, i žalosni, i oni, ako se može reći, uobičajeni. Brojnost i sadržajnost njihova, odnosno čovjekove životne (egzistencijalne) potrebe (duhovne i fizičke) uvjetovale su toliko toga što je bilo neophodno za funkcije života, a što podrazumijeva sintagma - kultura stanovanja. Ta kultura se protokom vremena, u zavisnosti od mjesta stanovanja (selo - grad), vjerskih običaja, civilizacijskih karakteristika, različitih epoha, promjena što su ih sobom nosili društveni, ekonomski, politički sistemi razvijala, obogaćivala, mijenjala. Tome su posebno pridonosile migracije stanovništva, veoma vidno, i one gotovo neprekidne, najčešće iz sela u gradove. Ti nadasve složeni procesi reflektirali su se, i te kako, na razvoj i obogaćivanje kulture stanovanja, kao i na njene specifičnosti. Nju na ovim prostorima možemo pratiti u različitim vjerskim i etničkim skupi-

THE BEAUTY OF EMBROIDERY AND FABRICS

*T*he house, the home, has always been a place in which the most important elements of daily life, of joy and sorrow, and indeed the most commonplace too, have occurred. Together they compose and condition humankind's indispensable existential needs, both spiritual and physical, in short a whole way of life. As time passes, that way of life, in its dependence on diverse elements - place (village, town), religious customs, civilizational characteristics, various epochs, changes in society, economic conditions, political systems - has developed, and been enriched and modified. One of the main and very visible influences has been population movements, which are almost invariably from village to town. These complex processes have been reflected both in the development and enrichment of the entire way of life, and in its specific features. Here, in our region, it can be traced in the different religious and ethnic communities and observed in cer-

nama i zapaziti određene karakteristike, jedinstvene u sličnostima i zanimljive u različitostima.



Najizrazitije razlike u kulturi stanovanja na prostoru Bosne i Hercegovine vidljive su upravo u enterijeru, posebno u slučaju "bosansko - orijentalnog enterijera", koga je jedino moguće promatrati, prosuđivati, osjetiti u neodvojivoj simbiotičkoj povezanosti sa arhitekturom prostora i vremena.

Život većine bošnjačkog stanovništva u periodu od pola milenija odvijao se u kasabama, varošicama - čaršijama postojećih gradova. Graditeljstvo je manje-više uvijek nametalo svoja "pravila" koja su, ako ne strogo, a ono u pravilu poštovala potrebe njihovih korisnika. Sve te specifičnosti intimnih prostora (zaklonjenih i zaštićenih od vanjskog svijeta mahale) diktirao je i socijalni položaj ukućana. Pomenuti procesi i u uvjetima novih postulata islamsko-orijentalne civi-

tain characteristics, unique in their similarities and fascinating in their differences.

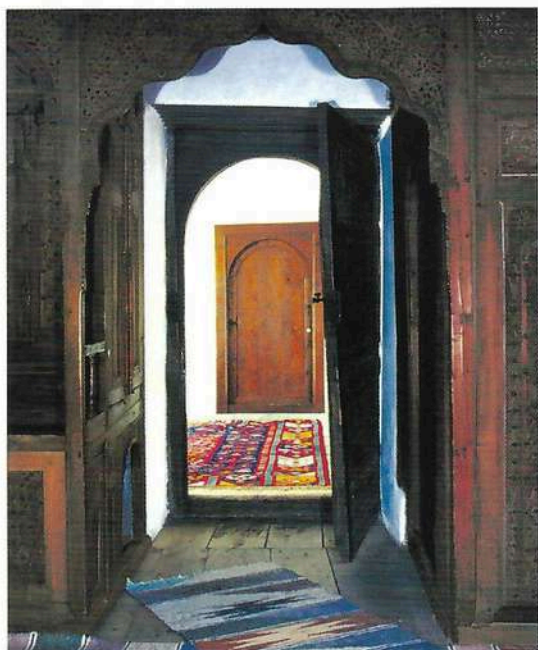
The clearest distinctions in the way of life in Bosnia and Herzegovina are visible in the interiors of the home, and in particular in the "Bosnian oriental interior", which can be observed, assessed, sensed only in its inseparable, symbiotic connection with the architecture and the times.

The life of the majority of the Bošniak population over the last half millennium has been spent in small towns (kasaba), and towns and city-centres (varoš, čaršija). Building in these towns has to a greater or lesser extent always imposed its own "principles" which, if not strict, did in principle respect the needs of the population. All the specific features of these intimate spaces, sheltered and protected from the outside world by the nature of the mahala or residential quarter, were also dictated by the social status of the household. With the new circumstances arising, half a millennium ago, from the postulates of the newly arrived Islamic oriental civilization, this evolutionary process gained new dimensions and content.

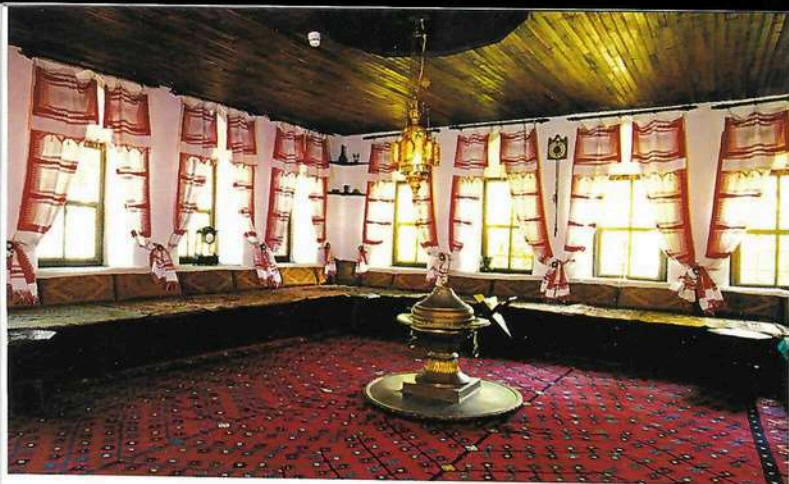
The focus of attention, Svrzo's House, which beyond any doubt

lizacije dobivaju nove dimenzije i sadržaje.

U centru naše pažnje je Svrzina kuća koja, bez sumnje, predstavlja pravi egzemplar nove sveprisutne civilizacije. Ona je jedan segment života i kulture bošnjačkog stanovništva. Harmonija njenog unutrašnjeg uređenja mogla bi se izraziti riječima jednostavna ljepota. Jedna soba često je dobivala tokom 24 časa višenamjensku funkciju (trpezarija, dnevni boravak, spavaona). U tom i kao takvom višenamjenskom prostoru nalaze se i koriste brojni predmeti različite upotrebne vrijednosti (sećije, musandare, dolafi, banjice sa pećima, rahle, mangale, čase, sinije, kahveni mlinovi, beške, derđefi, ćilimi, jambezi, mahrame i



represents a true example of the new, all-pervasive culture, is just one example from the life and culture of the Bośniak population. The harmony of its interior dispositions may be expressed in the phrase simple beauty. A single room, during the course of the twenty-four hours, would often serve different functions – dining room, sitting room, bedroom. A multi-purpose room of this kind would hold various items of furnishing and contents serving the different needs: sećija or built-in cushioned seating around the walls, musandara, the wooden structure extending along one entire wall, comprising shelves and cupboards for bedding, a washroom and stove which heated both the room and the water for the washroom, rahle (a type of folding wooden seat), mangala (brazier), čase (bowls or tureens), sinija (low circular table), coffee grinders, a cradle, derđef (embroidery frame), ćilim (carpets), drapes and so on. The ubiquity of simple beauty implies the absence of luxury, but no lack of taste and of decoration on the items in daily use (sometimes hand-worked at home, sometimes the work of craftsmen, sometimes even manufactured goods). Every corner of the house is imbued with feelings of modesty, of



drugo). Sveprisutna jednostavna ljepota podrazumijeva odsustvo luksuza, ali ne i ukusa i ukrasa korištenih predmeta (bez obzira da li su ručne, zanatske ili manufakturne izrade). U svakom njenom uglu nenametljivo se osjeća čednost, stroga intima doma, urednost, čistoća, bjelina, a skladnost motiva i boja koji krase tekstilne predmete izložene u ovoj kući ilustruju ljepotu življenja u ambijentu bošnjačkog doma. Nemjerljivo je bogatstvo načina i oblika kojima su nepoznate vezilje i tkalje izvodile ukrase na različitim vrstama tekstila, koje je bilo umnogome vezano upravo za način stanovanja i običaja. Unutrašnjost kuće sa fiksim namještajem upotpunjena je mnoštvom raskošno vezenih tekstilija koje su postavljene na najrazličitija mjesta: zidove, škrabije, ogledala, vrata, banjicu, sofere i drugo. Vezilje i tkalje pri izradi ovih tekstilnih predmeta, zavise o njihovoj namjeni - svadbenih darova (bošče sa čevrmom, jaglukom, učkurom i drugim), raznovrsnih peškeša (vjeridba, babine, sunnet, mevlud, tevhid i drugo) ili

family intimacy, of order, cleanliness, light; and the harmony of the motifs and colours adorning the textiles on display in this house illustrate the beauty of life in the ambiance of the Bośniak home.

These unknown women who wove and embroidered different kinds of fabric had a boundless wealth of styles and form to draw upon, themselves closely linked to the very way of life and customs. The interior of the house, with its built-in furniture, is enriched with exquisitely embroidered fabrics everywhere: on the walls, coffer, mirrors, doors, the washroom, tables and so on. The



type of embroidery and woven design of these fabrics depends on the use for which they were intended – wedding gifts of bošča or embroidered container holding čevrma (handkerchiefs of tissue-fine fabric embroidered with gold or silver embroidery), jagluk (men's

pak dijela tekstilnog pokućstva (kitnih mahrama, peškira za svakodnevnu upotrebu, za abdest i mevlud i drugo) - na samo sebi svojstven način kombinovale su materijale za tkanje, boje i ornaentalne motive za vez u nepogrešivo skladnu cjelinu. Na njima je izvedena jedinstvena paleta različitih bodova i motiva koji imaju osim vizuelnog i dublje simbolično značenje koje se naročito njeguje u islamskom svijetu. Upravo stoga gotovo nemoguće je pronaći dva identično vezena tekstilna predmeta. Jer, šta je drugo vezenje, nego li "slikanje" iglom i finim bojenim svilenim ili pamučnim koncima te zlatnom i srebrnom niti.



Najomiljeniji i najzastupljeniji motivi na ovim predmetima su naturalistički, biljni i životinjski, a uočljivi su i geometrijski. Premda je biljni motiv ponajviše korišten u sveukupnoj tekstilnoj ornaentici, maštovitost i posebnost svake vezilje predstavlja nepresušno vrelo iz

pocket kerchief, also with gold embroidery on one corner), ućkur or waist tie and so on; a diversity of gifts on the occasions of betrothal, birth, circumcision, mevlud or celebration of the Prophet's birthday, tevhid or religious ceremony of mourning, and so on; or even household textiles such as decorated head-coverings, drapes, towels for everyday use, for abdest (ritual ablution), mevlud and so on. They all, in their own particular way, combine woven textures, colours and ornamental embroidered motifs into a flawlessly harmonious whole. They display a unique palette of different stitches and motifs which, in addition to their visual appeal, are of deep symbolic significance, especially cherished in the Islamic world. For this very reason it is quite impossible to find two identically embroidered fabrics. For what is embroidery, if not "painting" with the needle and fine coloured silks or cottons and gold or silver thread.

