



MEETING CULTURES



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MEETING **of** CULTURES

SUSRET KULTURA / MEETING OF CULTURES

Sarajevo, 2019





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UVOD

Imajući u vidu historijsko i kulturno naslijeđe, Sarajevo danas predstavlja potencijalno jednu od najatraktivnijih turističkih destinacija na području Balkana, jugoistočne Evrope i Evrope. Više od četiri stotine godina džamije, sinagoge, pravoslavne i rimokatoličke crkve, građene su jedna pored druge. Građani različitih nacionalnosti i konfesionalnih orijentacija žive i rade zajedno, podižući grad i svoj stil zajedništva, bez obzira na osvajače i centre odlučivanja koji su se u prošlosti smjenjivali brže ili sporije u zavisnosti od historijskih i tadašnjih geopolitičkih prilika i interesa. U želji da cijelom svijetu prikažemo našu vrijednost, 2014. godine smo postavili simbol-pečat, znak Sarajevo Meeting of Cultures. Ovaj autentični znak predstavlja mjesto susreta kultura, polaznu turističku tačku, turističku atrakciju - lokaciju koja na jednom mjestu objedinjuje historijski i kulturni opis Sarajeva i nalazi se u neposrednoj blizini Gazi Husrev-begovog bezistana, odnosno Velike avlije u Sarajevu. Geografski gledano (prema stranama svijeta) sa istoka upućuje na osmanlijski trgovački grad i sa zapada na modernu zapadnjačku kulturu.

Naša ideja postavljanja znaka "Sarajevo susret kultura" ne može više da ostane samo naša, i mi smo odlučili da je podijelimo sa našim prijateljima i istomišljenicima. Sarajevo susret kultura svoju ideju širi uz veliku podršku prijatelja i partnera iz Novog Sada i Kotora i po istom principu zajednički definira skup novih turističkih atrakcija „Susret kultura“. Nove zamišljene atrakcije i regionalna ruta „Susret kultura“ spaja gradove Sarajevo, Novi Sad i Kotor, te na poseban način promovise našu specifičnu kulturnu baštinu sa nadom da ćemo ovu ideju proširiti na cijeli region, i biti primjer cijeloj Evropi i svijetu.

Sposobnost da napravimo pomak i unaprijedimo postojeće stanje je naša vjera u uspjeh, jednako kao naše kompetencije i znanje koje posjedujemo iz oblasti kulturnog turizma. Spoj znanja, kreativnosti, želje za promjenama zahtijeva veliki izvor pozitivne energije. Energiju crpimo iz naših unutrašnjih emotivnih rezervoara i ljubavi prema prostoru kojim se bavimo. Rijetko kada čujemo da pojedinac ili tim ostvari svoju ideju, a da nije bio zaljubljen u polje djelovanja. Ne možemo biti dobri promoteri naših kultura i destinacija ako ne volimo naše prostore. Ovo su naši unutrašnji nagoni da podijelimo

INTRODUCTION

Considering the historical and cultural heritage, present-day Sarajevo represents one of the potentially most attractive tourist destinations in Balkans, south-east Europe and Europe. For more than four hundred years, mosques, synagogues, orthodox and catholic churches have been built side by side. Citizens of different nationalities and denominations have lived and worked together, building the city and with it a common style of living, regardless of conquerors and decision making centres, which have changed faster or slower in the past, depending on the historical and geopolitical opportunities and interests at the time. In our wish to demonstrate our value to the whole world, in 2014 we have erected a symbol - seal, a sign Sarajevo Meeting of Cultures. This authentic sign represents a place where cultures meet. It is a starting point for sightseeing, a tourist attraction - a single location that unites historical and cultural aspects of Sarajevo, and is located in Sarajevo near Gazi Husrev-bey's Bezistan, i.e. Grand Courtyard. Geographically speaking (referring to cardinal directions), from the East it resembles an Ottoman trading town, while from the West, a modern western culture.

Our idea of placing a sign "Sarajevo Meeting of Cultures" can no longer remain just our idea, and we have decided to share it with our friends and those who share our aspirations. Sarajevo Meeting of Cultures expands its idea thanks to friends and partners from Novi Sad and Kotor, and together, following same principle, designs a new set of tourist attractions "Meeting of Cultures". The new envisaged attractions and regional route "Meeting of Cultures" connects cities of Sarajevo, Novi Sad and Kotor, and in a special way promotes our specific cultural heritage with a hope that this idea will extend to the entire region and serve as an example to whole Europe and world.

The belief that we will succeed, as well as the competencies and knowledge that we possess in cultural tourism, has provided us with abilities to make progress and improve current conditions. The combination of knowledge, creativity, and the desire for changes demands a great source of positive energy. This energy we draw from our inner emotional wells, and love towards what we do. Rarely can one individual, or a team, accomplish their idea without being in love in what they do. We cannot be good promoters of our cultures and destinations if we do not love what surrounds us.

Ijubav prema gradovima, destinacijama, kulturama, ono po čemu smo prepoznatljivi, ono što čini našu bit, i na kraju ono što nam je dalo identitet. Naše kulture su ono čime se ponosimo. U historijskom smislu predstavljaju uvijek izazove kojima su se ljudi naših namjera odazivali hrabro, u nadi da će ljepotu zajedničkog stvaranja prenositi sa koljena na koljeno. Želimo da na nove generacije prenesemo ljepote susreta kultura, izazove koje zahtijevaju bolje edukacije, shvatanja i promocije u pravom svjetlu, onako kako naša djeca to zaslužuju.

Različitost kao prednost je vrijednost koju imamo, vrijednost koju možemo da prikazemo mimo vjetrova nesreća, koji na našim prostorima u svojim kratkim historijskim periodima nisu uspjeli uništiti vječne prostore susreta kultura.

Vijeće za regionalnu saradnju (RCC), uz pomoć sredstava koja je osigurala Evropska unija, pokrenulo je projekat za razvoj i promociju turizma sa ciljem unapređenja, objedinjavanja i promocije ponuda kulturnog i avanturističkog turizma u šest ekonomija Zapadnog Balkana. Ta naša različitost je prepoznata kao prednost i ideja za uspostavljanje nove kulturne rute „Susret kultura“ kroz jačanje zajedničkog kulturnog identiteta Zapadnog Balkana u cilju promocije pozitivnog imidža i boljeg razumijevanja Regiona.

Sarajevo susret kultura u saradnji sa Muzejom Sarajeva, Departmanom za geografiju, turizam i hotelijerstvo, Prirodno-matematičkim fakultetom, Univerzitetom u Novom Sadu, Pokrajinskim zavodom za zaštitu spomenika kulture, i Turističkom organizacijom Kotor pokreće projekat “Strengthening of WB Identity by Exploiting Cultural Cross-roads to Brand New Tourist Destinations (SeeCulture).”

Ova knjiga sa ulogom kulturno-turističkog vodiča, predstavlja naš prvi zajednički doprinos svima onima koji osjećaju Susret kultura kao svoju baštinu, onima koji žele da upoznaju nove vrijednosti, onima koji različitost kultura prihvataju kao dar, i onima koji žele da šire pozitivne vrijednosti naših zajedničkih puteva. Redosljed je napravljen na onaj način kako se i ideja razvijala.

“Tragove ne ostavljamo za sebe, tragove ostavljamo iza sebe”

These internal urges, to share love towards cities, destinations, cultures, and everything what makes us recognisable, is our essence, which eventually provides us with our identity. Our cultures are what we are proud of. In historical sense, they have always represented challenges, which have been tackled courageously by people with the same intentions, with a hope to hand down the beauty of common creation to future generations. We wish to pass on the beauties of meeting of cultures to new generations, the challenges which demand for better education, understanding and promotion in a way that our children deserve it.

Diversity as an advantage is the value we can demonstrate and cherish, despite the winds of misfortune, which in these areas and over short periods have not been able to destroy the eternal meeting place of cultures.

The Regional Cooperation Council (RCC) launched an EU funded Tourism Development and Promotion Project with an aim to consolidate, improve and promote cultural and adventure tourism offers of the six Western Balkan economies. This diversity which we possess has been recognised as an advantage and an idea of establishing new cultural routes “Meeting of cultures”, by strengthening common cultural identity of the Western Balkan with an aim to promote a more positive image and better understanding of the region.

Sarajevo Meeting of Cultures in cooperation with Sarajevo Museum, Department for Geography, Tourism and Hotel Management, Faculty of Sciences University of Novi Sad, the Provincial Institute for the Protection of Cultural Monuments, and Tourism organisation of Kotor initiate a project entitled: “Strengthening of WB Identity by Exploiting Cultural Cross-roads to Brand New Tourist Destinations (SeeCulture).”

This book as a cultural and travel guide, represents our first common contribution to all those who regard Meeting of Cultures as their own heritage, to all those who wish to acquire new values, those who accept diversity of cultures as a gift, and those who wish to spread positive values of our common routes. The order was devised as the idea itself unfolded.

“We do not leave traces for our sake, we leave them behind”



SARAJEVO SUSRET KULTURA

Malo je gradova čija je prošlost omogućila nastanak, razvoj i takav osebujuan život kakav ima Sarajevo. Historiografija još uvijek nije osušila pera pišući i lamentirajući historijske činjenice ne bi li sama sebi objasnila fenomen zvan Sarajevo. Od te 1462. godine kada je ozvaničio svojom vakufnamom njegovu gradnju, osnivač Sarajeva Isa-beg Ishaković, pa sve do danas, u Sarajevu su melekanske struje vazda nadjačavale demonske i nicala su redom građevine koje simboliziraju vječno pobratimstvo Sarajeva sa svemirom.

Najprije je njegov utemeljitelj izgradio Dvor (Saray) na lijevoj obali Miljacke, a zatim džamiju (Careva džamija) koju je Isa-beg poklonio sultanu Mehmedu Fatihu, a potom i hamam, tekiju, musafirhanu, han, imaret i druge potrebne objekte koji su tvorili nukleus čaršije. Sarajevo je zahvaljujući svome osnivaču prvo u Evropi sredinom XV stoljeća imalo vodovod.

Danas, 557 godina poslije, svaka historijska epoha upisala je svoj originalni ornament u jedinstven mozaik bez kojeg ovaj grad ne bi bio toliko privlačan putnicima namjernicima.

Kad čujete u Sarajevu: "Svakog gosta tri dana dosta", ne znači da treba da četvrti dan idete iz Sarajeva, nego to znači da se ne trebate brinuti koliko imate u novčaniku, uvijek će vas neko častiti jelom, pićem, konakom bar tri dana. Ta stara poslovice ima svoje historijske korijene daleko u prošlosti. Pozivajući se na to običajno pravo Sarajlije su i vezira ograničavali na boravak u Sarajevu na tri dana. Hanovi, karavansaraji i musafirhane su bile dužne putnike namjernike besplatno ugostiti tri dana (dva obroka na dan, spavanje i smještaj konja).

Sa kojeg god uzvišenja bacite pogled na Sarajevo, iz koje god tačke krenete u obilazak Sarajeva, vi ćete uvijek i netremice povjerovati u činjenicu da je ovo grad u kojem se ne prestaju događati čuda, u koji su svi dobrodošli jer je to grad otvorenosti, zajedništva, slobode i hrabrosti.

Mi smo odabrali deset kapija na koje je poželjno da zakuca svaki putnik-namjernik kojega nešto vuče prema gradu kojemu je cijeli svijet zapamtio ime. Sarajevo (od turs. Saray – dvor, Ovasi – u polju). To su: Gazi Husrev-begov vakuf, Stara pravoslavna crkva, Stari jevrejski hram, Latinska ćuprija, Brusa bezistan, Saborna crkva, Katedrala Srca Isusova, Vijećnica, Svrzina kuća, i Despića kuća.

Svih deset vrata vrijedi otvoriti jer iza njih će vas dočekati priče o ljubavi i pokosu, susretu kultura, o tački gdje se spaja Istok i Zapad, o multireligioznosti i multikulturalnosti koje ni ratovi nisu mogli ubiti.

SARAJEVO MEETING OF CULTURES

There are few cities whose past enabled the existence and development of such peculiar life as that which preserved in Sarajevo. Historiography's pens have still not gone dry from writing and lamenting over historic facts, so as to explain the phenomenon called Sarajevo.

Since 1462, when the founder of Sarajevo, Isa-beg Ishaković officially founded it by proclaiming it his endowment, and up to the present time, Sarajevo's angelic currents have always surpassed demonic ones, and one by one, buildings rose, symbolising eternal brotherhood between Sarajevo and the Universe.

First its founder constructed Dvor (Saray) at the left bank of river Miljacka, and then a mosque (Emperor's mosque) which Isa-beg presented as a gift to Sultan Mehmet Fatih, followed by hamam, tekija, musafirhana, han, imaret and other buildings of importance, which all together form a nucleus of čaršija. Thanks to the founder, Sarajevo was the first city in 15th Century Europe to have had its own water supply system.

Today, 557 years later, each historical era has inscribed its own original ornament into a unique mosaic, which is exactly what attracts so many travellers to this city. When in Sarajevo you hear "three days is plenty for any guest to stay", it does not mean that you must leave Sarajevo on the fourth day, but that you do not have to worry on how much money you have in your pocket, because someone will always provide you with a meal, drinks and a place to stay for at least three days. This old proverb originates from a distant past. Evoking this common rule, Sarajevo citizens usually even limited the Vizier's stay in Sarajevo to three days. Hans, karavansarajs and musafirhans were obligated to host travellers without any charge for three days (two meals a day, bed and accommodation for horses).

From whichever high point you look down upon Sarajevo, and from whichever direction you move, you will always intently believe that this city will forever be filled with wonders, and that everyone is always welcome here, because it values openness, togetherness, freedom and courage.

For this purpose we have selected ten gates which are desirable for every traveller to open, at least for those who feel a certain pull towards a city, whose name is known to a whole world. Sarajevo (from Turkish Saray - court, Ovasi - in the field). And those are: Gazi Husrev - Bey's Waqf, The Old Orthodox Church, Old Jewish Temple, Latin Bridge, Brusa Bezistan, Congregational Church, Sacred Heart Cathedral, City Hall, Svrzo's House and Despić House.

All ten doors are worth opening because they will unravel stories of love and spite, meeting of cultures, a point connecting East and West, multi-religiosity and multiculturalism which not even wars could destroy.



SARAJEVO MEETING OF CULTURES

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GAZI HUSREV-BEGOV VAKUF

"Dobra djela gone zlo, a najuzvišenije od dobrih djela je milodar..."

Prva vakufnama iz 1531. godine, Gazi Husrev-beg

Sarajevo koje danas poznajemo nastalo je polovinom XV stoljeća kada je Isa-beg Ishaković na prostoru današnje Bentbaše i Baščaršije osnovao grad. Dalji urbani razvoj grada Sarajeva obilježice izgradnja raznih vjerskih, obrazovnih, socijalnih, humanitarnih, privrednih i drugih objekata koji su brzo doveli do njegovog ekonomskog i kulturnog procvata. U XVI stoljeću Sarajevo ulazi u svoje zlatno doba i u njemu će glavnu ulogu odigrati Gazi Husrev-beg i njegov vakuf.

U islamskom svijetu vakuf predstavlja svojevrsnu zakladu ili zadužbinu putem koje neka osoba svoj imetak zavještava bogu i za opću dobrobit. Za vrijeme osmanlijske vladavine u BiH, vakuf je bio preduslov za osnivanje, izgradnju i funkcionisanje velikog broja javnih objekata. Mnogi upravitelji i značajne ličnosti u historiji Sarajeva su svoju imovinu zavještali odnosno uvakufili, te tako doprinijeli razvoju Sarajeva.

STVARANJE JEDNE OD NAJSTARIJIH INSTITUCIJA U JUGOISTOČNOJ EVROPI

Jedan od najznačajnijih i, ujedno, najveći vakuf osnovao je Gazi Husrev-beg 1531. Zavještajući svoj bogati imetak, Gazi Husrev-beg osniva i gradi mnoge ustanove koje i danas postoje: Gazi Husrev-begova džamija, Kuršumlija medresa, biblioteka, imaret (javna kuhinja), musafirhana (konačište), bezistani i mnoge druge. Bez obzira na razna vremena koja su ostavila traga na ovoj instituciji, ovaj vakuf u kontinuitetu postoji gotovo 500 godina i to ga čini jednom od najstarijih institucija u jugoistočnoj Evropi. Jedan od razloga ove dugovječnosti jeste i vizija samog Gazi Husrev-bega koji je svojim vakufnamama (pravnim aktima o zavještanju dobara) vrlo precizno definirao organizaciju i funkcioniranje svog vakufa. Detaljno je opisano 78 radnih mjesta, službi, uslova za zapošljavanje, potrebnu školsku spremu i visinu plata. Gazi Husrev-begov vakuf i danas u velikoj mjeri egzistira na principima ustanovljenim vakufnamama iz prve polovine XVI stoljeća.

GAZI HUSREV-BEGOVA DŽAMIJA

Poznata i kao Begova džamija, izgrađena je 1531. u ranocarigradskom stilu i predstavlja jedno od najznačajnijih i najljepših arhitektonskih ostvarenja osmanskog perioda. Pretpostavlja se da ju je gradio Adžem Esir Ali, perzijski arhitekt i učitelj poznatog Mimara Sinana. Unutrašnjost džamije je dekorirana ornamentima, kaligrafski ispisanim citatima iz Kur'ana i mukarnasom (stalaktitnom dekoracijom). U vrhu niše mihraba, mjesta odakle imam predvodi molitvu, možete vidjeti u pletenoj korpici

GAZI HUSREV - BEY'S WAQF

"Good deeds cause evil to flee, and the loftiest of all good deeds is charity..."

The first testament, 1531, Gazi Husrev-bey

Sarajevo as we know it today was founded in the middle of the 15th Century, when Isa-beg Ishaković founded the city in the present-day area of Bentbaša and Baščaršija. From that moment the city's development will be characterised by the construction of various religious, educational, social, humanitarian, business and other facilities which will soon lead to its economic and cultural thrive. In the 16th Century Sarajevo enters its golden age and Gazi Husrev-Bey and his waqf will play a central part in it. In the Islamic world, waqf represents a unique trust fund or an endowment, in which case all possessions are bequeathed to God and general welfare. During the Ottoman rule in BiH, waqf was one of the prerequisites for establishing, developing and operating a greater number of public institutions. In the past, many administrators and persons of significance in Sarajevo bequeathed their possessions, i.e. endowed them, contributing to the development of the city.

ESTABLISHMENT OF ONE OF THE OLDEST INSTITUTIONS IN SOUTHEAST EUROPE

One of the most significant, as well as the biggest waqfs was founded by Gazi Husrev-bey in 1531. By bequeathing his greatest possession, Gazi Husrev-bey founded and constructed many institutions which exist today, such as: Gazi Husrev-Bey's Mosque, Kuršumlija medresa, the library, imaret (public kitchen), musafirhana (lodging house), bezistans and many others. Regardless of the times which have left their marks on this institution, this waqf has for over 500 years continuously endured, making it one of the oldest such institutions in South-east Europe. One of the reasons for its old age is the vision of Gazi Husrev-Bey, who defined the administration and operation of his waqf in details in his endowments (legal acts on bequeathing the possessions). 78 jobs, services, terms of employment, specific levels of education requirement, and salaries have all been described in detail. Gazi Husrev-Bey's waqf to this very day exists on the principals established by the endowments from the first half of the 16th Century.

GAZI HUSREV-BEY'S MOSQUE

Also known as Bey's Mosque, it was constructed in 1531, in an early Istanbul style and represents one of the most significant and most beautiful architectural creations of the Ottoman period. It is assumed that it was constructed by Adžem Esir Ali, Persian architect and a teacher of well renowned Mimar Sinan. The inside of the mosque is decorated by ornaments, calligraphy reciting verses from the Quran and Muqarnas

obješeno nojevo jaje kao simbol prepuštanja božanskoj brizi, jer Bog, poput noja, stalno bdije nad svojim stvorenjem.

PRVI ASTRONOMI I RAČUNANJE VREMENA

Pored raznih drugih funkcija koje su se vršile u Gazi Husrev-begovom vakufu, posebno je interesantna pojava prvog institucionaliziranog astronomskog zanimanja u BiH - muvekita, onih koji su mjerili vrijeme. Muvekithane su bile ustanove u kojoj se izračunavalo vrijeme molitvi, izrađivali kalendari, vodila briga o tačnom dnevnom vremenu i sl. Razvojem nauke i tehnologije više ne postoji praksa praktične astronomije koja se primjenjivala prije gotovo 200 godina, ali astrološke instrumente kojima se mjerila visina sunca i vršili proračuni, kao što su astrolab-kvadranti, sekstanti i ostali pribor, i danas možemo vidjeti u Gazi Husrev-begovoj muvekithani. Još jedna obaveza muvekita je bila briga o satu na sahat-kuli koja se nalazi u blizini. Radi određivanja vremena islamskih dnevnih molitvi, sahat-kula je pokazivala vrijeme prema lunarnom računanju vremena, a što podrazumijeva da se smjena dana i noći dešava u vrijeme zalaska sunca kada sat pokazuje 12 sati. Kako se dužina dana tokom godine skoro svakodnevno mijenja, satni mehanizam je bilo potrebno stalno podešavati, te je muvekit svaki dan vršio proračune, penjao se na 30m visoku kulu i "namještao" sat. Danas svi imaju satove i vrijeme dnevnih molitvi se lako može odrediti, ali tradicija podešavanja vremena je još uvijek živa, te još uvijek možete vidjeti sahat-kulu koja pokazuje neko drugačije vrijeme.

KO JE GAZI HUSREV-BEG?

Vojskovođa, graditelj i dobrotvor, Gazi Husrev-beg (1480-1541) predstavlja jednog od najznačajnijih upravitelja u BiH za vrijeme osmanlijske vladavine. On je sin Ferhat-bega porijeklom iz Hercegovine i turske princeze Seldžuke, te je kao unuk sultana Bajazita II odrastao na osmanskom dvoru u Carigradu (današnjem Istanbulu). U Sarajevo dolazi 1521. i tokom dvadesetogodišnjeg upravljanja izgradio je veliki dio onoga što danas nazivamo starim dijelom grada.



WHO WAS GAZI HUSREV-BEY?

A military leader, builder, benefactor, Gazi Husrev-bey (1480-1541) was one of the most significant governors in BiH during the Ottoman rule. A son of Ferhat-bey from Herzegovina and a Turkish princess Seldžuka, as a sultan Beyazid II's grandson, he grew up in the Ottoman court in Constantinople (present day Istanbul). He arrived to Sarajevo in 1521. And during the 20 years of his governance he has constructed the most present day old city core.

(Stalactite vaulting). At the top of mihrab niche, a place from where a prayer is conducted, one can notice an ostrich egg in a basket which represents a symbol of letting oneself go to the divine care, because God just as ostrich is always vigilant over its creation.

THE FIRST ASTRONOMERS AND TIMEKEEPING

Amongst the many services which were provided in Gazi Husrev-bey's waqf, it is interesting to note the occurrence of the first astronomer institutionalised profession in BiH- muvekit, timekeepers. Muvekithanas were institutions which provided prayer time, designed calendars, kept track of accurate day time, etc. With the development of science and technology, practical astronomy which was used 200 years ago no longer exists. But, astrological instruments used to measure the altitude of the sun and perform other calculations, such as astrolabe-quadrant, sextant and other instruments, can be found in Gazi Husrev-Bey's Muvekithana. An additional task of muvekit was to take care of the clock in sahat-kula, which is located in the vicinity. In order to determine the time of Islamic daily prayers, sahat-kula¹ shows lunar time, which means that the day turns into night at sunset when the hands indicate 12 o'clock. As the day's length changed almost every day throughout the year, the clock mechanism needed constant adjustments, therefore muvekit needed to do the necessary daily calculations, and climb 30 meters up the tower to "fix" the clock. Today, everyone owns a watch and the time of daily prayers can easily be determined, but the tradition of timekeeping lives, and you can still bear witness to sahat-kula showing a somewhat different time.

¹ clock tower



U Gazi Husrev-begovoj džamiji možete vidjeti poseban vjerski obred gdje svaki dan zadnjih 480 godina 30 džuzhana, učača Kur'ana, prema uputama samog Gazi Husrev-bega, mole za njegovu dušu.



In Gazi Husrev-bey's mosque a special religious ceremony has been conducted every day for the past 480 years by 30 džuzhanas, reciters of Quran, who pray for the soul of Gazi Husrev-bey, as he himself instructed.

STARA PRAVOSLAVNA CRKVA

"Muzeji su od vrlo velike važnosti i za izučavanje i proučavanje prošlosti i istorije narodne. Već mi u ovom našem muzeju u Staroj crkvi imamo lijepih stvari, koje nam kazuju prošlost sarajevsku..."

Objava Crkvene opštine

Poznata i kao Stara crkva, predstavlja jedan od najstarijih sakralnih objekata u Sarajevu. Iako postoje različite pretpostavke o vremenu izgradnje ove crkve, od kojih neke sežu do dalekog V i VI stoljeća, njena starost se do danas sa sigurnošću nije utvrdila. Međutim, dovoljno je da prođete kroz vrata dvorišnog zida i shvatite da on krije poseban prostor skriven od gradske vreve. U skromnoj kamenoj Staroj crkvi, posvećenoj Sv. arhangelu Mihailu i Gavrilu, čitamo ostatke ranohrišćanskih vremena, koje rijetko imamo priliku vidjeti u pravoslavnim hramovima. Njena širina je neuobičajeno veća od dužine, nema istaknutu oltarsku apsidu i pod joj se nalazi ispod nivoa tla, sa malim željeznim vratima koja nas tjeraju da sagnemo glavu pri svom ulasku. Ima krov na četiri vode i da nema zvonika koji je nadograđen tek 1880., možda bi pomislili da se radi o kući neke bogate porodice.

KULT IKONA

Ikonopis ili ikonopisanje je posebna slikarska tehnika koja se primjenjivala u hrišćanskim crkvama, a pravoslavna crkva je ovu vještinu razvila do najfinijih detalja. Crkveni oci su smatrali da ikona treba da djeluje na čulo vida, kao riječ na čulo sluha. Posebno vrijedno djelo Stare crkve čini ikonostas, oltarna pregrada koja simbolizira granicu duhovnog i materijalnog svijeta, na kojem je radio majstor Radul, jedan od najboljih ikonopisaca na ovim prostorima u XVII stoljeću. U crkvi nalazimo još 20 ikona raznih majstora, ali pravu riznicu ikonopisa otkrivamo u Muzeju Stare pravoslavne crkve. Izdvajamo ikonu " Liturgija pravednih i paklene muke grešnih" od slavnog kritskog slikara Georgiosa Klontzasa iz XVI stoljeća, koja je čak putovala u Atinu 2015. godine radi obilježavanja 400 godina El Greca, poznatog slikara, kipara i arhitekta španske renesanse.

HADŽI-STAKA SKENDEROVA

Kao i u islamu, u pravoslavlju postoji institucija hadžiluka/hodočašća. Oni koji su to mogli odlazili su u Jerusalem u posjetu Hristovom grobu. Nakon hodočašća, hodočasnik ili hadžija bi dobio pravo da svom imenu doda prefiks – hadži, te u Bosni i Hercegovini imamo prezimena porodica pravoslavne i muslimanske vjeroispovijesti koji taj prefiks nose, kao npr. Hadžiristić, Hadžidamjanović i dr. Posebno se u historiji

THE OLD ORTHODOX CHURCH

"Museums are of great importance for the study and exploration of the past and history of nations. We already have beautiful objects in our Museum in the Old Church that speaks of the past of Sarajevo..."

The announcement of Church Municipality

Known as Old Church, it represents one of the oldest sacred structures in Sarajevo. Even though there are different assumptions of the time of its construction, some even stating that it might be as far as 5th and 6th Century, the exact date is still unknown. However, just walking through the courtyard's doors would be enough to realise what special place is hidden from the city's bustle. Within a modest stone Old Church, dedicated to Holy Archangels Michael and Gabriel, one can learn about the remains of early Christianity, a rare opportunity in orthodox temples. Its width is unusually greater than its length, it does not contain a noticeable apse, and its floor is below ground level with small iron doors which force one to lower the head upon entrance. It is covered by a four slope roof, and if not for the bell tower, which was constructed later in 1880, one would think it was a home of a wealthy family.

THE CULT OF ICONS

Iconography is a special painting technique applied in Christian churches, but developed to the finest details in orthodox churches. Church fathers believed that the icon should affect the eyes as sound affects the ears. Iconostasis, Old Church's special work, is an altar partition symbolising the border between the spiritual and material world. The work was performed by master Radul, one of the best 17th Century iconographers in these parts. The church contains 20 more icons done by different masters, but the true treasury of icons can be discovered in the Old Orthodox Church Museum. Icon "Liturgy of the righteous and sinner's torments of hell" which was done by the famous 16th century Cretan painter Georgios Klontzas, travelled even to Athens in 2015 for the celebration of the 400th anniversary of El Greco, a painter, sculptor and architect of the Spanish Renaissance.

HADŽI-STAKA SKENDEROVA

As in Islam, Hajj or Pilgrimage is likewise practised in Orthodoxy. Those who were able would travel to Jerusalem to visit the tomb of Jesus. After the pilgrimage, a pilgrim or hadžija would be given the right to place a prefix - Hajji before a name, therefore in Bosnia and Herzegovina there are a number of Orthodox and Muslim families whose family names carry such a prefix, as Hadžiristić, Hadžidamjanović and others. There

Sarajeva ističe jedna ličnost – Hadži-Staka Skenderova (1828-1891), koja je još kao djevojčica svakodnevno išla u Staru pravoslavnu crkvu i čitala Apostol, jer nisu mogli naći ni jednog mladića koji je znao čitati. Bila je prva žena koja je otišla u Jerusalem na hadž i zavrjerala titulu hadžije u vremenu kada je to bilo primjereno samo za muškarce. Savremenica poznate George Sand (1804-1876), francuske književnice koja je svojim odijevanjem u mušku odjeću i pušenjem duhana sablažnjavala Pariz, u srcu "divljeg" Balkana i u izrazito patrijarhalnom društvu gdje je čak prisustvo djevojaka i mladih žena tokom bogoslužjenja u crkvi ograničeno na samo vrijeme posta i određenih praznika, Hadži-Staka nosi mušku odjeću, puši duhan, pije rakiju, svakodnevno ide u crkvu i zalazi u kafane. Za razliku od boemskog života George Sand, Hadži-Staka živi gotovo asketskim životom, iskazuje veliku socijalnu osjetljivost i društveni angažman pomažući siromašnima i ugroženima, te se bavi kulturno-prosvjetiteljskim radom. Godine 1859. otvara prvu djevojačku školu u BiH koja će omogućiti obrazovanje djevojkama različite vjeroispovijesti, ali i različitog imovinskog stanja. Školarinu su plaćale samo djevojke iz bogatih porodica, dok je školovanje za djevojčice iz siromašnih porodica i one bez roditeljskog staranja bilo besplatno. Iz ove škole su izašle i prve bosanskohercegovačke učiteljice.

Sarajevska krmčija je izuzetno vrijedan rukopis star 700 godina koji se čuva u Muzeju Stare crkve. To je prijepis Nomokanona – zbirke crkvenih i građanskih pravila vizantijske države, koje je odabrao i preveo Sveti Sava početkom XIII stoljeća.

MUZEJ STARE PRAVOSLAVNE CRKVE

U unutrašnjem dvorištu crkve, u nekadašnjoj crkvenoj magazi, nalazi se 130 godina star Muzej Stare pravoslavne crkve. Nastao je iz bogate crkvene riznice i uz posebne zasluge Jeftana Despića, velikog crkvenog pokrovitelja. Danas muzej posjeduje preko 700 eksponata: rukopisa, dokumenata, metalnih i tekstilnih predmeta, umjetničkih slika. Posebno mjesto u Muzeju zauzima bogata zbirka ikona koja se procjenjuje kao peta po vrijednosti na cijelom svijetu.



THE MUSEUM OF OLD ORTHODOX CHURCH

In the inner courtyard of the church and inside the former church warehouse, 130 year old Museum of Old Orthodox Church is located. It originated from a wealthy church treasury and with special support of Jeftan Despić, a great patron of the church. Today it consists of over 700 exhibits: manuscripts, documents, metal and textile items and artwork. One of the special Museum exhibits is a rich collection of icons, which is believed to be the fifth most valuable collection in the world.



is one individual who stands out in the history of Sarajevo - Hadži-Staka Skenderova (1828-1891) who as a little girl often visited the Old Orthodox Church and read the Epistle, because at the time they could not find a single boy who could read. She was the first woman who went to Jerusalem to Hajj and merited the title of Hajji at the time when it was only appropriate for men. The contemporary of the famous George Sand (1804-1876), a French female writer who was a public embarrassment in Paris due to wearing men's clothes and smoking tobacco, Hadži-Staka daily visited the church, while wearing men's clothing, smoking tobacco, drinking rakia and visiting bars in the hearth of "wild" Balkan in a highly patriarchal society, where even the presence of girls and young women at Liturgy was allowed only during fasting and specific holidays. Unlike the bohemian life of George Sand, Hadži-Staka lived an almost ascetic life, exhibiting social sensitivity and commitment and helping out the poor and vulnerable, while at the same time contributing to the cultural development. In 1859 she established the first school for girls in BiH, which is to provide education to young girls of different religions, and family status. The scholarship was paid only by the girls coming from wealthy families, while the girls coming from poor families and without a legal guardian were free of scholarship. This school produced the first BiH female teachers.