The favourite and most representative motifs on these items are naturalistic, floral and animal, but geometric motifs are also seen. Since floral motifs mostly commonly covered the entire fabric, the extent and particular character of each embroidery is an unquenchable

kojeg izviru uvijek novi i neponovljivi umjetnički produkti, koji se također vide i na drugim izloženim predmetima u Svrzinoj kući: prostirkama (ćilimima, serdžadama), metalnom posuđu, rezbariji, keramici, nakitu, nošnji i drugom.

Ćilimi, kao karakterističan i obavezan dio bošnjačkog enterijera, predstavljeni su sa nekoliko primjeraka koji plijene kolorističkim i ornamentalnim rješenjima. Korišteni su kao prostirka za molitvu (serdžada) ili za pod. Boje ćilima su tople, dominantna je crvena u rasponu nijansi od svijetlih do tamnih, pa prirodna boja vune: crna i bijela, a samo u akcentima plava, žuta, narandžasta, i zelena.

Ornamentika je raznovrsna: prava, cik-cak linija, romb, meander, stilizovani biljni motivi, te stilizovani likovi kulturnih i profanih predmeta (ibrik, mihrab) izrađeni su u duhu tradicionalnog kroz generacije baštinjenog likovnog iskazivanja Bošnjakinja.

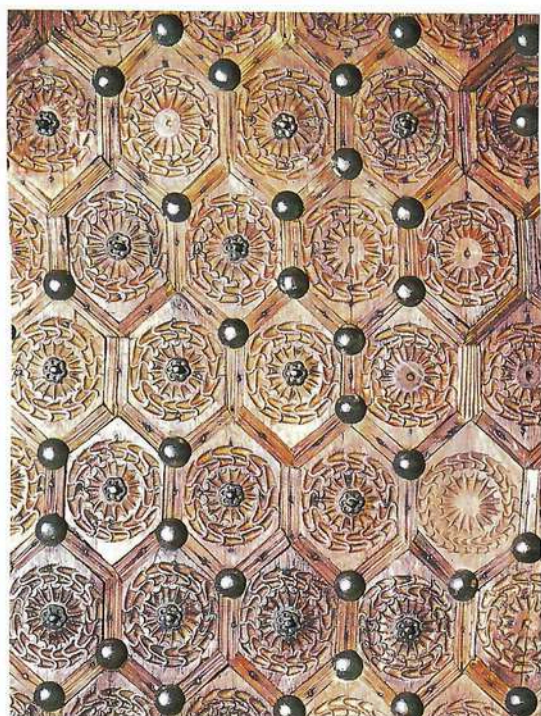
Iako je poznato da je orijentalno-islamsko ćilimarstvo uticalo na tradicionalnu tkalačku baštinu - u tehničkoj izvedbi, u likovnom izrazu i u praktičnoj primjeni samog ćilima - ipak valja reći da u bosanskohercegovačkoj produkciji i dalje egzistira domaća tkalačka djelatnost

spring flowing with ever new and unrepeatable artistry, also visible in other items on display in Svrzo's House: floor coverings (ćilim, serdžada or prayer mats), metal dishes, carvings, ceramics, jewellery, costumes and so on.

The ćilim (carpet), a characteristic and indeed mandatory element of the Bośniak interior, is represented by several examples which captivate by their colour and design. They are used as prayer mats (serdžada) or floor coverings. The colours of the ćilims are warm, dominated by red in a range of tones and shades from pale to deep, along with the natural colours of wool, black and white; blue, yellow, orange and green are used only as accents.

The designs are diverse: straight lines, zig-zag lines, rhomboids, meanders, stylized floral motifs, and stylized forms of sacral and daily





(upotreba horizontalnog tkalačkog stana u domenu kućne radinosti u kojoj se upotrebljava vuna od domaće ovce obojena biljnim bojama). No, uspostavom austro-ugarske vlasti u Bosni i Hercegovini narodno se ćilimarstvo postepeno napušta kao domaće tekstilno rukotvorstvo osnivanjem ćilimar-skih zadruga, pogona-tvornica (Sarajevo, Bosanski Petrovac i drugo). U stambenoj gradskoj kulturi prisutni su i tvornički ćilimi koji čine i inventar Svrzine kuće.

Sigurno je također da su vlasnici Svrzine kuće, paralelno sa domaćim ćilimima, uvozili i koristili i orijentalne ćilime naročito one manjih dimenzija: serdžade, maka-

objects (ibrik or narrow-necked ewer, mihrab or prayer niche), expressed in the spirit of a tradition that has been for generations the heritage of the artistic expression of Bošniak women.

Although it is well known that oriental and Islamic carpets influenced the traditional heritage of weaving, in the technique, artistic expression and practical application of the ćilim it is worth stating that domestic weaving still exists in Bosnia and Herzegovina (the use of horizontal looms in the home, in which wool from local sheep is used, dyed with vegetable dyes). But with the establishment of Austro-Hungarian rule in Bosnia and Herzegovina, the folk craft of carpet-weaving was gradually abandoned as a domestic handcraft as a result of the founding of carpet-making companies with their own factories (Sarajevo, Bosanski Petrovac and others). Thus factory-made ćilims are also to be found in many homes, including Svrzo's House.

It is certain, too, that the owners of Svrzo's House not only used local ćilims, but also imported and used oriental carpets, especially smaller ones: serdžada, coverings for the sećija and so on, from Persia and Asia Minor, of which not only the

te za sećije i drugo iz Perzije i Male Azije, čije su ne samo funkcionalne već i umjetničke vrijednosti neosporne.

Sva ta tkanja i vezovi, koji plijene svojim izgledom na prvi pogled i kojima se divimo, rađena su s jedne strane sa puno ljubavi, a s druge strane ona su bila i odraz postojećih običaja i uslova života u tadašnjim bošnjačkim kućama. Naime, uspostavom osmanlijske vlasti u našim krajevima obnavlja se i intenzivira kult vode. Svi slojevi društva, i oni vladajući, ali i širi slojevi stanovništva, prakticirajući propise Kur'ana (obavezna dnevna ritualna pranja) njeguju kult vode. Pored javnih ku-



functional but also the artistic value is indisputable.

All these woven fabrics and embroideries, which charm from the very first glance and at which we marvel, were made on the one hand with love, and on the other as the reflection of existing customs and circumstances of life in the Bošniak houses of those times.

With the establishment of Ottoman rule in this region, the cult of water was revived and intensified. All strata of society, from the ruling class to every class of the indigenous population, in observing the precepts of the Qur'an (the mandatory daily ritual ablutions), nurtured the cult of water. As well as hammams or public baths, built on the model of those in the orient, there were fountains in the mahalas, and also piped water, built into the houses



patila (hamami) građenih po ugledu na ona sa Istoka, mahalskih česmi, ali i vodovoda, grade se i banjice po kućama, koje su imale zavidan inventar s bogatom opremom. Tako je i banjica u našoj - Svrzinoj kući - bogato opremljena vezenim tekstilom (havli mahrama, abdestni peškir, košulja) i bakrenim posudama (buhurdar, hamam tas, leđen, ibrik) plastične vrijednosti neprolazne ljepote. U Svrzinoj kući susrećemo se pored spomenutih upotrebnih i ukrasnih predmeta i sa raskošnim oružjem, knjigama, porculanskim posudama donesenim sa svetih mjesta Ćabe i Meke, brusali jastucima, srmadal-jorgani- ma, svijećnjacima, satovima, ogle- dalima i lepezama koji su se koris- tilu u intimi ove osebuje i nepo- novljive arhitekture.

Svetlana Bajić

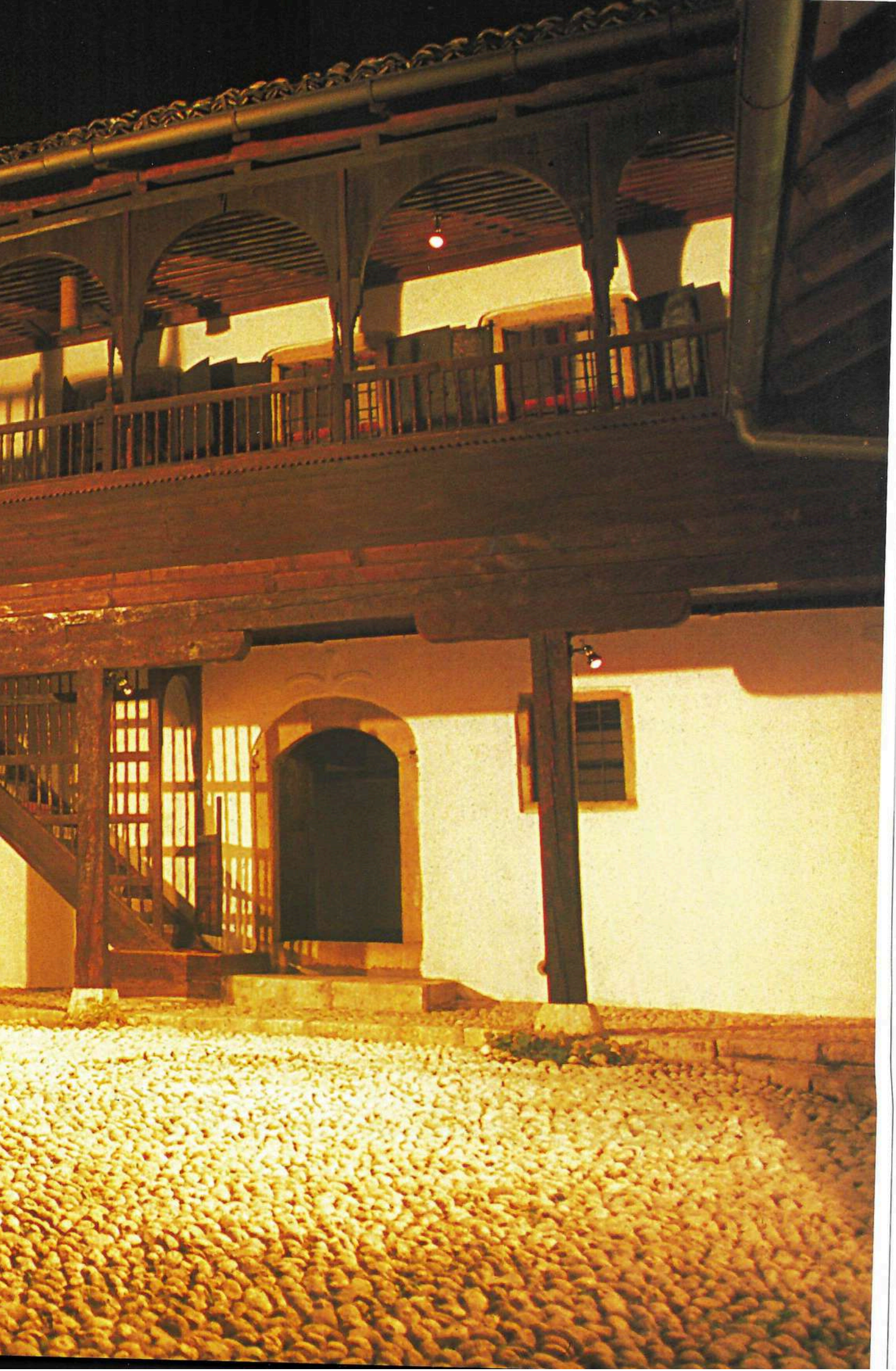
to supply the washrooms, which were very well equipped. Thus even the washrooms in Svrzo's House, richly equipped with embroidered textiles (towels, special towels for abdest, shirts) and with copper vessels (buhurdar or perfume/incense containers, ha- mam tas or washbasin, leđen or handbasin, ibrik), are aesthetically valuable and pleasing.