Sarajevo Nomocanon is the most valuable 700 year old manuscript preserved in the Museum of the Old Church. It is a manuscript of Nomocanon - a collection of church and civic laws from the Byzantium Empire, selected and translated by Saint Sava at the beginning of 13th Century.



STARI JEVREJSKI HRAM

Prognani iz svojih domova iz Španije i Portugala, sefardski Jevreji dolaze u Sarajevo polovinom XVI stoljeća i u njegovim mahalama nalaze svoj novi dom. Tada je izgrađena prva jevrejska bogomolja u BiH, prvo poznata kao "Il Kal Grandi" ili Veliki hram, da bi kasnije izgradnjom drugih sinagoga dobila naziv "Il Kal Viježu" ili Stari hram. Svoje mjesto našao je u „Il Kortidžu“ ili Velikoj avliji, nekadašnjoj jevrejskoj mikročtvrtni u kojoj se nalazio i Sijavuš-pašin han, jedan od najranijih primjera kolektivnog stanovanja u Sarajevu. U njemu su živjele siromašnije porodice dok se ne domognu nekog boljeg stana u drugoj mahali. Danas gotovo 500 godina kasnije ovog hana više nema, ali je Velika avlija sa Starim hramom ostala da svjedoči o ljudima koji su došli iz daleka i stvorili svoj novi dom, ali i o svemu onome što će uslijediti.

KADA BI ZIDOVI PRIČALI

Stari hram je jedan od najvrijednijih jevrejskih spomenika kulture u Bosni i Hercegovini. Posjeduje skladnu i pomalo rustičnu arhitektonsku formu. Prvobitni izgled hrama iz 1581. godine nije u potpunosti poznat jer je kroz vrijeme više puta gorio i obnavljao se. Ali još uvijek u njemu nalazimo ostatke hramova iz Španije i islamske arhitekture XV i XVI stoljeća. Posjeduje debele zidove, masivne stubove koji nose galerije i unutrašnjost u kojoj preovladava dojam težine i volumena kamenih struktura. Ovaj hram je sve do tridesetih godina XX stoljeća bio glavni hram u kojem su se održavala najviša bogoslužjenja, a onda će ovu ulogu preuzeti novoizgrađeni Veliki sefardski hram. Međutim, stvari će se drastično promijeniti početkom Drugog svjetskog rata. Stari hram će biti opljačkan i demoliran, koristiće se kao zatvor za Jevreje prije njihove deportacije u koncentracione logore, a kasnije će postati i štala za konje i magacin. Nakon završetka Drugog svjetskog rata od Starog hrama su ostali samo zidovi i krov. Potpuno oslabljeni tragičnim gubicima, sarajevski Jevreji nisu imali snage za obnovu Starog hrama, te ga poklanjaju gradu Sarajevu. Nakon restauracije 1966. godine pretvoren je u Muzej Jevreja BiH. Međutim, život Starog hrama nije prestao. Dio muzeja se i dalje povremeno koristi kao sinagoga, te se zvuk molitve unutar zidova Starog hrama još uvijek može čuti.

„USNULI LAV“

Današnji Muzej Jevreja u BiH priča priču o životu, razvoju i stvaralaštvu, ali i o tužnoj sudbini i stradanju jevrejskog naroda za vrijeme Drugog svjetskog rata. Muzej posjeduje razne vrijedne eksponate, ali jedan posebno izdvajamo – primjer nadgrobnika sa Starog jevrejskog groblja. U prvoj polovini XVII stoljeća na padinama planine Trebević nastalo je groblje koje će izrasti u drugo po veličini jevrejsko groblje u

OLD JEWISH TEMPLE

Exiled from their homes in Spain and Portugal, Sephardic Jews arrive to Sarajevo by the middle of 16th Century deciding to settle in its mahalas². That was when the first Jewish temple was constructed in BiH, known as "Il Kal Grandi", the Grand Temple, only later to be renamed to "Il Kal Viježu", the Old Temple, as the construction of other synagogues took place. It is located in the "Il Kortidžu" or Velika avlija³, what used to be known as a small Jewish neighbourhood which consisted of Sijavuš-pašin han, one of the earliest examples of collective housing in Sarajevo. This was where poor families lived, until they would be able to get a hold of a better apartment in some other neighbourhood. Today, nearly 500 years after, han no longer exists, but Velika avlija along with the Old Temple remains to tell a story of people coming from afar and settling in, as well as other events which are to follow.

IF ONLY WALLS COULD TALK

The Old Temple is one of the most valuable Jewish cultural monuments in Bosnia and Herzegovina. It possesses a harmonious and somewhat rustic architecture. The original Temple design from 1581 is not fully familiar due to its reconstructions as having been burnt down many times. But still the remains of Spanish temple designs and Islamic architecture from the 15th and 16th century are visible. It is encompassed by thick walls, containing massive pillars which hold the galleries. Its inside design exudes the heaviness and volume of the very stone structure. Until the 1930s it was the main Temple, where one of the most sacred liturgies were performed. Later, the liturgies will take place in the newly constructed Grand Sephardic Temple. However, everything will drastically change by the start of the Second World War. The Old Temple will be robbed, demolished, and used as a prison for Jews prior to their deportation to the concentration camps, only later to be converted into horse stables and a warehouse. After the end of the Second World War, nothing remains of the Old Temple, aside from its walls and the roof. Completely weakened by tragic losses, Sarajevo Jews did not have the strength to rebuild the Old Temple, bestowing it to the City of Sarajevo. After its restoration in 1966, it was turned into a Jewish museum. However, the Old temple lives on. A part of the Museum is still used as a Synagogue, where the sounds of prayer can be heard within the walls of the Old Temple.

“THE SLEEPING LION”

Present day Jewish Museum in BiH tells a story of life, development and creation, but also a story of a sad faith and sufferings of Jewish people during the Second World War. Museum possess various valuable exhibits, but one in particular - an example of

² neighbourhood
³ Grand Courtyard



Evropi. Međutim, ono što ga čini posebnim među jevrejskim spomenicima na cijelom svijetu jesu njegovi nadgrobnici. Svoj specifični izgled dobili su zahvaljujući susretu različitih kulturnih utjecaja, sefardskih, srednjovjekovnih i islamskih. Na njima nalazimo različita pisma i jezike, motive i simbole. Prije nekoliko decenija poznati pisac Ivo Andrić ih je nazvao „usnulim lavovima“ i posmatrajući ih u svom prirodnom okruženju, zavaljene na padini Trebevića, oni to zaista i jesu.



JEZIK KOJI NESTAJE

Sefardski Jevreji su svojom kulturom, koja će trajati vijekovima, ostavili neizbrisiv trag u kulturnoj baštini Bosne i Hercegovine. Sa sobom su donijeli jedno od svojih najvećih blaga- jevrejsko-španski jezik, koji će se razviti u dva oblika. Ladino, jezik koji se koristio za pisanje i prevođenje svetih knjiga, imao je mnogo više španskih riječi. Sarajevski đido, s druge strane, bio je jezik čaršije, ulice i mahale, sa primjesama različitih jezika kao što su slavenski, turski i italijanski. Do prije Drugog svjetskog rata svaki peti stanovnik Sarajeva je govorio đido, međutim holokaust je učinio da ovaj jezik gotovo nestane. Danas u Bosni i Hercegovini postoji samo četvero ljudi koji ovim jezikom govore.



DISAPPEARING LANGUAGE

The culture of Sephardic Jews has left an indelible mark on BiH cultural heritage, one which will last for many centuries. Sephardic Jews brought some of their greatest treasures with them, Judeo-Spanish language, which will later develop into two languages. Ladino, a language used for writing and translation of sacred books, contained a greater number of Spanish words. Đido, on the other hand, was the language of čaršija, streets and neighbourhoods, which contained traces of different languages such as Slavic, Turkish and Italian. Until the Second World War every fifth citizen of Sarajevo spoke Đido, however the holocaust contributed to its extinction. Now, there are only four people who speak this language in Bosnia and Herzegovina.

a tombstone of Old Jewish cemetery. In the first half of the 17th Century on the slopes of Trebević mountain a cemetery, which will develop into a second largest Jewish cemetery in Europe, was founded. However, what makes it special amongst the many Jewish monuments around the world, are its tombstones. Its specific design came as a result of different cultural impacts, such as Sephardic, medieval and Islamic. They contain different writings, languages, motives and symbols. A couple of centuries ago, Ivo Andrić, a famous writer called them “sleeping lions”, and if we observe them in their natural surroundings, sinking into the slopes of Trebević, indeed it is what they truly are.

LATINSKA ČUPRIJA

Svoj najveći urbani i ekonomski razvitak Sarajevo je doživelo u XVI stoljeću kada će postati najveći grad u Bosni i jedan od najrazvijenijih gradova na Balkanu. Broj stanovnika se povećavao, kuće su se gradile i obale povezivale. Počevši sa Carevom ćuprijom, mostovi su se gradili jedan za drugim. Neki su građeni od drveta, a čak 12 ih je sagrađeno od kamena sa lijepim lukovima. Iako nije tako velika, rijeka Miljacka je znala za kišnog vremena nabujati, te bi čak i kamene mostove odnijela sa sobom. Tako je i na mjestu Latinske ćuprije prvo bio izgrađen drveni most polovinom XVI stoljeća, da bi se nešto kasnije napravio kameni. U dva navrata u XVIII stoljeću Miljacka uzima svoj danak kada bujice ruše dijelove Latinske ćuprije. Bila je toliko oštećena da se više nije mogla koristiti. Priča kaže da je nekoliko uglednih građana Sarajeva zatražilo od kadije da se uz pomoć hadži Abdulaha Brige, lokalnog trgovca koji je zavještao trećinu svog imetka u dobrotvorne svrhe, Latinska ćuprija popravi. Čak su neki učeni ljudi iz tog vremena izračunali da se iz dobrotvorovog prezimena "Briga" po islamskom tradicionalnom ebdžed-sistemu zbrajanja brojnih vrijednosti slova dobije broj 1212, isti broj kao i broj godina popravke ćuprije po islamskom hidžretskom kalendaru (po gregorijanskom kalendaru je to 1798. godina). Da li je u pitanju providenje ili puka slučajnost, to ne znamo, ali Latinska ćuprija kakvu danas poznajemo sačuvana je zahvaljujući brizi hadži Abdulaha Brige.

LATINLUK, MAHALA KOJE VIŠE NEMA

Svoje ime Latinska ćuprija je dobila po Latinluku, odnosno Latinskoj mahali (gradskoj četvrti) koja se protezala desnom stranom rijeke Miljacke od Latinske ćuprije pa do Ćumurija mosta. To je bila jedna od najstarijih sarajevskih mahala. U njoj su živjeli kršćani – latini, pa se zato i zvala Latinska mahala. Najveća dubrovačka kolonija na Balkanu se nastanila ovdje, kao i firentinski i mletački trgovci. Kasnije su ovdje došli da žive i pravoslavci, između ostalih i poznata porodica Despić, čija je kuća danas pretvorena u dependans Muzeja Sarajeva. U Latinluku svoj dom su našli i franjevci, pa se tu nalazila i katolička crkva Blažene Djevice Marije. Međutim, ni Latinluka ni crkve više nema. Požari koji su s vremena na vrijeme harali Sarajevom, nažalost, Latinsku mahalalu nisu zaobišli. Posebno se izdvajaju dva događaja koji će potpuno preoblikovati i Sarajevo i Latinluk. Prvi se desio 1697. godine kada je u svom pohodu austrijski princ i najveći vojskovođa svoga vremena, Eugen Savojski, potpuno spalio Sarajevo. Iza njegovih 6.500 vojnika ostalo je samo zgariste. Dugo vremena je trebalo da se Sarajevo oporavi. Latinluk se izgradio, a crkva ponovo podigla. A onda, nakon gotovo 200 godina, desila se "velika jangija", katastrofalni požar koji će 1879. godine ostaviti 10.000 Sarajlija bez krova nad glavom, a mnoge dovesti do prosjačkog štapa. Kuće, dućani i bogomolje su gorile u čak 36 ulica. A sve je započelo u Latinluku, u kući Sime Sokolovića, gdje je živio neki trgovac pod imenom Schwartz koji je bio toliko nepažljiv da je sa svijetom prišao buretu špirita koje se zapalilo i za tren je vatra počela da guta sve ispred sebe. Topla augustovska noć, vjetar i kuće građene mahom od drveta brzo su raširili vatrenu stihiju koja je do ujutro gorjela i iza

LATIN BRIDGE

Sarajevo experienced its greatest urban and economic development in the 16th Century, when it became the biggest city in Bosnia and the most developed one in the Balkan. The number of its citizens grew, the houses were built and its shores connected. Starting from Careva ćuprija⁴, bridges erected one by one. Some were constructed out of wood, and even 12 of them were made as beautiful stone arch bridges. Even though it is not a big river, Miljacka was known to flood during the rainy season, washing away even the stone bridges. Therefore at the place of present day Latin bridge, a wooden bridge was primarily constructed in the middle of 16th century, only later to be replaced by a stone one. In the 18th century due to the flooding of Miljacka river, parts of the Latin Bridge were washed away twice. It was damaged in such a way that it could not have been used. The story goes that several respectable Sarajevo citizens demanded from qadi (magistrate) to repair Latin bridge with the help of Hajji Abdulah Briga, a local tradesman who bequeathed the thirds of his possessions to charity. Some scholars from that period stated that the benefactors last name "Briga" according to the Islamic traditional ebdžed system, by which the values of the letters are added up, equals to the number 1212, which represents the year in Islamic Hijri calendar when the bridge was repaired (in Gregorian calendar it was the year 1798). Whether this was the case of providence or pure luck, we do not know, but the Latin bridge as we know it today has been preserved thanks to the care of Hajji Abdulah Briga.

LATINLUK, A MAHALA THAT IS NO MORE

Latin bridge was named after Latinluk, Latin mahala (city quarter) stretched along the right side of Miljacka river, from the Latin bridge to Ćumurija bridge. It was one of the oldest Sarajevo mahalas. There lived Christians - Latins, hence the name Latin Mahala. The biggest Balkan colony from Dubrovnik settled in this area, as well as merchants from Florence and Venice. Later came many Orthodox families, amongst whom the famous Despić family, whose house has been converted into an annex to Sarajevo Museum. The Franciscans as well founded their homes in the Latin quarter, where a Catholic church Blessed Virgin Mary was likewise located. However, neither Latin quarter nor the church survived. The fires that in time laid waste to Sarajevo, unfortunately did the same to the Latin quarter. Two events should be taken into account as the ones that have fully reshaped Sarajevo and the Latin Mahala. The first one occurred in 1697 when at the time of Eugen Savojski invasion, an Austrian prince and a great army commander, Sarajevo was completely burnt down. After his 6.500 soldiers all that was left were ashes. It took Sarajevo a long time to recover. Latin quarter was rebuilt, and the church reconstructed. And then, after nearly 200 years, "great flame", a catastrophic fire took place in 1879, which will leave 10.000 Sarajevo citizens out of their homes, and reduce many to poverty. Homes, shops and temples located in 36 streets burnt in flames. And it all started in

⁴ Emperor's bridge



sebe ostavila samo pepeo. Opet su Latinluk i njegova crkva nestali. Poslije ovog događaja franjevci se sele na Bistrik, drugu stranu obale, i tamo će sagraditi župni dvor, samostan, bogosloviju i poznatu sarajevsku crkvu Sv. Ante Padovanskog. A Latinluk, kao i ostali dio izgorjenog Sarajeva, ulazi u novu fazu urbanističkog i arhitektonskog razvoja. Austrougarske vlasti uvode novi Građevinski red, preporučuje se izgradnja sa "solidnim gradivom", obraća se pažnja na "ukusnu gradnju" i na "raširenje i pravilnost ulica". Ovo je vrijeme kada se graditeljstvo istoka susrelo sa graditeljstvom zapada, i u toj simbiozi Sarajevo se ponovo gradilo i dobilo obrise koje danas prepoznajemo. Također poučeni iskustvom, 1883. godine osniva se Stalna vatrogasna četa koja će sve do današnjeg dana štiti Sarajevo od vatrene nemani.

SARAJEVSKI ATENTAT

Latinska ćuprija pamti puno događaja koji govore o usponima i padovima grada Sarajeva. Međutim, ni jedan događaj nije ostavio tako veliki trag kao što je u svjetskoj historiji poznati Sarajevski atentat. Desetak godina prije početka Prvog svjetskog rata Evropu potresaju razne krize. Vodeće evropske zemlje se bore za kolonije, utrkuju u naoružanju, stvaraju politička savezništva, postavljaju se ultimatum i kuju ratni planovi. Evropa je zveckala oružjem i u ovakvom ozračju u Sarajevo dolazi austrougarski prijestolonasljednik nadvojvoda Franc Ferdinand sa svojom suprugom Sofijom. Ova posjeta će završiti tragično atentatom Gavrila Principa. Tog dana 28.6.1914. godine nakon prvog neuspješnog atentata kod Ćumurije mosta i na povratku iz protokolarnе posjete Vijećnici, vozač automobila u kojem su sjedili Franz Ferdinand i Sofija pogrešno je skrenuo pored Latinske ćuprije i našao se na nišanu Gavrila koji je sa svoja dva hica okončao njihove živote. Ovaj događaj pokrenuće jedan od najsmrtonosnijih sukoba u modernoj ljudskoj historiji – Prvi svjetski rat, poznat i kao Veliki rat ili Rat koji će okončati sve ratove, a u stvari je okončao milione života i potpuno promijenio sliku svijeta.

VINO PIJU AGE SARAJLIJE

Englezi imaju pubove, francuzi bistroe, a Balkan ima kafane. U nju su uvijek navraćali svi, od probisvijeta do viđenijih ljudi. Tu su se poslovi sklapali, sudbine rješavale i pjesme stvarale. U staro vrijeme su ih uglavnom držali pravoslavci, nerijetko i žene. Godine 1786. u Sarajevu se spominje 9 krčmarica, od kojih je čak 5 bilo u Latinluku. Jedna od najslavnijih krčmarica o kojoj su se pjesme pisale bila je Savka Čebedžina. U njejoj kafani koja je bila preko puta Tašlihana u Latinluku, više se pila rakija u šoljicama za kafu nego kafa. Lijepo se krčmarice i danas kroz pjesmu prisjećamo. Poznata sevdalinka kaže: „Vino piju age Sarajlije... a služi im Čebedžina Savka, zlatnom čašom iz bijele ruke...“.

THE AGHAS OF SARAJEVO DRINK WINE

English have their pubs, French have bistros, but Balkan has kafanas. It was a place frequented by everyone, from lowlives to famous people. This is a place where businesses were closed, faiths settled and songs written. In the old time, it was run by Orthodox people, on rare occasion even women. In 1786 it was noted that Sarajevo had 9 women innkeepers, out of which 5 in Latin quarter. One of the most famous woman innkeeper, for whom many songs were written, was called Savka Čebedžina. In her kafana, which was across Tašlihan in Latin quarter, rakia was drunk from the coffee cups more than coffee itself. Today, a beautiful woman innkeeper is remembered by a song. Famous sevdalinka goes: "The Aghas of Sarajevo drink wine....served in a golden glass and by a white arm of Čebedžina Savka...".

Latin quarter, in the house of Simo Sokolović, where a reckless merchant called Schwartz came close to a barrel of spirits with a candle. The spirits caught on fire and in seconds the fire engulfed everything. The fire quickly spread over wooden houses on a warm, windy August night, leaving behind only ashes in the morning. Once again Latin quarter and the church were gone. After this event Franciscans settled in Bistrik, on the other side of the river, where they built a parish house, monastery, seminary, and a famous Sarajevo church St. Anthony of Padua. And the Latin quarter, as well as the rest of the burnt down, Sarajevo entered the new phase of urban and architectural development. Austro-Hungarian government introduced new Construction rules, which recommended the use of "solid material", and paying attention to "tasteful construction" and "wide and regular street grid". This was the time when the architecture of the East met the architecture of the West, and in this symbiosis, Sarajevo was rebuilt and its present day outlines provided. Likewise, having learnt from the previous experience in 1883, a fire-fighter brigade was founded, which to this very day will protect Sarajevo from fire.

SARAJEVO ASSASSINATION

Latin bridge is known for many events which speak of Sarajevo's good and bad times. However, neither of the events has left such a mark on the world history as the famous Sarajevo assassination. Ten year before the start of the First World War, Europe underwent many crises. Leading European countries are fighting for their colonies, competing in fire-power, entering into political alliances, delivering ultimatums and designing war plans. Arms clattered throughout Europe, and all the while the Austro-Hungarian Archduke Franz Ferdinand decided to visit Sarajevo with his wife Sofia. This visit will end tragically with the assassination by Gavrilo Princip. On the 18th June 1914, after a failed assassination at Ćumurija bridge, returning from a ceremonial visit to the City Hall, the driver took a wrong turn along the Latin bridge, and Franz Ferdinand and Sofia found themselves at Gavrilo's gunpoint, who ended their lives with two shots. This event will initiate one of the deadliest confrontations in modern human history - First World War, also known as the Great War or the War that will end all wars, but in fact ended millions of lives and completely changed the world.

BRUSA BEZISTAN

Većina stanovništva u Sarajevu se u XVI stoljeću bavila zanatstvom i trgovinom. Novi zanati se razvijaju, strani trgovci dolaze da trguju, te Sarajevo i njegova čaršija (trgovište) postaje raskrsnica trgovačkih puteva. Karavane su donosile raznoliku robu sa Istoka i sa Zapada, od engleske čohe, venecijanske kadife, do arapske kafe i svile iz Burse. Iz Bosne su odnosili med, vunu, meso, sir, pšenicu i kožu koja je naročito bila cijenjena. Tada je u sarajevskoj čaršiji bilo preko 10 000 zanatskih i trgovačkih dućana. U čaršijama većih gradova gradili su se i bezistani, a u Sarajevu ih je bilo čak tri. Bezistani su ono što bi se danas zvalo trgovačkim centrom. Građeni od kamena i sa bačvastim svodovima, rjeđe kupolama, bezistani su imali nizove dućana u kojima se prvobitno prodavalo samo platno, a kasnije i druge skupocjene stvari. U Sarajevu danas postoje dva bezistana, Gazi Husrev-begov i Brusa bezistan.

OD SVILE DO MUZEJA

Brusa bezistan jedini je potkupolni bezistan na ovom području. Ima šest velikih i dvije male kupole, pravougaonu osnovu i četiri ulaza na četiri strane svijeta. Nalazi se u srcu čaršije okružen dućanima u ulicama koje nose imena zanata koja su u njima bila zastupljena, Kundurdžiluk, Veliki i Mali Ćurčiluk i Abadžiluk. Izgradio ga je Rustem-paša Opuković, Veliki vezir sultana Sulejmana Veličanstvenog. Zbog svile iz Burse koja se u njemu prodavala, Brusa-bezistan je i dobio svoje ime. U njemu se nalazio i svojevrсни "gradski trezor", te su se u dvije posebne kamene niše pohranjivali gradski dokumenti. Kamene strukture su se mogle bolje boriti sa požarima, koji nisu bili rijetka pojava, te je zahvaljujući "trezoru" Brusa-bezistana nekoliko važnih gradskih spisa iz osmanskog perioda sačuvano. Dugo vremena se u Brusa-bezistanu mogla pronaći skupocjena roba, koju su čak i putopisci u svojim posjetama Sarajevu u XVII stoljeću opisivali. Francuski putopisci opisuju bezistane kao lijepe tržnice koje se noću zatvaraju "kao zemaljske palače". Evlija Čelebija kaže da tu ima "bezgranično mnogo vrsta robe, skupocijenog sukna i finih svilenih tkanina koje se prelijevaju kao mramor...". Međutim, s vremenom Brusa-bezistan će osiromašiti. Kako se društvo mijenjalo, tako je i bezistan mijenjao svoju robu. Bio je magacin vojničkih uniformi, trgovina manufakturne robe, tržnica mlječnih proizvoda i robna kuća suvenira. Jedno vrijeme se u njemu nalazio čak i parni mlin. Nakon godina lutanja, Brusa-bezistan je ponovo postao mjesto gdje možemo naći vrijednu robu. Godine 2001. postaje depadans Muzeja Sarajeva, te se u njemu danas umjesto skupocjene svile nude priče o Sarajevu, od prahistorije do vremena austrougarske uprave.

BRUSA BEZISTAN

Most of 16th century inhabitants in Sarajevo were merchants and craftsmen. New crafts were developed, foreign merchants came to trade, and Sarajevo and its čaršija (market place) become a trade route crossroad. Caravans used to bring in various merchandise from the East and West, such as English cloth, Venetian marigold, Arabic coffee and silk from Bursa. The merchandise they took from Bosnia were honey, wool, meat, cheese, wheat, and leather which was highly sought after. At the time there were over 10.000 crafts and trade shops. In bigger cities' čaršijas, bezistans (closed markets) were built, and Sarajevo even had three. Bezistans were, what today we would call, a shopping mall. They were stone constructions with barrel vaults, rarely constructed as dome structures. Bezistans contained lines of shops where primarily only cloth was sold, and then later expensive things. There are two Bezistans in Sarajevo, Gazi Husrev-Bey's and Brusa Bezistan.

FROM SILK TO MUSEUM

Brusa Bezistan is the only kaiserion Bezistan in this area. It is of rectangular shape with four entrances located at four cardinal points, with 6 big and 2 small domes. It is located in the heart of čaršija, surrounded by shops in streets named after crafts practised in the very shops. Kundurdžiluk⁵, Great and Small Ćurčiluk⁶ and Abadžiluk⁷. It was built by Rüstem Pasha Opuković, who was a Grand Vizier of Sultan Suleiman the Magnificent. Brusa-Bezistan got its name due to the Bursa silk that was sold there. Because "city treasury" was also located there, city documents were kept safe in two specifically designed stone niches. Stone structure is much more resistant to fires, which were not rare at the time, and because "treasury" was stored in Brusa-Bezistan, several city documents dating from the Ottoman period were preserved. For a long time, expensive merchandise was sold and bought in Brusa-Bezistan. Even travellers depicted it in their writing when they visited Sarajevo in the 17th Century. French travellers depicted Bezistans as beautiful markets which close at night as "earthly palaces". Evliya Čelebi noted the presence of "infinite quantity of different types of merchandise, expensive cloth and fine silk fabric, morphing one into another like marble..." But in time, Brusa-Bezistan will slowly lose its shine. As the society changed, so Bezistan changed its merchandise. It changed from a warehouse storing military uniform, selling manufactured goods, dairy product market, to souvenir shop. For some time, it stored a steam powered mill. After years of aimless wanderings, Brusa-Bezistan was once again a place where valuable merchandise can be found. In 2001 it is annexed to Sarajevo Museum, and instead of offering expensive silk it now tells a story of Sarajevo, from its prehistoric times to the times of Austro-Hungarian rule.

⁸ shoe maker's trade

⁶ furrier's trade

⁷ cloth making

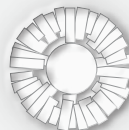


BAŠČARŠIJA

Zajedno sa osnivanjem grada Sarajeva, u XV stoljeću su udareni temelji sarajevske čaršije poznate kao Baščaršija (glavna čaršija). Oko nje i zahvaljujući njoj grad se razvijao i u XVI stoljeću je zauzimala prostor od Vijećnice do Katedrale. Zanatstvo i trgovina su se razvijali, te je u prvoj polovini XVI stoljeća već postojalo oko 40 različitih zanata i trgovačkih zanimanja. Dućani jednog ili srodnih zanata su se obično nalazili u jednoj ulici, te je sarajevsku čaršiju činilo niz zasebnih čaršija, Abadžiluk, Kujundžiluk, Kazandžiluk, Sarači, Franačka čaršija (Latinluk), Berberska čaršija i mnoge druge. U početku su to bili zanati vezani za ishranu stanovništva i njegove svakodnevne potrebe, a kasnije će primat preuzeti zanati za obradu kože, tekstila i metala. Sarajevske zanatlije su bile organizovane u moćne esnafske organizacije koje će do kraja XIX stoljeća brojati oko 80 zanata i 400 različitih proizvoda. Svoju kulminaciju u razvoju Baščaršija će doživjeti u prvoj polovini XVII stoljeća, a onda će je godine 1697. u svom pohodu Eugen Savojski spaliti. Baščaršija će se oporaviti, ali će ponovo nakon 200 godina stradati u požaru poznatom kao "velika jangija". Zbog ovog događaja današnja Baščaršija je dvostruko manja. Opasnost njenom opstanku postajala je i 40-tih godina XX stoljeća, kada je društvo smatralo da jedna stara čaršija nema vrijednost i ulogu u modernom gradu, te su je htjeli rušiti. Srećom, to se nije desilo. Industrijalizacija i modernizacija je u velikoj mjeri izbacila iz upotrebe ručno pravljenе proizvode i mnogim zanatima prijete zaborav ili su nestali, ali na Baščaršiji se još uvijek mogu naći mjesta gdje stari zanati žive.

BERBERI – HIRURZI

Berberi su majstori koji se bave šišanjem, uređivanjem i brijanjem muške kose i brade. Ali u osmansko doba ovaj zanat je podrazumijevao mnogo više. S obzirom da običnom narodu liječnici tada nisu bili lako dostupni, berberi su počeli da se bave i nekom vrstom primitivne hirurgije. Vadili su zube, „puštali krv“, obrađivali rane, obrezivali mušku djecu, namještali prelome i iščašenja, i izvodili druge jednostavnije hirurške intervencije. Kako je sve to izgledalo možemo vidjeti u Brusa-bezistanu, gdje je jedan stari sarajevski berberski dućan izložen kao dio stalne muzejske postavke.



BARBERS - SURGEONS

Barbers are masters who cut, dress, groom, and shave men's hair. But in Ottoman period, this trade meant a lot more. Considering that for commoners doctors were not accessible, barbers performed a type of primitive surgery. They performed procedures such as "bloodletting", dressing wounds, circumcising male children, resetting bones and dislocations, and other simple surgical interventions. One can imagine how it all looked like by paying a visit to Brusa-Bezistan and an old Sarajevo barber shop, which is displayed as a museum's permanent exhibition.

BAŠČARŠIJA

As per city's establishment, the first foundation stones of Sarajevo čaršija, known as Baščaršija (main čaršija), were laid in the 15th century. The city developed around Baščaršija, which in the 16th century was occupying the area between City Hall and Cathedral. Crafts and trade evolved, and in the first half of the 16th century over 40 types of crafts and trade professions developed. Stores of one or similar trades were usually located in one street, so Sarajevo čaršija was composed of a series of separate čaršijas, Abadžiluk, Kujundžiluk, Kazandžiluk, Sarači, Franačka čaršija (Latinluk), Berberska čaršija and many others. At the beginning, the trades were connected to food trade and everyday people needs, only later to take on trades for treatment of leather, textile and metal. Sarajevo craftsmen were organised into powerful guild organisations which represented over 80 types of trade and 400 different products by the end of 19th century. Its greatest development Baščaršija will reach in the first half of 17th century, only to be burnt down by Eugen Savojski in 1697. Baščaršija will recover, however in 200 years it will again undergo damage by fire known as "great fire". Because of this event, present day Baščaršija is half of its original size. Moreover, its survival was endangered in the 1940s, when the society believed that an old čaršija holds no value and plays no role in the modern world, therefore it should be demolished. Luckily, it did not happen. Industrialization and modernization has greatly diminished the need for hand crafted goods, which meant that a great number of crafts are to become extinct, or completely forgotten, but Baščaršija will always be a place where old crafts live on.

SABORNA CRKVA ROŽDESTVA PRESVETE BOGORODICE

Sa godinom 1839. započinju Tanzimatske reforme u Osmanskom carstvu. One su trebale staro Carstvo pretvoriti u modernu državu. Proklamirane veće vjerske slobode za sve, rezultirale su promjenama u javnom prostoru isticanjem multireligijskog i multikulturalnog karaktera društva. Iako je bila na periferiji carstva, pozitivne posljedice Tanzimata se postepeno osjećaju i u Bosni. I do tada je Osmansko carstvo omogućavalo egzistenciju različitih vjerskih zajednica unutar svojih granica, ali njihova vidljivost je bila ograničena. Obnova starih i podizanje novih bogomolja se strogo kontrolisala. Međutim, tanzimatske reforme su omogućavale i drugim vjerskim zajednicama ne samo da obnove, već i da dograde i izgrade nove crkve i sinagoge, još veće i bogatije. Ovakve prilike poticale su kulturni razvoj koji je počeo pomalo da mijenja i sliku Sarajeva. U ovom uzletu vjerskih sloboda, započela je u drugoj polovini XIX stoljeća izgradnja Saborne crkve u Sarajevu.