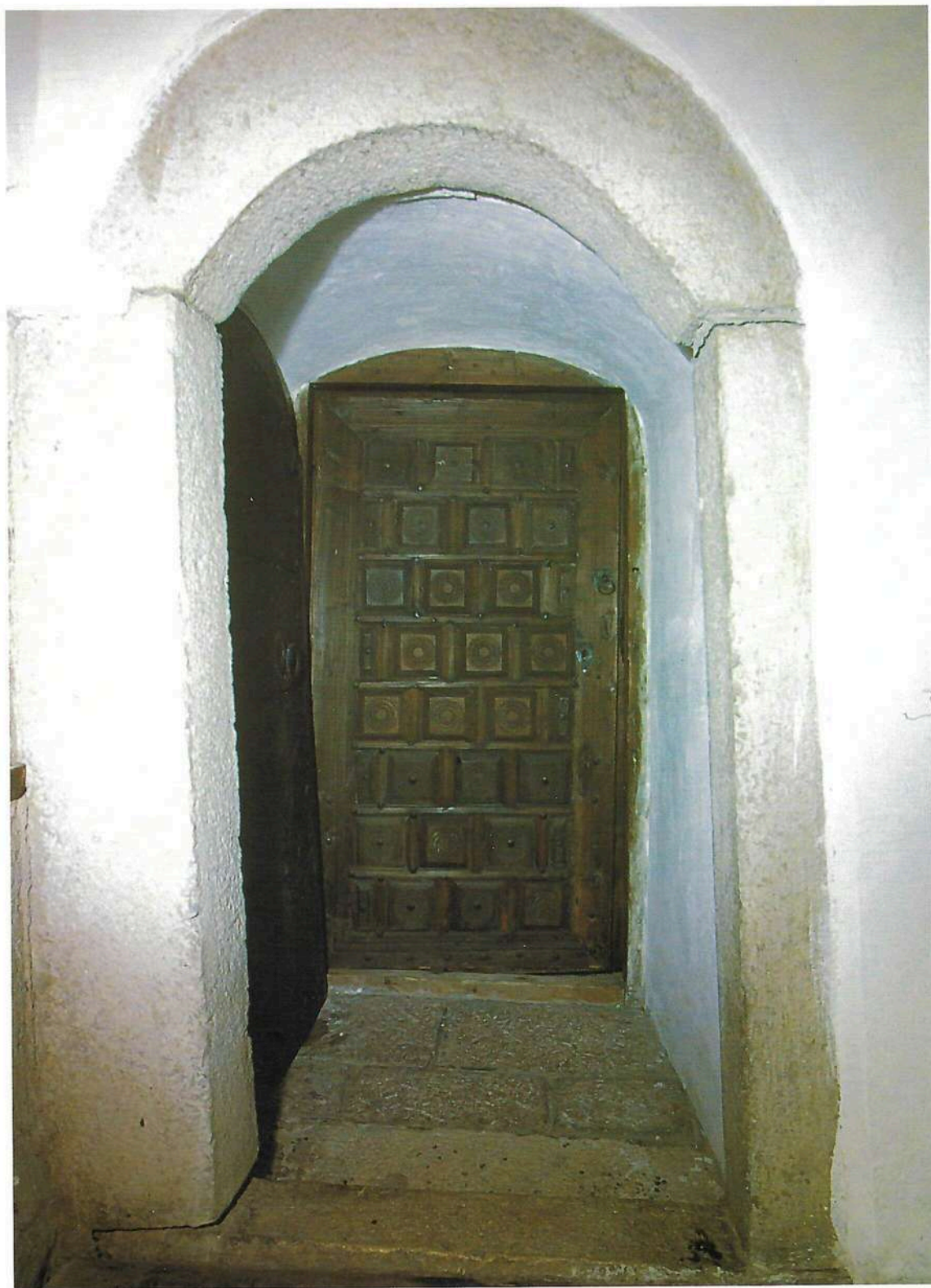
In Svrzo's House one may also see other items, such as arms, books, porcelain vessels from Makkah, cush- ions, srmadal bedcovers (with raised embroidery in metal thread), candle- sticks, clocks, mirrors and fans, used in the intimacy of this unique and unrepeatable architecture.

Svetlana Bajić









KRATKA HISTORIJA PORODICE SVRZO

*S*vrze su stara aginska i ulemanska sarajevska porodica koja je stoljećima, zajedno sa drugim uglednim obiteljima, dijelila sudbinu ovog grada i države. Njihovo porijeklo, nažalost, još uvijek ne možemo sa sigurnošću utvrditi.

Ono što pouzdano možemo reći, jeste da su već u 18. stoljeću bili zemljoposjednici. Na osnovu tapija iz tog perioda može se vidjeti da su posjedovali zemlju i imanja u Sarajevskom polju i selu Otoci (tapije iz 1762., 1763. i 1764. godine).¹

I pored ugodnog života omogućenog prihodima ubranim sa posjeda i imanja, nastojali su se obrazovati i utjecati na društveni život tog doba. Kao i druge ugledne sarajevske porodice, svojim sinovima nastojali su obezbjediti što bolji odgoj i obrazovanje. Osnovno obrazovanje se, u to doba, sticalo u mektebima, koji su u Sarajevu postojali gotovo u svakoj mahali, te je bilo mekteba onoliko koliko je bilo mahala u gradu. Srednje, više i

A BRIEF HISTORY OF THE SVRZO FAMILY

*T*he Svrzo family is an old aga (aristocratic) and ulema (Islamic scholarly) Sarajevo family which has for centuries, together with other notable families, shared the fate of this city and this country. Unfortunately, it is still not possible to determine with certainty the origins of the family.

What can be confidently asserted is that as early as the 18th century they were landowners. On the evidence of deeds from that period, they owned land and property in Sarajevo polje and in the village of Otoci (deeds dating from 1762, 1763, and 1764).¹

Along with the comfortable life made possible by the income deriving from land and property, the family strove to educate itself and to influence the social life of those times. As was the case with other notable Sarajevo families, they endeavoured to ensure for their sons the best possible upbringing and education. Elementary education was obtained in those days in the

visoko obrazovanje sticalo se u medresama. To su bile škole internatskog tipa, a sastojale su se od jedne učionice (dershane) i soba za đake. U medresama su učenici prvenstveno sticali znanja iz oblasti teoloških nauka, te osnove gramatike i sintakse. Oni koji su pokazivali interes za dalje usavršavanje odlazili su u Istanbul ili druge centre gdje su postojali stručnjaci za oblasti u kojima su se željeli usavršiti. Dokaz da nisu bili samo zemljoposjednici već i intelektualci jeste podatak da je već Mustafa efendija Svrzo (umro 1775. godine) bio kadija. Sudsku upravu centralna turska vlast je povjeravala posebnom organu - kadiji, koji je bio izvršilac i zaštitnik islamskog prava - šerijata i državnih zakona (kanunâ). Osim ovih nadležnosti

mekteb, of which there was one in almost every Sarajevo mahala (residential quarter), so that there were as many mektebs as mahalas in the town. Secondary, further and higher education were gained in the medresa. These were boarding schools, composed of a schoolroom (dershane) and rooms for the pupils. In the medresa the students were mainly taught theology, as well as the basics of grammar and syntax. Those who demonstrated an interest in further perfecting their knowledge went to Istanbul or other cities where there were specialists in the field of knowledge the student was interested in pursuing. As evidence that they were not merely landowners but also intellectuals, one may cite the fact that Mustafa effendi Svrzo (d. 1775) was already a kadi. The central Ottoman authorities entrusted the administration of the courts to a special official, the kadi, who was both the executor and protector of Islamic law or shariah and of state law or kanun. In addition to these duties, the kadi was also responsible for the guardianship of minors, and ex officio for the supervision of the conduct of vakufs (perpetual charitable foundations established on the basis of Islamic law). He was, furthermore, the chief mar-





kadija je vodio i poslove starateljstva nad malodobnim osobama, a po službenoj dužnosti vodio je i nadzor nad poslovanjem vakufâ. Bio je, također, glavni nadzorni organ tržišta, a u njegovom prisustvu su se određivale cijene nekim artiklima. Kao čuvar zakona i izvršilac naredaba centralne vlasti, bio je ovlašten da vodi nadzor nad postupcima i djelovanjem svih državnih službenika na području kadiluka, pa i čitave provincije, i da o svakoj nepravilnosti u njihovom radu izvještava sultana i vezira.

Na osnovu akta iz 1810. godine poznato je da je za kadiju postavljen Nazif-efendija Svrzo. Umro je 1833. godine, a njegov nišan i danas se nalazi na groblju Vrbanjuša. Njegov sin hadži-Sulejman Ašir Svrzo, umro 1875. godine u 74. godini, bio je također kadija.

ket superintendent, and the prices of certain articles were determined in his presence. As guardian of the law and executor of the decrees of the central authorities, he was authorized to supervise the procedures and activities of all state officials in the territory of his kadiluk, and even in the province as a whole, and to inform the Sultan and the vezir of all irregularities that came to his notice.

On the evidence of a document of 1810, it is known that Nazif effendi Svrzo was appointed as kadi. Nazif effendi Svrzo died in 1833, and his gravestone is still to be seen in the Vrbanjuša graveyard. His son, Hajji Sulejman Ašir Svrzo, who died in 1875 at the age of 74, was also a kadi.

During the 19th and the early part of the 20th century the family extended their landholdings to Kromolj, Hotonj, Koševo, Hrasnica and Visoko. They leased out their land to tenants, and were able to live very comfortably off the income so gained. Thus it can be seen from a contract dating from 1896 that Mujaga Svrzo, son of Ahmed effendi Svrzo, rented out to one Stevan Međerija of Sombor a plot of land with buildings in the municipality of Koševo for a term of three years, with the provision that all income from the site, after deduction of one

Tokom 19. i početkom 20. stoljeća proširili su svoje posjede i na Kromolj, Hotonj, Koševo, Hrasnicu i Visoko. Zemljišta su izdavali u zakup i od tih prihoda mogli veoma ugodno živjeti. Tako se na osnovu "pridružnog ugovora" iz 1896. godine vidi da Mujaga Svrzo, sin Ahmed-efendije Svrze, daje u zakup nekom Stevanu Međeriju iz Sombora zemljište sa zgradama u opštini Koševo na vrijeme od tri godine, s tim da će sve prihode sa zemljišta, nakon odbitka desetine, dijeliti na pola.

Bili su veoma aktivni u društvenom i političkom životu Sarajeva, posebno uoči i poslije austro-ugarske okupacije. Poznato je da je Ahmed-efendija Svrzo (umro 1906. godine), sin Ašira Svrze, u augustu 1878. godine bio binbaša narodne vojske, gradski vijećnik i član raznih korporacija. Ahmed-efendija Svrzo se oženio Zlatkom, kćerkom Ahmeda Muniba Glođe, a njegov otac Ašir Svrzo udovicom Ahmeda Muniba Glođe, Ašidom rođenom Imaretlić.

Ženidbama i udajama Svrze su se povezale, kako familijarno tako i poslovno, sa mnogim uglednim sarajevskim porodicama kao što su: Glođo, Dženetić, Imaretlić, Mutevelić, Hrasnica, Kadić, Hasibović,

tenth, should be divided in equal halves.