TAKVU ĆU GRADITI I U SARAJEVU, ALI ĆE BITI LJEPŠA!

Zahvaljujući dobrotvornim priložima sarajevskih trgovaca pravoslavaca, aristokrata, carske porodice iz Rusije, priložima vlasti, pa čak i samog sultana Abdul Aziza, izgrađena je Saborna crkva. Gradio ju je majstor Andrija Damjanov iz Makedonije, poznati graditelj pravoslavnih crkava na Balkanu. Prema zabilježenoj priči, kada su ga pitali da izgradi novu crkvu, crkveni oci su željeli da vide i njegov plan. Damjanov im je odgovorio: "Plana nema, nego pogledajte crkve u Nišu i Smederevu. Takvu ću graditi i u Sarajevu, ali će biti ljepša". I tako je i bilo. Njena arhitektura sa svojih pet neobizantijskih kupola i baroknim zvonikom visokim 45m učinila ju je jednom od najmonumentalnijih pravoslavnih crkava svog vremena na Balkanu. I sve bez plana! Naravno, možemo dvojiti o tome da li je majstor Damjanov imao nacрте Saborne crkve kada ju je gradio ili ju je stvarno podigao "napamet", ali dotadašnja graditeljska praksa nije počivala na obrazovanim graditeljima i inženjerima kakve danas poznajemo. Graditeljstvo je bilo zanat i pripadalo je esnafu čije je uređenje bilo jasno definisano i hijerarhijski uređeno. Znanje se sticalo usmenim putem i kroz praksu unutar esnafa i majstorskih radionica. Većinom su to bili tzv. dunderi koji su gradili stambene kuće, zatim dosta rjeđe mimari koji su bili najbliži struci inženjera u današnjem smislu riječi, te neimari koji su izvodili složenije objekte. Posmatrajući ovakve okolnosti u graditeljskoj praksi tog vremena, izgradnja Saborne crkve se čini još većim uspjehom.

CATHEDRAL OF THE NATIVITY OF THE THEOTOKOS

In 1839 Tanzimat reforms in the Ottoman Empire began. They were meant to transform the old Empire into a modern state. The proclamation of greater religious freedoms for all resulted in changes in the public sector and the development of a multi religious and multicultural society. Even though it was located on the margins of the empire, positive effects of Tanzimat were gradually felt in Bosnia as well. Although the Ottoman Empire already allowed different religious communities to exist within its borders, their visibility was limited. The reconstruction of the old and building of the new houses of worship was strictly controlled. However, Tanzimat reforms allowed other religious communities not just to restore but to add to the existing and rebuilt the new churches and synagogues, to even greater degree and splendour. These opportunities encouraged cultural development, which little by little started to change the image of Sarajevo. During the rise of religious freedoms in the second half of the 19th century the construction of Congregational church in Sarajevo commenced.

SUCH, AND EVEN MORE BEAUTIFUL, I WILL BUILD IN SARAJEVO!

Due to charity contributions of Orthodox Sarajevo merchants, aristocrats of Russian imperial family, the government funds, and even contributions from the Sultan Abdul Aziz himself, the Congregational church was constructed. It was constructed by a master Andrija Damjanov from Macedonia, a well known constructor of Orthodox churches in the Balkans. According to a story, when he was asked to build a new church, the church fathers wanted to see his designs. Damjanov responded: "There is no plan, but look at the churches in Niš and Smederevo. Such, and even more beautiful, I will build in Sarajevo". And so it was. Its architecture, five domes in neo-Byzantine style and 45 meters high Baroque church tower, has characterised it as one of the most monumental orthodox churches of its time in the Balkans. All of this, without a plan! Of course, we can debate whether master Damjanov really had a plan when he was building the Congregational church, or he did it by "heart", but the building practice at the time was not just a trade of educated builders and engineers, which is the case presently. The building trade was a craft and it belonged to a guild, whose structure was clearly and hierarchically defined and regulated. Knowledge was acquired orally, and by the means of practical work performed at the guild and at masters' workshops. Mostly those were so called dunderi, who used to build houses, not so often mimars, the ones closest to today's engineers, and neimars who constructed a more complex projects. Considering the circumstances of the building trade at the time, the construction of the Congregational church can be considered a great success.

PJEVANA RIJEČ

Pjevanje je neraskidivi dio hrišćanske liturgije od najranijih dana crkve. Muzika je preobraženi govor, molitva, pjevana riječ, i gotovo sva bogoslužjenja u pravoslavnoj crkvi se obavljaju pojanjem ili crkvenim pjevanjem. Ono što je karakteristično za pravoslavno crkveno pjevanje je da je ono bilo monofono tj. jednoglasno i isključivo vokalnog karaktera, bez instrumentalne pratnje, za razliku od zapadnoevropske crkve. Da bi naglasili melodiju koriste se "ison" koji u crkveno-duhovnom rječniku podrazumijeva jedan osnovni duboki ton koji izvodi više pjevača i koji služi kao pratnja. Tako da, iako muzika nije bila polifona, sa neprekidnim ponavljanjem osnovnog tona estetski izražaj se obogaćivao stvarajući prepoznatljiv i mističan zvuk. U daljem razvoju pravoslavne crkvene muzike se u XIX stoljeću u bogoslužjenjima pojavljuje i višeglasno horsko pjevanje. Tako je i na inicijativu sarajevskih sveštenika i trgovaca 1888. godine osnovano Srpsko pjevačko društvo "Sloga" - prvi domaći mješoviti hor u Sarajevu koji u Sabornoj crkvi pjeva već 130 godina.

ZVONA KAO TOPOVI

U Prvom svjetskom ratu mnoge crkve su ostale bez svojih crkvenih zvana i krovova. Zaliha željeza i drugih metala potrebnih vojnoj industriji Austro-Ugarske Monarhije više nije bilo. Zato su uzeta zvana. Njihova legura se sastoji od 80% bakra i 20% kositra, čineći ih idealnim za izradu topova. Olovni krovovi su imali sličnu sudbinu, pretvoreni su u streljivo. Tako je i Saborna crkva ostala bez svog olovnog krova i tri bakrena zvana. Međutim, neće dugo ostati nijema, već 1922. godine nova zvana će ponovo zazvoniti.



BELLS LIKE CANNONS

In the First World War many churches were left without their church bells and roofs. The Austro-Hungarian military was running low on iron and other metal supplies. Therefore, the bells were seized. Their alloy was mostly comprised out of 80% copper and 20% tin, which made them ideal for cannon production. Lead roofs underwent a similar fate being transformed into ammunition. Thus, the Congregational church was left without its lead roof and three copper bells. However, it will not remain silent for long, as already in 1922 the new ones will start ringing.

A SUNG WORD

Singing was an inseparable part of Christian church liturgy since its earliest days. Music is regarded as a converted speech, a prayer and a sung word. Almost all liturgical services in an Orthodox church are performed as chanting or church singing. A characteristic of Orthodox church singing is that it was monophonic and distinctly vocal, without any instrumental music, which is not the case for Western European churches. In order to highlight the melody, "ison" was used, which in church and spiritual terms signifies one basic, deep tone, performed as a background melody and by multiple singers. Even though music was not polyphonic, by repeating the basic tone, an aesthetic expression was enriched by a recognisable mystical sound. In a later development of an Orthodox church music, polyphonic choir music was introduced in the 19th century liturgy. In 1888 the initiative of Sarajevo priests and merchants led to establishing Serbian singing society "Sloga", as a first mixed choir in Sarajevo, which now for over 130 years still performs in the Congregational church.



KATEDRALA SRCA ISUSOVA

Austrougarskom okupacijom Bosne i Hercegovine 1878. godine, ova zemlja se suočila sa velikim promjenama. Između ostalog, nova vlast je nastojala ustrojiti i staviti pod svoju kontrolu sve vjerske zajednice u Bosni i Hercegovini. Tako je i sa Vatikanom 1881. godine potpisala Konkordat (sporazum) o uvođenju redovite svjetovne katoličke hijerarhije u Bosni i Hercegovini koja do tog vremena na ovim prostorima kao takva nije bila uspostavljena, iako je franjevački red u Bosni djelovao još od XIII stoljeća. Bulom „Ex hac augusta“ papa Leon XIII osniva u Sarajevu Vrhbosansku nadbiskupiju i metropoliju i za prvog nadbiskupa imenuje Josipa Štadlera, sveštenika zagrebačke nadbiskupije i profesora fundamentalne teologije na Katoličkom bogoslovnom fakultetu. Za potrebe nove nadbiskupije u Sarajevu sagradio je bogoslovno sjemenište s crkvom, kaptol, nadbiskupski dvor i čuvenu stolnu crkvu – Katedralu Srca Isusova koja će postati jedan od najprepoznatljivijih simbola Sarajeva.

CRKVA ODREĐENA ZA VJEČNOST

Već sa prvim godinama austrougarske vladavine u BiH za potrebe nove uprave dolazi niz arhitekata, inženjera, naučnika i istraživača iz različitih oblasti. Sve se mijenjalo, pa i građevinska praksa koja je do tada postojala na principima zanatskih esnafa. Javlja se potreba za akademski školovanim graditeljima, a takve je trebalo potražiti izvan BiH. A za izgradnju stolne crkve u Sarajevu tražili su se najslavniji arhitekti neogotike u Monarhiji i Srednjoj Evropi – Heinrich Ferstel, a kasnije i Friedrich Schmidt. Ferstel je izradio projekat koji nije bio prihvaćen jer je bio preskup, a Schmidt zbog svoje zauzetosti nije ni pristupio izradi svog rješenja, ali je za taj posao preporučio jednog od svojih najboljih studenata – Josipa Vančaša, uz obećanje da će pomoći prilikom projektovanja. I tako je Vančaš dobio posao, došao iz Beča u Sarajevo i postao jedan od najpoznatijih i najplodonosnijih arhitekata ovog vremena u BiH. Iza sebe ima preko 200 realiziranih objekata u koje se ubraja čak 70 crkava! U vremenu kada je neogotika bila dominantan stil srednjoevropskog katoličkog sakralnog graditeljstva, ona u Bosni nije bila prisutna uprkos izgradnji priličnog broja katoličkih crkava u zadnjim desetljećima osmanske uprave na ovim prostorima. Stoga je 1889. godine izgradnjom sarajevske katedrale Vančaš ustvari uveo neogotički stil u BiH. Kasnije, prisjećajući se razgovora sa profesorom Schmidtom, Vančaš je rekao: "Primijetio je samo da jednoj stolnoj crkvi ne pristaje 'gizdavi izgled' i savjetovao mi je da sve izvedem u kamenu tucancu, pošto je jedna crkva određena za vječnost". I zaista, ono što predstavlja izuzetnu vrijednost sarajevske katedrale su fasade od "golog kamena", dajući joj jednostavan, gotovo srednjovjekovni izgled. Ne znamo da li je

THE SACRED HEART CATHEDRAL

The 1878 Austro-Hungarian occupation of Bosnia and Herzegovina forced this country to face many changes. One of them was the new government's intentions to organise and control all religious communities in Bosnia and Herzegovina. So in 1881 a Concordat (agreement) was signed with Vatican introducing the regular ecclesiastical hierarchy in Bosnia and Herzegovina which did not exist as such in these areas, even though the Franciscan order has been present in Bosnia since the 13th century. A bull „Ex hac augusta“ issued by Pope Leo XIII, establishes Archdiocese and metropolitan seat in Sarajevo, and appoints Josip Štadler as the first Archbishop, who was a priest of Archdiocese of Zagreb and a university professor of fundamental theology at the Catholic Theology Faculty. For all the following Archdiocese in Sarajevo he built theological seminary with a church, kaptol, Archbishops residence and a famous cathedral - Cathedral of Jesus' Heart, which is to become one of the most recognisable symbols of Sarajevo.

CHURCH PREDESTINED FOR ETERNITY

Already in the first years of Austro-Hungarian rule in BiH, the needs of the new government give rise to a number of architects, engineers, scientists, and researchers from different fields. As everything was changing, so did the building practice, which up to that point was based on principal of craft guilds. There is a need for university educated builders, and those had to be sought beyond BiH. For the construction of Sarajevo Cathedral the most famous architects of neo-Gothic style in the whole of Monarchy and Central Europe were requested, Heinrich Ferstel, and later Friedrich Schmidt. Ferstel designed a project which was not accepted, because it was too expensive, and Schmidt was unable to even start with the design due to being previously engaged. But he did recommend one of his best students for the job, Josip Vančaš, with a promise that he will help him with the design. And so Vančaš got the job, came to Sarajevo from Vienna and become one of the most famous and most productive architects at the time in BiH. He has over 200 implemented project designs, out of which even 70 church designs! At the time when neo-Gothic was dominant style of medieval European religious structures, it was not present in Bosnia, despite a considerable number of Catholic church constructions in the last decades of Ottoman rule. Therefore in 1889 Vančaš first introduced neo-Gothic style in BiH by constructing the Sarajevo Cathedral. Later, when remembering his conversation with professor Schmidt, Vančaš said: "He just noticed that a Cathedral is not fit to be 'gaudy' and suggested that I construct it with blocks made of crushed stone, since a church is built for eternity". And

kamen ono što može osigurati vječnost bilo čemu, ali Katedrala Srca Isusova i njena prepoznatljiva osmerolisna rozeta su dio sarajevskog identiteta, te ćemo se usuditi reći da je jedan od uslova za vječnost već ispunjen.

MIR I DOBRO

„Srušite zidove nerazumijevanja” poruka je pape Ivana Pavla II, prvog poglavara Katoličke crkve koji je 1997. godine posjetio, ratom napaćenu i razrušenu, Bosnu i Hercegovinu. Papa je želio posjetiti BiH i Sarajevo i za vrijeme opsade 1994. godine. Pripreme za njegov dolazak su bile gotovo završene, ali ta posjeta je otkazana. Jer, ko bi u ratnim okolnostima mogao papi, njegovoj pratnji i hodočasniciima garantovati sigurnost? Dvije godine prije svoje smrti papa Ivan Pavao II je u ljeto 2003. godine ponovo došao u Bosnu i Hercegovinu, ovaj put u Banja Luku, noseći poruke mira. U znak sjećanja i zahvalnosti za sve što je učinio, 2014. godine je u Sarajevu ispred Katedrale Srca Isusova otkriven spomenik papi Ivanu Pavlu II. Samo godinu dana kasnije u Sarajevo dolazi papa Franjo sa porukom „Mir vama”, odakle je poslao snažan apel za mir u svijetu i slogu među narodima, podsjećajući na međureligijski dijalog, razumijevanje, poštovanje i zajedništvo. Malo koja država se može pohvaliti da je ugodila poglavara Katoličke crkve tri puta u 22 godine, a Katedrala Srca Isusova u Sarajevu je imala privilegiju to učiniti čak dva puta.

Mir s vama!

ROZETA SARAJEVSKE KATEDRALE

Iznad glavnog ulaznog portala na Katedrali Srca Isusova nalazi se osmerolisna rozeta, jedan od njenih najprepoznatljivijih ukrasnih motiva. Rozete, okrugli ornamentisani otvori, u graditeljstvu se koriste još od XI stoljeća i perioda romantike, a svoj vrhunac će doseći u gotici kada će, raskošno izvedene i ostakljene vitražem, postati vrlo često glavni ukras crkvenih pročelja. Sarajevska rozeta sa promjerom od 5 m i lijepo dekorisanim vitražem dominira ne samo katedralom, već i okolnim prostorom. A koliki značaj ima za Sarajlije govori i činjenica da se dio rozete nalazi i na grbu Kantona Sarajevo.



THE ROSE WINDOW OF SARAJEVO CATHEDRAL

Above the main entrance portal of the Sacred Heart Cathedral there is an eight leaf rose window, one of the most recognizable decorative designs. Rose windows, circular decorative recesses, have been used in construction since 11th century in the Romanesque period, while in the Gothic period as richly decorated and glazed with stained glass they become one of the most common decoration of church façades. Sarajevo Rose window is 5 meters in diameter with a beautifully decorated stained glass, dominating over not just the entire Cathedral, but the surrounding area as well. As to how important it is to the citizens of Sarajevo, just the notion that the part of the rose window design is likewise visible on the seal of Sarajevo Canton, says it all.

indeed, Sarajevo Cathedral “bare rock” façade is one of its remarkable values and something which gives it a simple almost medieval look. We do not know if rock can secure eternity, but the Sacred Heart Cathedral and its recognisable eight leaf rose window is a part of Sarajevo identity, and dare we say that one of the prerequisites for eternity has been accomplished.

PEACE AND WELLBEING

“Knock down the walls of misunderstanding” was the message of John Paul II, the first head of Catholic church to have visited war stricken and devastated Bosnia and Herzegovina in 1997. Pope wanted to visit BiH and Sarajevo in 1994, when it was under siege. The preparations for his arrival were almost completed, but his visit was cancelled. Because, who could have guaranteed safety of a Pope, his escort and the pilgrims during the time of war? Two years before the death of Pope John Paul II in the summer of 2003, he once again decided to visit Bosnia and Herzegovina, but this time he came to Banja Luka, delivering the message of peace. As a sign of remembrance and gratitude for all that he has done in 2014, in front of the Sacred Heart Cathedral in Sarajevo, a monument dedicated to Pope John Paul II was unveiled. Only a year later, Pope Francis arrived to Sarajevo, carrying a message “Peace be with you”, appealing for peace in the world and harmony among peoples, reminding everyone of inter religious dialogue, understanding, respect and unity. There are few countries which could proudly say to have welcomed the head of a Catholic church three times in 22 years, and the Sacred Heart Cathedral was privileged to have done it twice.

Peace be with you!



VIJEĆNICA

Građena krajem XIX stoljeća, Vijećnica je jedan od najprepoznatljivijih simbola Sarajeva. Pseudomaurski stil koji predstavlja svojevrsni arhitektonski spoj Istoka i Zapada, na zgradi Vijećnice doseže svoj maksimum. I zaista, posmatrajući njene potkovičaste lukove, arabeske, ukrase i boje osjećamo duh Orijenta i priča iz Hiljadu i jedne noći. Pored ovog gotovo romantičnog doživljaja Vijećnice, osjećamo i njeno drugačije značenje. Kao žrtva rata gorila je 1992. zajedno sa kulturnim blagom koje je čuvala. Čekala je na obnovu preko 20 godina, ali je i u takvom razrušenom stanju njeno prisustvo bilo jako. Danas Vijećnica ponovo otvara svoja vrata, te je pored simbola susreta kultura postala i simbol otpora i obnove Sarajeva.

POTRAGA ZA BOSANSKOM ARHITEKTUROM

U vremenu kada je građena, Vijećnica je bila jedan od najskupljih objekata tog vremena u BiH. Njena osnova predstavlja gotovo istostranični trokut, sa 55m dugim pročeljima. Najimpresivnija je glavna fasada sa prilaznim stepeništem, bočno postavljenim česmama-fontanama, ulaznim trijemom i prepoznatljivom lođom. Međutim, izgradnja Vijećnice nije išla "tako glatko".

Prvobitno, Vijećnica je trebala izgledati drugačije. Vizija Karla Paržika, tadašnjeg arhitekta koji je projektovao značajan broj objekata u Sarajevu, podrazumijevala je arhitekturu neovizantijskog stila. To nije bila i vizija tadašnje uprave koja je tražila da zgrada Vijećnice bude izraz bosanskog arhitektonskog identiteta. Interesantno je da se u traganju za bosanskom arhitekturom pažnja tadašnje austrougarske uprave usmjerila na arhitekturu Andaluzije i Egipta. Aleksandar Wittek, arhitekta i tadašnji 9. na svijetu šah-majstor, preuzima rad na Vijećnici, te u tu svrhu posjećuje i istražuje palate Alhambre u Granadi i džamije Kaira tražeći inspiraciju i odgovore. Međutim, za vrijeme Wittekovog boravka u Egiptu, došlo je do promjene na lokaciji gdje je Vijećnica trebala biti sagrađena. Prvobitno je trebala biti orijentisana prema Baščaršiji i ispred je trebao biti otvoren prostor, trg. Nažalost, tik do Vijećnice, u današnjoj ulici Brodac izgradila se zgrada Beledije (zatvora) prema Paržikovom projektu, koja je onemogućila provođenje Wittekove zamisli, te se glavno pročelje i ulaz u Vijećnicu morao okrenuti prema obali rijeke Miljacke. Navodno je Wittek već tada bio narušenog mentalnog stanja, te je po saznanju da Vijećnica ne može biti izgrađena kako je on zamislio, potpuno izgubio razum. Da li je i ljudska sujeta učestvovala u izgradnji Vijećnice i da li zaista umjetnici i arhitekti mogu poludjeti zbog npr. problema osvjetljenja ili orijentacije zgrade koju grade, možemo samo nagađati, ali je svakako ušlo u sarajevsku legendu priča o arhitekti sarajevske vijećnice koji ju je toliko osjećao da se zbog nje ubio.

CITY HALL

The City Hall was constructed by the end of 19th century, and is one of the most recognisable symbols of Sarajevo. Neo-Moorish style represents a unique architectural combination of East and West, and its architectural climax is visible in the very construction of the City Hall. Indeed, just observing its horseshoe arches, arabesques, decorations and colours, one senses the spirit of Orient and the stories of One Thousand and One Nights. Apart from this almost romantic sensation of the City Hall, there is a presence of a different sensation as well. War-stricken City Hall went down in flames, along with its cultural treasure safely preserved up to that moment. It waited for its restoration for over 20 years, but even severely demolished its presence was still strong. Today, the City Hall once again opens its doors to all, and apart from being a symbol of meeting of cultures, it becomes a symbol of Sarajevo resistance and restoration.

IN SEARCH OF BOSNIAN ARCHITECTURE

At the time when City Hall was constructed, it was one of the most expensive constructions in BiH. Its foundation was almost designed as an equilateral triangle, with 55-meter frontage from all sides. The most impressive is the main façade with its entrance staircase, side fountains, entrance hall and a recognisable loggia. However, the construction of the City Hall did not go "smoothly".

Originally, the City Hall was designed differently. Karel Pařík, an architect who designed most of the buildings in Sarajevo at the time, had a vision which entailed architecture of neo-Byzantine style. That was not the vision of the city council. They requested the City Hall design to be an expression of Bosnian architectural identity. It is quite interesting that in search of Bosnian architecture, the Austro-Hungarian governance focused on architecture of Andalusia and Egypt. Alexander Wittek, an architect and a chess master ranked 9th in the world at the time, takes upon himself to design the City Hall. He visits and explores Alhambra palace in Granada and mosques in Cairo looking for inspiration and answers. However, during his visit in Egypt, a location where the City Hall was to be constructed changed. Originally, it was supposed to be oriented towards Baščaršija, with a grand square in front of it. Unfortunately, right next to the City Hall, in the present-day street Brodac, a prison Beledija was to be constructed in Pařík's design. This prevented Wittek's original idea from taking place, and the main façade along with the entrance to the City Hall had to be diverted towards river Miljacka. Allegedly, Wittek was already then of a poor mental health, and by discovering that the City Hall could not be built as he has designed it, he completely lost his mind. Did vanity really take a part in City Hall construction, or is it usually the case that artists and architects lose their minds over problems such as lightning design

DAN KADA SU GORJELE KNJIGE

Vijećnica se kao sjedište Gradske uprave koristila do 1949. kada je ustupljena Nacionalnoj i Univerzitetnoj biblioteci. U njoj su se čuvale mnoge vrijedne knjige, rukopisi, dokumenti i arhivska građa od najvećeg značaja za kulturnu baštinu i identitet Bosne i Hercegovine. Na samom početku rata, u noći sa 25-tog na 26-ti august 1992. granatirana je i zapaljena. Pod oružanom paljbom, uposlenici, vatrogasci i građani su nadljudskim naporima i hrabrošću učestvovali u gašenju požara i spašavanju onoga što se moglo spasiti. Nažalost, 2 miliona knjiga je izgorjelo te noći, a unutrašnjost Vijećnice je bila potpuno uništena. Osjećaj nemoći, tuge i jada dok plamen guta stoljećima staro kulturno blago je jedno od najtežih iskustava koje će pamtiti ne samo njeni hrabri spasioći, već svi građani Bosne i Hercegovine. Slike Vijećnice u plamenu običi će cijeli svijet, ostavljajući mnoge bez teksta.

SARAJEVSKI INAT

Na Mustaj-pašinom mejdanu, mjestu gdje je Vijećnica trebala biti izgrađena, nalazila su se dva hana i privatna kuća koje je trebalo srušiti. Sa hanovima je bilo lako, ali je vlasnik kuće bio jako tvrdoglav starac i nije htio da mu se kuća ruši. Prema legendi je jednom prilikom čak rekao: "Car je u Beču velik i moćan, od mene mu svaka čast i poštovanje, ali on nema para koje bi platile moj rahatluk". Ipak, nakon silnog ubjeđivanja, starac je pristao da mu se kuća ruši, ali da se „čerpić po čerpić“ prebaci na drugu stranu obale. Njegova kuća je dobila naziv „Inat kuća“, a danas se ispred nje nalazi natpis: „Bila sam na onoj strani, ali pređoh vamo iz inata.“



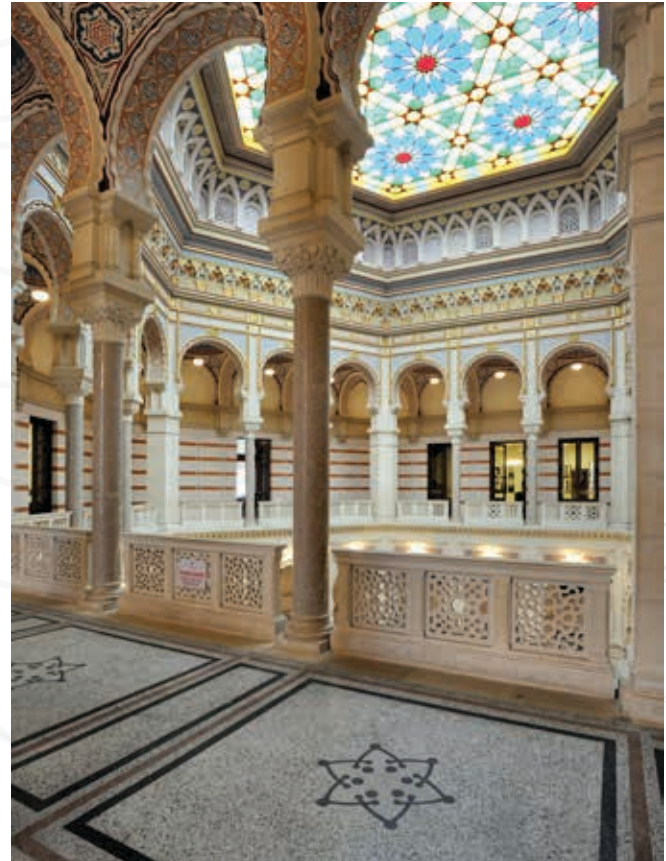
SARAJEVO SPITE

At Mustaj-pasha's square, a location where City Hall was originally intended to be constructed, there were two hans, and a private house which was to be demolished. Hans were an easy matter, but the owner of the house was a stubborn old man and he did not allow for his house to be torn down. The legend states that once he said: "The Emperor in Vienna is almighty and powerful. I have nothing but respect and honour for him, but no money of his could buy my piece of mind and comfort" Still, after long negotiations, the old man accepted to have his house demolished, but only if it was to be moved to the other side of the river "brick by brick". His house was named "The house of spite", and today a sign at its entrance says: "I was on that side, but I moved to this side out of spite".

or the direction the building will be facing, one can only guess. But, the story of a Sarajevo City Hall architect, who expressed such strong feelings, and committed suicide for the sake of it, became one of Sarajevo legends.

THE DAY WHEN THE BOOKS BURNED

City Hall was the seat of city council until 1949 when it was handed over to the National and University Library. Many valuable books, manuscripts, documents and archive of the greatest importance for cultural heritage and BiH identity was kept there. At the very outbreak of the war, in the night of the 25th and early morning of the 26th August 1992, it was shelled and set on fire. Under heavy fire, the employees, fire-fighters and citizens expressed extraordinary courage and efforts and participated to put out the fire and save as much as could be saved. Unfortunately, 2 million books burned down that night, and the inside of the City Hall was completely destroyed. The feeling of helplessness, sadness and misery, while watching the century old cultural treasure go down in flames, was one of the most difficult experiences which will be remembered, not just by the brave saviours, but by all citizens of Bosnia and Herzegovina. The images of the City Hall in flames will travel the world, leaving many speechless.



DESPIĆA KUĆA

Kraj osmanske vladavine i početak austrougarske donio je sa sobom velike promjene. Esnafi trgovaca i zanatlija se razvijaju i postaju sve utjecajni. Za onog ko je imao svoj zanat govorilo se da ima "zlatne ruke", a za onoga koji nije u stanju da privređuje i osigura egzistenciju svoje porodice govorilo se da nema "ni (h)alata ni zanata". Prepoznavajući značaj sarajevskih zanatlija i trgovaca, francuski konzul Pierre Daville je početkom XIX stoljeća zaključio da je Sarajevo "esnafska republika". I doista, sve važnije odluke koje su se donosile u Sarajevu morale su se odobriti od strane "čaršije" i esnafa. Jedan od najznačajnijih bio je ćurčijski (krznarski) esnaf. Ćurčije su bile zanatlije koje su od krzna pravili odjevne predmete. Naziv su dobili od riječi "ćurak" što znači krzneni ogrtač. Ovaj zanat podrazumijevao je ne samo šivenje, već i pripremu krzna, od močenja, štavljenja do bojenja. Pravili su i ćurčiče (kratki krzneni ogrtači), ćurdije (krznom postavljen kaput), ženske bunde i šbare od krzna divljih životinja. Bunda je bila najskuplji odjevni predmet i nisu je nosile djevojke. Ali žene, čim bi se udale, uzimale bi bundu, jer "kakva je to žena bez bunde i kožuha".

Samo u drugoj polovini XVIII stoljeća bilo je preko 350 ćurčija. Ali sa industrijalizacijom i kulturom življenja koja se mijenjala, mijenjao se i značaj zanata, te mnogi polako počinju da nestaju i padaju u zaborav. Godine 1929. zatvorena je posljednja ćurčijska radnja u Sarajevu. Međutim, trgovina je nastavila da cvjeta. Trgovalo se i sa Istokom i sa Zapadom, i to u mnogo većem obimu nego što je to do tada bilo. Iz ćurčijskog zanata razvile su se trgovačke kuće, a jedna od vodećih je pripadala porodici Despić. Danas od ćurčijskog zanata su ostale dvije ulice na Baščaršiji, Veliki ćurčiluk i Mali ćurčiluk, te kuća porodice Despić koja nam i sto godina kasnije govori kako su nekada živjeli bogati sarajevski trgovci.

DESPINI SINOVİ

Polovinom XVIII stoljeća u Sarajevo je došao Risto Slijepčević da izuči ćurčijski zanat. Tu će upoznati i oženiti Despu, koja će mu roditi dva sina, Maksima i Nikolu. Njeni sinovi nazivani su Despini, pa je cijela porodica dobile prezime Despić. Nastavljajući porodični zanat, Nikola je zakupio magazu i radionice u Tašlihanu, te kupio kuću u Latinluku. Od sitnog ćurčije koji je trgovao robom iz sopstvene radionice, pretvorio se u uspješnu trgovinu koja je poslovala sa Jugoistočnom Evropom, Carigradom i Italijom, Austrijom i Njemačkom. Njegovi potomci će dalje nastaviti porodični posao, a neki od njih imaće značajnu ulogu i u društvenom i kulturnom životu Sarajeva. Pomagaće pravoslavnoj crkvi, skupljaće novac za izgradnju Saborne crkve, biti će ktitor skupocijenih predmeta u Staroj pravoslavnoj crkvi i pomoći će u otvaranju njenog Muzeja, učestvovalaće u radu Prosvjetnog i kulturnog društva "Prosvjeta" i Pjevačkog društva "Sloga". Međutim, ono po čemu će biti posebno zapamćeni jeste

DESPIĆ HOUSE

The end of Ottoman and the beginning of Austro-Hungarian rule brought forth many changes. The merchant and craft guilds started to develop and gain greater influence. For those who had set up their own craft business, it was said that they had "the hands of gold". For those who could not provide and secure for themselves and their family it was said "no tools, no craft". The importance of Sarajevo's craftsmen and merchants was recognised by French consul Pierre Daville, who at the beginning of 19th century stated that Sarajevo is a "guild republic". And indeed, all the important decisions made in Sarajevo had to be approved by "čaršija" and the guild. One of the most significant guilds was ćurčija (furrier) guild. Ćurčijas were craftsmen who made garments out of furs. Their name originates from a word "ćurak", which means a fur coat. This craft entailed not just sewing, but fur processing as well, from soaking to tanning and colouring. They also made ćurčičs (short fur coats), ćurdijis (fur laid coat), women's fur coats and fur hats made out of wild animal furs. A fur coat was the most expensive garment and was not worn by girls. But women, as soon as they would get married, would buy a fur coat, because "what is a woman without a fur and sheepskin coat".

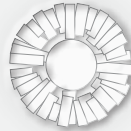
There were over 350 ćurčijas only in the second half of 18th century. But with industrialisation and the changes in the culture of living, the significance of crafts changed, and thus many started to disappear and to be forgotten. In 1929 the last ćurčija's store was closed in Sarajevo. However, the trade continued to flourish. Trade was conducted with the East and the West, and in a much larger quantities then before. Trading houses developed from ćurčija crafts, and one of the leading trading houses belonged to family Despić. Today, the only thing that is left out of ćurčija craft are the two streets in Baščaršija, Veliki Ćurčiluk and Mali Ćurčiluk, and Despić house which, even a hundred years later, tells a story of how wealthy Sarajevo merchants lived.

DESPA'S SONS

In the middle of 18th century, Risto Slijepčević arrives to Sarajevo to learn a ćurčija craft. This is where he will meet and marry Despa, who will give birth to two sons, Maksim and Nikola. Her sons were called Despa's sons, and so the entire family got the surname Despić. Continuing the family craft, Nikola rented a warehouse and workshops in Tašlihan, and bought a house in Latin quarter. From a small furrier, selling merchandise from his own workshop, his trade grew into a successful one, dealing with South-east Europe, Constantinople, Italy, Austria and Germany. His successors will continue with the family business, and some of them will play a significant role in Sarajevo social and cultural life. They will aid the Orthodox Church, raise money for the construction of the Congregational Church, provide the Old Orthodox Church with expensive items, and help in opening its Museum. He will as well participate in the work of Educational and Cultural

HADŽI-MAKSO DESPIĆ

Jedan od najinteresantnijih likova ove porodice bio je hadži-Makso Despić. Rođen je u Osmanskom carstvu, živio je u Austrougarskoj monarhiji, a umro je u Kraljevini Jugoslaviji. Bio je vrstan trgovac i vrlo cijenjen. Svi u Sarajevu, kao i njegova porodica, zvali su ga "Babo". U vremenu kada su putovanja trajala sporo i dugo, hadži-Makso je posjetio Hristov grob u Jerusalemu čak dva puta, te je zbog toga i dobio naziv hadžije. Putovao je on svugdje, čak je stigao i do Sankt Peterburga u Rusiji, gdje su ga uhapsili jer je kišobranom premjeravao neki veliki top koji ga je zadivio. Ima puno raznih anegdota o hadži-Maksi Despiću. Također, držao se nekih svojih principa, pa kada su svi za vrijeme austrougarske vladavine skinuli fes, a što je bio građanski običaj u osmansko vrijeme, on to nije htio. Govorio je: "Ne priliči ozbiljnom čoveku u mojim godinama mijenjat kapu!". Možda jedna od najinteresantnijih anegdota koje se vežu za "Babu" jeste njegov testament u kojem je dao detaljne upute kako da ga sahrane. Pored njegovih poruka o životu i smrti, ne možemo a da se ne nasmijemo čovjeku koji se drži starih principa i kritikuje "budalastu modu". Između ostalog on kaže: "Ima običaj, da mrtvacu obriče, berber ga obrije, namaže ga pudrom, nabijeli, obraze narumeni i gubice namaže karminom, obuku mu frak i cipele od laka, crne pantole – kao da se spremio na bal, sačuvaj Bože! – To se kod Maksa dogoditi neće."



HAJJI-MAKSO DESPIĆ

One of the most interesting family members was Hajji-Makso Despić. He was born at the time of Ottoman Empire, lived in Austro-Hungarian Monarchy, and died in Kingdom of Yugoslavia. He was an exemplary and highly respectable tradesman. Everyone in Sarajevo, as well as his family, called him "Babo". At the time when travelling was exhausting and slow, Hajji-Makso visited the Tomb of Jesus in Jerusalem twice, and therefore he was given a title Hajji. He travelled everywhere, even to Saint Petersburg in Russia, where he was arrested for measuring a big cannon with his umbrella, simply because he was amazed by it. There are many different anecdotes about Hajji-Makso Despić. But he held to his principles, so when during the time of Austro-Hungarian rule everyone stopped wearing fes, which was a custom to wear during Ottoman rule, he would not. He used to say: "It does not befit a serious man of my age to change a hat!". Maybe one of the most interesting anecdotes in connection to "Babo" is his testament, which contained detailed instructions of his burial. Apart from his messages on life and death, we cannot but laugh at the man who holds to old principles and criticizes "silly fashion". Amongst many things, he claims: "It is the custom for the barber to shave the deceased, to powder him, whiten his face and rouge his cheeks and lips, and dress him in a frock coat with patent leather shoes and black trousers, as if going to a ball, may God forbid! — this shall not happen to Makso."

Kućno pozorište porodice Despić koje je i prvo pozorište u Sarajevu. U "velikoj sobi" ili "pozorišnoj sali" Despića kuće, sedamdesetih godina XIX stoljeća održavaće se amaterske pozorišne predstave, gdje su u komadima Jovana Sterije Popovića i Koste Trifkovića, srpskih književnika tog vremena, glumili mladi učitelji i trgovci.

ZLATNE KAŠIKE DESPIĆA KUĆE

Despića kuća kakvu danas poznajemo nastajala je kroz vrijeme spajanjem dva objekta i manjim dogradnjama. Nakon velikog požara koji je progutao veliki dio starog Sarajeva, Despića kuća je obnovljena, ali tada dobija i neorenesansne elemente na fasadi objekta, težeći da se u svom vanjskom izgledu približi izgradnji "modernog Sarajeva" koji dolazi sa Austrougarskom na ove prostore. Prvi sprat kuće je zadržao tradicionalni izgled i fiksni namještaj, musandere, banjice, sećije i sl., dok je prvi sprat

society "Prosvjeta" and Singing society "Sloga". However, they will always be especially remembered for the Home Theatre of family Despić, which was as well the first theatre in Sarajevo. In the 1970s in a "great room" or "theatre hall" of Despić house, amateur theatre plays of Serbian writers Jovan Sterija Popović and Kosta Trifković, were performed by young teachers and merchants.

THE GOLDEN SPOONS OF DESPIĆ HOUSE

Despić house, as we know it today, was constructed by uniting two buildings and with some minor reconstructions. After the great fire which engulfed most part of old Sarajevo, Despić house was rebuilt, but with neo-Renaissance elements embedded into its façade, so as to bring the outer looks closer to the "modern Sarajevo" constructions, introduced into these parts with Austro-Hungarian rule. The first floor of the building

uređen po srednjoevropskim principima, sa pokretnim namještajem. Čak je i jedan od prvih klavira u Sarajevu bio upravo u ovoj kući. S obzirom na bogatstvo porodice Despić, svaka prostorija je bila bogato uređena. Fini namještaj, venecijanska ogledala, ikone, časovnici, bogato suđe, srebrni pribor za jelo... Pričalo se da su Despići toliko bogati da jedu zlatnim kašikama. Govorilo se i da je Despića kuća povezana skrivenim tunelom sa Tašlihanom, gdje su imali svoje magaze i radionice. Takav tunel nije pronađen, ali u kući se zaista nalazi jedan tajni prolaz skriven u ormaru "Babine" sobe u prizemlju do "kubelije" na spratu. Ona ima kupolastu tavanicu, a na turskom jeziku kupola se kaže "kube", te je tako ona i dobila svoje ime. U njoj se nalazi spoj orijentalnog i srednjoevropskog stila, što je čini posebnom i najljepšom sobom u cijeloj kući.

Danas u Sarajevu nema više članova porodice Despić. Rasuli su se po svijetu, a svoju su kuću poklonili gradu. Ona je danas depadans Muzeja Sarajeva i reprezent kulture stanovanja bogate srpske trgovačke porodice. Zbog spoja različitih kultura Despića kuća spada u jedan od najbolje očuvanih primjera prodora evropskog stvaralaštva u kulturu ovih prostora, te je stoga i jedan od najzanimljivijih objekata u Sarajevu.



kept its traditional look and fixed furniture, musanderas⁸, bathrooms, divans, etc., while the first floor was furnished by Central European principles with moveable furniture. This house even had one of the first pianos in Sarajevo. Considering the wealth of Despić family, every room was richly decorated. Fine furniture, Venetian mirrors, icons, clocks, expensive dishes, silver cutlery...The stories say that Despić family was so rich that they ate with golden spoons. It was said that Despić House was connected with secret tunnels with Tašlihan, where they kept their warehouses and workshops. Such tunnel was never found, but the house does have a secret passage hidden in a closet of "Babine" room on the ground floor, which goes all the way to "kubelija" room on the upper floor. It has a dome like ceiling, and since Turkish word for a dome is "kube", hence its name. It is a combination of Oriental and Central European style, which makes it special and the most beautiful room in the entire house.

Today in Sarajevo there are no members of Despić family. They are scattered all over the world, and have bequeathed their house to the city. Despić house is annexed to the Sarajevo Museum and is an example of a culture of living of a wealthy Serbian trading family. The presence of many cultures in Despić house makes it one of the most preserved examples of European creative and cultural influences in these areas, as well as one of the most fascinating buildings in Sarajevo.



⁸ built-in wooden wardrobe and panelling



SVRZINA KUĆA

Sa dolaskom osmanlija na ove prostore razvijaju se gradovi pod utjecajem Orijenta. Srce grada činila je čaršija okružena mahalama, gradskim četvrtima. U čaršiji se radilo, poslovalo, učilo i molilo, a u mahalama se živjelo. Svaka mahala je imala u svom jezgru bogomolju, česmu, pekaru, bakalnicu, a sve je služilo potrebama četrdest do pedeset individualnih stambenih kuća. Tada je čovjek bio mjerilo svega- gradio je grad prema svojim potrebama i u ljudskim proporcijama. Iako na prvi pogled možda djeluju zbijeno, ulice i kuće su pratile morfologiju terena i omogućavale da svako ostvari svoje pravo na vidik. Kuće su se gradile "bez reda", izmicale su se jedna drugoj, a sve je bilo uklopljeno nekom "mahalskom" logikom i povezano spletom ulica i prolaza. Gotovo je bilo nemoguće da nekom ulicom krenete, a da ne završite na čaršiji. Bile su to niske kuće, jedan do dva sprata, svi krovovi i vrata gotovo isti, doksati koji nadviruju nad ulicama, a zidovi avlije ljubomorno čuvaju život koji se odvija u njoj. Nisu postojali standardi u gradnji, a ipak gradilo se skladno. Komšiluk je bio jako bitan. Privatnost komšije se poštovala, pa su se prozori okretali prema ulici, gradu ili bašči, ali nikako prema komšijskoj avliji. Koliko je kult komšiluka bio značajan govori i priča o domaćinu koji je prodavao kuću i zacijenio je čak trista dukata. Kad su ga pitali zašto je tako skup, rekao je: "Kuća vrijedi sto dukata, desni komšija stotinu i lijevi isto toliko – ukupno tri stotine dukata." I danas možemo lutati sarajevskim mahalama, možda čak i naići na komšiju koji vrijedi kao i kuća, te osjetiti tu draž komšiluka.

KUĆA U MAHALI

Krajem XIX stoljeća u Sarajevu je postojalo 108 mahala. U jednoj od njih, Čurčića mahali, izgrađena je Svrzina kuća koja danas predstavlja jedan je od rijetkih primjera bosanske kuće iz XVIII stoljeća. Izgradila ju je bogata muslimanska porodica Glođo, da bi kasnije ženidbenim vezama prešla u posjed porodice Svrzo, pa se zato danas i zove Svrzina kuća. Obična bosanska kuća se sastoji iz tri osnovna dijela: kuća, avlija i bašča. Njen eksterijer je skroman, dok se unutrašnjem uređenju posvećivala posebna pažnja, stavljajući akcent na porodični život. Međutim, Svrzina kuća je posebna, jer je podijeljena i na muški (selamluk) i ženski dio (haremluk), a što je bilo rijetkost čak i kod imućnih porodica. Sve je bilo podređeno stilu života, pa i prostorna organizacija. Selamluk se sastoji od Muške kuće, Momačke kuće i avlije, i to je bilo mjesto gdje se odvijao društveni život muških članova porodice, tu su se primali gosti, razgovaralo se o poslovima ili nekim drugim temama. Haremluk čine Starija ženska kuća, Mlada ženska kuća i avlija sa baščom, gdje su žene odgajale djecu i vodile domaćinstvo i gdje stranci, a ni dalji rođaci nisu imali pristupa. Sobe u kojima se živjelo, halvati i čardaci, bile su na sličan način uređene. Namještaj je bio fiksna i nalazio se uz zidove, na tri zida su se pružali minderi (sećije) za sjedenje, a na četvrtom se nalazila musandera –

SVRZO'S HOUSE

With the arrival of the Ottomans in these areas, cities begin to develop under Oriental influence. The heart of each city was čaršija, surrounded by its mahalas, the city quarters. Čaršija was a place where one worked and concluded business deals, learnt and prayed, while mahalas were a place where people lived. Each mahala provided with a place of worship, a fountain, bakery and a grocery store for forty to fifty individual households. Back then the needs of a single person defined the standard of living – the city was built based on a single person needs and human proportions. Maybe at the first sight everything looked so tightly packed, but the streets and houses were constructed in accordance with the field morphology, which also allowed for everyone to have a view. Houses were built "without order", getting away from each other, but still everything was nicely embedded by the "mahala" logic, and connected by the network of streets and passageways. It was almost impossible to walk down a single street and not end up at čaršija. The houses only had one or two floors, and all the roofs were almost the same, verandas overlooking the streets, while the walls of the courtyard, with great jealousy, safeguarded the life happening inside. There were no standards in construction, but still everything was constructed in harmony. The neighbourhood was very important. The privacy of a neighbour was respected, so the windows always faced the streets, the city or the garden, but never the neighbour's courtyard. On the importance of neighbourhood tells a story of a house owner who wanted to sell his house and overvalued it at three hundred ducats. When they asked him, why so much, he said: "The house is worth one hundred ducats, the neighbour on the right a hundred, and the one on the left a hundred as well - in total three hundred ducats." Even today as we wander Sarajevo's mahalas, we might come across a neighbour who is worth as much as his house, and feel the charm of neighbourhood.

THE HOUSE IN MAHALA

At the end of 19th century there were 108 mahalas in Sarajevo. In one of those mahalas, Čurčića mahala, Svrzo's house was built, and today it represents one of the rarest examples of Bosnian house from 18th century. It was built by a wealthy Muslim family Glođo, but the house passed by marriage to Svrzo family, hence the name Svrzo's house. The regular Bosnian house is composed out of three main parts: the house, courtyard and garden. Its exterior is modest, while the interior decoration was given much attention, with special emphasis on family life. However, Svrzo's house is special. It is divided into a part for men (selamluk) and for women (haremluk), which is rare even in wealthy families. Everything was subdued to a specific lifestyle, even spatial organization. Selamluk consisted out of Men's House, Bachelor house, and courtyard. This is where a social life of male family members took place, where they received guests, talked about

ormar u kojem se nalazila zidana zemljana peć, banjica i dolafi za posteljina. Sredina sobe je bila slobodna, omogućavajući njenu brzu transformaciju iz dnevnog boravka u trpezariju ili spavaću sobu. Od desetak soba u Svrzinoj kući izdvajamo dvije: veliki halvat u haremluku koji se koristio za svadbe, bajramske svečanosti i sl., te soba sa doksatom u selamluku. Ovo je jedina soba u kući sa pogledom na ulicu. Početkom XIX stoljeća Munib-efendija Glođo je upravo u ovoj sobi pozvao sarajevsku ulemu (učenjake) na ustanak u borbi za veću autonomiju Bosne u Osmanskom carstvu. Glođo će poslije biti protjeran na otok Kretu, gdje će i umrijeti.

Danas je ova kuća dependans Muzeja Sarajeva i u njoj možemo vidjeti puno detalja koji nas vraćaju u prošlost i pokazuju kako se nekada živjelo. Osmansko carstvo je ostavilo veliki trag u kulturi življenja i oblikovao je naše kuće. Ona je asimetrična i maksimalno se prilagođava čovjeku bez robovanja formi, a istovremeno je u skladu sa prirodom i okolinom. Njeni prostori su bili vrlo jasno podijeljeni, sa utvrđenim redom i hijerarhijom, i također međusobno dobro povezani, oslikavajući organizaciju porodičnog života u staro vrijeme.

KULT VODE

Sa osnivanjem Sarajeva Isa-beg Ishaković je 1461. godine sagradio i prvi vodovod. Mnogi dobrotvori su gradili vodovode, te je Sarajevo postalo mjesto sa česnama, hamamima, šadrvanima i sebiljima. Do kraja XIX stoljeća u Sarajevu je postojalo preko 150 javnih česmi. Omogućiti putnicima namjernicima da se odmore, osveže i napiju predstavljalo je čin dobrotvorstva, te su mnogi podigli te česme kao vid trajnog dobra. Ovakav poseban odnos prema vodi potjecao je iz islamske religije. Pored dobrotvorstva i puke potrebe za higijenom, bez vode nije bilo moguće izvršiti obredna pranja, te je značaj vode u kulturi življenja tada bio ogroman. Gdje god se moglo, voda se dovodila. Ona je tekla kroz avlije i bašče i unosila se u kuće u bakrenim posudama- đugumima. Svaka soba u bosanskoj muslimanskoj kući imala je svoje malo kupatilo – banjicu ili hamamdžiluk. Bile su sastavni dio musandere ili zidnog ormara i građene su pored peći. Imale su plitko kameno korito sa rupom za odvod vode. U samoj zidanoj peći se nalazila ugrađena posuda za zagrijavanje vode, te se sa kutlačom ta voda prebacivala

ČEKME-DOLAF

Podjela prostora na “muški i ženski svijet” podrazumijevao je i posebne vidove komunikacije, a koji će istovremeno osigurati da se ova dva svijeta fizički ne susretnu. Kada bi muški posjetioci došli u selamluk, bilo je potrebno ugostiti ih, ponuditi osvježanje i hranu. U ovu svrhu napravljen je čekme-dolaf, okretni ormarić koji se nalazio u zidu između haremluka i selamluka. On je omogućavao dodavanje poslužnja, a da se žena ne vidi.



ČEKME-DOLAF

The division of space to “men’s and women’s world” entailed special means of communication, which will, at the same time, ensure that these two worlds never physically meet. If male visitors came to selamluk, they would be accommodated and offered some refreshments and food. For this purpose, čekme-dolaf was invented. It was a rotating cupboard inside a wall between haremluk and selamluk. It enabled women to distribute food and drinks without them being seen.

business and other topics. Haremluk consisted out of Old Women’s house, Young Women’s house and courtyard with garden. This is where women raised children and ran their household, but neither strangers nor distant cousins could enter. Living quarters, such as halvats and čardaks were as well similarly furnished. Furniture was fixed and located along the walls. Minders for sitting (divans) were positioned along three walls, while musandera - wardrobe was situated along the fourth wall. The wardrobe consisted of clay brick stove, small wash room and dolafs⁹, for bed linen. The centre of the room is not furnished so that it can easily be transformed from a living room into a dining room, or a bedroom. Out of ten rooms in Svrzo’s house, we would like to single out the two: Large halvat in haremluk was used for weddings, eid celebrations, etc., and a room with doksat in selamluk. This was the only room in the house overlooking the street. Precisely in this room, at the beginning of 19th century Munib-efendi Glođo invited Sarajevo ulema (scholars) to an uprising for a greater Bosnian autonomy within Ottoman Empire. Glođo will later be exiled to Crete, where he will die.

Today, this house has been annexed to Sarajevo Museum, exhibiting abundance of details which bring us back into the past, depicting how one lived at the time. Ottoman Empire left an immense influence in the culture of living and shaped many of our houses. It is asymmetrical and fully adjusted to the needs of a person, not confining to any form, while at the same time in harmony with nature and environment. Its space is clearly defined, with a determined order and hierarchy, and as well mutually well connected, depicting the organisation of a family life in the old days.

CULT OF WATER

As Sarajevo was founded by Isa-beg Ishaković in 1461, so was the first water supply system. A great number of benefactors contributed to its construction, and Sarajevo became a place filled with water fountains, hamams, shadivans and sebiljs. By the end of 19th century there were over 150 public water fountains in Sarajevo. For the travellers to have an opportunity where to rest, refresh themselves and drink was an act of charity, so many constructed water fountains as a kind of permanent goodness. This special respect

⁹ wall cupboard

u ibrik, manju posudu sa drškom iz koje se polijevalo tokom kupanja. Tu je postojao i čiviluk (vješalica) za peškir i čistu odjeću i policica za sapun. Nakon kupanja obuvale su se nanule, drvene papuče otvorenih prstiju i peta, posebno pogodnih jer su spriječavale prljanje mokrih nogu i kvašenje papuča ili druge obuće. Nekada se veliki trud morao uložiti za nešto što sada uzimamo zdravo za gotovo. Danas sa jednim pritiskom na dugme dobivamo toplu vodu i bez nekog velikog promišljanja je koristimo. Ali ipak, gledajući u prošlost vidimo da su se naši prethodnici sa ljubavlju i poštovanjem odnosili prema vodi i u njoj uživali puno više nego što smo to mi danas u stanju uraditi.

towards water originates from Islam. Apart from doing good and the need for hygiene, without water it was impossible to perform the religious wash, so the importance of water in the culture of living at the time was significant. Where ever it was possible, water was provided. It ran through courtyards and gardens, and was brought home in copper dishes - đugums. Each room in Bosnian Muslim house had its own bathroom - banjica and hamamdžiluk. They formed an essential part of musandera or wall wardrobe and were built next to the stoves. They had shallow stone tubs with a hole for water drainage. Within the very brick stove there was a dish used for heating up eater, and the water would be poured by a ladle into ibrik, a smaller dish with a handle used to pour water during wash. There was also a čiviluk (hanger) for towel and clean clothes and a shelf for soap. After a bath one would put on nanules, wooden slippers with open toes and heels, highly convenient since they prevented getting wet feet dirty and other slippers and shoes wet.

Once great effort had to be invested for something that today we take for granted. Today just by pressing a button we get hot water, which we use without giving it much thought. But still, looking back at the past, our predecessors treated water with love and respect, and enjoyed it to an extent which we are not capable of in present times.







NOVI SAD SUSRET KULTURA

Priča o Novom Sadu je priča o njegovim stanovnicima doseljenim sa raznih strana, koji su ga gradili u konstatnoj borbi sa velikom i moćnom rekam, njihovim međusobnim sukobima, pomirenjima, toleranciji i suživotu koji su na kraju uvek prevladavali. Tragovi naselja na području današnjeg starog jezgra Novog Sada datiraju još iz srednjeg veka što su potvrdila novija arheološka iskopavanja. Novi Sad kakav ga danas znamo, počeo je u kontinuitetu da se razvija oko "Mostobrana", manjeg vojnog utvrđenja na Bačkoj strani preko puta Petrovaradinske tvrđave. U sastav „Podunavske vojne granice“ ulazi 1698. godine pod nazivom Petrovaradinski Šanac. Jedan deo grada ipak nije ušao u „vojnu granicu“ već je potpao pod županijsku upravu, tako da je grad ostao podeljen. Kada je 1746. ukinuta „vojna granica“, stanovnici su učinili veliki napor da dobiju status "slobodnog kraljevskog grada". To im je pošlo za rukom i 1748. godine, kada carica Marija Terezija izdaje povelju u kojoj grad dobija novi naziv "Neoplantae".

Staro jezgro u današnjem obliku počelo je da se razvija krajem XVII veka. Nepravilan ulični raster bio je uslovljen čestim poplavama usled izlivanja Dunava i posledično gradnjom na izdignutom tlu tzv. „suvim gredama“ koje nisu bile plavljene u slučaju visokog vodostaja. Prvi stanovnici su bili trgovci, zanatlije i ugostitelji različitog porekla i veroispovesti, koji su sagradili svoje kuće preko puta Petrovaradinske tvrđave. Krajem XVIII veka grad sve više poprima izgled centralnoevropskih urbanih sredina. U njemu je već formiran novi građanski sloj koji će iz decenije u deceniju nastaviti da se uvećava i razvija u ekonomskom, društvenom i kulturnom smislu. Grad se u kontinuitetu razvijao tokom XVIII, XIX i XX veka, a najveći broj sačuvanih istorijskih građevina sagrađen je u baroknom i klasicističkom stilu, zatim u eklektičnim stilovima epohe istorizma, u stilu secesije i nešto manji broj u duhu međuratne moderne. Kulturno-istorijske tragove u Novom Sadu ostavile su sve nacije koje su ovde živele: Srbi, Nemci, Jevreji, Mađari, Jermeni, Cincari, Slovaci, Rusini, Hrvati, Rusi i drugi. Staro jezgro Novog Sada, koje je još uvek u većoj meri sačuvalo autentičan izgled, čine ulice: Dunavska, Zmaj Jovina, Kralja Aleksandra, Trg slobode, Pozorišni trg, Svetozara Miletića, Njegoševa, Laze Telečkog, Pašićeva, Grčkoškolska, Đure Jakšića, Trifkovićev trg, Ilije Ognjanovića, Mite Ružića, Grozde Gajšin i druge.

Poslednjih godina Novi Sad beleži sve veću turističku posetu zahvaljujući važnim evropskim koridorima na kojima se nalazi ali i bogatom kulturno-istorijskom sadržaju koji privlači posetioce iz svih delova sveta. U tekstu koji sledi biće predstavljeno deset objekata koji su izabrani zbog svog značaja na razvoj grada, ali i zanimljivih priča o njegovim stanovnicima koji su svoje živote utkali u istoriju Novog Sada, dajući doprinos ovom jedinstvenom multikulturnom mozaiku.

NOVI SAD MEETING OF CULTURES

The story of Novi Sad is the story of its inhabitants coming from all around the world. It is a story of their efforts in building a city, while in constant struggle with each other and with a great and mighty river, their many reconciliations, tolerance towards and co-existence with others, which always prevailed at the end. The signs of settlement located in present-day old city centre of Novi Sad date from the medieval period, as confirmed by the recent archaeological excavations. Novi Sad as we now know it today, started to develop gradually around "Mostobrana", a smaller fortification in Bačka side and across Petrovaradin fortress. It becomes a part of "Danube military border" in 1698 as Petrovaradinski Šanac. However, one part of the city did not enter the "military border", but fell into County governance, thus leaving the city divided. When the "military border" was abolished in 1746, the residents put forth a great effort to have the city proclaimed as a "royal free city". In 1748, the Empress Maria Theresa signs the charter and renames the city to "Neoplantae".

The present day old city core started to develop by the end of 17th century. Due to frequent floods of Danube River, the constructions took place on an elevated ground i.e. "dry wooden beams", which in case of high water level would not get flooded. This resulted in irregular street grid. The first inhabitants who built their houses opposite Petrovaradin fortress were merchants, craftsmen and hospitality workers of different origins and religions. By the end of 18th century, the city started to look more like Central European urban areas. A new social structure was formed, which will for decades continue to increase and develop in economic, social and cultural terms. The city continued to develop during 18th, 19th and 20th century with the greatest number of preserved historical buildings constructed in Baroque and Classicism, followed by the historical era of Eclecticism, Art Nouveau and to a smaller extent of Inter-War Modernism style. Many nations, which at one point inhabited this city, such as: Serbs, Germans, Jews, Hungarians, Armenians, Aromanians, Slovaks, Ruthenians, Croats, Russians and others, have left their traces in Novi Sad's culture and history. The old city core of Novi Sad, which has preserved its authentic look, is comprised of the following streets: Dunavska, Zmaj Jovina, King Alexander, Freedom Square, Theatre Square, Svetozara Miletića, Njegoševa, Laze Telečkog, Pašićeva, Grčkoškolska, Đure Jakšića, Trifkovićev Square, Ilije Ognjanovića, Mite Ružića, Grozde Gajšin and others.

For the past few years, Novi Sad has recorded an increase in the number of tourists, which is mostly due to its location in regards to important European corridors, and its cultural and historical content, which lures the visitors from all over the world. The following text will present ten sites chosen for their significance in the city's development, and because of interesting stories about their inhabitants, who have interwoven their lives into the very history of Novi Sad, contributing thus to its unique multicultural mosaic.

GRADSKA KUĆA U NOVOM SADU

DOBIJANJE STATUSA SLOBODNOG KRALJEVSKOG GRADA I PRVI MAGISTRAT

Između pravoslavnog i katoličkog stanovništva, 1747. godine, postignut je sporazum o uređenju budućeg „slobodnog kraljevskog grada“. Zahvaljujući sakupljenim finansijskim sredstvima, lokalni trgovci i zanatlije izdejstvovali su 1. februara 1748. godine, od carice Marije Terezije ovaj status za svoj grad. Uz povlastice koje su dobijene, naselje je dobilo i novi naziv: Novi Sad, odnosno Neoplanta (latinski), Uj-videgh (mađarski) i Neu-Satz (nemački).

Iste godine uspostavljen je i magistrat u koji su, bez verske diskriminacije, mogli biti birani predstavnici katoličke, grkokatoličke i pravoslavne veroispovesti. Prvi magistrat bio je smešten u iznajmljenoj kući senatora Petera Ferencija (Domus Ferenciana), koja se nalazila na približno istom mestu gde je kasnije podignuto zdanje današnje gradske kuće. Magistrat se nakon izvesnog vremena preselio u adaptiranu zgradu bivše Komore gde ostaje do 1786. godine. Nakon toga ponovo se vraća u Ferencijevu kuću, a zatim se preseljava u drugu zgradu na glavnom trgu gde se danas nalazi palata „Gvozdeni čovek“. Ovdje ostaje do 1852. godine kada se gradska uprava ponovo premešta, ovoga puta u zgradu poznatu kao „Svojina“ u današnjoj Zmaj Jovinoj ulici. Ponovna selidba će se desiti 1871. kada se seli u nekadašnju Žandarmerijsku kasarnu, da bi tek 1894. godine dobila svoju zgradu.

Iza neobične priče o čestim selidbama magistrata krije se više razloga, a jedan od njih je i neslaganje katoličkog i pravoslavnog političkog lobija oko mesta na kome gradska kuća treba da bude izgrađena. Prvi projekat je izrađen još 1825. godine i čuva se u Sečenji biblioteci u Budimpešti, ali do njegove realizacije nikada nije došlo. Svetozar Miletić se kao gradonačelnik svesrdno zalagao za izgradnju gradske kuće na praznom tzv. Hanskom placu (na mestu današnje Matice srpske) u kraju naseljenom uglavnom pravoslavnim srpskim življem. Nakon burnih rasprava ova ideja nije prihvaćena, a konsenzus o budućoj lokaciji nije postignut. I pored međunarodnih konkursa koji su raspisivani za izgradnju novog objekta ona neće biti realizovana sve do poslednje decenije XIX veka. Konačni odabir je pao na mesto na kome je formiran i prvi magistrat u Ferencijevoj kući, što je protumačeno kao pobjeda rimokatoličke političke struje jer je Gradska kuća izgrađena preko puta njihove crkve.

ZDANJE GRADSKO KUĆE

U pojedinim izvorima može se naći podatak da je Gradska kuća u Novom Sadu izvedena po uzoru na Gradsku kuću u Gracu (Austrija) ili da je čak njena kopija. Ova

NOVI SAD CITY HALL

FREE ROYAL CITY STATUS AND FIRST MAGISTRATE

In 1747, Orthodox and Catholic population of Novi Sad have come to an agreement on the governance of future “free royal city”. Due to the acquired financial funds, local merchants and craftsmen were able to obtain an aforementioned city status from the Empress Maria Theresa on the 1st February 1748. Along with other obtained benefits, the settlement got a new name: Novi Sad, i.e. Neoplanta (Latin), Uj-videgh (Hungarian) and Neu-Satz (German).

That very same year a magistrate was established, whose members could have been representatives of Catholic, Greek Catholic and Orthodox Church, selected regardless of their religion. The first magistrate was located in a rented house of Senator Peter Ferenci (Domus Ferenciana), situated in an almost the same location where later a present day City Hall would be erected. A while later, magistrate was relocated to an adapted building of a former Chamber, and will stay there until 1786. After that, it returns to the house of Ferenci and is moved to another building in the main square where today „Iron Man“ palace is situated. In 1852 the City Council is again relocated, this time to the building famous as „Svojina“ in present day Zmaj Jovina street. 1871 marks the year of another relocation to former Žandarmerijska Barracks. Finally, in 1894 the magistrate will be awarded a building of its own.