They were very active in the social and political life of Sarajevo, in particular just before and after the Austro-Hungarian occupation. It is known that in August 1878 Ahmed effendi Svrzo (d. 1906), the son of Ašir Svrzo, was a bimbaša (Major) in the national army, a city councillor, and a member of various corporations. Ahmed effendi Svrzo married Zlatka, the daughter of Ahmed Munib Glođo, and his father Ašir Svrzo married the widow of Ahmed Munib Glođo, Ašida, née Imaretlić.

The Svrzos were connected by marriage, in both the family and the business sense, with many notable Sarajevo families, such as Glođo, Dženetić, Imaretlić, Mutevelić, Hrasnica, Kadić, Hasibović, Hadžimerović, Vatrenjak, Muftić, as well as the Kurt family from Mostar and Hafizović family from Rogatica.

As well as the house in Glođina street, the Svrzos had houses in other parts of town. From documents in the Glođo-Svrzo archive it can be established that Mujaga Svrzo lived, in 1896, in a house in Kadijin mahala no. 56. In 1904 Mejrema hanuma Svrzo had a house in Dereba street no. 19 (probably the street now known as Derebent), and

Hadžiomerović, Vatrenjak, Mučić, kao i porodicom Kurt iz Mostara i Hafizović iz Rogatice.

Pored kuće u Glodinom sokaku, Svrze su imale kuće i u drugim dijelovima grada. Na osnovu dokumentacije u arhivskom fondu Glođo-Svrzo, može se utvrditi da je Mujaga Svrzo 1896. godine stanovao u kući u Kadijinoj mahali broj 56. Mejlrema hanuma Svrzo je 1904. godine imala kuću u ulici Dereboj br. 19 (vjerovatno današnja ulica Derebent), a Salih-efendija Svrzo, sin Ahmed-efendije Svrze, je 1904. godine stanovao u kući na Velikom Alifakovcu br. 6. Osim kuća u samom gradu imali su, kao i druge imućne porodice, takozvane ishodne kuće (ljetnikovce) u koje se išlo odmoriti i osvježiti tokom ljetnih vrućina. Takve kuće su imali na Koševu, Dolac malta (sa lijeve strane puta Sarajevo-Ilidža) i na Ilidži (na mjestu gdje je sadašnji hotel "Bosna").

Svrze su imali i svoje posebno groblje. Hadži-Sulejman Ašir Svrzo je zajedno sa Hadžišabanovićima na Višnjiku kupio jednu veliku bašču, da bi se tu mogli sahranjivati.

Nakon austro-ugarske okupacije i početkom 20. stoljeća Svrze su bili veliki pobornici i zastupnici pokreta za kulturnu, vjersku i prosvjetnu auto-

in 1904 Salih effendi Svrzo, the son of Ahmed effendi Svrzo, lived in a house in Veliki Alifakovac no. 6. As well as houses in the city itself, they, like other affluent families, owned summer houses where they would go on holiday for relief from the summer heat. They had such houses in Koševo, Dolac malta (on the left of the Sarajevo-Ilidža road) and Ilidža (on the site of the present-day Hotel Bosna).

The Svrzos also had their own graveyard. Hajji Sulejman Ašir Svrzo bought, together with the Hadžišabanović's, a large garden in Višnjik for this purpose.

After the Austro-Hungarian occupation, and at the beginning of the 20th century, the Svrzos were great champions and defenders of the movement for the cultural, religious and educational autonomy of Bošniaks. Here one may single out Salih effendi Svrzo (1873-1944), Dr. hajji Hamid Svrzo (1887-1925) and Server effendi Svrzo (1878-1918).

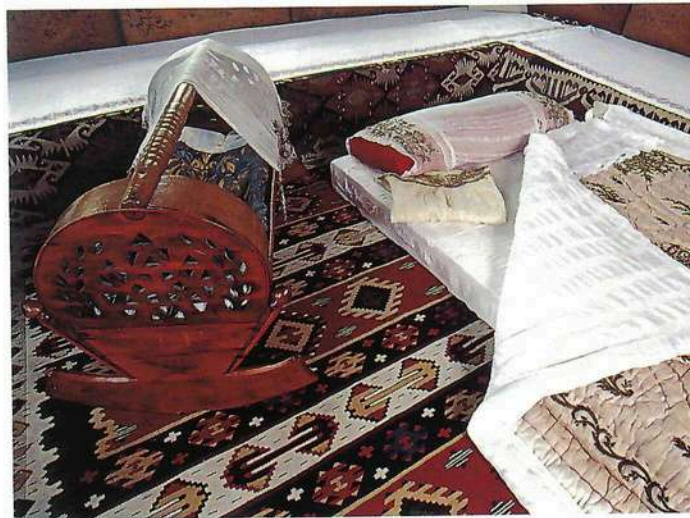
Salih effendi Svrzo, the son of Ahmed Svrzo, retired from the position of Sarajevo mufti in 1936. After receiving a sound education in Sarajevo, he went to Istanbul in 1883 to study as a mufti. After returning to Sarajevo, he took an active part in the life and development of Boš-

nomiju Bošnjaka. Treba izdvojiti Salih-efendiju Svrzu (1873.-1944.), dr. hadži-Hamida Svrzu (1887.-1925.) i Server-efendiju Svrzu (1878.-1918.).

Salih-efendija Svrzo, sin Ahmeda Svrze - umirovljen je kao sarajevski muftija 1936. godine. Nakon što je u Sarajevu stekao solidnu naobrazbu, oko 1883. godine je otišao u Istanbul da uči za muftiju. Nakon povratka u Sarajevo, živo je pratio život i razvoj Bošnjaka i u njemu sudjelovao. Bio je ugledan i poštovan, kako među građanstvom, tako i među ilmijom.

Dr. hadži-Hamid Svrzo, poslije mature 1909. godine, odlazi u Beč na studije prava. Kao dobar musliman i blagorodan sin, prekida studije i prati majku na Ćabu, da bi se poslije obavljenog hadža ponovo vratio u Beč i završio studije. Pored toga što je bio jedan od vođa muslimanske omladine, bio je i poznati mecena i mnoge je spasio materijalne bijede. Jedno vrijeme je bio predsjednik muslimanskog akademskog društva "Zvijezda", a testamentom je "Gajretu" ostavio jedan dio svog imetka.

Server-efendija Svrzo rodio se u januaru 1878. godine. Učio je ruždiju u Sarajevu. Nije dalje nastavljao obrazovanje, ali je uvijek bio prijatelj onih koji su tražili nauke i znanja. Prije smrti 1918. godine,



niaks. He was well-known and highly respected, both by his fellow citizens and by the ulema.

Dr hajji Hamid Svrzo, after graduating in 1909, went to Vienna to study law. As a good Muslim and well-born son, he interrupted his studies to accompany his mother on the pilgrimage to Makkah, and after completing the hajj, returned once more to Vienna to complete his studies. In addition, he was one of the leaders of the Muslim Youth, was a well-known benefactor and rescued many from poverty. He was for a time the president of the Muslim academic society "Zvijezda" and bequeathed a part of his property to "Gajret".

Server effendi Svrzo was born in January 1878. He studied at the ruždija in Sarajevo. He did not pursue his education further, but was

oporukom je ostavio jednu trećinu svog imetka za prosvjetne svrhe i pobijanje nemorala. Značajna sredstva dodijelio je muslimanskom kulturnom društvu "Narodna uzdanica" i "Merhametu" da bi od kamata te svote svake godine dodjeljivali dvije stipendije učenicima neke od sarajevskih srednjih škola.

Sejdaliya Gušić

always a good friend to those who sought knowledge and learning. Prior to his death in 1918, he made a will leaving a third of his property for educational purposes and the prevention of immorality. He gave substantial funds to the Muslim cultural societies "Narodna uzdanica" and "Merhamet", in order that the interest from the investments should provide two scholarships annually for pupils in Sarajevo's secondary schools.

Sejdaliya Gušić







SVRZINA KUĆA - VRIJEDAN SPOMENIK KULTURE

*K*ao spomenik kulturno-historijskog naslijeđa Sarajeva, Svrzina kuća je zaštićena Rješenjem Zavoda za zaštitu spomenika kulture Bosne i Hercegovine broj 433/50 od 17. 04. 1950. godine, s obrazloženjem da je to "jedina stara kuća u Sarajevu sa očuvanim muškim i ženskim odjeljenjem". Ista se vodi u Kantonalnom zavodu za zaštitu kulturno-historijskog i prirodnog naslijeđa Sarajevo pod registarskim brojem 91-A.

Predstavlja spomenički kompleks koji se sastoji od tri stambena objekta, dva gospodarska, tri avlije i dvije bašče. Svrzina kuća je locirana u Glođinoj ulici broj 6.

Današnji vlasnik objekta je Muzej grada Sarajeva, koji objekat koristi kao svoj depandans - stalnu postavku stambene kulture starog Sarajeva.

Kompleks Svrzine kuće u urbanoj strukturi grada Sarajeva

Graditeljski kompleks Svrzine kuće lociran je na sjevernoj padini

SVRZO'S HOUSE A PRECIOUS CULTURAL MONUMENT

*A*s a monument of the cultural and historical heritage of Sarajevo, Svrzo's house is protected by Decision of the Institute for the Protection of Cultural Monuments of Bosnia and Herzegovina, no. 433/50, dating from 17 April 1950, which states that this is "an old house in Sarajevo where the men's and women's quarters have been preserved". The same is the case with the Cantonal Institute for the Protection of the Cultural, Historical and Natural Heritage of Sarajevo, under registration no. 91-A.

It consists of a complex of three residential buildings, two commercial buildings, three courtyards and two gardens.

Svrzo's house is located in Glođina street, no. 6.

The current owner of the buildings is the Museum of the City of Sarajevo, which uses the building as one of its exhibits – a permanent display of the culture and way of living of old Sarajevo.



The Svrzo's house complex in the urban structure of Sarajevo

The architectural complex of Svrzo's house is located on the northern slopes of the historic heart of Sarajevo, immediately above the čaršija (crafts and trade centre, "downtown"), in Glodina street on Čurčić hill. This is the area of one of the oldest "gentlemen's" mahalas of Sarajevo, where the city's notable families lived, those who counted among their members kadis (judges of the Islamic courts), muderises (teachers at the medresa or Islamic schools) and so on.

In addition to Svrzo's house, one of the examples of old Sarajevo domestic architecture in this locality that has been preserved, there was also in the same street the house of Osman-pasha Skopljak, a model of which can be seen, as an exceptionally attractive example of old domestic architecture, in the Ethnographic collection of the National Museum of Bosnia and Herzegovina.

The heart of the residential quarter, the mahala, was the mosque with its graveyard, situated immediately to the south of Svrzo's house. The mosque was erected by the Bosnian Sandjak bey Jahja Pasha in about 1482. It was, to begin with, a

historijske jezgre Sarajeva, neposredno iznad čaršije, u nekadašnjem Glodinom sokaku na Čurčića brijegu. To je prostor jedne od najstarijih "gospodskih" mahala Sarajeva, u kojoj su stanovali pripadnici uglednih gradskih porodica, od kojih su neki bili kadije, muderizi i sl.