This unusual story of constant relocations of the magistrate has been hidden for various reasons, and one of them is the disagreement between the Catholic and Orthodox political lobby, in regards to the where a City Hall building should be erected. The first design of a building dates from 1825 and is kept in Széchényi Library in Budapest, but it was never to be constructed. The mayor Svetozar Miletić whole heartedly advocated for the City Hall to be built in an empty estate, called Hanski (located at present day Matica Srpska), a place mostly inhabited by Orthodox Serbs. After fierce debating, this idea was not accepted, and the consensus regarding the possible location was never reached. Even after an international call for proposals for the construction of the new facility was announced, it was not to be constructed until the last decade of the 19th century. The final chosen place was a site where the first magistrate was established, at the house of Ferenci, which was acknowledged as a victory of Roman Catholic political party, since the City Hall was built opposite their church.

CITY HALL CONSTRUCTION

Several sources state that the City Hall construction in Novi Sad was modelled after a City Hall in Graz (Austria), or that it could even be its copy. This statement is not true,



tvrdnja nije tačna i jedine sličnosti između ova dva objekta mogu se naći u bazičnom arhitektonskom konceptu koji je bio zajednički za većinu javnih objekata ove namene na području nekadašnje Austrijske carevine odnosno Austro-ugarske monarhije.

Nakon gotovo jedan i po vek čekanja, gradska uprava u Novom Sadu dobila je sopstvenu zgradu. Današnja zgrada novosadskog magistrata spada među najinteresantnije javne palate epohe istorizma u Vojvodini. Sagrađena je u periodu od 1892. do 1894. po projektu Georga Molnara (György Molnár), poznatog i veoma plodnog novosadskog projektanta. Odlikuje se dominantnim stilskim elementima neorenesanse i bogatom skulpturalnom dekoracijom. Objekat ima prizemlje i dva sprata i toranj iznad centralnog dela, karakterističan za objekte ovog tipa. Glavna fasada je orijentisana ka centralnom gradskom trgu. U izgradnji i dekoraciji objekta učestvovali su i vajari-gipsari Julije Anika i Johan Kistner, a slikana dekoracija u svečanoj sali delo je Pavela Ružičke iz 1911. godine.

Gradska kuća odnosno magistrat, predstavlja simbol „slobodnog grada“ odnosno građanske samouprave i verske i etničke tolerancije, odakle su gradom, i pored povremenih sukoba, upravljali izabrani predstavnici različitih konfesija, što je na izvestan način, predstavljalo preteču demokratski izabrane lokalne samouprave. Kao tačka dodira severoistočnog, mahom pravoslavnog dela grada, i zapadnog, naseljenog uglavnom katoličkim življem, Gradska kuća postaje simbol verske i etničke tolerancije i ravnopravnosti i vrši ulogu posrednika između dve najbrojnije verske zajednice koje su u manjoj ili većoj meri ravnopravno upravljale svojim gradom, unapređujući ga zajedničkim snagama u dugom vremenskom periodu. Institucija magistrata je za građane predstavljala oličenje njihove pobeđe nad feudalnim društvom, a čitava gradska uprava još od sredine XVIII veka odlikuje se izvesnim naprednim tekovinama. Gradska kuća postaje vremenom simbol naprednih građanskih težnji. Ova zgrada je bila i oličenje privrednog prosperiteta odnosno ekonomske snage grada u vreme kada je podignuta. Iako je predstavljala centar političke i ekonomske moći ona uporedo postaje i centar novog slobodnog grada u jednom novom, idejnom smislu.

Gradska kuća je danas spomenik kulture i nalazi se u sastavu prostorne kulturno-istorijske celine Staro jezgro Novog Sada.

and the only similarities between the two contractions are visible in their architectural concept, which was the same for most public buildings designed for this purpose at the territory of a former Austrian Empire, i.e. Austro-Hungarian Monarchy.

After almost one and a half century, the city council of Novi Sad got its own building. Present-day building of Novi Sad Magistrate is one of the most interesting public palaces from the period of Historicism in Vojvodina. It was built from 1892 until 1894, and based on the design of György Molnár, a famous and quite successful architect of Novi Sad. It is dominated by elements of Neo-Renaissance and lavish sculptural decorations. The building contains a ground floor, two upper floors, and a tower above the central part of the building, which is a characteristic feature of this type of construction. The main facade is oriented towards the central city square. Julije Anika and Johan Kistner, sculptors and plasters participated in its construction and decorations, and the painting in the ceremonial hall was done by Pavel Ružički in 1911.

City Hall and magistrate is a symbol of “free city”, local self-government and religious and ethnical tolerance. It was governed by elected representatives of different denominations, which at the time was a precursor of democratically elected local self-government. As a place where Orthodox, coming from the northeastern parts of the city, met with the Catholics living in the western part, the City Hall became a symbol of religious and ethical tolerance and equality. It was a mediator between the two largest religious communities, and sometimes to a greater or a smaller extent, it equally governed the city, and with a combined strength helped the city’s growth for many years to come. Magistrate as an institution for its citizens embodied their victory over feudal society, while since the 18th century the city council is renowned for its progressive achievements. Throughout the times, City Hall becomes a beacon of progressive endeavours of its citizens, while the building itself is acknowledged as an indication of economic prosperity and strength at the time of its construction. Even though it mostly represented a centre of political and economic power, it becomes a centre place of new free city embodied in a new conceptual design.

The City Hall today represents a cultural monument and is listed as a part of spatial cultural and historical entities in the Old City Core of Novi Sad.

NOVOSADSKA SINAGOGA

IZGRADNJA KOMPLEKSA NOVOSADSKE SINAGOGE

Prva sinagoga u Novom Sadu postojala je već 1717. godine, ubrzo po osnivanju grada. Nalazila se u blizini današnjeg Hotela Vojvodina. Na mestu današnje sinagoge u Jevrejskoj ulici, zabeležena je 1749. izgradnja drugog hrama skromnih dimenzija, pod nazivom „Synagoga Judaeorum“. Vremenom se jevrejska zajednica povećavala i postajala ekonomski snažnija, te je novi hram na istom mestu podignut 1780., a potom 1826. godine ponovo zamenjen objektom većih dimenzija.

Postojeći kompleks sinagoge sastoji se od samog hrama koji zauzima centralno mesto i zgrada bivše Jevrejske škole (danas Baletska škola) i Jevrejske opštine, koje zatvaraju prostor sa bočnih strana. Sagrađen je između 1906. i 1909. godine po projektu budimpeštanskog arhitekta jevrejskog porekla Lipota (Leopolda) Baumhorna (1860-1932). Ceo kompleks je građen kao jedna arhitektonska celina i poseduje stilске karakteristike mađarske varijante secesije. Ovaj stilski izraz, inspirisan između ostalog i orijentalnom tradicijom, bio je dobro prihvaćen među ugarskim Jevrejima, a u njegovom formiranju i popularizaciji su značajno mesto zauzimali upravo arhitekti jevrejskog porekla. Baumhorn je bio poznat kao projektant većeg broja sinagoga na području nekadašnje Austrougarske monarhije od kojih su najznačajnije bile u Zrenjaninu, Rijeci, Budimpešti, Segedinu, Temišvaru i Nitri (Slovačka).

Sinagoga ima formu trobrodne bazilike sa pripratom, trostranom apsidom i osmougaonom kupolom koja se uzdiže iznad centralnog dela građevine. Kupola ima raspon od 13 m i uzdiže se na visini od 40 m. Predstavlja jedan od važnih vizuelnih repera u Novom Sadu i uočljiva je sa velike daljine. Na pročelju orijentisanom ka Jevrejskoj ulici uzdižu se dve simetrične kule, a iznad svake je izvedena po jedna manja kupola.

Fasada je izvedena u kombinaciji fasadne (klinker) opeke i ravno malterisanih partija. Opeka je iskorišćena kao dekorativni element kojim su naglašene ivice rizalita, portali, okviri prozorskih otvora, rozeta i drugi arhitektonski elementi. Karakteristična dekoracija izvedena od opeke sreće se i na Palati Tomin u Novom Sadu, koja je takođe autorsko delo Lipota Baumhorna, a predstavlja uticaj Edena Lehnara, najznačajnijeg mađarskog arhitekta ove epohe u čijem je ateljeu Baumhorn prvobitno radio.

Enterijer sinagoge podeljen je stubovima koji nose galerije u bočnim brodovima. U prozorskim otvorima, rozetama i u centralnoj kupoli sačuvani su autentični vitraži sa ornamentikom u duhu secesije, ukupne površine od oko 300 m². Čitava unutrašnjost je dekorisana bogatom štuko dekoracijom.

NOVOSADSKA SYNAGOGUE

THE CONSTRUCTION OF NOVOSADSKA SYNAGOGUE COMPLEX

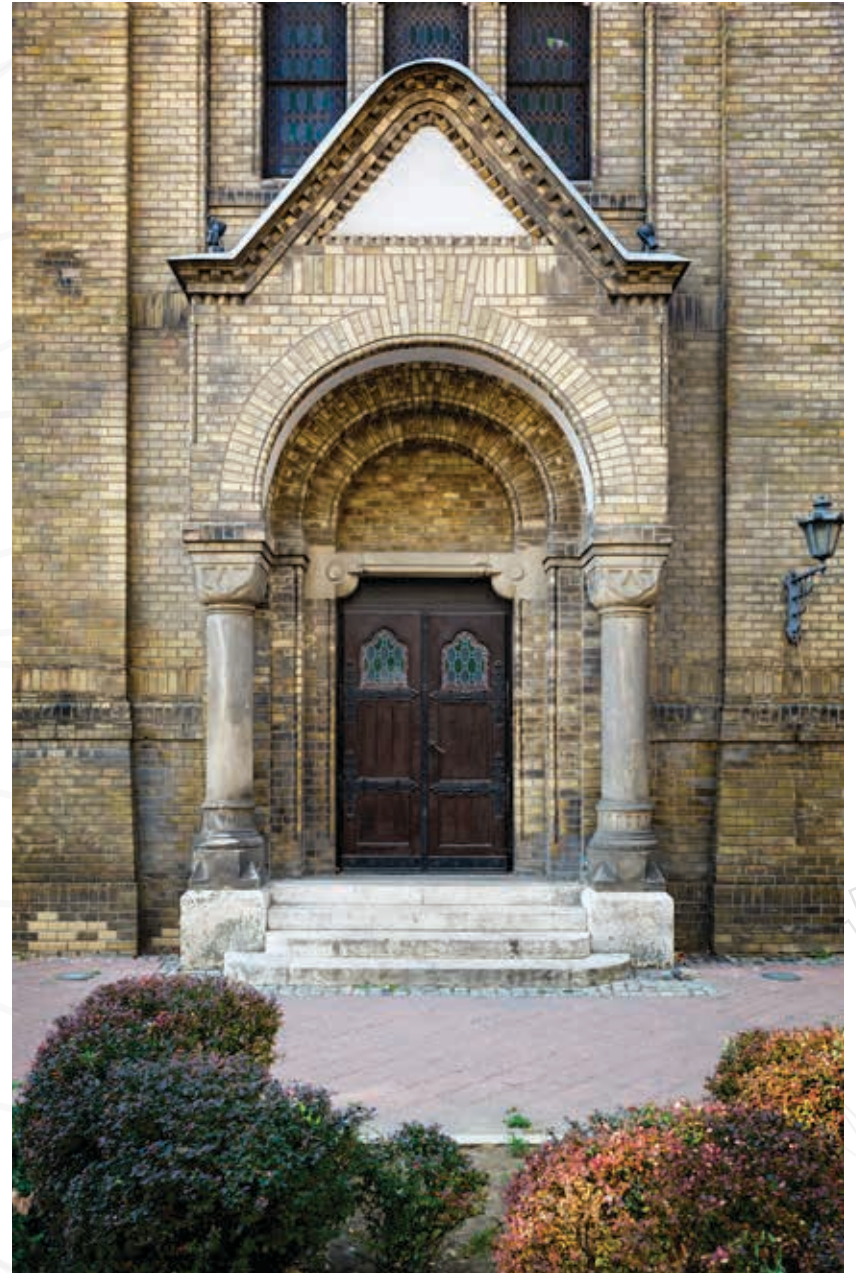
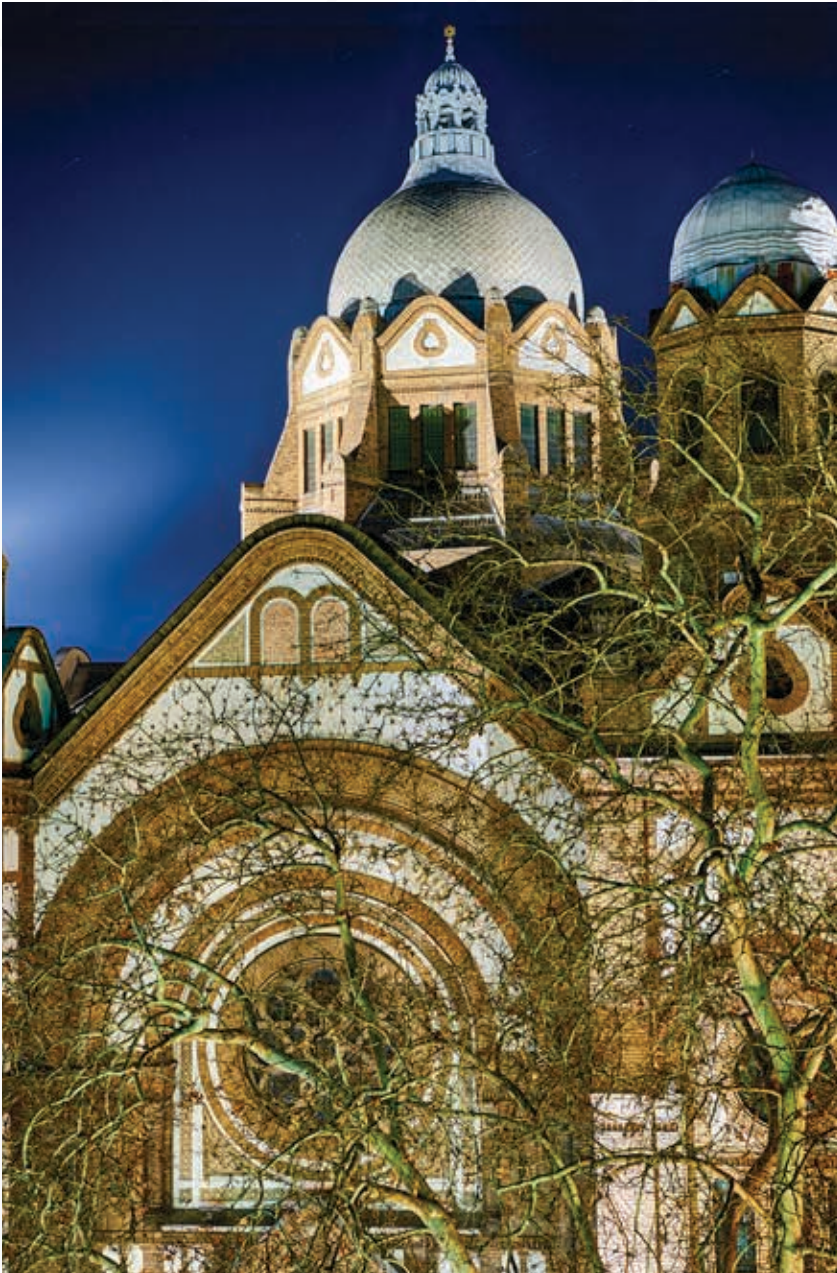
The first synagogue in Novi Sad dates from 1717, roughly around the same time of the city's foundation. It was located near the present day Hotel Vojvodina. The second small temple was constructed at its current location in Jevrejska street, and given the name „Synagoga Judaeorum“. As the time went by, the Jewish community increased, and became economically stronger. This as a result, brought forth a new temple constructed at the same site in 1780, which will be replaced by a bigger facility in 1826.

The existing synagogue complex consists of a temple at its centre and buildings of a former Jewish school (present-day Balley School) along with Jewish municipality, which enclose the area from the sides. It was constructed between the years of 1906 and 1909 and based on a design of Jewish architect Leopold Baumhorn (1860-1932) from Budapest. The entire complex was constructed as one architectural whole, whose style features the elements of Hungarian version of Art Nouveau. This stylistic expression, inspired amongst others by oriental tradition, was well accepted amongst Hungarian Jews, which evolved and was made popular by the architects of Jewish origin. Baumhorn was renowned for the design of a great number of synagogues in the area of former Austro-Hungarian Monarchy, amongst which the most significant are the ones in Zrenjanin, Rijeka, Budapest, Segedin, Temišvar and Nitra in Slovakia.

Synagogue has a form of a Basilica with three naves, narthex, three-sided apse and octagonal dome rising above the central building area. The dome is of 13 meters in range and is 40 meters high. It represents one of the most significant visual landmarks in Novi Sad and is noticeable from greater distances. Its front is oriented towards the Jewish street with two symmetrical towers. Each of them are covered by a dome.

The facade is done in combination of clinker brick and smooth mortar surfaces. The brick was used as a decorative element to emphasise the edges of Avant-corps, portals, window frames, rose windows and other architectural elements. The very distinctive brick decoration can be found on Tomin Palace in Novi Sad, which was likewise designed by Leopold Baumhorn and influenced by Eugen Lechner, the most influential Hungarian architect in this era, in whose studio Baumhorn initially started his work.

The exterior of the Synagogue is divided by pillars, which hold the galleries in the side aisles. Within the window frames, rose windows and the central dome, the authentic stained glass has been preserved, with ornaments in Art Nouveau style and of 300 square meters surface. The entire interior has been decorated by rich stucco decorations.



PRIČA O NOVOSADSKIM JEVREJIMA

Kompleks sinagoge predstavlja najvažnije svedočanstvo o novosadskim Jevrejima koji su ostavili veliki doprinos ekonomskom, naučnom i kulturnom razvoju grada i predstavljali veoma značajan segment u multikulturalnom mozaiku ove sredine. U znatnijem broju, Jevreji se naseljavaju na prostoru današnjeg grada od kraja XVII veka kao trgovci koji su opsluživali austrijsku vojsku smeštenu na Petrovaradinskoj tvrđavi. U drugoj polovini XIX i početkom XX veka Jevreji postaju deo građanskog staleža i bave se zanimanjima kao što su: obučari, trgovci odećom, pečatoresci, štampari, kožari, krznari, sapundžije, mlinari, zlatari, lekari, bankari i industrijalci.

Po podacima iz 1940. godine u Novom Sadu je živelo 4500 Jevreja i činili su oko 5 posto ukupne populacije. Zbog velikog broja visokoobrazovanih ljudi i kapitala akumuliranog generacijama, u značajnoj meri su uticali na formiranje kulturne i ekonomske elite grada. Najveći deo novosadskih Jevreja stradao je tokom Drugog svetskog rata. Ubijeni su u Raciji u januaru 1942. godine, zatim u Aušvicu, u koji su odvedeni marta 1944. godine, i na drugim mestima gde su bili deportovani. Fašisti su od aprila 1944. godine Jevreje zatvarali u sinagogu, odakle su ih transportovali u logore smrti. Rat je preživelo oko 1000 članova Jevrejske zajednice od kojih se 700 iselilo u Izrael. Nekoliko ulica u gradu je nazvano po imenima jevrejskih boraca i narodnih heroja Jugoslavije. Jedna od njih je dobila ime po narodnom heroju Pavlu Papu, komunisti jevrejskog porekla, koga su, nakon što se pridružio partizanima, zarobili i streljali italijanski fašisti 1941. godine. Zabeleženo je da je pred streljačkim odredom uzviknuo: „Idite svom Musoliniju i recite mu kako komunisti umiru. Smrt fašizmu, živela sloboda!“.

Malobrojna jevrejska zajednica u Novom sadu i danas je aktivna.

Zgrada sinagoge je 1966. godine ustupljena gradu za potrebe održavanja koncerata i drugih kulturnih manifestacija, a 80-ih godina XX veka izvršena je velika rekonstrukcija objekta.

Kompleks sinagoge predstavlja jednu od najvećih i kulturno-istorijski najznačajnijih sačuvanih celina ove vrste na prostoru jugoistočne Evrope. Zbog izuzetne važnosti ne samo za lokalnu istoriju, već i za istoriju celog regiona, novosadska sinagoga sa pratećim objektima predstavlja prostornu kulturno-istorijsku celinu od velikog značaja.

THE STORY OF JEWS FROM NOVI SAD

The complex of the synagogue represented the most significant proof of great contribution of Jews from Novi Sad to the economical, scientific and cultural development of the city, and as well a very significant segment in region's multicultural mosaic. By the end of 17th century, a great number of Jews populated the area of present day city as merchants who have served the Austrian army located in Petrovaradin fortress. In the second half of 19th century, Jews become a part of a middle class, and started working as: cobblers, clothing merchants, seal engravers, printers, tanners, furriers, soap makers, millers, goldsmiths, doctors, bankers and industrialists.

According to data from 1940, there were 4.500 Jews living in Novi Sad, which made up around 5 percent of the entire population. Due to the great number of higher educated people, and the capital, which accumulated with generations, this has to a significant degree affected the forming of city's cultural and economic elite. The greatest number of Jews in Novi Sad died during the Second World War. They were killed in the Raid in 1942, followed by Auschwitz, to which they were taken in March 1944, and other places where they were deported. Since April 1944, the Fascists imprisoned Jews in the Synagogue, from where they were transported to Death Camps. Around 1.000 members of Jewish community survived the war, out of which 700 migrated to Israel. Several streets in the city were named after Jewish soldiers and national heroes of Yugoslavia. One of the streets was named after the national hero Pavle Pap, who was a communist of Jewish origin and who, right after he joined the Partisans, was captured and shot by the Italian fascists in 1941. It was recorded that right before he was shot he yelled „Go to your Mussolini and tell him how the communists die. Death to fascisms, long live freedom!“.

Few Jewish communities have been active to this day in Novi Sad.

In 1966, the Synagogue was presented to the city for the organisation of concerts and other cultural events, and in the 1980s, a grand reconstruction was undertaken.

The Synagogue complex represents one of the greatest, culturally and historically preserved significant constructions of this kind in the Southeastern Europe. Due to its considerable importance, not just to the local history, but also to the history of the entire region, the Synagogue in Novi Sad with its adjacent facilities represents a spatial cultural and historical whole of great importance.

RIMOKATOLIČKA CRKVA IMENA MARIJINOG (»KATEDRALA«)

Istorija ove crkve vezana je za viševjekovno delovanje rimokatoličke verske zajednice okupljene oko Crkve Imena Marijinog. Rimokatolička župa na ovom mestu osnovana je 1718. godine i postoji u kontinuitetu više od 300 godina, a postoje indicije koje ukazuju da se na ovoj lokaciji nalazio hrišćanski hram još u srednjem veku. Arheološka iskopavanja izvedena 2006. godine potvrdila su postojanje srednjovekovnog groblja u neposrednoj blizini današnje crkve.

Crkva Imena Marijinog je jedno od najprepoznatljivijih obeležja grada. Nalazi se na centralnom trgu Novog Sada, naspram Gradske kuće. Novosađani je često nazivaju „katedralom“, zbog svog položaja u središtu gradskog jezgra i monumentalnosti samog zdanja koje vizuelno podseća na srednjovekovne gotičke katedrale. Hram je zapravo župna crkva u sastavu Subotičke biskupije. Sagrađena je na mestu starijeg baroknog objekta iz XVIII veka. Stara crkva je srušena 1892., a naredne godine je počela gradnja današnjeg objekta. Projektu dokumentaciju 1891. godine potpisuje Georg Molnar, koji je izradio projekat i za Gradsku kuću u Novom Sadu. Zanimljiva je činjenica da je Molnar ovaj posao uradio bez ikakve materijalne nadoknade, a rimokatolička zajednica je u znak zahvalnosti u ulaznom prostoru crkve postavila mermernu bistu sa njegovim likom, što predstavlja veoma redak slučaj kada je u pitanju jedno svetovno lice. Radovi su potpuno završeni 1895. godine kada je izrađen i odgovarajući mobilijar i osvećena crkva.

Crkva poseduje stilske karakteristike neogotike što je bilo u duhu, u to vreme popularnog, neoromantičarskog pokreta. Koncipiran je kao trobrodna bazilika, a unutrašnji prostor je podeljen stupcima i polustupcima i zasveden krkastim svodovima. Oltarska apsida je petostrana. Zidovi su sa spoljne strane ojačani kontraforima, po ugledu na srednjovekovna gotička zdanja, između kojih se nalaze prozori-trifore sa prelomljenim lukom. Glavni ulaz u crkvu je naglašen bogato dekorisanim portalom u duhu neogotike, a iznad njega se na zidovima zvonika nalaze tri rozete. Severozapadno od apsida, nalazi se sakristija pravougaone osnove. Fasadne površine su izvedene od klinker opeke. Prozori su ukrašeni vitražima koji su izrađeni u Budimpešti, a na njima su prikazane biblijske scene i grbovi znamenitih novosadskih katoličkih porodica. Jedna od najinteresantnijih predstava nalazi se na vitražu iznad hora crkve, na kome je predstavljena Sveta Cecilija, za koju legenda kaže da je bila ćerka rimskog patricija iz 3. veka. Smatra se zaštitnicom muzike i muzičara. Na slikama se obično pojavljuje pevajući ili svirajući na nekom instrumentu, a na ovom vitražu je prelamanjem sunčeve svetlosti kroz raznobojna stakla stvorena razigrana predstava Svete Cecilije sa orguljama, koje se smatraju njenim glavnim atributom.

Toranj crkve Imena Marijinog visok je 72 metra i danas predstavlja jednu od najviših građevina u Novom Sadu, a istovremeno čini ovu crkvu najvišom bogomoljom u

ROMAN CATHOLIC CHURCH »THE NAME OF MARY« (»CATHEDRAL«)

The history of this church is tied to the activities of Roman Catholic religious community gathered around the church "The Name of Mary", for many centuries. Roman Catholic parish was founded in 1718, and has existed for more than 300 years. There are some indications that Christian Temple existed in these parts even in the middle ages. Archaeological excavations in 2006 have confirmed the existence of medieval cemetery in a close vicinity of present day church.

The church "The Name of Mary" is one of the most recognizable features of the city. It is located in the central square of Novi Sad, opposite the City Hall. The citizens of Novi Sad often call it „The Cathedral“, due to its central position in the city core and its monumental display, which visually gives an impression of medieval gothic cathedral. The temple is actually a Parish church, and a part of Diocese of Subotica. It was constructed at the place of older Baroque style facility from 18th century. The old church was torn down in 1892, and the very next year building of the present-day construction began. The building design was signed by Georg Molnar, who likewise constructed the design of the City Hall in Novi Sad. One of the interesting facts is that Molnar completed this work without any financial payment, and the Roman Catholic community expressed their appreciation by placing a marble bust of him at the entrance of the Church, which was a rare case for a worldly person. The construction was completed in 1895 along with church furnishings and blessings of a church.

The church is enriched with neo-Gothic style features, which at the time were in line with the neo-Romantic movement. It was conceived as a Basilica with three naves, while the inner space is to be divided by columns and engaged columns, which support a groin vault. The apse contains a five-sided altar, and the outside walls have been reinforced by buttresses, depicting a medieval gothic design, with three-light broken arch windows in between. The main church entrance highlights the richly decorated portal in neo-Gothic style, and above it on the walls of a bell tower, there are three rose windows. In the northwest direction of the apse, there is a rectangular sacristy. The facade surface was made out of clunker brick, while the windows have been decorated by stained glass made in Budapest, depicting Biblical scenes and crests of well renowned Catholic families in Novi Sad. One of the most interesting images on a stained glass above the choir depicts Saint Cecilia, who according to the legend was the daughter of Roman Patrician from the 3rd century. She is considered as a patroness of musicians, and the paintings mostly display her as singing or playing some instrument. On this specific stained glass, due to the reflection of light on multi colourful glass, she is depicted as a cheerful Saint Cecilia playing the organ, which is considered her main feature.

"The Name of Mary" church tower is 72 meters in height, and today it represents one of the tallest constructions in Novi Sad, and at the same time classifies it as the tallest

gradu. Pri vrhu se nalazi terasa sa koje se pruža pogled na najveći deo Novog Sada i njegovih znamenosti, Dunav, Petrovaradinsku tvrđavu, parkove i okolni pejzaž. Pravi kuriozitet predstavljaju krovovi tornja, kao i naos crkve koji su pokriveni glaziranim crepom proizvedenim u fabrici Žolnai u Pečuju. Korišćen je crep u više boja (žuta, oker, braon, zelena i plava), formirajući geometrijsku ornamentiku, što daje razigran izgled ne samo krovnim površinama već i čitavom zdanju.

Enterijer je takođe izveden u duhu neogotike i čini jedinstvenu arhitektonsku i umetničku celinu sa eksterijerom crkve. U unutrašnjosti hrama se nalaze četiri oltara. Glavni je posvećen Mariji, majci Božijoj i postavljen je naspram glavnog ulaza. Duborezačke radove na njemu izveli su majstori iz Tirola koji su u XIX veku bili najcenjeniji predstavnici ovog zanata. Nasuprot glavnog oltara nalaze se orgulje iz 1895. godine, na kojima je umetničku rezbariju uradio Ferdinand Štufleser, poznati tirolski majstor. Jedan od bočnih oltara je posvećen Uskrsnuću Isusovom, sa slikanom predstavom Isusa i drvene skulpture Svetog Petra i Svetog Pavla. Drugi je posvećen Svetom Florijanu, zaštitniku od vatre, čija se slika nalazi na ovom oltaru. Celom dužinom unutrašnjih zidova postavljeno je četrnaest monumentalnih postaja Kalvarije, izrezbarenih u drvetu i obojenih.

Sa severozapadne strane crkve Imena Marijinog formiran je trg sa nazivom Katolička porta na kome se nalazi Rimokatolički župni dvor, poznat kao Plebanija. Sagrađen je 1808. godine po projektu Georga Efingera, na mestu starijeg i skromnijeg župnog doma. Zgrada je podignuta u duhu neoklasicizma i predstavlja retke primere graditeljskih ostvarenja u Novom Sadu, koja su preživela razaranja za vreme Bune 1848/49. bez oštećenja.

Severoistočnu stranu Katoličke porte zatvara monumentalna trospratna palata poznata pod nazivom »Vatikan« sagrađena 1930. godine po porudžbini Rimokatoličke crkvene opštine. Zgrada poseduje stilske odlike poznog istorizma što doprinosi činjenici da se dobro uklopila u ambijent starog jezgra, dajući posebnu ambijentalnu vrednost Katoličkoj porti kao jednom od najskladnijih gradskih trgova.

Crkva Imena Marijinog sa Katoličkom portom, predstavlja jednu od najvećih turističkih atrakcija u gradu. Pored verskih službi, u njoj se povremeno održavaju i koncerti, na kojima često nastupaju poznati orguljaši i drugi renomirani muzičari.

place of prayer. At its top there is a terrace, which provides with the view on most of the city, including its landmarks, the Danube, Petrovaradin Fortress, parks and surrounding landscape. A truly interesting feature is the tower roofs and naos, which are covered with glazed roof tiles manufactured in a Zsolnay factory in Pecks. The tiles of different colours (yellow, ochre, brown, green and blue) are arranged to give an impression of geometrical ornamental work, and convey a sense of playfulness not just on its roof surfaces but the entire construction.

The exterior was likewise designed in the neo-Gothic style, and together with the church exterior form a unique architectural and artistic whole. In the inside of the temple, there are four altars. The main one is dedicated to Mary, Mother of God, and is located opposite the main entrance. The deep engravings were done by masters from Tirol, as the most respected representatives of their trade in the 19th century.

The pipe organs have been placed opposite the main altar, dating from 1895, and whose wood carvings were done by Ferdinand Stufleser, a famous master from Tirol. One of the side altars, dedicated to the Resurrection of Jesus, depicts the image of Jesus along with the wooden sculptures of Saint Peter and Saint Paul. The second altar depicts an image of Saint Florian, the patron saint of fire, to whom it is dedicated. Throughout the entire length of inside walls there are fourteen monumental areas of Kalvarija, coloured and engraved in wood.

From the northwestern side of the "The Name of Mary" church, there is a square named Catholic Gate where Roman Catholic Parish Hall Plebenija is located. It was built in 1808, by the design of Georg Effinger at the place of an older and much more modest Parish Hall. The building was constructed in neo-Classicism and represents very few examples of constructions able to remain intact after the destructive 1848/49 Uprising.

The northeastern side of the Catholic Gate is enclosed by the monumental three storey Palace known as "Vatican", and constructed in 1930 per order of Roman Catholic Church municipality. The building contains stylistic features of late Historicism, which results in it blending quite well with the old city core ambient, thus providing a special value to the Catholic Gate as one of the most harmonious city squares.

"The Name of Mary" church together with the Catholic Gate represents one of the greatest tourist attractions in the city. Apart from religious ceremonies, it is a place where from time to time concerts take place with a frequent participation of famous organists and other renowned musicians.



ALMAŠKA CRKVA

ALMAŠKI KRAJ

Nastanak i istorija Almaške crkve usko je vezana sa formiranjem današnjeg Almaškog kraja u Novom Sadu. Almaški kraj je jedan od najstarijih delova grada. Po istorijskim izvorima njegovo nastajanje može se datirati u 1716/17. godinu, kada su stanovnici sela Almaša rešili da napuste svoja ognjišta, koja su se nalazila na močvarnom tlu, na prostoru današnjeg Siriga, Tamerina, Nadalja i Srbobrana. U potrazi za boljim životom doseljavaju se u tadašnji Petrovaradinski šanac (kasnije nazvan Novi Sad). Svu svoju pokretnu imovinu natovarili su na volovske i konjske samare i seljačka kola i na periferiji grada, na suvom zemljištu tzv. „gredi“, pronašli su pribežište. Tokom 1718. godine na tom području su formirali naselje, koje je dobilo naziv Podbara, po obližnjoj bari, odnosno Almaški kraj po stanovnicima, odnosno doseljenicima, iz sela Almaša. Na početku je naselje bilo siromašno, a njegovi stanovnici stanovali su u skromnim kućama sagrađenim od pruća, oplepljenim blatom i pokrivenim trskom. Bavili su se poljoprivredom u svojstvu slobodnih seljaka, a muškarci su u vreme ratnih dešavanja imali i vojnu obavezu kao graničari. U toku XIX veka Almaški kraj se razvija u duhu novog vremena, kada grad doživljava veliki napredak u raznim sferama života. Posle razaranja Novog Sada 1849. godine, Almaški kraj odnosno Podbara je obnovljena i tih godina obuhvatala je područje od Dunavske ulice prema Dunavu i dalje prema današnjem kanalu i na taj način se praktično naslonila na najuži centar grada.

Almaški kraj je najvećim delom zadržao prvobitnu uličnu matricu koju karakteriše nepravilni oblik ulica, uslovljen izgradnjom na suvim gredama odnosno tlu koje nije bilo plavljeno za vreme visokog vodostaja. Tipične ulice ovog kraja su Almaška, Zemljane Čuprije, Save Vukovića, Lončarska, Sterijina, Matice srpske, Skerlićeva, Zlatne grede, Aleksandra Tišme, Svetosavska, Baranjska, Tekelijina i druge. Arhitekturu Almaškog kraja karakteriše parterna arhitektura porodičnih kuća, mahom druge polovine XIX i prve polovine XX veka od kojih neke poseduju stilske karakteristike istorizma, secesije ili moderne, a postoje i objekti tipične ruralne arhitekture koji su donedavno imali sačuvane trščane krovove. Ambijentalna celina je još uvek u znatnoj meri sačuvana i pored upliva savremene višespratne gradnje. U ovom delu grada sačuvano je i nekoliko starih industrijskih objekata koji svedoče o jednoj fazi razvoja Almaškog kraja. Jedan od njih je nedavno rekonstruisan u savremenu kulturnu stanicu koja nosi naziv „Svilara“ u znak sećanja na tradicionalnu proizvodnju svile u ovom kraju.

ALMAŠKA CHURCH

ALMAŠKI KRAJ

The foundation and the history of Almaška church is closely connected to the present day urban area Almaški Kraj in Novi Sad. Almaški Kraj is one of the oldest parts of the city. According to historical records, its existence dates from 1716/17, when the inhabitants of the Village Almaša decided to leave their homes, situated on marshy soil at the present day area of Sirig, Tamerin, Nadala and Srbobran. Looking for a better life, they decided to inhabit the Petrovaradinski Šanac (later named Novi Sad). All of their possessions, which they could carry, were loaded on ox and horse wagons, and they found their home on the outskirts of the city, on dry land, so called “beams”. During 1718, they formed a settlement, which was called Podbara, named after the neighbouring pond, i.e. Almaški kraj after its inhabitants, migrants from the village Almaša. At the very beginning, it was a poor settlement, and its inhabitants lived in modest homes built out of sticks and mud, and a roof made out of reed. They were farmers and belonged to the group of free peasants, while at the time of war men were obligated to enter the army as Grenzers. During the 19th century the Almaški Kraj begins to develop in line with the modern times, when the city undergoes a great improvement in all of its social segments. After the destruction of Novi Sad in 1849, Almaški Kraj, i.e. Podbara was reconstructed and it encompassed the area from Danube street towards the Danube river and even further towards the present-day Canal, approaching close to the city centre.

Almaški kraj for the most part has retained its street grid, which is characterised by its irregular streets and conditioned by its construction on dry beams, i.e. soil that was not flooded at the time of high water levels. Typical streets of this area are Almaška, Zemljane Čuprije, Save Vukovića, Lončarska, Sterijina, Matice srpske, Skerlićeva, Zlatne grede, Aleksandra Tišme, Svetosavska, Baranjska, Tekelijina and others. The architecture of Almaški kraj is characterised by a landscape architecture of family homes, mostly from the second half of the 19th century and the first half of the 20th century, most of which are characterised by the style of Historicism, Art Nouveau or Modernism. As well, the facilities of typical rural architecture which until recently preserved reed-made roofs, are still standing. The entire ambient is to a great extent still preserved, in spite of the interferences of modern multi-storey buildings. This part of the city has likewise retained several industrial facilities, which testify to the early development phase of the Almaški Kraj. One of them has recently been reconstructed into a modern Culture Centre named „Svilara“, as a remembrance of traditional silk production of the area.

ALMAŠKA CRKVA

Almaška crkva se nalazi u istoimenoj ulici, u srcu Almaškog kraja. Prvobitna crkva na ovom mestu sagrađena je 1718. godine od trošnog materijala ubrzo po naseljavanju Almaškog kraja. Već 1733. godine zamenjena je nešto većim hramom. Današnji hram je građen od 1775. do 1797. godine, iznad starije crkve koja je za to vreme bila u funkciji, po projektu arhitekta Martina Kovačovskog. Almaška crkva (crkva Sveta Tri jerarha) je monumentalna jednobrodna građevina sa oltarskom apsidom na istočnoj strani i visokim zvonikom koji se uzdiže iznad zapadnog pročelja. Arhitektonski koncept i fasadna dekoracija nose odlike ranog klasicističkog stila. Duborezački radovi na ikonostasu su delo Aksentija Markovića, čuvenog novosadskog drvorezbara, a ikone i zidne slike naslikao je najpoznatiji srpski slikar epohe klasicizma Arsenije Teodorović između 1803. i 1811. godine. Kompozicije na zidu oltarskog prostora izveo je ukrajinski slikar Andrej Šaltist 1782. godine. Svoj trag u Almaškoj crkvi ostavio je i Uroš Predić, jedan od najznačajnijih predstavnika akademskog realizma kod Srba. On je 1905. godine naslikao ikonu Bogorodice na Bogorodičinom tronu. Naručilac te velike ikone bila je supruga Arse Pajevića, poznatog novosadskog knjižara i književnika. Međutim, ova izuzetna slika je nakon što je postavljena bila intrigantna, zbog više kanonskih razloga. Lik Bogorodice koji je isuviše realistično urađen, pozajmljen je od gospođe Anke Pajević, supruge naručioca. Ovo je izazvalo veliku buru zbog kršenja crkvenog kanona, pa je umetnik morao da se brani svoje delo od kritika koje su po njemu bile suviše.

Crkva je bombardovana u Buni 1849. godine, kada je oštećen gornji deo zvonika koji je kasnije zamenjen nešto nižim. Sa oštećenim zvonikom i krovom crkva je stajala tako do 1852. godine, kada je stigla pomoć za obnovu od priloga iz Rusije.

Posebna zanimljivost vezana za ovu crkvu jeste podatak da ju je austrijski car Franc Jozef posetio 1852. godine, a tom prilikom ga je dočekaao bački episkop Platon Atanacković. Almaška crkva je i danas najveći pravoslavni hram u Novom Sadu.

Zvona koja su za Almašku crkvu nabavljena pred Prvi svetski rat, Austrijanci su tokom rata skinuli i pretopili u oružje. Interesantan je podatak da je 1928. godine prilikom planova za kupovinu i izlivanje novih zvona, predviđeno da njihova težina iznosi 4.905 kilograma, odnosno gotovo pet tona.

Zbog svoje istorijske priče, arhitekture i veoma vrednog umetničkog blaga koje se u njoj nalazi, crkva je danas spomenik kulture od izuzetnog značaja.

ALMAŠKA CHURCH

Almaška church is located in the street that bears the same name, and in the very heart of Almaški Kraj. The original church was constructed in 1718, soon after the Almaški Kraj was inhabited. Already in 1733, it was replaced by a bigger temple. The building of the present day temple took place from 1775 until 1797, above the older church, which at the time performed services, and it was constructed by the design of architect Martin Kovačovski. The Almaška church (The Three Holy Hierarchs), is a monumental single-nave construction, with altar apse on the eastern side and tall bell towers which rise over the western fore part. The architectural concept and facade decoration carry the features of Classicism style. The deep carvings on Iconostasis was the work of Aksentij Marković, a famous Novi Sad wood carver, while icons and wall paintings were made by the most famous Serbian painter of the Classicism period Arsenij Teodorović, from 1803 till 1811. The compositions on the wall in the altar area were done by the Ukrainian painter Andrej Šaltist in 1782. Uroš Predić, as well left his trace in Almaška church. He was one of the most significant representatives of Academic Realism amongst Serbs. In 1905, he painted the icon of Mother of God at the Throne of Mother of God. A wife of Arsa Pajević, a famous bookstore owner and a writer, was the one who ordered the design of this great icon. However, when this exemplary painting was uncovered, it was highly intriguing for many canonical reasons. The image of the Mother of God was too realistic, because it was done in the image of Mrs Anka Pajević, a wife of the purchaser. This caused a great commotion, since it was in breach of church canon, so the artist had to defend his work against criticism, which in his own opinion was unnecessary.

The church was bombed during the Uprising in 1849, when the upper part of the bell tower was damaged and later replaced with a shorter construction. With a damaged bell tower and the roof, the church stood as such until 1852, when with the contribution fund from Russia, it was repaired.

What is especially interesting about this church is the fact that the Austrian Emperor Franz Joseph visited it himself in 1852, and was welcomed by Bačka bishop Platon Atanacković. Almaška church today represents one of the greatest Orthodox temples in Novi Sad.

The bells, which were made for Almaška church, were ordered right before the First World War, so during the war the Austrians took them down and melted them into weapons. It is also interesting to note that in 1928, when the plans to purchase and cast the new bells were put into motion, it was envisaged that their weight be 4.905 kilograms, almost five tons.

Because of its history, architecture and a very valuable art treasure inside it, the church today represents a cultural monument of high importance.



GORNJA I DONJA PETROVARADINSKA TVRĐAVA SA PODGRAĐEM

Petrovaradinska tvrđava je podignuta na desnoj obali Dunava u Petrovaradinu, na obroncima Fruške gore. Danas predstavlja jedan od najpoznatijih simbola Novog Sada iako je u vreme kada je građena bila zaseban administrativni entitet.

Arheološka istraživanja su pokazala da je ovaj prostor bio naseljen još u paleolitu, a da su tragovi prvog utvrđenja datirani u period mlađeg bronzanog doba (3000 godina pre nove ere). Da bi utvrdili svoje severne granice Rimljani grade tvrđavu Kuzum (Cusum) koju razaraju Huni u V veku. Sredinom XIII veka na Petrovaradinskoj steni monasi iz reda »cistercita« grade utvrđeni manastir pod imenom Belakut. Pod turskom vlašću je bila od 1526. do 1691. godine.

Današnja tvrđava je građena u periodu od 1692. do 1780. godine sa namerom da bude glavno uporište za odbranu Habsburške monarhije od napada Turaka. Podignuta je po konceptu francuskog vojnog arhitekta Sebastijana Vobana. Inženjerski pukovnik Matijas Kajzersfeld izradio je prvi plan za izgradnju tvrđave, a naredni grof Luidi Ferdinando Marsilji. Inženjerski pukovnik Mišel Vamberg vodio je izvršenje radova. Zidine donje tvrđave sagrađene su 1711. godine, a veliki radovi od 1753. do 1766. godine značajno menjaju izgled vodenog grada, gornje tvrđave, mostobrana, "hornverka". U tom periodu se grade barutni magacini, nove kasarne, konjušnice i drugi objekti. Tvrđava se prostire na površini od 112 hektara i ima složeni sistem podzemnih vojnih galerija u ukupnoj dužini od preko 16 kilometara. Podzemne galerije u vanrednim uslovima mogle su dati nužan smeštaj za više od 30.000 ljudi, a u okviru podzemlja izgrađena su dva rezervna ratna bunara. Jedan od bunara je takozvani Kajzer bunar, s kojeg je pio vodu austrijski car Jozef II, sin carice Marije Terezije, o čemu svedoči i tabla na kojoj je zabeleženo na nemačkom jeziku da je on posećivao ovo mesto u pratnji minerskog korpusa. Postoje pretpostavke da je u vreme gradnje prokopan i tunel – koridor ispod Dunava koji je spajao tvrđavu sa mostobranom-malim utvrđenjem na levoj obali reke. Ove teorije do sada nisu dokazane. Posebnu atrakciju za posetioce predstavlja mogućnost obilaska ratnog bunara i jednog dela podzemnih galerija ispod tvrđave.

Jedna od zanimljivosti koje krasi čitav ovaj prostor jeste tunel koji je prokopan ispod tvrđave radi prolaska železničke pruge. Tunel prolazi kroz čvrstu stenu i bio je dugačak 341 metar, što je zapravo bio imponozantan građevinski poduhvat u to doba. Izlaskom iz tunela, pruga je vodila preko čeličnog mosta, dužine 432 metra. Nakon rušenja mosta 1941. godine tunel je napušten ali u novije vreme postoje planovi za njegovu revitalizaciju.

Jedno od najprepoznatljivijih obeležja Petrovaradinske tvrđave jeste toranj sa satom. Sat još uvek poseduje originalni mehanizam iz XVIII veka koji je i danas u funkciji i svakodnevno se ručno navija. Sat je jedinstven po tome što mala kazaljka pokazuje

UPPER AND LOWER PETROVARADIN FORTRESS WITH SUBURBIUM

Petrovaradin Fortress was erected at the right bank of the Danube River, in Petrovaradin, at the slopes of Fruška Gora. Today, it represents one of the most recognisable symbols of Novi Sad, even though at the time of its construction, it was a separate administrative entity.

Archaeological excavations indicate that this area was populated even in Palaeolithic period, and the evidence of the first settlement date back to the period of Early Bronze Age (3,000 BC). In order to determine its sovereign borders, the Romans built a Fortress Cusum, which will be demolished by the Huns in 5th century. In the middle of 13th century, at Petrovaradin rock, the monks from the order "cistercist" built fortified monastery and named it Belakut. It was under the Ottoman rule from 1526 till 1691.

The present day fortress was built from 1692 till 1780, with an intention to be the central stronghold of the Hapsburg Monarchy in a defence against Ottomans. It was erected by the design of French military architect Sebastian Voban. The colonel and an engineer Matijas Kajzersfeld designed the first plan for the construction of the fortress, while Count Luidi Ferdinando Marsilji designed the following one. The colonel and an engineer Mišel Vamberg oversaw the construction. The walls of the Lower Fortress were built in 1711, but the major constructions, which were done from 1753 till 1766, significantly changed the features of the water city, Upper Fortress, lodgement, and "hornverka". In this period, warehouses for gunpowder, new barracks, stables, and other facilities were built. The fortress expands on the surface of 112 hectares, and a complex system of underground military galleries, which spread over 16 kilometres in length. Underground galleries could provide with the necessary accommodation for over 30.000 people in case of emergencies. The underground likewise contained two reserved war wells. One of the wells was, a so-called Kajzer well, from which Austrian emperor Joseph II, a son of Empress Maria Theresa, drank water. The plaque with a writing in German language records that he visited this place as a member of mining corps unit. Some assume that at the time of construction, a tunnel - corridor was dug underneath Danube River, which connected fortress with lodgement - a small fortification on the left bank of the river. These theories have not been proven so far. An opportunity to go on a tour, and visit the war well, and one part of underground galleries below the fortress is a special attraction for the visitors.

One of the attractions, which embellish this area, is the tunnel dug up below the fortress for the purposes of railroad construction. The tunnel of 341 meters runs through a solid rock, and its construction represents one of the most impressive building feats at that time. By exiting the tunnel, the railroad tracks lead over the steel bridge, 432 meters in length. Once the bridge was demolished in 1941, the tunnel was abandoned, but recently plans have been set into motion to revitalize it.

One of the most recognisable features of Petrovaradin fortress is the clock tower. The

minute, a velika sate, da bi bila lakše uočljiva sa brodova koji su plovili Dunavom. Zbog svog specifičnog položaja na kome je lako uočljiv iz različitih perspektiva, toranj je postao jedan od najčešće korišćenih simbola ne samo tvrđave već i Novog Sada u celini.

Koliko je Petrovaradinska tvrđava uticala na istoriju Novog Sada, govori i podatak da je 1849. godine sa tvrđave bombardovan Novi Sad i tom prilikom je gotovo u potpunosti bio razoren. Razlog za ovaj nemili događaj bili su revolucionarni događaji koji su zahvatili Austriju 1848. godine, a nisu zaobišli ni Petrovaradin ni Novi Sad. Garnizon Petrovaradinske tvrđave je prišao vođi mađarskih revolucionara Lajošu Košutu. Jedinice verne carskoj vlasti u Beču, pod komandom bana Josipa Jelačića, ulaskom u Novi Sad 12. juna 1849. godine isprovocirale su oštru reakciju komandanta tvrđave koji je naredio otvaranje topovske vatre na grad i porušio ili u značajnoj meri oštetiio najveći broj objekata.

Od značajnijih istorijskih ličnosti koje su bile zatočene u ovdašnjim kazamatima treba pomenuti vođu Prvog srpskog ustanka Karađorđa, nobelovca Ivu Andrića i maršala i predsednika SFRJ Josipa Broza Tita (u vreme dok je bio austrougarski podoficir). Na tvrđavi se danas nalazi nekoliko ustanova kulture kao što su Muzej grada Novog Sada, Atelje 61 za izradu tapiserija, Pokrajinski zavod za zaštitu spomenika kulture, Akademija umetnosti, Planetarijum i veliki broj umetničkih ateljea. Tvrđava je jedna od najatraktivnijih turističkih atrakcija Novog Sada na kojoj se od 2001. godine održava muzički festival Exit.

Petrovaradinska tvrđava danas predstavlja jedan od najvećih i najbolje očuvanih baroknih fortifikacijskih kompleksa u ovom delu Evrope. Najstariji objekti u Donjoj tvrđavi su Stara ratna komanda, sagrađena pre 1713., zgrada nekadašnje Gradske većnice iz 1726. godine, zgrada Glavnog arsenala (takođe iz prve polovine XVIII veka), a u sklopu Gornje tvrđave je 1718. započeta gradnja Oficirskog paviljona. Sva tri objekta sačuvana su do danas, ali su pretrpeli manje ili veće izmene. Objekat poznat kao Topovnjača, građen je od 1755. do 1760. godine na Gornjoj tvrđavi u Petrovaradinu za vojne potrebe.

U okvirima donje tvrđave nalazi se podgrađe u kome su zidane sakralne, civilne i profane građevine. Najveći deo ovih objekata potiče iz XVIII veka i nosi odlike baroknog stila. Ovde su sagrađene i crkve Svetog Juraja i Svetog Franje u kojima su bili smešteni jezuitski, odnosno franjevački samostani. Franjevački samostan je krajem XVIII veka izgubio svoju prvobitnu namenu i danas se nalazi u sklopu vojne bolnice. Podgrađe Petrovaradinske celine je najbolje sačuvana barokna urbana celina u državi i jedina koja je opstala kao naselje u sklopu fortifikacionog sistema. Posедуje izuzetnu kulturno-istorijsku, ambijentalnu i arhitektonsku vrednost.

clock still has the original 18th century mechanism, which is in function even in present day and the time is still set by hand. The clock's unique feature is the little hand which points to the minutes, while the big hands points to the hours, so that the ships from Danube can easily notice it. Due to its specific location, which makes it visible from different perspectives, the tower became one of the most common symbols of not just the fortress itself, but the whole of Novi Sad.

Just how much Petrovaradin fortress affected the history of Novi Sad is supported by the fact that in 1849 Novi Sad was bombarded from the fortress, and was completely destroyed. The reason for this was the revolutionary event taking place in Austria in 1848, which has neither avoided Petrovaradin nor Novi Sad. The garrison of Petrovaradin fortress approached the leader of Hungarian revolutionaries Lajoš Košut. The units loyal to emperor's rule in Vienna, under the command of Ban Josip Jelačić, entered Novi Sad on 12th June 1849 and provoked a fierce reaction of the fortress commander, who ordered to open cannon fire onto the city, and destroy or significantly damage most of the city's buildings.

Out of the most significant historical figures, who according to the stories were imprisoned, one should mention the leader of the First Serbian Uprising Karađorđe, Nobel Prize winner Ivo Andrić, and Marshall and president of SFRY Josip Broz Tito (when he was an Austro-Hungarian petty officer). There are several cultural institutions at the fortress today, such as the City Museum of Novi Sad, Studio 61 for tapestry production, The Provincial Institute for the Protection of Cultural Monuments, Academy of Fine Arts, Planetarium and a significant number of art studios. The fortress is one of the most attractive tourist attractions of Novi Sad, and since 2001, it is where a music festival Exit has been held.

Today, Petrovaradin fortress presents one of the greatest and best-preserved Baroque fortification complexes in these parts of Europe. The oldest facilities in the Lower Fortress are the Old War Command Post, which was built in 1713, the building of the former City Hall dating from 1726, the building of the Main Arsenal (likewise dating from the first half of 18th century), and as a part of the Upper fortress in 1718 the construction of the Officer Pavilion began. All three facilities have been preserved up to this day, but have undergone smaller or significant changes. The facility known as Topovnjača was built from 1755 until 1760, in the Upper Fortress in Petrovaradin for the military purposes.

The Lower Fortress contains a suburbium, where sacred, civil and worldly facilities were built. Most of these facilities date from 18th century and were constructed in Baroque style. This is where churches of Saint Juraj and Saint Francis, and Jesuit, i.e. Franciscan monastery were located. The Franciscan monastery has lost its original purpose by the end of 18th century, and today is a part of military hospital. The suburbium of Petrovaradin is one of the best-preserved Baroque urban units in the state, and the only one, which was preserved as a settlement within a fortification system. It possesses a remarkable cultural, historical, landscape and architectural value.



SRPSKO NARODNO POZORIŠTE

Tradicija pozorišnog života u Novom Sadu opstaje već dva i po veka. Osnivanju stalnog pozorišta prethodila je ranija pozorišna praksa u Vojvodini poznata kao *Theatrum publicum* - javno pozorište. Scenu ovog tipa odnosno daščanu pozornicu, grad je dobio krajem XVIII veka. Nalazila se u današnjoj Njegoševoj, nekad Pozorišnoj ulici. Nakon nekoliko decenija postojanja, ova trošna konstrukcija je zbog bezbednosti glumaca i publike uklonjena 1826. godine po odluci Magistrata. Nakon toga, predstave su se neko vreme održavale u nemačkom Krajnerovom teatru u istoj ulici, a od 1828. u gostionici „Fazan“.

Priča o Srpskom narodnom pozorištu u Novom Sadu počinje davne 1861. kada je ova pozorišna kuća osnovana. To je najstarije profesionalno pozorište na srpskom jeziku koje radi u kontinuitetu od svog osnivanja. Njegovom značaju doprinosi i podatak da su u to vreme, na čitavoj teritoriji nekadašnje Jugoslavije, samo još u Zagrebu, profesionalno izvođene predstave na nekom od južnoslovenskih jezika. Posebno je zanimljivo da su novosadski glumci boravili u Zagrebu tokom 1840. i 1841. godine i svojim aktivnostima značajno doprineli stvaranju tamošnje pozorišne tradicije na maternjem jeziku.

Kroz svoju istoriju pozorište je doživelo mnoge promene, a najkontroverzniji događaji vezani su za mnogobrojne selidbe kao i za zgrade u kojima je bilo smešteno. Prvi upravnik bio je Jovan Đorđević, koji je svojim ranijim delovanjem najviše doprineo osnivanju ove pozorišne kuće. Na toj je funkciji ostao do 1868. godine. Tada se na poziv kneza Mihaila, oduševljenog predstavama koje je gledao u Beogradu, Zemunu i Pančevu, preselio u Kneževinu Srbiju, i sa grupom novosadskih glumaca osnovao beogradsko Narodno pozorište.

Na početku svog rada, Srpsko narodno pozorište je funkcionisalo kao putujući teatar, s obzirom na činjenicu da je bilo bez sopstvene zgrade. U više navrata su ugledni Novosađani podnosili zahteve za podizanje pozorišne zgrade, ali su godinama nailazili na različite opstrukcije. Konačno je 1871. godine odobreno zidanje „Građanske dvorane“ na današnjem Trifkovićevom trgu, a 1873. ovaj objekat je i zvanično postao matično zdanje Srpskog narodnog pozorišta. Međutim, zadovoljstvo pozorišnog ansambla i publike bilo je kratkog daha. Iako je objekat „Građanske dvorane“ za tadašnje prilike monumentalno građen, morao je biti porušen nakon isteka privremene dozvole. Uprkos velikom nezadovoljstvu i protivljenju građana, dvorana je porušena u martu 1892. Nakon bizarne sudbine prve zgrade SNP-a, pozorišni ansambl se uputio na trogodišnju turneju po Vojvodini i tom prilikom je održano čak 611 predstava u 28 mesta.

Novo rešenje za trajni smeštaj Srpskog narodnog pozorišta pojavljuje se kao „Deus ex machina“ u liku već pomenutog Lazara Dunderskog. Najbogatiji Novosađanin u

SERBIAN NATIONAL THEATRE

The tradition of theatre life in Novi Sad has survived for over two and a half decades. The establishment of a permanent theatre was preceded by an earlier theatre trade in Vojvodina, known as *Theatrum publicum* - Public Theatre. This type of stage, that is the boards, was provided to the city by the end of 18th century. It was located in present day Njegoševa street, former Pozorišna street. After a few decades of existence, this deteriorated construction was removed in 1826 by the magistrate orders, since it represented a threat to the safety of actors and the public. After that, the plays were held in German Krajner theatre for a while, which was located in the same street, and since 1828 in the inn “Fazan”.

The story of Serbian National Theatre in Novi Sad begins in 1861, when the theatre company was established. This is the oldest professional theatre, which conducted plays in Serbian language, and has never stopped working since its foundation. At the time, in the entire territory of former Yugoslavia, professional plays performed in one of the South Slavic languages were in addition to Novi Sad only performed in Zagreb, which attests to its significant contribution. It is especially interesting to note that actors from Novi Sad stayed in Zagreb during the years of 1840 and 1841, and have greatly contributed to the development of theatre tradition performed in mother tongue at the time.

Throughout its history, the theatre underwent big changes, which mostly came as a result of numerous relocations, as well as the number of buildings where the plays were conducted. The first manager was Jovan Đorđević, who in his earlier works mostly contributed to the establishment of this theatre house. He remained in position until 1868. Then, invited by the Prince Mihailo, who was amazed by the plays performed in Belgrade, Zemun and Pančevo, he moves to Principality of Serbia, and together with the group of actors from Novi Sad he establishes Belgrade's National Theatre.

At the very beginning, Serbian National Theatre was operating as a travelling theatre, considering the fact that it did not own its own building. Many times did the respectable citizens of Novi Sad file a request to erect a theatre building, but for many years, they came across numerous obstructions. Finally in 1871, the construction of “Civic Hall” at the present day Trifković square was approved. In 1873, this facility officially became the main building of Serbian National Theatre. However, the joys of theatre assemble and the audience did not last for long. Even though the building “Civic Hall” was of monumental construction for those days, it had to be torn down after the expiration of the temporary permit. Despite the great dissatisfaction and objections of the citizens, the hall was torn down in March 1892. After the bizarre faith of the first building of SNT, the theatre assemble went on a three year tour across Vojvodina, and performed 611 plays in 28 locations.

The new design for a permanent placement of Serbian National Theatre appears as



to doba i verovatno najbogatiji Srbin u Austrougarskoj monarhiji, poznat i kao veliki filantrop i dobrotvor, rešava da sagradi pozorišnu zgradu o svom trošku. Donira i parcelu u prostranom dvorištu hotela „Carica Jelisaveta“ (danas hotel „Vojvodina“) koji je bio u njegovom vlasništvu. Nova, druga po redu, zgrada Srpskog narodnog pozorišta sagrađena je 1895. godine po projektu čuvenog arhitekta Vladimira Nikolića. Na žalost, i ova zgrada je doživela tragičnu sudbinu. Izgorela je u požaru 1928. godine. Nakon što je »pozorište Dunderskog« nestalo u ovom nemilom događaju, ansambl se seli u Sokolski dom (današnje »Pozorište mladih«) u ulici Ignjata Pavlasa.

Po završetku Drugog svetskog rata, pozorište dobija ime »Vojvođansko narodno pozorište« i tada se u okviru kuće osnivaju Opera i Baletski ansambl. Već od 1951. godine, vraća mu se prvobitno ime, a od 1956. u njemu se odigrava i Sterijino pozorje, jedan od najznačajnijih teatarskih festivala na Balkanu.

Današnja zgrada SNP-a je sagrađena 1981. godine po projektu poljskog arhitekta Viktora Jackijeviča koji je pobedio na međunarodnom konkursu. Nova zgrada je podignuta u starom gradskom jezgru i radi formiranja Pozorišnog trga porušena je cela desna strana nekadašnje Jevrejske ulice sa većim brojem objekata od istorijskog i arhitektonskog značaja. Ovaj potez predstavlja jednu od najgrubljih urbanističkih intervencija u Novom Sadu čime je trajno narušena urbana matrica i ambijent starog gradskog jezgra. I pored nesumnjive potrebe da problem trajnog smeštaja Srpskog narodnog pozorišta bude konačno rešen, način na koji je to početkom 80-ih godina prošlog veka urađeno, izazvao je revolt kod velikog broja građana koji nije nestao čak ni gotovo četiri decenije kasnije. Arhitektonske vrednosti novog objekta nesumnjivo bi bolje došle do izražaja u nekom drugom urbanom kontekstu. Jedna od ideja, koja na žalost nije prihvaćena, bila je da se nova zgrada pozorišta sagradi na neizgrađenom prostoru na samoj obali Dunava, što bi omogućilo potpuno drugačiji doživljaj novopodignute arhitekture, ali i samog istorijskog jezgra koje bi u većoj meri bilo sačuvano.

Današnja moderna i namenski građena zgrada zamišljena je kao slobodnostojeći objekat razuđenih kubičnih formi. Glavni ulaz je akcentovan nadstrešnicom trapezoidne osnove. Fasade su obložene pločama od belog mermera. U zgradi postoje tri scene na kojima se izvode predstave. Velika scena je nazvana „Jovan Đorđević“ po prvom upravniku i osnivaču pozorišta i najveća je pozorišna scena u Srbiji. Mala scena nosi naziv „Pera Dobrinović“, a u funkciji je i Kamerna scena

„Deus ex machina“, in a form of previously mentioned Lazar Đunderski. The wealthiest citizen of Novi Sad at the time and probably the wealthiest Serb in Austro-Hungarian Monarchy, known as a philanthropist and a benefactor, decided to erect a theatre building at his own expense. He donated the entire piece of land in spacious courtyard of the hotel „Carica Jelisaveta“, (present day hotel „Vojvodina“), which was in his ownership. The new and second in line, building of Serbian National Theatre was built in 1895, by the design of a famous architect Vladimir Nikolić. Unfortunately, this building as well underwent a tragic fate. It was burnt down in 1928. When „Dunderski Theatre“ dissolved as a result of this unfortunate event, the assemble moves to Sokolski dom (present day „Youth Theatre“) in the Ignjata Pavlasa street.

When the Second World War ended, the theatre is given a name „Vojvodina National Theatre“, along with establishing Opera and Ballet assembly. Already since 1951, it converts to its original name, and since 1956, Sterijino Pozorje, one of the most significant theatre festivals in Balkan, will take place at its premises.