Pored kompleksa Svrzine kuće, kao jedinog do danas očuvanog primjera stare sarajevske stambene arhitekture na ovom lokalitetu, u istom sokaku se nalazila i kuća Osman-paše Skopljaka, koja se kao vanredno atraktivan primjer stare stambene arhitekture i danas može vidjeti u modelu Etnografske zbirke Zemaljskog muzeja Bosne i Hercegovine.

Jezgro stambenog naselja - mahale čini džamija sa grobljem (džamijski harem), koja se nalazi u neposrednoj blizini Svrzine kuće, sa



južne strane, a koju je podigao bosanski sandžakbeg Jahja-paša oko 1482. godine. U početku je to bio mesdžid, koji se već 1528. godine naziva džamijom. Zna se da su Dubrovčani 1482. godine Jahja-paši slali staklo, koje je vjerojatno korišćeno za ovu gradnju. Po mesdžidu je okolno naselje u starim dokumentima nazvano Mahala Jahja Pasha Masjid.

Stara džamija je stradala prilikom provala Eugena Savojskog 1697. godine, a tada su izgorjele i sve okolne stambene zgrade. No, već godinu dana kasnije džamiju obnavlja Hadži Salih-aga Ćurčić, nakon čega se sve češće naziva Ćurčića džamija, a po džamiji i Ćurčića mahala, ili još češće Ćurčića brijeg.

U haremu uz džamiju orijentalista Mehmed Mujezinović je registrovao 109 nišana s epitafima iz 18. i 19. stoljeća, a koji se odnose na ovdje sahranjene stanovnike mahale

mesdžid (a mosque for regular daily prayers) but by 1528 it was already being called a džamija (mosque for communal Friday prayers). It is known that glass was sent to Jahja Pasha in 1482 from Dubrovnik; probably this glass was used in the construction of the mosque. In old documents the quarter is named for the mosque, Mahala Jahja Pasha Masjid.

The old mosque was damaged during the invasion by Eugene of Savoy in 1697, when all the surrounding houses were also burned. But only a year later the mosque was rebuilt by Hajji Salih-aga Ćurčić, after which it was more and more frequently called the Ćurčić mosque, the quarter becoming the Ćurčić mahala and, more frequently still, Ćurčić hill.

In the graveyard by the mosque, the orientalist Mehmed Mujezinović has identified 109 gravestones with epitaphs from the 18th and 19th centuries, belonging to inhabitants of the mahala who are buried here – members of the Glođo, Svrzo, Ćurčić, Uzunija, Alikadić and other families.

The position of the house in the urban structure, as well as its architectural and cultural value, about which more later, is certainly one of

- Glođe, Svrze, Ćurčiće, Uzunije, Alikadiće i druge.

Položaj kuće u urbanoj strukturi, uz njene arhitektonsko-kulturološke vrijednosti o kojima će još biti riječi, svakako je jedan od razloga da se već gotovo četrdeset godina nalazi u sklopu Muzeja grada Sarajeva, te da je kao objekat - ne samo spomeničke već i muzeološke vrijednosti - do danas ušla u gotovo sve monografije Sarajeva i Bosne i Hercegovine, u turističke vodiče i prospekte, u propagandne filmove i slajdove.

Historijat kompleksa Svrzine kuće

Kompleks Svrzine kuće nastao je najkasnije u 17. stoljeću i čini se izvjesnim da ga je gradila stara sarajevska porodica Glođo za svoje potrebe. Prema mišljenju prof. Hamdije Kreševljakovića, kuća je postojala već 1640. godine.

U katastrofalnom požaru 1697. godine, u kome je gorjelo čitavo Sarajevo, stradala je i ova kuća. Prema tome, samo u nekim masivnim, odnosno temeljnim dijelovima, kuća može pripadati tom ranijem vremenu, dok je glavina nastala obnovom u toku 18. stoljeća. Prizemna kuća u istočnom dijelu kompleksa, tzv. "ženski kraj", nastala je oko 1832. godine. Određeni zahvati

the reasons for its having passed forty years ago into the possession of the Museum of the City of Sarajevo, and for its finding a place in almost every monograph on Sarajevo and on Bosnia and Herzegovina, in tourist brochures and guides, in publicity films and slides, not only as a monument to the past but as a fine building of museum value.

History of the Svrzo's house complex

Svrzo's house was first built, at the latest, in the 17th century, and it seems certain that it was built by the old Sarajevo family Glođo for the family's own occupancy. In the opinion of Professor Hamdija Kreševljaković, the house already existed in 1640.

In the catastrophic fire of 1697, when the whole of Sarajevo went up in flames, this house was also destroyed. Only some massive elements of the foundations of the house may belong to this earlier period, while the main parts of the complex as we now see it were built in the 18th century. The ground floor of the house in the eastern part of the complex, the so-called women's quarters, was constructed in about 1832. Certain changes to the house are the result of the desire to "mod-

na kući rezultat su želje za "osavremenjivanjem" koje su proveli vlasnici pred Drugi svjetski rat, dok su parcijalne konzervatorsko-restauratorske intervencije uslijedile od 50-tih godina naovamo.

Posljednji vlasnik iz porodice Glodo bio je Ahmed Munib-efendija, koji je zbog "neposlušnosti" bosanskom veziru u jesen 1848. godine, sa još nekim Sarajlijama, prognan na Kretu, gdje je dvije godine kasnije i umro. Nije imao muških potomaka, pa je kuća ženidbenim vezama prešla u vlasništvo porodice Svrzo, koja ju je šezdesetih godina ovog stoljeća prodala Muzeju grada Sarajeva. Sve do stavljanja pod zaštitu polovinom 20. stoljeća, Svrzina kuća nije privlačila pažnju naučne javnosti. U starijoj literaturi o stambenoj kulturi Bosne i Hercegovine (Stiks, Meringer, Karanović, Čurčić, Soldo i dr.) ona se ne pominje. Kako je moguće utvrditi, prvi put je tehnički snimljena 1948. godine, sa još četiri karakteristična primjera iste vrste arhitekture, a za potrebe dokumentacije Urbanističkog zavoda Bosne i Hercegovine. U navedenom tehničkom snimku, koji inače ima manjkavosti, potpuno je izostao krajnji istočni dio kompleksa, koji je faktički bio upropašten "osavremenjivanjem". Arhitekt Alija

ernize" on the part of owners up to the Second World War, while from the 1950s until the present there have been further interventions for the purposes of conservation and restoration.

The last owner from the Glodo family was Ahmed Munib effendi, who along with a number of other Sarajevans was exiled to Crete in the autumn of 1848 for "disobedience" to the Bosnian vezir; he died there two years later. He had no male heirs, so that the house passed by marriage into the hands of the Svrzo family, which sold the house in the 1960s to the Museum of the City of Sarajevo.

Until it was declared a protected building in the mid 20th century, Svrzo's house did not attract the attention of scholars. There is no mention of it in older literature on the domestic culture of Bosnia and Herzegovina (Stiks, Meringer, Karanović, Čurčić, Soldo and others).

As far as can be established, it was first technically surveyed in 1948, with four other characteristic examples of this type of architecture, for the documentary requirements of the Institute of Town Planning of Bosnia and Herzegovina. In this technical record, which has its deficiencies, the entire extreme eastern part of the



Bejtić je prvi put 1953. godine objavio tehnički snimak - tlocrt Svrzine kuće. U taj tlocrt je - premda to nije naznačio - unio neke svoje pokušaje rekonstrukcije uništenih prvobitnih elemenata. D. Grabrijan i J. Neidhardt u djelu "Arhitektura Bosne i put u savremeno" 1957. godine donose relativno obimnu tehničku i fotodokumentaciju ovog objekta: tlocrte prizemlja i sprata, presjek, više perspektivnih skica, detalj banjice, više fotosa. I ovdje je u tlocrtu potpuno ispušten istočni dio kuće, ali je u jednoj skici na str.186/7 dato shematsko viđenje tog dijela objekta. U knjizi Jahiela Finciija dati su prvi put fotosi kompleksa, koji predstavljaju neospornu dokumentarnu vrijednost.

complex is absent, being effectively spoiled by "modernization".

The architect Alija Bejtić was the first, in 1953, to carry out a technical survey of the ground plan of Svrzo's house. Although he did not indicate the fact, he included in this ground plan some of his attempts at reconstruction of the original destroyed elements.

D. Grabrijan and J. Neidhardt, in their work "Arhitektura Bosne i put u savremeno" of 1957, provide a relatively extensive technical survey and photodocumentation of the complex: plans of the ground floor and first floor, section, several perspective drawings, details of the bathrooms, many photographs. Here too the eastern part of the house is completely absent from the ground plans, but in one drawing, on pages 186/187, there is a schematic representation of this part of the complex.

The first photographs of the complex, which are of indisputable documentary value, are to be found in the book of Jahiel Finci.

The first conservation works were carried out in 1951, when the roof was partially restored, along with the pillars of the porch and one room in the women's quarters. The work was carried out under the

Prvi konzervatorski radovi izvođeni su 1951. godine, pri čemu je dijelom popravljen krov, stupovi trijema i jedna soba u ženskom odjeljenju. Radovi su izvedeni pod nadzorom Muzeja grada Sarajeva, a kasnije je zamjereno "da stupovi ne odgovaraju u potpunosti prvotnim". Kasnije, u dva-tri navrata Muzej je vršio manje zahvate na kući; radovima su rukovali ing. E. Dimitrijević i preparator I. Tomatinović. Sačuvan je jedan nacrt ing. Dimitrijevića za djelimičnu restauraciju istočnog dijela ženske kuće i njenog krovšta, datiran oktobra 1969. godine. Dugogodišnje neadekvatno održavanje dovelo je do naglog propadanja kompleksa, te je objekat zbog dotrajalosti zatvoren za posjetioce 1978. godine.

Da bi trošna krovna konstrukcija bila rasterećena od teškog pokrova - ćeramide, originalni pokrov kompleksa zamijenjen je pokrovom od bituminizirane ljepenke; skidanje ćeramide ubrzalo je propadanje objekta u cjelini.

Dispozicione i funkcionalne karakteristike

U kompleks Svrzine kuće ulazi se sa zapadne strane, iz Glodine ulice, kroz široka, skoro kvadratična dvokrilna vrata sa nadstrešnicom.

supervision of the Museum of the City of Sarajevo, but later the criticism was levelled that "the pillars do not completely match the originals".

Later, on two or three occasions the Museum carried out some lesser work on the house, under the management of engineer E. Dimitrijević and foreman I. Tomatinović. A drawing by engineer Dimitrijević of the partly restored eastern part of the women's quarters and its roofing, dated October 1969, has been preserved.

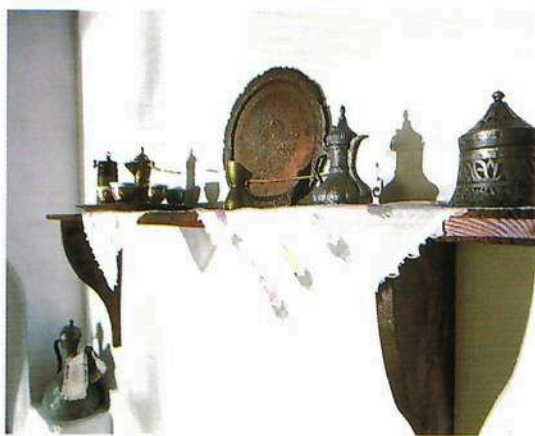
The long-term inadequacies of maintenance led to a rapid degeneration of the complex, which became so dilapidated that it was closed to the public in 1978.

In order to relieve the weakened roof beams of the weight of the roof tiles, the original roof covering was replaced by bituminized paper; the removal of the tiles accelerated the degeneration of the entire building.

Dispositional and functional characteristics

Svrzo's house is entered from the west, from Glodina street, through a wide, almost square, eaved double door. This leads one into the first, men's courtyard, which extends in a north-south direction, and is cobbled. To the right, behind the

Nastupa se u prvu, mušku avliju, izduženu u pravcu sjever-jug, kaldr-misanu. Desno iza ulazne kapije nalazila se ćenifa (klozet) i uz južni zid odunluk (drvarnica). Gotovo nasuprot ulaznim vratima nalaze se slična dvokrilna vrata koja vode u bostanluk (bašča). U gornjem dijelu avlije, na istočnoj strani, nalazi se prizemna "momačka kuća" - ima pristupni trijem, manju sobu za slu-



gu i pripremu kahve - kahveodžak, te veću sobu za goste - muški halvat.

U vrhu avlije, na sjevernoj strani, nalazi se "muška kuća", selamluk ili baškaluk. U prizemlju ona ima trijem odakle vode basamac na gornji boj, a pred basamacima binjektaš - kamen za uzjahivanje. U pozadini je masivna magaza i ahar za konje. Na spratu je divhana i kamerija, veliki muški čardak i čardačić - kahveodžak. U sjeveroistočnom uglu muške avlije je niša u kojoj je česma

entrance gate, is the ćenifa (privy), and against the south wall is the odunluk, where wood is stacked. Opposite the entrance door is a similar double door which leads to the bostanluk or garden. In the upper part of the courtyard, on the eastern side, is the ground-floor "bachelors' house", with an entrance porch, a small room for preparing coffee, the kahveodžak, and a large room for guests, the men's halvat.

At the top of the courtyard, to the north, is the "men's house", the selamluk or baškaluk. On the ground floor it has a porch from which stairs lead to the upper floor, and by the stairs is a binjektaš or mounting block. In the rear is a huge storeroom and a stable for horses. The upper floor contains a divhana or wide corridor and a kamerija or verandah, a large men's čardak or upper room, and the čardakčić-kahveodžak for preparing coffee.

In the north-eastern corner of the men's courtyard is a niche with a fountain in a stone basin (the house had plumbing as early as the 18th century), as well as yet another double door similar to the entrance door, which leads, through the araluk or passage to the women's courtyard, the private part of the house or haremluk.

sa kamenim koritom (kuća je imala vodovod još u 18. stoljeću), te još jedna dvokrilna vrata slična ulaznim, koja vode, kroz araluk, u tzv. žensku avliju, intimni dio kuće - haremluk.

Sa sjeverne strane ženske avlije je stariji dio "ženskog kraja", kuća na sprat, koja u prizemlju ima trijem i dvije magaze, dok na gornji boj vode basamac, gdje nalazimo divhanu i kameriju, te veliki ženski čardak i uz njega čardač. Iznad araluka nalazi se još jedan čardak koji pripada ženskom dijelu kuće, dok se između ženskog i muškog dijela kuće nalazi poseban prolaz - mabein, uz koji se nekad sa sjeverne strane nalazila čenifa. I muška i ženska divhana imaju po jedan abdestluk - umivaonik. Istočnu stranu ženske avlije zatvara noviji, prizemni dio ženskog kraja; uz otvoreni hajat sa sjeverne strane je halvati, dok se u pozadini nalazio mutvak - kuhinja, sa dva mala halvata, te u sjeveroistočnom uglu hudžera - ostava. S izuzetkom velikog halvata, ovaj dio kuće je rekonstruktivnim intervencijama i adaptacijom upropašćen pred Drugi svjetski rat.

U sjeverozapadnom dijelu ženske avlije je prolaz u još jednu manju avliju koja je služila gospo-

To the north of the women's courtyard is the older part of the women's quarters, a house of two floors, with a porch and two store-rooms on the ground floor, while the upper floor is reached by stairs and contains a divhana and kamerija, a large women's čardak and beside it a čardač. Above the araluk is yet another čardak which belongs to the women's part of the house, while between the men's and the women's quarters is a separate passage, the mabein, beside which there was at one time, on the northern side, a čenifa.

Both the men's and the women's divhana have an abdestluk or wash-stand for the ritual ablution.

The eastern side of the women's courtyard is closed off by the newer, ground-floor part of the women's quarters; by the open hajati or entrance is the halvati, while in the rear is the mutvak or kitchen, with two small halvats, and on the north-eastern corner the hudžera or pantry. With the exception of the large halvati, this part of the house was destroyed by reconstruction and alteration before the Second World War.

In the north-western part of the women's courtyard is a passage to yet another smaller courtyard which served economic needs, and bet-

darskim potrebama, a uz nju je do ulice bio još jedan ahar (staja) sa sjernicom (sjenik) i sa ulazima od ulice i od ahara ispod muškog dijela. U sjeveroistočnom dijelu je bostan (bašča); drugi se bostan nalazi s južne strane. U ovom bostanu, uz avlijski zid, postojala je jedna vrsta trijema ili pergola, koja je ljeti služila ukućanima kao lođa za boravak u zelenilu. I ženska avlija ima česmu sa suprotne strane česme u muškoj avliji. Čenifa u ženskoj avliji nije sačuvana.

Ako pažljivije promatramo dispoziciju cjeline, konstatirat ćemo funkcionalni sklop u kome je jasno izdiferencirana, prije svega, osnovna podjela na polujavni i intimni dio kuće - muški i ženski kraj, zatim podjela na zimski i ljetni dio kuće, na otvorene, poluotvorene i zatvorene prostore. Brojni prostori potrebni za vođenje domaćinstva u ovako velikoj gospodskoj kući - tri magaze, dva ahara, odunluk - gospodarsko dvorište, zatim mutvak sa hudžerom - relativno su diskretno disponirani, i to isključivo u prizemnoj etaži.

U ukupnoj funkcionalnoj shemi neku vrstu osnovnog modula čini veća prostorija za domaćina, porodicu, odnosno goste, i uz nju veza-

ween it and the street was another stable with a hayloft and entrances from the street and from the stable beneath the men's quarters.

To the north-west lies the bostan or garden; another bostan is situated on the southern side. In this bostan, against the courtyard wall, there was a kind of porch or pergola, which served the household in summer as a loggia where they could enjoy the shade and greenery.

The women's courtyard also had a fountain, on the opposite side to the fountain in the men's courtyard.

The čenifa in the women's courtyard has not survived.

If we consider carefully the disposition of the whole, we shall observe the functional adaptation, in which there is a clear differentiation, above all, into the basic separation between the partly public and the wholly private parts of the house - the men's and women's quarters; then into winter and the summer quarters, into open, part-open and enclosed spaces. The many premises required for the household purposes of this large upper-class house - three storerooms, two stables, the woodstore, the business courtyard, the kitchen and pantry - are relatively discreetly arranged, and all on the ground floor.



na manja prostorija za posluhu, pripremu kahve i sl. Ovo je posebno uočljivo na gornjem boju ženske kuće - veliki čardak i čardačić, pa (okrenuto za 180 stepeni) u muškom dijelu - čardak i kahveodžak, pa spuštene na zemlju u "momačku kuću" - muški halvat i kahveodžak. Isti sklop donekle se ponavlja i u novijem dijelu ženskog kraja - po halvat i halvatić sa svake strane hajata s mutvakom u pozadini.

Noviji, prizemni dio, u osnovi je koncipiran na način prizemlja haremluka u više starih sarajevskih kuća - kući Alije Đerzeleza, pomenutoj Osman-paše Skopljaka i sl. U Svrzinoj kući se ostalo samo na prizemlju, dok su ove druge imale nad hajatom divhane, nad halvatićma čardake, nad mutvakom dimluk

In the overall functional scheme the different types of basic module form large premises for household, family, or guests, and connected with them are smaller service premises, for preparing coffee, and so on. This is particular evident in the upper floor of the women's quarters - the large čardak and čardačić - and, rotated through 180 degrees, in the men's quarters, the čardak and kahveodžak - and then, at ground floor level in the "bachelors' quarters", the men's halvat and kahveodžak. The same structure is again apparent in the newer part of the women's quarters - the halvat and halvatić on each side of the hajat, with the kitchen in the rear.

The newer, ground floor part was basically conceived in the same manner as the ground floor of the haremluk in many old Sarajevo houses - the house of Alija Đerzeleza, that of Osman Pasha Skopljak already referred to, and so on. In Svrzo's house this was limited to the ground floor, while these others had a divhana above the hajat, a čardak above the halvats, a dimluk or smoking room above the kitchen, and so on.

The older part of the women's quarters may be considered as atyp-



itd. Stariji dio ženskog kraja može se smatrati atipičnim za tradicionalnu sarajevsku stambenu arhitekturu.

Usprkos zaštiti, kompleks je u periodu nakon Drugog svjetskog rata sa više strana devastiran. Muška avlija je skraćena sa južne strane, sve do ulazne kapije, pa su tako nestali ćenifa i odunluk. Bostanluk u sjeveroistočnom uglu također je skraćen sa sjeverne strane. Veliki bostanluk na jugu kompleksa je u cjelosti oduzet, odnosno prepušten ranijim vlasnicima da na njemu grade novu kuću, što je bilo uslov kupoprodajnog ugovora. Ovako zatečeno stanje se danas ne da korigirati, i predstavlja trajnu devastaciju cjelokupnog kompleksa. Ono što posebno nedostaje kompleksu, to je autentičan mutvak u istočnom dijelu ženskog kraja.

ical of traditional Sarajevo domestic architecture.

Despite being a protected building, many parts of the complex were damaged in the period after the Second World War. The men's courtyard was reduced in size to the south, up to the entrance gate, so that the ćenifa and odunluk disappeared. The bostanluk on the north-eastern corner was also reduced in size from the north. The large bostanluk to the south of the complex was completely done away with, in the sense that it was handed over to the previous owners so that they could build a new house on the site, which was a condition of the contract of sale.

This cannot now be rectified, and represents lasting damage to the complex as a whole. The disappearance of the authentic mutvak in the eastern part of the women's quarters is particularly to be regretted.

Construction and materials

There are three basic materials used in the construction of this and similar houses – stone, wood and earth. Lesser quantities of wrought iron and glass were also used.

Stone is used in split or partly cut form for the foundations (which are wider than the socle in each direction), as well as in the older part of



Konstrukcija i materijalizacija

Tri su osnovna materijala od kojih je građena ova i sve njoj slične kuće: kamen, drvo i zemlja. U manjoj mjeri korišćeno je kovano željezo i staklo.

Kamen je korišćen kao lomljenik, dijelom klesan, za temeljne dijelove konstrukcije (koji posvuda prelaze sokl), te u starijem dijelu ženske kuće i u masivnim zidovima prizemlja po čitavoj visini. Obraden kamen prvenstveno je korišćen za okvire vrata i prozora (uglavnom u starijim dijelovima kuće), za baze stupova, dijelove kahveodžaka, binjektaš i korita česama. U obliku ploče pojav-

the women's quarters and in the massive walls of the ground floor for its full height. Cut stone is used primarily for door-frames and window-frames (especially in the older parts of the house), for the bases of pillars, for parts of the kahveodžak, binjektaš and the basins of fountains. In the form of slabs it is used for the floor of the hajat, and in the shape of pebbles for the cobbled courtyard. Lime is used for mortar and for whitewashing the walls.