The present day building of SNT was constructed in 1981 by the design of Polish architect Viktor Jackijevič, who was awarded the international tender. The new building was erected in the old city core and for the purposes of constructing a Theatre square, the entire right side of former Jewish street was torn down, along with a number of buildings of historical and architectural significance. This decision was one of the most brutal urban interventions in Novi Sad, which permanently violated urban setting, and ambience of old city core. There was no doubt that finding a permanent location of Serbian National Theatre was necessary, but the way these matters were solved during the 1980s, caused a revolt in a great number of citizens, that did not dissipate even four decades later. Architectural values of the new building would undoubtedly be much more appreciated if it were placed in a different urban context. One of the ideas, which unfortunately was not approved, was that the new theatre building be constructed at the undeveloped land at the very bank of Danube river. This would contribute to a completely different expression of a newly erected architectural design, and the very historical core would have been preserved for the most part.

Present day modern and purposefully constructed building was envisaged as a freestanding facility divided into cubic forms. The main entrance has been emphasised by trapezoidal canopy, and the facades have been covered by white marble panels. The building contains three stages where plays are performed. The great stage was named after „Jovan Đorđević“, the first theatre administrator and founder, and is one of the biggest theatre stages in Serbia. The small stage is called „Pera Dobrinović“, and a third one is a Chamber stage.

MATICA SRPSKA

Matica srpska predstavlja jednu od najznačajnijih ustanova kulture ne samo u Novom Sadu već i na mnogo širem području. Interesan je podatak da je osnovana u Pešti 1826. godine, u vreme oslobođanja Srbije od viševjekovne turske vlasti i jačanja svesti o potrebi da se srpski narod u punoj meri uključi u savremene evropske tokove, uz očuvanje nacionalnog i kulturnog identiteta. Njeno delovanje je od samog početka bilo usmereno na predstavljanje srpske kulture u Evropi, a sa druge strane na prosvetavanje sopstvenog naroda. Matica srpska je 1864. godine trajno preseljena iz Pešte u Novi Sad.

Današnja zgrada Matice srpske građena je između 1910. i 1913. godine po projektu arhitekte Momčila Tapavice.

Momčilo Tapavica

je bio svestrana i veoma zanimljiva ličnost. Rođen je u Nadalju 1872. godine. Gimnaziju je završio u Novom Sadu, a 1891. je dobio stipendiju Matice srpske za studije arhitekture u Budimpešti na Visokoj tehničkoj školi. Nakon završenih studija radio je jedno vreme u Budimpešti, a potom se vratio u Novi Sad. Bio je jedan od prvih srpskih školovanih arhitekata u Vojvodini. Imao je porodičnu kuću u današnjoj Miletićevoj ulici koja i danas postoji. Zbog političkih neslaganja sa tadašnjim gradskim vlastima u Novom Sadu, 1908. godine odlazi u Crnu Goru na poziv kralja Nikole I, gde projektuje i gradi više zgrada među kojima su Nemačka ambasada i Državna banka na Cetinju i hotel „Boka“ u Herceg Novom. Za vreme Prvog svetskog rata njegov avanturistički duh ga vodi u daleki Maroko, gde se u Rabatu bavio poslovima geodetskih merenja. U međuratnom periodu vodio je svoj projektni biro u Novom Sadu. Paralelno sa arhitekturom, Tapavica je bio i izuzetno talentovan sportista i bio je učesnik Prvih olimpijskih igara 1896. u Atini gde je osvojio treće mesto u tenisu, a imao je dobar plasman i u rvanju i dizanju tegova. S obzirom da je Vojvodina u to vreme bila u sastavu Austrougarske monarhije, a na olimpijskim igrama Austrija i Ugarska su imale posebne ekipe, Tapavica je medalju osvojio u ime Ugarske. Život je okončao u Puli 1949. godine, gde je radio na obnovi ratom razorenih delova Istre.



MATICA SRPSKA

Matica Srpska represents one of the most significant cultural institutions, not just in Novi Sad, but in the much wider area as well. An interesting fact is that it was established in Pešta in 1826, when Serbia was liberated from decades of Ottoman rule. At the time, much was done on raising the awareness on fully including Serbian people in contemporary European affairs, along with the preservation of national and cultural identity. Its work from the very start was directed towards the representation of Serbian culture in Europe, as well as on educating its own people. Matica Srpska was permanently relocated from Pešta to Novi Sad in 1864.

Present day building of Matica Srpska was constructed from 1910 till 1913 by the design of an architect Momčilo Tapavica.

Momčilo Tapavica

was a versatile and a very interesting person. He was born in Nadalj in 1872. He finished Gymnasium in Novi Sad in 1891, and got a scholarship from Matica Srpska to study architecture in Budapest at Technical Collage. After graduation, he worked for a while in Budapest, and then returned to Novi Sad. He was one of the first Serbian educated architects in Vojvodina. He owned a family house at present day Miletić street, which still exists. Due to political disagreements with Novi Sad city administration at the time, in 1908 he leaves to Monte Negro as per King Nicola I's invitation, where he designs and constructs a number of buildings amongst which German Embassy, State Bank at Cetinje, and hotel "Boka" in Herceg Novi. During the First World War, his adventurous spirit will take him as far as Morocco, where in Rabat he will work on geodetic analyses. Between the two wars, he ran his own architectural bureau in Novi Sad. At the same time as he practiced architecture, Tapavica was an extremely talented athlete and was a participant at the First Olympic Games held in Athens in 1896. He won a third place in tennis, and had a very good score in wrestling and weightlifting. Considering that Vojvodina at the time was a part of Austro-Hungarian Monarchy, and that Austria and Hungary had separate teams at the Olympic Games, Tapavica won the medal for Hungary. He died in Pula in 1949, where he worked on the repairs of war demolished parts of Istra.

Gradnja je finansirana iz fonda Marije Trandafil, a prvobitna namena ovog objekta je bilo sirotište. Marija Trandafil je bila jedna od najbogatijih Novosađanki svog vremena i čuvena dobrotvorka, koja se često naziva „najvećom srpskom dobrotvorkom“. Pomagala je bolnice u Novom Sadu, Somboru i Osijeku, školovanje siromašne dece,

The construction was financed from the fond Marija Trandafil, and the original purpose of this facility was to be an orphanage. Marija Trandafil was one of the wealthiest citizens of Novi Sad at her time and a well-known benefactor, who was often called the "greatest Serbian benefactor". She financed hospitals in Novi Sad, Sombor and Osijek, scholarships for poor

davala novčanu pomoć siromašnim udovicama i bavila se raznim drugim humanitarnim poslovima. Za svoj dobrotvorni rad odlikovana je ordenom Crvenog krsta.

Reprezentativna palata u kome je danas sedište Matice srpske, osmišljena je kao ugaoni objekat sa zasećenim uglom na kome se nalazi erker. Kao akcenat na samom uglu je izvedena kupola. Fasada je osmišljena u kombinaciji klinker opeke, malterisanog zidnog platna i bogate fasadne plastike u formi frontona, balustrada i drugih dekorativnih elemenata. Po svojim stilskim karakteristikama može se svrstati u epohu poznog istorizma. Enterijer zgrade je takođe raskošno dekorisan različitim materijalima.

Stalno sedište Matice srpske ova zgrada je postala 1928. godine. Danas su ovde smeštene biblioteka sa čitaonicama, rukopisno, leksikografsko i druga naučna odeljenja, uredništvo Letopisa Matice srpske, izdavački centar i knjižara.

GALERIJA MATICE SRPSKE

Galerija Matice srpske je smeštena u posebnoj zgradi koja je izgrađena 1926. godine za potrebe Novosadske produktne berze. Konkurs za izradu projekta je raspisan 1924. godine, ali ni jedan od nagrađenih radova nije izveden. Uprava Berze se na kraju odlučila za projekat poznatog novosadskog arhitekta Lazara Đunđerskog. Osnova zgrade je pravougaona sa natkrivenim atrijskim prostorom u sredini. Objekat ima suteran, visoko prizemlje i tri sprata. Glavna fasada je orijentisana ka Trgu galerija. Glavni ulaz je centralno postavljen i naglašen širokim stepenicama i masivnim stupcima koji nose balkon sa ogradom od balustera. Na fasadi je naglašena vertikalna podela jonskim pilastrima koji su na ugaonim rizalitima udvojeni. Obrada fasade u prateru je izvedena horizontalnim fugama. Zgrada poseduje stilske karakteristike međuratnog akademizma.

Za vreme okupacije u toku Drugog svetskog rata ova zgrada je bila na zlom glasu jer se u njoj nalazilo sedište fašističke tajne policije. Nakon završetka rata nastavila je da bude mesto koje je ulivalo strah u kosti Novosađanima, jer je u njoj bila Uprava državne bezbednosti, poznata po čistkama i surovim obračunavanjem sa političkim neistomišljenicima. Za potrebe smeštaja velike umetničke zbirke Matice srpske, objekat je adaptiran 1956. godine po projektu arhitekta Ivana Zdravkovića, čime je formirana jedna od najznačajnijih muzejskih zbirki u zemlji. Danas se ovde čuva najvrednija zbirka nacionalne umetnosti od XVI do XX veka. U stalnoj postavci se može videti oko 500 umetničkih dela, a ukupna zbirka broji preko 3000 predmeta koji se čuvaju u skladu sa savremenim muzeološkim principima. Izložbeni prostor se prostire u delu prizemlja i na čitavom prvom i drugom spratu.

Galerija Matice srpske sa svojim izuzetno bogatim i vrednim slikarskim fondom, predstavlja svojevrsnu turističku atrakciju za sve one koji žele da upoznaju umetničko nasleđe srpskog naroda i svih ostalih naroda koji su na ovim prostorima živeli.

children, offered financial help to poor widows and did other humanitarian work. For her charity work, she was awarded the Medal of the Red Cross.

The representative palace, where today Matica Srpska is situated, was designed as a corner building with chamfered corner and bay window. As an emphasis a dome was constructed at the very corner. Facade has been designed as a combination of clinker brick, mortar and rich facade ornaments such as pediments, balustrades and other decorative elements. As per its stylistic characteristics, it can be categorised as late Historicism style. The exterior of the building is likewise lushly decorated with different materials.

This building became the permanent seat of Matica Srpska in 1928. Today, this building holds a library with reading rooms, manuscript, lexicography and science departments, the editorial of Matica Srpska Yearbook, editorial centre and a bookstore.

MATICA SRPSKA GALLERY

The gallery of Matica Srpska is located in a separate building, which was constructed in 1926 for the purpose of Novi Sad commodity exchange market. The tender for the design was issued in 1924, but none of the selected designs were used. The management of the exchange market office eventually opted for the design of a famous architect from Novi Sad, Lazar Đunđerski. The foundation of the building is rectangular in shape with a covered atrium in the middle. The building has a ground floor, raised ground floor and additional three floors. The main facade overlooks the Galleries square. The main entrance is centrally positioned and accentuated with wide steps and massive pillars carrying the balcony with baluster railing. Vertical division of ionic pilasters, which are doubled in corner risalits is accentuated on the facade. The facade was done with horizontal lines. The building possess stylistic characteristics of interwar Academism.

During the occupation in the Second World War, this building had a bad reputation, because it was the seat of fascist military police. After the war ended, the building continued to be the place, which struck fear into citizens of Novi Sad, because that was a seat of State Security Administration, known by its purges and cruel confrontations with political opponents. For the purpose of accommodating the great art collection of Matica Srpska, the building was adapted in 1956 by the design of architect Ivan Zdravković, which was likewise to be one of the greatest museum collections in the country. Today, it safeguards the most valuable national museum collections from 16th until 20th century. A permanent exhibit features around 500 works of art, and the entire collection is composed out of over 3.000 items, which are kept safe in accordance with the contemporary museum principals. The exhibition area expands from the ground floor, and all the way to the first and second floor.

The gallery of Matica Srpska, with its extraordinary rich and valuable painting collection represents a unique tourist attraction for all those who wish to get acquainted with the heritage of Serbian people, and other nations who have lived in these areas as well.



KUĆA »KOD BELOG LAVA«

Kuća poznata pod nazivom »Kod belog Lava« jedna je od najstarijih građevina u gradu. Nalazi se na uglu Dunavske i Zmaj Jovine ulice i ima prizemlje i sprat. U vreme kada je građena bila je i jedna od prvih spratnica u gradu, u njenom su se okruženju nalazili uglavnom niski objekti od trošnog materijala. Svojim reprezentativnim izgledom pokazivala da je vlasnik uspešni trgovac. Ova kuća je jedan od retkih objekata koji je preživeo bombardovanje sa Petrovaradinske tvrđave 1849. godine, iako je došlo do delimičnih oštećenja. Stradala je krovna konstrukcija, te je nakon obnove dobila današnji oblik krova sa manjim nagibom, na mesto nekadašnjeg visokog baroknog krova. Poseban kuriozitet je da je donedavno u zidu kuće, kod prozora na prvom spratu, stajalo neaktivirano topovsko đule iz vremena Bune. Jedna od zanimljivosti ovog istorijskog objekta je i bunar na čekrk koji je uzidan u levom zidu kolskog prolaza, a koji predstavlja raritetan arhitektonski element, jedini ovog tipa koji postoji u Novom Sadu (jedan bunar ovog tipa je sačuvan u podgrađu Petrovaradinske tvrđave). Trudom entuzijasta bunar je 2014. obnovljen i obeležen.

Arhitektura objekta je zadržala odlike decentnog baroknog stila sa nenametljivim dekorativnim repertoarom na fasadi. Način gradnje je vrlo sličan vojničkim kućama u Petrovaradinskom podgrađu. Unutrašnjost karakterišu tipične zidane svodne konstrukcije u prizemlju i podrumskom prostoru kao i masivni zidovi od opeke. U dvorište kuće vodi kolski ulaz iz Zmaj Jovine ulice, sa kamenim portalom čiji su konstrukcija i oblikovanje posebno upečatljivi – plitak segmentni luk koji je u bazi ojačan tradicionalnim kamenim branicima. Jedna od specifičnosti kuće su takozvani »luft-fensteri« odnosno mala prozorska okna koja se mogu pojedinačno otvarati, a osmišljena su prevashodno za provetranje prilikom oštih zima.

U svojoj dugoj istoriji promenila je mnogo vlasnika, od kojih su mnogi ostavili značajan trag ne samo u istoriji Novog Sada već i u širem geografskom i istorijskom kontekstu. Kuća se prvi put pominje još 1720. godine kao vlasništvo Stojana Maslaka, sapundžije, što ukazuje na podatak da je sagrađena i nešto ranije. Pretpostavlja se da je on i dao, u skladu sa onovremenim običajima, kući ime "Kod belog lava". Maslak umire u vreme kuge 1738. godine, nakon čega se menja više vlasnika. Krajem XVIII veka kuća dolazi u posed Emanuila Jankovića, pisca, prevodioca, prirodnjaka, knjižara i štampara. On je 1790. godine ovde otvorio prvu novosadsku štampariju i knjižaru.

U posed kuće 1876. dolazi porodica karlovačkog mitropolita Stefana Stratimirovića iz Kulpina. Početkom XX veka, tačnije 1910. godine prelazi u vlasništvo veleposednika i veletrgovca Lazara Dunderskog u čijem posedu ostaje sve do 1940. Poslednji vlasnici kuće bili su Samuilo Kertes, direktor banke, Kornal Frank, njegov zet, industrijalac, i Hiršenhauzer, trgovac. Svi su bili jevrejskog porekla i njihove porodice su gotovo

THE HOUSE "AT THE WHITE LION"

The house known as the house "At the White Lion" is one of the oldest buildings in the city. It is located at the corner of Dunavska and Zmaj Jovina street. It is a building with a ground floor and a first floor. At the time when it was constructed, it was one of the first buildings in the city. It was surrounded by shorter buildings made out of perishable material. Its looks, which were highly representable, indicated that the owner was a successful merchant. This house was one of the rarest buildings, which survived bombarding from Petrovaradin fortress in 1849, even though there was some partial damage. The roof construction was demolished, so after it was restored, its present day low slope roof stands instead of former high slope Baroque roof. Interesting facts about this historical building include the deactivated canon ball from the time of the Uprising, which until recently could have been seen inside the walls of the house near the first floor window, then a well with a pulley system, built into the left wall of the entrance passage, which represents one of the rarest architectural elements, since it is the only one in Novi Sad (one of these wells is likewise preserved in the suburbium of Petrovaradin fortress). With an effort from enthusiasts in 2014, it was restored and mapped.

The architecture of the building preserved its features of a modest Baroque style with unobtrusive decorations on the facade. The way it was constructed is similar to military housings in Petrovaradin suburbium. The interior is characterised by typical vault constructions in the area of ground floor and basement, as well as massive walls made out of brick. The entrance passage from Zmaj Jovina street leads into the courtyard, which is embellished with stone portal, whose construction and shape is very noticeable - shallow segmental arch which is enforced in its base by traditional stone structure. One of the specificities of this house are the so-called "luft-fenster", small window shafts opened individually, and have been primarily designed for ventilation during harsh winters.

In its long history, it has changed a great number of owners, out of whom many have left a significant trace, not just in the history of Novi Sad, but in a wider geographical and historical sense as well. The house is mentioned for the first time in 1720 as the property owned by Stojan Maslak, a soap maker, which indicates that it might have been built in even earlier years. It is assumed that he named it "At the White Lion", which was a custom at that time. Maslak dies at the time of the plague pandemic in 1738, after which a great number of house owners changed. By the end of 18th century, the house comes into a possession of Emanuilo Janković, a writer, translator, naturalist, bookstore owner and a printer. He was the first one to open a bookstore and a printing office in Novi Sad in 1790.

In 1876, the house falls into the ownership of a metropolitan Stefan Stratimirović's family from Kulpin. By the beginning of 20th century, to be exact in 1910, it passes onto

Emanuilo Janković

je rođen u Novom Sadu 1758. godine. Bio je jedan od poznatih kulturnih pregalaca, i po pojedinim izvorima, učenik Dositeja Obradovića. Završio je protestantsku školu u rodnom gradu, a dalje studije je nastavio u Halleu, u Nemačkoj, gde je upisao medicinu. Hasko prirodnjačko društvo, koje i danas postoji, bira ga 1788. godine za svoga člana. Bavio se pisanjem, prevodilačkim radom sa italijanskog i nemačkog jezika, a bio je i jedan od prvih srpskih prirodnjaka u XVIII veku. Pisao je traktate iz fizike i prevodio i adaptirao drame sa drugih jezika u srpskom stilu, duhu i jeziku. Prva drama koju je preveo bila je »Tergovci« Karla Goldonija, koju je štampao u Lajpcigu 1787. godine. U predgovoru daje zanimljivo objašnjenje moralnog i književnog značaja komedije nasuprot uvreženom narodnom shvatanju pozorišta kao »pukog blesavljenja«. Janković se 1789. godine vraća u rodni grad sa namerom da otvori prvu ovdašnju štampariju. Nabavio je štamparske mašine u Lajpcigu, dobio podršku od mitropolita Stratimirovića, i u Novom Sadu je uz štampariju otvorio i knjižaru, sa katalogom knjiga i slika. Njegove ambiciozne planove osujetila je prerana smrt koja ga je zadesila 1791. u Subotici, prilikom povratka iz Beča u Novi Sad.



Emanuilo Janković

Emanuilo Janković was born in Novi Sad in 1758. He was one of the famous hard working cultural enthusiasts, and according to some sources, he was a disciple of Dositej Obradović. He attended the Protestant School in his hometown, and later enrolled to study medicine in town Halle, Germany. Halle Naturalists' society, which still exists today, elects him as its member in 1788. He was a writer and a translator for Italian and German language, and he was one of the first Serbian naturalists in the 18th century. He wrote treatises in Physics, translated, and adapted plays from other languages to Serbian language, style and manner. The first play he translated was "Tergovci" by Carlo Goldoni, which he printed in Leipzig in 1787. In the preface, he gives an interesting explanation on the moral and literal understanding of theatre as "mere folly". In 1789, Janković returns to his home town with an intent to open up the first printing office. He acquired printing machines in Leipzig, got a support from metropolitan Stratimirović, and along with a printing office he opens up a book store in Novi Sad, with a catalogue of books and paintings. His ambitious plans were interrupted by his premature death in 1791, in Subotica, while he was returning to Novi Sad from Vienna.

u potpunosti stradale u Holokaustu. Skoro svi članovi porodice Frank su ubijeni u novosadskoj "Raciji" 1942. godine.

U prizemlju kuće se od vremena njenog nastanka nalaze radnje, a sprat je nekada služio kao stambeni prostor. Poslednjih desetak godina na spratu radi jedna od najpopularnijih novosadskih pivnica koja je poznata kako među lokalnim stanovništvom, tako i među turistima koji posećuju grad.

landowner and a merchant Lazar Đunderski, in whose possession it will remain until 1940. The last recorded owners of the house were Samuilo Kartes, a director of the bank, Kornal Frank, his son-in-law, industrialist, and Hiršenhauzer, a merchant. All of them were of Jewish decent, and their families were almost completely eradicated during the Holocaust. Almost all the members of the family Frank were killed in Novi Sad "Raid" in 1942.

Since its construction, the ground floor contained various shops, while the upper floor served as a living area. For the last ten years, one of the most famous pubs in Novi Sad is located on the upper floor. It is quite known amongst the locals and tourists as well.



PALATA DUNĐERSKI

Palata Dunđerski se nalazi u ulici Kralja Aleksandra i predstavlja jednu od najlepših građevina u starom jezgru Novog Sada. Njena jedinstvenost ogleda se, između ostalog i u unutrašnjim oslikanim plafonima i drugim nesvakidašnjim detaljima, a posebnu zanimljivost čine priče o poznatoj porodici Dunđerski i njenim članovima koji su ovde boravili.

Palata je sagrađena 1853. godine za grofa Adolfa Sečenjija po projektu Jozefa Vilda i Ludviga Busa. Novi vlasnik Lazar Dunđerski angažovao je arhitektu Martina Sotića prema čijem projektu je 1888. godine izvedena velika rekonstrukcija i tada je fasada dobila današnji izgled. Prilikom ove velike rekonstrukcije sačuvana je osnovna prostorna šema, ali je došlo do značajnih izmena u dekoraciji fasade i enterijera palate. Glavna fasada ove jednospratne palate je simetrično koncipirana. Centralnim delom dominira široki rizalit sa kolskim ulazom i balkonom na konzolama. Bogata plastična i skulptoralna dekoracija nalazi se u spratnoj zoni i na atici dok je fasadno platno u prizemlju izdelfeno kvaderima. Posebno se ističu tri centralna prozora iznad koji su trougaoni timpanoni sa sedećim figurama „puta“ i muške i ženske maske izvedene na nadzitzku-atici. Na najvišem delu fasade nalazi se kartuša sa grofovskim grbom i alegorijskim figurama. Karakteristične su i povijene figure Atlanta koje simbolično podupiru balkon. Raskošni dekorativni repertoar karakterističan je za epohu istorizma i poslednju četvrtinu XIX veka.

U novije vreme enterijer je pretrpeo značajne izmene ali je sačuvano autentično stepenište sa ogradom od kovanog gvožđa i masivnim kompozitnim stubovima na spratu. Posebno zanimljiv deo palate je oslikana tavanica iznad stepenišnog dela. Ovde je prikazana alegorijska kompozicija posvećena slavi umetnosti. Naslikano je osam ženskih i muških figura u sedećem ili stojećem stavu koje pokazuju prema slikarskim delima, od kojih neka drže i u rukama. Jedna od predstavljenih devojaka prikazana je sa slikarskom paletom. Cela kompozicija odiše dinamičnom gestikulacijom, a u centru pažnje je figura nagog anđela predstavljenog s leđa. U pozadini ove neobične scene nalaze se slikani stubovi sa draperijama, dok je u gornjem delu kompozicije romantični prikaz neba s oblacima. Autor ovih zidnih slika je ostao nepoznat, a enterijer palate je danas dostupan posetiocima.

Lazar Dunđerski, koji je ovu palatu kupio i rekonstruisao za svoje potrebe, bio je jedan od najimućnijih ljudi toga vremena u Bačkoj, a možda i celoj Vojvodini. Poticao je iz veoma ugledne i poznate porodice, koja je bila jedna od najbogatijih porodica u tadašnjoj Austrougarskoj, a svakako najuticajnija srpska porodica u toj državi. Bio je veliki dobrotvor i mecena i prijatelj mnogih umetnika, među kojima je bio i čuveni pesnik Laza Kostić. U braku sa Sofijom Đorđević, ćerkom sveštenika iz Srbobrana, imao je dvojicu sinova - Gedeona-Gedu i Đorđa, i ćerke Milku, Olgu i Jelenu. Jelena,

DUNĐERSKI PALACE

Dunđerski Palace is located in Kralja Aleksandra street and represents one of the most beautiful constructions in the old city core of Novi Sad. Its uniqueness is reflected, amongst others, in the painted ceiling of the interior of the palace, as well as other unusual details. The stories about the family Dunđerski and its family members are especially interesting.

The palace was built in 1853 for Count Adolf Sečenj and by the design of Joseph Wild and Ludwig Bus. The new owner Lazar Dunđerski hired an architect Martin Sotić, based on whose design in 1888 a grand reconstruction was performed and the facade got its present day look. During this big reconstruction, the basic spatial scheme was preserved, but there were some significant changes done in the facade decoration and the exterior. The main facade of this storey building is conceived as symmetrical. The central part is dominated by a wide risalit with an entrance passage and a balcony on corbels. A rich decorative coating and sculptures can be found on the floor and attic, while the facade canvas of the ground floor is divided into cuboids. Three central windows stand out, above which one can see triangular pediments with sitting figures of "puta" and male and female masks on the raised attic. Most of the facade is covered by cartouche with the Count's seal and allegorical figures. Bent figures of Atlanta, which symbolically support the balcony, are also highly specific. Lavish decorative repertoire is characteristic of the period of Historicism and the last quarter of the 19th century.

Recently the exterior underwent significant changes, but the authentic staircase, with a balustrade of cast iron and massive composite pillars on the floor, has been preserved. The part of the palace where a ceiling has been painted above the staircase is likewise interesting. This is where an allegorical composition has been painted, and it celebrates art. The painting depicts eight female and male figures in a sitting and standing position, pointing towards paintings, with some of them in their hands. One of the depicted girls carries a pain palette. The whole composition emanates a dynamic gesticulation, while the figure of a naked angel viewed from the back, is at the centre of attention. In the background of this unusual scene, there are painted pillars with drapes, while at the upper corner of the composition there is a romantic depiction of the sky with clouds. The author of these wall paintings has remained unknown, while the exterior of the palace is available to the visitors in present day.

Lazar Dunđerski, who bought and reconstructed this palace for his own purposes, was one of the most wealthiest people in Bačka at the time, and maybe even the whole of Vojvodina. He originated from a respectable and famous family, which was one of the wealthiest families in Austro-Hungarian Empire, and certainly one of the most influential Serbian families in the country. He was a great benefactor, patron and a friend to many artists, one of whom was a famous poet Laza Kostić. While married to Sofija Đorđević, a

poznatija kao „Lenka“, iako je prerano preminula u 25. godini, postala je najpoznatija od četvero dece. Imala je priliku da stekne vrhunsko obrazovanje, završivši ženski licej tzv. Engleskih gospođica u Budimpešti, a potom je školovanje nastavila u Beču. Govorila je tečno nemački, francuski i mađarski. Volela je književnost, svirala je klavir i rado je odlazila na koncerte, u pozorište i na zabave. Koristila je priliku da za ono vreme mnogo putuje i obilazi Evropu (Pariz, Beč, Pešta, Karlsbad). Bavila se i sportom i bila je odlična jahačica. Zanimljiva je i anegdota o Lenkinoj neobičnoj naravi koju je zabeležio Mladen Leskovac, književnik i istoričar književnosti: „Isidora Sekulić mi je jednom pričala kako je, kao učenica, videla Lenku Dundersku u Novom Sadu, i kako je ova zamalo nije pregazila. Isidora je baš prolazila pored kuće Dunderskih kada, kroz širom otvorenu kapiju, protutnjaše iznenada kočije sa dva besna ždrepcu: ostrag, sam i u paradnoj uniformi, prekrštenih ruku, sedeo je kočijaš, a na boku, po sportskoj reguli, visoko dignutih i zategnutih dizgina, po ženski, uspravna i tvrda, Lenka Dunderska.“

U krugu porodičnih prijatelja, Lenka je imala priliku da upozna Lazu Kostića, jednog od najvećih srpskih pesnika svih vremena. Romansa između Laze Kostića, koji je bio čest gost porodice Dunderski, i Lenke, jedna je od najvećih ljubavnih priča sa ovih prostora. Svedočanstva njihove platonske ljubavi sačuvana su u Lazinim pismima i Lenkinom dnevniku, a njena prerana smrt inspirisala je jednu od najlepših ljubavnih pesama u srpskoj književnosti, „Santa Maria della Salute“, kojom je tada već ostareli pesnik podigao Lenki vanvremenski i jedinstven spomenik. Iz ove pesme i Kostićevih dnevnika proizilazi da mu je Lenka uzvraćala ljubav, ali se on nije osećao dostojnom prilikom za nju, pre svega činjenicom da je bio trideset godina stariji od nje. Pouzdano se zna da se njih dvoje nisu mogli često viđati, niti su imali prilike da provode puno vremena zajedno. Odbijajući ideju da ostvari vezu sa toliko mlađom devojkom, kao i iz poštovanja prema njenom ocu, pesnik se svim silama borio protiv emocija koje su se razbuktavale. Od njihovog poznanstva 1891. godine, do njene smrti četiri godine kasnije, često je boravio u manastiru Krušedolu, baveći se prevodjenjem i pisanjem, a 1895. godine, oženio se bogatom naslednicom iz Sombora, Julkom Palanački, najviše zahvaljujući posredovanju Lenkinog oca Lazara. Dugo je ostalo nepoznato da je pesnik, u očajničkom pokušaju da „pobegne“ od svoje ljubavi, došao na ideju da je uda za Nikolu Teslu, koga je upoznao prilikom boravka u Pešti i sa kojim je imao prepisku, ali slavni naučnik nije pokazao interesovanje za ženidbu. Nedugo nakon Kostićevog venčanja, Lenka je umrla iznenada, na dan svog 25. rođendana, u Beču, od tifusne groznice.

daughter of a priest from Srbobran, he had two sons - Gedeon - Geda and Đorđe, and daughters Milka, Olga and Jelena. Jelena, also known as „Lenka“, even though she died at 25, was one of the most famous of the four children. She had an opportunity to acquire elite education, by finishing Lyceum for English ladies in Budapest. Later she completed her studies in Vienna. She spoke fluent German, French and Hungarian. She loved literature, played piano and frequently visited concerts, theatre and other amusement events. She used the opportunity to travel through Europe (Paris, Vienna, Pešta, and Karlsbad). She did sport and was an excellent equestrian. There is an interesting anecdote about Lenka's unusual behaviour, which was recorded by Mladen Leskovac, author and literary historian: „Isidora Sekulić once told me a story, that when she was a student, she saw Lenka Dunderski in Novi Sad, who almost ran her down. Isidora was just passing by Dunderski house when through a widely open gate, suddenly carriages with two angry stallions galloped through the gate. At the back, and alone in a parade uniform, with arms crossed, sat a coachman, while in a sporty fashion sitting on the side, holding the reins tightly and tall, as a lady, rode Lenka Dunderska, tall and firm.“

Within the circle of family friends, Lenka had an opportunity to meet Lazo Kostić, one of the greatest Serbian poets of his time. The romance between Lazo Kostić, who was a frequent guest of family Dunderski, and Lenka, was one of the greatest love stories in these areas. The testimony of their platonic love has been preserved in Lazo's letters and Lenka's diary, and her premature death was an inspiration to one of the most beautiful love poems in Serbian literature, „Santa Maria della Salute“, written by, at that time, an elderly poet as a timeless and unique monument. Based on this poem and Lazo's diaries one can conclude that Lenka did return love, but he did not feel worthy, because amongst other things he was also thirty years older. It is safe to conclude that the two did not see each other often, neither did they have many opportunities to spend time together. Rejecting the idea of forming a relationship with such a younger woman, and out of respect towards her father, the poet fought with all his might against his feelings, which were just escalating. Since they met in 1891 and up to her death four years later, he often resided in monastery Krušedol, doing translations and writing, and in 1895, he married a rich heir from Sombor, Julka Palanački, mostly due to Lenka's father Lazar's arrangements. For quite a long time, it was not known that the poet, in a desperate attempt to „run away“ from his love, came to an idea to marry her to Nikola Tesla, whom he met during his stay in Pešta, and with whom he shared letters. However, the famous scientist was not interested in getting married. Not long after Kostić's marriage, Lenka died suddenly on her 25th birthday in Vienna, due to typhus fever.