Earth is used in both unbaked and baked form. The massive walls are made of ćerpič (unbaked brick), except for the ground floor of the older part of the women's quarter, where they are of stone, and those which were rebuilt with modern brick in the course of the newer building works, and the stone infill in the half-timbered upper floor of the building. Baked earth is used for the roofing (ćeremit or ćeramida, tiles of semi-circular section), for ventilation pipes in the walls of the storerooms in the women's quarters, and for the stoves in the halvats.

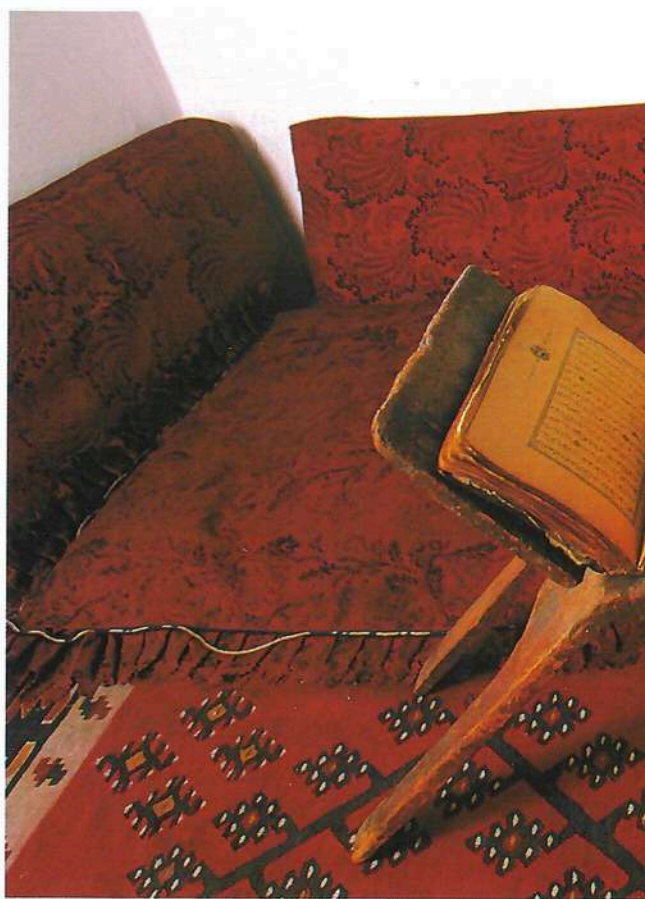
Wood was very widely used, from the horizontal hatula or beams in the massive walls, through load-bearing pillars in the porches, the storerooms and the divanhanas, ceilings and beams, to the roof

ljuje se na podu hajata, dok se kao oblutak koristi u kaldrmisanju avlije. Kao kreč korišćen je za malter i za površinsko bijeljenje zidova.

Zemlja je korišćena u nepečenom i pečenom obliku. Od ćerpiča (nepečene cigle) izvedeni su svi masivni zidovi (osim u prizemlju starijeg dijela ženske kuće, koji je od kamena, te osim onih koji su novijim intervencijama prezidani opekom), te ispuna bondručnih stijena na gornjem boju objekta. U pečenim oblicima zemlja je korišćena za pokrov (ćeremit), za ventilacione cijevi u zidovima magazaa ženske kuće, te za izradu peći po halvatima.

Drvo je našlo vrlo široku primjenu, od horizontalnih hatula (greda) u masivnim zidovima, preko nosivih stupova u trijemovima, u magazama i na divanhanama, stropnih konstrukcija i podvlaka, do krovnih konstrukcija. Sve ovo je rađeno od tesane drvene građe, uglavnom jelove, jedino su stupovi i podvlake u magazama ženskog dijela rađeni od hrastovine. Podovi u svim prostorijama, s izuzetkom magazaa i ahara, izvedeni su od širokih jelovih dasaka (u nekim prostorima pod je mijenjan, pa su tom prilikom korišćene uže daske). Finiju obradu drveta vidimo na građevinskoj stolariji - vratima i prozorima, zatim basamacima, ograda-

beams. All these were made of cut timber, chiefly softwood (fir); only the pillars and beams in the storerooms of the women's quarters were of oak. The floors throughout, except in the storerooms and the stables, were made of wide softwood



planks (in some areas the floors were remade, and in those cases narrower boards were used).

Fine quality carpentry can be seen on doors and windows, stairways, the banisters and railings of the divanhana and kamerija,

ma divanhana i kamerija, abdeslucima, stropovima, musanderama, rafama i dolafima. I ovi su dijelovi uglavnom od jelovine, šišeta (plafoni) su od bukovine i od smrče, dok na musanderama, uz jelovinu nalazimo i bukvu i javor.



Centralni dijelovi stropova u nekim sobama (ortaluk), pojedina vrata, neki dolafi i musandere, pokriveni su drvorezom, koji je posebno bogat u velikom halvatu i novom dijelu ženskog kraja. Sedamdesetih godina Muzej grada je

abdestluks, ceilings, musanderas, shelves and cupboards. These too are chiefly of softwood, the ceilings are beech and sprucewood, and the musanderas of fir, beech and maple.

The central part of the ceiling in some of the rooms (the ortaluk), individual doors, some cupboards and musanderas, are adorned with wood carvings, which are especially rich in the large halvat and the new part of the women's quarters.

In the 1970s the City Museum renovated the porches in the men's, women's and bachelors' quarters, at which time some of the softwood was replaced by oak.

Wrought iron is used for the doors of the storerooms and for two halvats in the old part of the women's quarters, for the shutters on some of the windows, for window grilles, and for door chains, especially those in the courtyards.

Glass is used only for glazed windows, and always in the shape of small panes.

As for the construction, the older part of the women's quarters is atypical. As already mentioned, the storerooms on the ground floor are constructed to their full height of split stone, and immediately above ground-level there are baked clay pipes built into the wall, to ventilate



obnavljao trijemove na muškoj, ženskoj i momačkoj kući, pa je tom prilikom došlo do zamjene nekih jelovih dijelova hrastovinom.

Kovano gvožđe je korišćeno za vrata na magazama i na dva halvata u starom dijelu ženske kuće, za kapke na pojedinim prozorima, za demire, za okov na vratima, posebno avlijskim.

Staklo je korišćeno samo za ustakljivanje prozora, i to u malim formatima.

Što se tiče konstruktivnog sklopa, stariji dio ženske kuće je atipičan. Kako je već rečeno, magaze su u prizemlju po čitavoj visini od lomljenog kamena, a u zid su neposredno nad terenom ugrađene cijevi od pečene gline, koje pomažu ventiliranju zida i sprečavaju penjanje vlage u gornje zone. Magaze imaju stropove od poluoblica, gusto poredanih, sa nabojem od ilovače – atešten-emin, siguran od vatre. Te teške stropne konstrukcije poduhvaćene su pod-

the woods and prevent rising damp reaching the upper regions.

The ceilings of the storerooms are half-barrelled, with a thick daub of clay – atešten-emin or fireproof. These heavy ceilings are supported on beams and pillars of oak, with cut stone bases.

The walls of the large čardak and čardačić on the upper floor are also thick and solid, not of ćerpič, but also with connecting beams.

All the doors and windows on the ground and first floors have door jambs or mullions of cut stone, and wings and grilles of wrought iron. The wooden parts of the windows (the ćerčivo) are fitted to the stone window frame without a separate wooden frame.

Unlike the women's quarters, the construction of the men's quarters is quite typical of old Sarajevo domestic architecture. The foundations are of split stone, there are no ventilation pipes, the massive ground-floor walls are made of ćerpič with horizontal beams. Some of the windows and doors on the ground floor have cut stone frames, others do not. The ceilings on the ground floor are like those of the storerooms in the women's quarters, except that those of the storerooms are lower and with

vlakama i stupovima od hrastovine, na klesanim kamenim bazama. Zidovi velikog čardaka i čardačića na spratu također su masivni, nisu od ćerpića, ali su provezani hatulama.

Sva vrata i prozori u prizemlju i na spratu imaju dovratnike, odnosno doprozornike, od klesanog kamena - hreše, te krila i demire od kovanog željeza. Drveni dijelovi prozora (čerčive) uklapaju se u kamene prozorske okvire bez posebnih drvenih okvira.

Za razliku od ženskog dijela, konstruktivni sistem muške kuće je više tipičan, odnosno uobičajeniji za staru sarajevsku stambenu arhitekturu: ima temelje od lomljenog kamena, nema cijevi za ventilaciju, masivni zidovi prizemlja su od ćerpića sa horizontalnim hatulama. Neki prozori i vrata u prizemlju imaju klesane kamene okvire, neki ne. Stropovi nad prizemljem su kao i stropovi nad magazama u ženskom dijelu kuće, s tim da je onaj nad magazom niži i sa mnogo debljim nabojem nego onaj nad aharom. Spratni dio muške kuće uglavnom je izveden u bondruku sa ispunom od ćerpića. Svi dovratnici i doprozornici su drveni sa gvozdenim demirima na prozorima.

Upravo ove razlike u konstrukciji i materijalizaciji upućuju na pret-

much thicker clay daub than those of the stables.

The upper floor of the men's quarters is chiefly half-timbered, with ćerpič infill. All the door frames and window frames are of wood, with wrought iron bars on the windows.

It is these differences of construction and material which lead to the supposition that the older women's quarters are the oldest part of the complex, probably dating from the first half of the 18th century, while the men's quarters must have been reconstructed after the catastrophe of 1697. A certain "burned" surface to the ćerpič in parts of the women's quarters could be confirmation of a serious fire, leading to the same supposition.

Both the ceilings and the roof beams above these two parts of the house are different from each other. In the massive part of the women's quarters the ceilings are of semi-cylindrical or half-barrelled form as they are above the storerooms, without separate constructional connections to the roof, while above the men's quarters the ceilings are generally wooden-beamed, and directly connected to the roof beams.

The front parts of both quarters, each with their hajat, pillars on

postavku da je stariji ženski dio najstariji dio kompleksa, vjerojatno nastao u prvoj polovini 18. stoljeća, dok je muški dio morao biti "rekonstruiran" nakon katastrofe 1697. godine. Izvjesna "pečenost" površine ćerpiča na dijelovima ženske kuće mogla bi biti potvrda jakog požara, što ide u prilog iznesenoj pretpostavci.

I stropovi i krovne konstrukcije iznad ova dva dijela se razlikuju. Nad masivnim dijelom ženske kuće su stropovi od poluoblica kao i nad magazama, i to bez posebne konstruktivne veze sa krovijem, dok su nad muškim dijelom stropovi na principu drvenog grednika, konstruktivno direktno vezanog na podrožnice krovijšta.

Prednji dio obje kuće, sa hajatima, stupovima na kamenim bazama, lakšim drvenim stropnim konstrukcijama (bez naboja), te divanhanama, kamerijama i abdeslucima, izgleda da je na oba dijela nastao približno istovremeno, barem nema bitnih elemenata koji ih diferenciraju. Tom vremenu pripada i ženski čardak nad aralukom, također sav u bondručnoj konstrukciji, sa prozorskim kanatima u mušebku.

Momačka kuća građena je na temeljima od lomljenika, što prelazi u sokl, masivnim zidovima od ćerpiča sa hatulama. Jedino kahveodžak ima

stone bases, lighter wooden ceilings without daub, divanhana, kamerija and abdestluk, appear to date from about the same time; at least, there



are no essential differentiating elements between them.

To this period also belongs the women's čardak above the araluk (corridor), also entirely of half-timbered construction, with window kanat (half-timbering) for the muše-

prema hajatu bondručnu pregradu. Stupovi i ostala konstrukcija hajata su "filigranski" u dimenzijama.

Noviji dio ženske kuće (istočni dio kompleksa), građen je slično kao



i momačka kuća, s tim da su u ovom dijelu mutvak, halvatići, manji halvati i hudžera u međuvremenu devastirani pregradnjom.

Stropne konstrukcije su i nad ovim "kućama" dijelom od gusto poredanih poluoblica s nabojem, a dijelom u

bak (windows with carved wooden grilles, through which the women could observe without being seen by strangers).

The bachelors' quarters is constructed on stone foundations, wider than the socle, with massive walls of beams and ćerpić infill. The only kahveodžak is near the hajat of half-timbered construction. The pillars and other elements of the hajat are "filigree" in dimensions.

The newer part of the women's quarters (the eastern part of the complex) is built in similar manner to the bachelors' quarters, except that here the mutvak (kitchen), halvatić, small halvati and hudžera (pantry) have been destroyed by rebuilding.

The ceiling construction in these quarters is also in part of dense half-barrelled form with daub, and part wooden-beamed. In every room the ceilings cover the roof construction, while in some of the auxiliary premises the beams are grooved on the sides and the spaces between are boarded. According to some of the sketches in the book of Grabrijan and Neidhardt, in the newer part of the women's quarters the ceilings form, to a certain degree at least, a constructional whole with the roof, as the

obliku drvenog grednika. U svim sobama šišeta su pokovana odozdo na stropnu konstrukciju, dok su u nekim sporednijim prostorijama gredice sa strane utorene i međuprostori ispunjeni profiliranim daščicama. Prema nekim skicama pomenute knjige Grabrijana i Neidhardta, i u novijem dijelu ženske kuće stropovi su bar donekle činili konstruktivnu cjelinu sa krovijem, odnosno prikazane strehe, kojih danas nema, na to nas upućuju.

Opterećenje stropova nabojem, a posebno teška krovijšta čiji se teret dijelom prenosio i na stropnu konstrukciju, doveli su do vidnih progiba stropova u nekim prostorijama. U velikom ženskom čardaku, po izradi musandera može se zaključiti da je progib stropa vrlo star i u principu ne bi trebalo težiti njegovom punom ispravljanju.

Pokrov svih krovova, streha i nadstrešnica bio je od ćeremita sarajevske proizvodnje.

Avlijski zidovi građeni su kao i zidovi prizemlja većine objekata: na temelju od lomljenika koji prelazi u sokl zidani su ćerpičem sa hatulama na cca 1-1.5 m po visini (ove su hatule mjestimično privezane na površinu zida vertikalnim drvenim vezama). Zidovi dijelom završavaju cik-cak vijencem (u ženskoj avliji), i svi imaju strehu od ćeremita. Zbog

presence of eaves, which no longer exist, shows us.

The weight of the ceiling daub, and especially of the heavy roof tiles of which the weight was borne in part also by the roof beams, led to visible sagging of the ceilings in certain parts of the house. In the large women's čardak, it can be concluded from the way the musandera is made that this dates back a long way, and there should be no need in principle to attempt to remedy it completely.

All the roofs and eaves are clad in ćeremit of Sarajevan manufacture.

The courtyard walls are constructed like the ground floor walls of most buildings: on a stone foundation wider than the socle, the walls are made of ćerpič with beams at about one to one and a half metres height (here the beams are here and there connected on the surface of the wall by vertical wooden binders). The walls are partly finished with zig-zags (in the women's courtyard), and all have ćeramit eaves. Because of their height and extent, and as a result of rainfall and so on, all the courtyard walls are visibly deformed, especially towards the street. Between the walls and the courtyard cobbles it was usual to leave a space for flowers and herbs (the čičekluk).

visine, dužine, zakišnjavanja i sl. svi avlijski zidovi su poprimili vidne deformacije, naročito zid prema ulici. Između zidova i avlijske kaldrme obično su ostavljeni prostori za cvijeće i zelenilo (čičekluci).

Postojeće stanje

Iz naprijed navedenog jasno je da su pojedini dijelovi kompleksa Svrzine kuće vremenom u potpunosti nestali, a da su drugi preinakama trajno upropašćeni. Dio muške avlije sa ćenifom i odunlukom oduzet je od cjeline, ne može se ponovo vratiti, te cjelina trajno ostaje bez ovih elemenata. Sjeveroistočni bostan je umanjen djelimičnom uzurpacijom od strane susjeda, što je, također, nemoguće korigirati. Južni bostan u cjelosti je oduzet za novogradnju, pa se ni na ovaj prostor ne može računati, kao ni na restauraciju trijema - lođe u toj bašči. Prostor gospodarskog dvorišta u sjeverozapadnom dijelu (saračhana) sačuvan je u cjelokupnom prostornom obuhvatu, dok za objekte koji su tu egzistirali postoji valjana tehnička dokumentacija, koja omogućava njihovu potpunu rekonstrukciju. Glavni stambeni dio - stara ženska i muška kuća, u svim dijelovima su oblikovno sačuvani u historijski autentičnom stanju.

Valida Čelić-Ćemerlić

Existing condition

From all the above it is clear that with the passage of time some parts of the complex of Svrzo's house have disappeared entirely, while others have suffered lasting damage.

The part of the men's courtyard, with ćenifa and odunluk, which was separated from the complex, cannot now be returned, so that the whole complex will remain without these elements.

The north-eastern bostan (garden) was reduced in size in part by being usurped for neighbours' use, and this too cannot be put right.

The southern bostan was taken over in its entirety for a new building, and can no longer be counted upon, nor of course the restoration of the vine pergola in that garden.

The area of the courtyard used for economic purposes in the north-western part (the saračhana) has been conserved within the overall complex, while as regards the buildings that were there formerly, there is valuable technical documentation, which would make it possible to reconstruct them in full.

The main residential quarters – the old women's and men's quarters – have been preserved in all respects in a historically authentic condition.

Valida Čelić-Ćemerlić

IZBOR KORIŠTENE LITERATURE

ABU - LAUGHOD Janet L.: The Islamic City - Historic Myth, Islamic Essence, and Contemporary Relevance, (Cambridge: University Press; 1987), pp. 162.

Arhivski fond Glođo-Svrzo, Istorijiski arhiv Sarajevo.

BEĆIRBEGOVIĆ Madžida: Džamije sa drvenom munarom u Bosni i Hercegovini, Sarajevo 1990.

BEJTIĆ Alija: Spomenici osmanlijske arhitekture u Bosni i Hercegovini, Prilozi Orijentalnog instituta, Sarajevo, knj. III-IV, 1953.

ČELIĆ Džemal: Grabrijan i Sarajevo, Prilozi za proučavanje istorije Sarajeva, Sarajevo 1962.

FINCI Jahiel: Razvoj dispozicije i funkcije u stambenoj kulturi Sarajeva, Sarajevo 1962.

GRABRIJAN Dušan: The Bosnian Oriental Architecture in Sarajevo, Ljubljana: DDU Univerzum; 1984, pp. 90-91.

GRABRIJAN Dušan: NEIDHARDT Juraj: Arhitektura Bosne i put u savremeno, Ljubljana 1957.

HADŽIBAJRIĆ Fejzulah: Merhum Salih efendija Svrzo, El-Hidaje, VII, 1943/44.

KADIĆ Muhamed: Starinska seoska kuća u Bosni i Hercegovini, Kulturno nasljeđe, Sarajevo 1967.

KALENDAR "Narodna uzdanica", II 1934. str. 185.

KREŠEVLJAKOVIĆ Hamdija: Izabrana djela I-IV, Sarajevo 1991.

MAHMUTČEHAJIĆ Rusmir: Blagaj - Islamsko predanje i Bošnjačko nasljeđe, Jezgra i oblici, (Sarajevo: KD "Preporod"; 1997), pp.18.

MUJEZINOVIĆ Mehmed: Islamska epigrafika Bosne i Hercegovine, I, Sarajevo 1998, 72-88.

REDŽIĆ Husref: Arhitektura i dekorativna umjetnost islama "Umjetničko blago Jugoslavije", Beograd 1974.

SKARIĆ Vladislav: "Sarajevo i njegova okolina od najstarijih vremena do austro-ugarske okupacije", Sarajevo 1937.

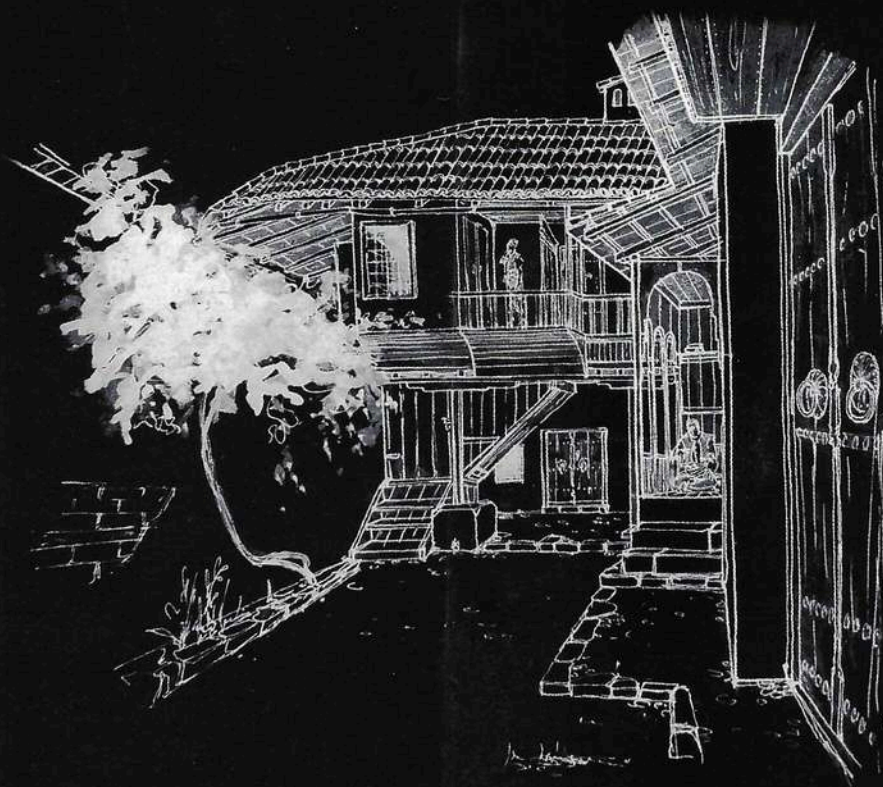
ŠABANOVIĆ Hazim: Postanak i razvoja Sarajeva, Radovi Naučnog društva Bosne i Hercegovine XXVI, Odjeljenje istorijsko-filoloških nauka Vol. 5, Sarajevo 1960.

ŠABANOVIĆ Hazim: Teritorijalno širenje i građevni razvoj Sarajeva u XVI stoljeću, Radovi Naučnog društva Bosne i Hercegovine XXVI, Odjeljenje istorijsko-filoloških nauka Vol. 5, Sarajevo 1960.

Vakufname iz Bosne i Hercegovine, (XV i XVI vijek), Sarajevo 1985.

ZLATAR Behija: Jahja-pašina džamija na Ćurčića brijegu, islamska revija "Mualim", br. 26, Sarajevo 1994.

ZLATAR Behija: Zlatno doba Sarajeva, Sarajevo 1996.



Little Boy House
20 m 40
Jimmie