PORODIČNA KUĆA MILEVE MARIĆ-AJNŠTAJN

Jedna od najpopularnijih lokacija među turistima koji posećuju Novi Sad jeste porodična kuća Mileve Marić-Ajnštajn. Kuću je sagradio 1907. godine, oficir šajkaškog bataljona Miloš Marić. On je bio otac Mileve Marić-Ajnštajn, poznate srpske naučnice i supruge Alberta Ajnštajna. Kuća se nalazi u Kisačkoj ulici broj 20, na granici dva stara novosadska kraja, Salajke i Rotkvarije, koji su bili poznati po velikim baštama i povrtnjacima. Marić se odlučio da za arhitektu uzme Mihajla Petljanskog, koji je uradio projekat za ovu visokoparternu stambenu zgradu. Kuća poseduje karakteristike tipične za dom dobrostojeće građanske porodice sa početka XX veka. Kolski ulaz je asimetrično postavljen i deli kuću na dva nejednaka dela. Desno od ulaza je četvorosobni stan sa osam prozora orijentisanih ka ulici, dok se levo od ulaza nalazi manji dvosoban stan. U unutrašnjosti većeg stana sačuvan je salon, tzv. „alkovn“ sa polustubima i raskošnim kapitelima. U njemu se nalazi i visoka kaljeva peć iz epohe gradnje kuće, dekorisana floralnim motivima u formi ruža.

Fasada je bogato dekorisana u stilu koji kombinuje neobarokni stilski izraz i tada aktuelnu secesiju. Fasadna dekoracija je izvedena u kombinaciji malterske plastike i klinker opeke, veoma popularne u novosadskoj arhitekturi na kraju XIX i početkom XX veka. Ulaz je naglašen polustubovima, a masivna dvokrilna kapija je urađena od drveta sa mnoštvom dekorativnih detalja. Na kući je 1975. postavljena spomen-ploča sa natpisom: „U ovoj kući su boravili 1905. i 1907. godine Albert Ajnštajn, tvorac teorije relativiteta, i njegov naučni saradnik i supruga Mileva“.

Mileva Marić-Ajnštajn je rođena u Titelu, u tadašnjoj Austrougarskoj, 19. decembra 1875. godine, u imućnoj porodici. Otac joj je bio oficir austrougarske vojske, poreklom iz Kaća, pored Novog Sada, a majka Marija je rođena u uglednoj i imućnoj titelskoj porodici. Mileva je bila najstarija od troje dece u porodici. Poznato je da joj je prilikom rođenja iščašen kuk, tako da joj je leva noga bila nešto kraća. Nakon raspuštanja šajkaškog bataljona 1876. godine, porodica Marić se seli u Rumu gde je Milevin otac dobio posao kao sudski pisar. U Rumi Mileva završava nižu četvororazrednu školu, a zatim nižu realnu gimnaziju u Sremskoj Mitrovici. U Novom Sadu Mileva pohađa Višu devojačku školu 1886/87. godine. Već tada se pokazao njen talenat za prirodne nauke i ona je želela da pohađa Novosadsku gimnaziju, ali pošto u to vreme nisu primali učenice, Mileva odlazi u Šabac gde je od 1890. pohađala Kraljevsku srpsku školu u Šapcu. Školovanje je dalje nastavila u Zagrebu, gde je njen otac uspeo da izdejstvuje specijalnu dozvolu da bi išla u školu u koju su išli samo dečaci. U Cirihi, u to doba jednom od svega nekoliko evropskih gradova sa univerzitetom koji je upisivao žene, upisuje 1896. godine Studije Politehnike i ubrzo upoznaje Alberta Ajnštajna koji je tada imao samo 17 godina. Njegova porodica nije odobravala Albertovu i Milevinu vezu iz razloga što ona nije bila jevrejskog porekla (Ajnštajn je bio nemački Jevrej). Nije im

THE FAMILY HOUSE OF MILEVA MARIĆ-EINSTEIN

One of the most popular locations amongst tourists, who visit Novi Sad, is the family house of Mileva Marić-Einstein. The house was built in 1907 by the officer Miloš Marić of Šajkaši battalion. He was Mileva Marić-Einstein's father, a well known Serbian scientist and a wife of Albert Einstein. The house is located in Kisačka street number 20, at the border of two old districts of Novi Sad, Salajka and Rotkvarija, which were known by their big yards and vegetable gardens. Marić decided for the architectural style of Mihajlo Petljanski, who did the designs for this high ground floor living apartment house. The house is characterised by features depicting a home for a well-off family at the beginning of 20th century. The entrance from the street has been placed as asymmetrical, and divides the house into two unequal parts. On the right side of the entrance, there is a four-bedroom apartment with eight windows looking at the street, while on the left side there is a smaller two-bedroom apartment. The inside of the bigger apartment still contains a salon, so-called "alkovn" with pilasters and lavish capitals. It also contains a high Masonry heater, from the time of when this house was built. It is decorated by rose floral motifs.

Facade is richly decorated in a style which combines neo-Baroque stylistic expression and Secession. Facade decoration is done in combination of mortar ornaments and clinker bricks, which was very popular in the architecture of Novi Sad at the end of 19th and the beginning of 20th century. The entrance is accentuated by pilasters, and the massive double gate made is out of wood and richly decorated. Since 1975 a plaque has been placed on a house which says: "In this house lived Albert Einstein, who formulated the Theory of Relativity, and his research associate and wife Mileva, since 1905 until 1907".

Mileva Marić-Einstein was born in Titel, Austro-Hungarian Empire on 19th December 1875, to a wealthy family. Her father was an officer in the Austro-Hungarian military, descending from Kać, a place near Novi Sad, while her mother Marija was born to a respectable and wealthy family from Titel. Mileva was the oldest of the three children in the family. It is a known fact that Mileva had a dislocation of a hip, which presented itself at birth, which was the reason why her left leg was shorter than the right one. After the dismemberment of a battalion in 1876 family Marić moves to Ruma, where Mileva's father got a job as a court clerk. In Ruma, Mileva completed four years of lower school, and then general gymnasium in Sremska Mitrovica. In Novi Sad, Milena enrolled Higher School for girls in 1886/87. Already then, she exhibited talent for natural sciences and she wanted to enrol Gymnasium in Novi Sad. However, since at that time they did not accept female students, Mileva goes to Šabac, where in 1890 she enrolled a Royal Serbian High school. She continued her education in Zagreb, where her father was able to get a special permit so that she could go to the school where only boys were allowed. In Zurich, there was a University that allowed enrolment for women, out of only few European



odgovarala ni činjenica da je Mileva bila četiri godine starija od njega. Jedan semestar na drugoj godini studija provela je u Hajdelbergu. Dok je bila odsutna, dopisivala se sa Albertom, koji je pisao kako mu nedostaje. Sve ovo ipak nije omelo dvoje mladih naučnika u njihovom ljubavnom zanosu i oni 1902. godine dobijaju vanbračnu ćerku Lizerel, koju Mileva rađa u Novom Sadu. Naredne godine konačno sklapaju brak u Bernu. Kasnije dobijaju još dva sina, Hansa Alberta 1904. godine i Eduarda 1910. Godine do izbijanja Prvog svetskog rata obeležio je njihov zajednički život i naučni rad. Albert se 1919. godine razvodi od Mileve da bi se oženio svojom rođakom Elzom Lovental (Elsa Löwenthal) sa kojom je već više godina unazad bio u ljubavnoj vezi.

Mileva Marić-Ajnštajn je i nakon razvoda sa Albertom povremeno posećivala Novi Sad i porodičnu kuću. Njen otac Miloš umire 1922. godine, a majka 1935. godine. Milevina sestra Zorka, koja se dugo borila sa psihičkim tegobama, preminula je 1938., nakon čega je briga o kući poverena porodičnim prijateljima. Iako je Albert veliku sumu novca od Nobelove nagrade dao Milevi, ona je veći deo ove imovine potrošila na izdržavanje i lečenje njihovog sina Eduarda kome je dijagnostifikovana šizofrenija. I sama izmučena hroničnom bolešću, Mileva Marić-Ajnštajn umrla je u Cirihi 1948. godine, gde je i sahranjena u zajedničkoj grobnici.

Kuća porodice Marić u Novom Sadu već duže vreme privlači pažnju kao znamenitost, pred svega zahvaljujući podatku da je čuveni nobelovac i naučnik svetskog glasa boravio ovde u dva navrata. Drugi razlog je što mnogi istoričari sve više istražuju i vrednuju Milevin naučni rad i proučavaju njen doprinos dostignućima koja su do sada uglavnom pripisivana njenom suprugu. Na zajednički rad na teoriji relativiteta, zbog koje je stekao svetsku slavu, ukazuju i njegova pisma u kojima navodi: „...kako ću samo biti srećan i ponosan kada zajedno budemo priveli kraju naš rad o relativnom kretanju...“. O Milevinom naučnom radu svedočili su i mnogi savremenici, među kojima i čuveni ruski fizičar Abram Feodorovič Jofe (Abram Fedorovich Ioffe). Albert Ajnštajn je 1921. dobio Nobelovu nagradu iz oblasti fizike, dok je doprinos Mileve Marić u znatnoj meri pao u zaborav i ostao nerasvetljen.

Kuća Mileve Marić-Ajnštajn danas je spomenik kulture i u toku su pripreme da se u njoj otvori muzejska postavka posvećena životu i radu ove izuzetne žene i naučnice.

Universities which allowed female students, she enrolls at a Polytechnic University, and soon after meets Albert Einstein, who was 17 years old. His family did not approve Albert's relationship with Mileva, because she was not of Jewish descent (Einstein was a German Jew). The fact that Mileva was four years older than him, did not suit them as well. While she was in Heidelberg for one semester at her second year, she wrote to Albert, expressing how much she missed him. All of this did not prevent two young scientists to continue their love, and in 1902 she gives birth to their illegitimate daughter Lizerel in Novi Sad. The next year, they finally got married in Bern. A year later they will have two more sons, Hans Albert in 1904 and Eduard in 1910. The years up to the First World War have been characterised by the life they spent together and their scientific work. In 1919, Albert divorced her and married his cousin Elsa Löwenthal, with whom he was in a love relationship for several years back.

Mileva Marić-Einstein visited Novi Sad and her family home occasionally after the divorce. Her father Miloš died in 1922, and her mother in 1953. Mileva's sister Zorka, who had serious mental issues for a long time, died in 1938, after which the safeguarding of the house was entrusted to family friends. Even though Albert gave a bigger part of his Nobel Prize money to Mileva, she spent most of it on treatment of their son Eduard, who was diagnosed with schizophrenia. After a long chronic illness, Mileva Marić-Einstein dies in Zurich in 1948, where she was buried in a shared grave.

The family home Marić in Novi Sad, now as a landmark, for a longer time draws much attention thanks to the fact that a famous Nobel Prize winner, and world renowned scientist has stayed in the house two times. In addition, many historians have started to analyse and value Mileva's scientific work and to analyse her contribution to the accomplishments which for the most part have been attributed to her husband. That they did indeed work on the Theory of Relativity together, for which he got the worldwide fame, is indicated in his letters which state: „... how will it make me happy and proud when together we complete our work on relative motion...“. Mileva's scientific work has been talked about by many contemporaries, such as famous Russian physicist Abram Fedorovich Ioffe. Albert Einstein got the Nobel Prize in Physics in 1921, while Mileva Marić's contribution has to a significant measure sunk into oblivion and remained unclear.

Today, the house of Mileva Marić-Einstein is a cultural monument, and preparations are being made to place a museum exhibition in the house, which will be dedicated to the life and work of this exemplary woman and a scientist.



KOTOR SUSRET KULTURA

Kotor predstavlja jednu od najpoznatijih svjetskih turističkih destinacija. Sagledavajući poznatu istoriju Kotora utvrđujemo da su se razne strane i domaće vladavine, za duži ili kraći period, smjenjivale petnaest puta. Najveći dio prohujalih vladavina su bili kratkotrajni prelazni periodi kao rezultati raznih istorijskih okolnosti koji nisu bitno mijenjali njegove uhodane tokove života. Samo nekoliko dugotrajnih vladavina ostavilo je dubljih tragova u istoriji i bogatstvu njegovih spomenika. Ovo je postala osnova za standardno turističko predstavljanje kroz priču vodiča i drugih turističkih radnika. Ali, njegova istorija daje mogućnosti i za drukčije predstavljanje, ili makar za obogaćivanje ovoga što je danas uobičajeno. U narednim redovima dati ćemo prijedlog nečega što uslovno možemo nazvati "Nova turistička ponuda" ili makar njena „dopuna i obogaćivanje“. Ovo je građa koja daje osnovu za novinu u turističkom predstavljanju Kotora kroz priču o pojedinim objektima i predmetima turističke posjete, nasuprot onoga što je danas najviše zastupljeno – posjeta uz kratke i površne informacije. Ponuda će još jednom pokazati sliku jakog viševijekovnog miješanja naroda i kultura.

STARI CRNOGORSKI PUT

Jedna od legendi o nastanku Kotora kaže da je grčka vila Alkima savjetovala prve doseljenike da ne grade naselje u liticama brda Pestingrad, gdje su njeni dvorovi, nego na obali zaliva gdje ima pristaništa. Čak i danas, u Kotoru, možete često čuti: „Stavite prst u more i imate vezu sa cijelim svijetom!“

Ipak, i pored svih tih morskih puteva, bez jednoga kopnenoga - staroga karavanskoga puta, kao veze sa zaleđem, i onim najudaljenijim, grad ne bi mogao biti ono što je kroz dvomilenijumsko trajanje postao. Zahvaljujući njemu, Kotor se, za to vrijeme, bez obzira na smjene 15-tak raznih vladavina, razvijao u moćni trgovački, zanatski, diplomatski i kulturni centar.

Vjekovima je, recimo, ovaj put bio najbrža i najsigurnija kopnena veza za diplomatsku poštu između dva velika carstva – Venecije i Otomanske imperije. Jedan od mnogih dokumenta o pismošama između gotovo 4 vijeka mletačkoga Kotora (1420 -1797) i Carigrada je iz 1577., a dvije godine kasnije imamo i prvi ugovor o tome. Pismošane su uglavnom bili Crnogorci, a ugovori između Venecije i Crne Gore obnavljaju se 1609., 1610. i 1637., i tako sve do druge polovine XVIII vijeka. U literaturi se navodi da je Jadranom pošta dolazila iz Venecije u Kotor, a „da su kuriri išli od Kotora“, starim karavanskim, ili Crnogorskim putem, uz Krstac i preko Njeguša, pa dalje „preko Zlatice, Plava, Peći, Novog sela na Bijelom Drimu, preko Goleša, južno od Prištine, Bosanskog Druma, Samokova, i Filipopolja u Carigrad“ - ljeti za 18, a zimi za 20 dana. Vjerovatno da im je prvi dan bio najteži, jer to je, kako je 1843. zapisao engleski putopisac Čarls Lemb: *„jedan planinski puteljak kojim se poslije tročasovnog uspinjanja stiže do Crne Gore; on se*

KOTOR MEETING OF CULTURES

Kotor is one of the most famous world tourist destinations. Considering Kotor's history, in a shorter or a longer period of time, different foreign and domestic rules took turns fifteen times. The most of rulers passing through represented a short term transition periods which came as a result of various historical circumstances, and have not significantly changed its already established life path. Only a few long term rulers left deeper traces in terms of history and the wealth of its monuments. This became the standard story of tourist guides and other workers in tourist sector. However, its history gives opportunities for a different representation, or at least a chance to enrich the present day offer. In the following lines, we will give a suggestion of something we might call "New Tourist Offer", or at least its "addition and enrichment". This material will provide with the foundation for the novelties in tourist offer representation, as opposed to present-day offer - visiting sites along short stories and superficial information. The offer will once again present an image of centuries' long fusion between nations and cultures.

THE OLD MONTENEGRIN ROAD

One of the legends about the establishment of Kotor, says that a Greek fairy Alkima advised the first settlers to not build their settlements in the cliffs of Pestingrad hill, where her temples were situated, but instead to build them on the bay's shores and near the piers. Even today, in Kotor you can often hear: "Put a finger into the sea and you will be connected with the entire world".

So, despite all the sea routes, the city would not have become what it has, if a single road by land - old caravan road, which served as a connection with the outskirts and most distant places, did not exist for two millennia. In the meantime, as a result of this one road, Kotor developed, regardless of having been ruled by 15 different rulers, into a mighty trading, craft-oriented, diplomatic and cultural centre.

For centuries, this road was the fastest and most secure land connection for delivering diplomatic letters between the two great empires - Venetian and Ottoman Empire. Many documents dating from 1577 mention letter carriers operating between almost four centuries old Venetian Kotor (1420 -1797) and Constantinople. Two years later, a first Contract will also speak of this. Letter carriers were mostly Montenegrins, and the Contracts between Venice and Montenegro were renewed in 1609, 1610 and 1637, and remained in power until the second half of 18th century. It has been recorded, that letters came to Kotor from Venice across Adriatic, and that "the carriers from Kotor travelled", an old caravan road, or Montenegrin road, along Krstac and over Njeguši, then further "over Zlatice, Plav, Peć, Novi village on Bijeli Drim, and over Goleš, south of Priština, Bosanski Drum, Somokov, and Filipopolje to reach Constantinople" - 18 days in summer, and 20

krivudavo penje od samih kotorskih kapija, pa sve dok se čovjeku ne učini da je iščezao u oblacima", dodajući, za potvrdu o značaju ovoga „puteljka", da „između Crne Gore i Kotora ne postoji nikakav karantin..., jer bez Crne Gore Kotor ne bi mogao da opstane, a bez Kotora Crnoj Gori bi život bio veoma tegoban".

Taj put Mlečani, stranci i mještani najčešće zovu - Crnogorski put. Ponekad se može čuti i Kotske kanice (*lat. canna – put u obliku slova S*), pa onda nije ni čudo što češki slikar i folklorist Ludvik Kuba, koji je 1890. prvi put posjetio Crnu Goru, primjećuje da put „broji otprilike 70 serpentina", koje „podsjećaju na zmiju koja, brzo se uvijajući, puzi po stijenama prema gore... - pravo uvis do mjesta na obodu stijena koje se zovu Krstac i koje se može smatrati za prag Crne Gore."

Ima i još jedan naziv, koji sam za sebe, govori dovoljno o njegovoj čudesnosti - Kotske skale (*it. scala – stubište, stepenište, ljestve*), kako ga zovu i francuski putopisci i umjetnici Anri Avelo i Žozef de la Nežijer koji 1895. zapisuju da „ogromni planinski masiv Crne Gore..., toliko je okomit da se jasno vide stijene, kako na vrhu tako i u podnožju planina. Čak se raspoznaje izukršteni put, koji se tamo gore „okaćio" praveći svakog časa oštre zaokrete i penjući se sve dotle dok se, na kraju, ne izgubi među oblacima. To su čuvene Kotske skale, ili kako Crnogorci kažu 'nebeski put'".

Inače, kada su učeniji Evropljani krajem XVIII i početkom XIX vijeka „otkrili" Crnu Goru, gotovo su svi, kao i oni brojni kasniji, ostavljali zapise o Crnogorskom putu kao jedinstvenom doživljaju, pomiješanih osjećanja, smještenih u neobičnom kontrastu nelagode, pa često i straha za goli život sa jedne, i oduševljenja veličanstvenim vidicima sa druge strane:

„Put je išao uz takav uspon i pored takvih strahota da sam prilegao na šiju mog konja, koji se peo po ivici ponora, u glavi mi se vrtjel)... Poslužio sam se imenom 'put'..., ali čak ni 'staza' ne odgovara. Ovaj je predio namjerno stvoren za one koji ovdje žive i isključivo za njih. Tvorac je, bez sumnje, prilagodio čovjeka zemlji i zemlju čovjeku)... Što se više uspinjemo, staza postaje sve strmija, vijuga gore-dolje preko visokih litica, iznad kojih tu i tamo kruži neki kraguj, remeteći grobnu tišinu svojim prodornim kričanjem... Jahali smo bez uzde i samo osvjedočenoj pameti ovih životinja mogli smo zahvaliti što smo se bar donekle osjećali sigurni za naše glave. One su nas zdrave i čitave prenosili preko litica, duž provalije... Često smo bili primorani da sjašemo, kako bismo im omogućili da pređu preko mjesta koja su izgledala neprolazna."

Iako ovaj doživljaj izgleda kao napisan jednom rukom, ustvari predstavlja dijelove zapisa petorice putnika iz prve polovine XIX vijeka, od ruskoga oficira Bronevskog, pa Viala de Somijera, Napoleonovog pukovnika i komandanta Boke (1810) do Henrija Lejarada, poznatog engleskog arheologa (1939). A onda i nešto, posve drugo:

days in winter. Most probably that the first day was the hardest, because the road was, as written by the English traveller Charles Lamb in 1843: "a mountain-path, of three hours' ascent, which leads into Montenegro, and issues up from the gates of the town in a zigzag form, till it appears lost in the clouds", and to confirm the significance of this "path", he adds "between Cattaro and Montenegro there is no quarantine..., because without the latter the former would cease to exist—without the former life would be burdensome in Montenegro."

This road was often referred to as - Montenegrin road by Venetians, foreigners and locals as well. Sometimes it was called Kotske kanice (*lat. canna-a road shaped like a letter S*), so it was no surprise that Czech painter and folklorist Ludvik Kuba, who visited Montenegro for the first time in 1890, noticed that the road "counts around 70 serpentes", which "resemble a snake winding fast and slithering the cliffs on its way up... -Straight up to the edge of a cliff called Krstac, which is considered to be a threshold of Montenegro."

There was another name, which speaks of its wonder - Kotske skale (*Italian scala - stairway, stairs, ladders*). This is how French travellers and artists Henri Avelot and Joseph de La Nézière called it, and in 1895 described it as "Montenegrin massive mountain range..., so steep that you can clearly see the cliffs, at the top and at the bottom of the mountains. You can even distinguish a criss-cross path, "hanging" in the distance, making sharp turns every minute, and climbing all the way up, until it losses itself in the clouds. These are the famous Kotor's skale, or as Montenegrins call it "a road to heaven".

When scholarly Europeans "discovered" Montenegro by the end of 18th and 19th century, almost everybody, as well as a great number of those that came later, left records of Montenegrin road. They described it as a unique experience, accompanied by mixed feelings in a combination of unusual discomfort, and very often, fear for life on the one hand and rapture evoked by magnificent views on the other:

„The road's incline was so steep, with such terrifying sites that I had to lean onto the neck of my horse that was climbing over the edge of an abyss, my head was spinning... I used the word 'road'..., but not even 'path' would be appropriate. This countryside was deliberately made for the purposes of those who live here. The maker has without a doubt, adjusted a man to this land and the land to this man... The more we climb, the path becomes steeper, zigzagging up and down over the tall cliffs. There is an eagle circling above, and whose screech disturbs the dead silence... We rode without reins, and it was only thanks to the minds of these animals, that we have, at least to some extent, felt safe for our own heads. They carried us alive and well over the cliffs and along the abyss... Often we were forced to dismount, so that they could pass over those places which looked impassable"



„To je Boka Kotorska koja umnogome podsjeća na Firvaldštetsko jezero (u Švajcarskoj)... Kao simbol, izdaleka uočljiv, pozdravlja jedna planina prošarana sivobijelim sniježnim flekama... To je Lovćen, sveta planina Crnogoraca..., Nedjeljno jutro bilo je vedro i tiho. Ispod mene su se na jutarnjem suncu bjelicali i svjetlucali smaragdnozeleni zalivi Boke. U Kotoru su na katedrali zvonila nedjeljna zvona... Ovaj put me, prije svega, mamio svim onim što sam o njemu pročitao... Mnogi Boku upoređuju i sa Bosforom..., ali onaj koji ovakvu ljepotu upoređuje, nije sposoban da je osjeti... Uspon je počeo čim smo za sobom ostavili gradsku kapiju..., putem, sa oko sedamdeset okuka... Uskoro smo se našli među oblacima..., Kotorski zaliv, rastojanjem smanjen na veličinu jednog ribnjaka, ležao nam je pod nogama, a brod u njemu ličio ja na igračku... Svaki zaokret izgledalo je da pruža sve ljepši izgled njegovih zupčastih obala, iskićenim selima... Penjući se sve više i više, ugledali bismo za časak daleko Jadransko more..., a na krajnjoj granici horizonta ispod magličastih oblaka krila se obala Apulije... Sa mladalačkim entuzijazmom u srcu peo sam se put jedne od najgrandioznijih panorama Mediterana..., a zatim se formira jedna veličanstvena cjelina, obavijena nevjerojatnim plavetnilom... Iznenađeno se pojavljuje mjesec i... otkriva najčudesniji predio koji se može zamisliti... Ovo je strašan, ali veličanstven san... Izgleda kao da se Kotor stropoštao u bezdan; sada njegova riva, brodovi, kuće, bedemi, izgledaju beskrajno mali; patuljasti grad i ogromna planina, žestoki kontrast, zakleli biste se da nas je gore odnijela neka uspinjača ili gondola nekog balona...”

Opet pisano kao jednom rukom, a u stvari prikupljeno od desetak putnika – od Vilhelma Ebela, njemačkog botaničara (1841) do francuskog publiciste Pjera Marža (1912)

Današnji izgled Crnogorski put dobio je 1841. kada je, u dogovoru tadašnje Austrougarske monarhije i Crne Gore, obnovljen. Risanški pop Vuk Popović u jednom pismu iz avgusta mjeseca 1841. kaže da *“od pazara crnogorskoga do granice naše zida se put novi; na njemu rade sto pedeset ljudi s dobrom platom, zašto je krš goli. Pucanje veliko – do sto mina na dan – uveseljava nas dolje u gradu...”*

Od tada, Crnogorski put prkosi vremenu. Iako mjestimično oštećen, prohodan je i jednako je i danas primamljiv za avanturiste.

Topografi su zabilježili da Put počinje na 6 m n.v. i završava na 928 m n.v. i ima 78 serpentina.

Even though this experience seems to have been written by one hand, it actually was written by five travellers from the first half of 19th century, a Russian officer Bronevsky, Violla de Sommières, Napoleon's colonel and commander of Boka (1810) and Henry Layard, a famous English archaeologist (1939).

And then something completely different:

“This is Boka Kotorska, which in many aspects reminds us of Vierwaldstättersee lake (in Switzerland)... As a symbol, noticeable from afar, a mountain with grey and white snow spots greets you... It is Lovćen, a sacred mountain to Montenegrins..., Sunday morning was clear and quiet. Below me, the emerald green bays of Boka shone and glittered in the morning sun. In Kotor, the Sunday bells of the Cathedral rang... This time, I was especially tempted towards all those things which I read about... Many compare Boka with Bosphorus..., but the one willing to compare this beauty to any other is not capable of sensing it... Incline started as soon as we left the city gate..., walking up the path, with about seventy bends... Soon we found ourselves amongst the clouds..., Kotor bay, now looked upon from afar is a size of a single fish pond, laid there under our feet, while the docked ship looked like a toy... Every turn seemed to provide us with a more beautiful sight of its ridged shores, decorated by villages... Climbing further on, we would catch a glimpse of an Adriatic sea in a distance..., and on the furthest horizon, below the misty clouds, hid the shores of Apulia... With a youthful enthusiasm at heart I climbed the path of one of the most spectacular scenes of Mediterranean..., and then a magnificent whole is formed, encompassed by an amazing blue skies... Suddenly a moon reapers and... discovers the most miraculous piece of land imaginable... This is a terrifying, but a magnificent dream... It looks like Kotor fell into oblivion; and now its beaches, ships, houses, and walls look endlessly small; little city and a huge mountain, a fierce contrast. You would have sworn that we were carried up here by a funicular or gondola...”

Again, as if written by one hand, when in fact it is a collection of ten travellers, from Wilhelm Abel, German botanist (1841) to French publicist, Pierre Marge (1912).

The present day characteristics of Montenegrin road date from 1841, when during the Austro-Hungarian Monarchy it was repaired. Risan's priest Vuk Popović, in one of his letters from August 1841 notes that *“from Montenegrin marketplace and all the way to our border, a new road is constructed; hundred and fifty people, paid good money are working on it, why is this a karst landscape. Great fire - up to a hundred mines a day - amuses us in the city below...”*

Since then, Montenegrin road defies time. Even though it is partially damaged, the road is clear and equally attractive for the adventurers today, as it were in the past.

Topographers have recorded the beginning of the road at 6 meters above sea level, ending at 928 meters above sea level, with 78 serpentes.

ŠPILJARI... I CRNOGORSKI PAZAR

U neposrednom zaleđu Kotora, između brda Sveti Ivan i kanjona rijeke Škurde, kao okačeno o brdo, smjestilo se selo Špiljari sa crkvom Svetoga Juraja iz XV vijeka. U nauci je gotovo nepodijeljeno mišljenje da su Špiljari praistorijsko naselje, jer u literaturi srećemo podatak da su „u zabitom seocu Špiljari iza kotorske stijene“ kao materijalni dokazi nađeni „malj i vrhovi koplja ili strijele iz mlađeg kamenog doba“.

Kasnije, i u pisanim dokumentima, selo se spominje dosta rano. U jednom, povodom parnica dva susjedna sela „Škaljara i Špiljara oko nekih zemalja“, između 1245. i 1276. Kada je Italijanski botaničar Bartolomeo Bjažoleto 1838. u pratnji Saksonskog kralja Fridriha Augusta posjetio Crnu Goru, nešto kasnije je o tome objavio i putopis - u kojemu oduševljeno zapisuje o Špiljarima:

„...Išli smo do vrha brda koje predstavlja poslednju i najvišu granicu tvrđave, oko 400 stopa (oko 120 m) iznad nivoa mora. Ovdje se, kao u bajci, prvo brdo koje je izgledalo kao dio onog iznad njega, što se oslanja na Crnu Goru, odjednom odvaja. Ova kolosalna stijena, ili odvojeno brdo, otpozadi je strmo odsječeno te se stvara strmi ambis od kojega podilaze žmarci i stvara vrtoglavica svakome ko bi pogledao odozgo prema dolje. U podnožju ove provalije nalazi se selo Špiljari od oko dvadeset familija...“

Nešto kasnije (1844.) istaknuti član više engleskih naučnih društava Džon Gardner Wilkinson, koji do Crne Gore pješači istim putem, čini se – zatekao ih je nešto manje, uz jedan zanimljiv podatak:

„Među stijenama, odmah ispod zidova tvrđave, je mali morlački zaseok Špiljari, koji ima devet kuća. Oni su se uvijek ograničavali na ovaj broj kuća, zbog uvjerenja da se mora desiti neka nesreća čim se ovaj broj prevaziđe. Ali moć navike je tako jaka da one pretpostavljaju ovo mjesto svakom drugom, pa ih nikakva ponuda jednog sigurnog mjesta za stanovanje ne može navesti da ovo napuste. Ovih devet porodica su vrlo vrijedne, a žene su poznate po svojoj ljepoti.“

Danas, gotovo dva vijeka kasnije, Špiljari imaju samo nekoliko stanovnika. Vjerovatno i zato što se do njega još uvijek može doći samo „kanicama“ - starim Crnogorskim pješačkim putem.

Baš u tom uglu, između početka Crnogorskoga puta, kanjona rijeke Škurde i Sjevernih gradskih vrata smješten je i nezaobilazni dio priče o svakodnevnom životu staroga Kotora, van gradskih zidina.

Tu je vjekovima bio **Crnogorski pazar**, kojega danas više nema. Austrijski general Franc Velden, dobro ga je zapamtio i opisao u jednom bečkom listu (Wien Moden Zeit, Nr. 80) 1831., a kasnije prenio list Danica Ilirska (br. 21) iz 1836.:

„S gradskog brijega (obale) vidi se razvalina, iz koje se Fijumera (rijeka, Škurda) dolje sliva, tu su stijene tako isprekrštane i jedna u drugu s divljim izgledom

ŠPILJARI... AND MONTENEGRIN MARKETPLACE

In a close vicinity of Kotor's hinterland, between the Hill Saint Ivan and the canyon of the river Škurda, as if hanging from a hill, settled a village Špiljari with Saint Juraj church dating from the 15th century. There are no scientific views to contradict that Špiljari village belongs to prehistoric settlements, since literature also confirms that "in a secluded little village Špiljari, behind the rock of Kotor" evidence was found "hammer stone and spear tips, or arrows from Neolithic period".

The village is mentioned in early written documents. One of them is a dispute between the two villages "Škaljari and Špiljari land dispute", which took place between the years 1245 and 1276. When an Italian botanist Bartolomeo Bjažoletto visited Montenegro in 1838, while accompanying the Saxon King Frederick Augustus, he wrote about his visit in a travelogue, where he joyfully writes about Špiljari:

"...We went to the top of the hill, which is the last and the highest border of the fortress, around 400 feet (around 120m) above sea level. At this spot, like in a fairy tale, a first hill, which looked as if a part of the one rising above it, and leaning onto Montenegro, suddenly separates. This colossal rock, or a separated hill, is steeply cut from its back, creating a steep abyss, whose mere sight can give shivers and make anyone, who would look down, dizzy. At the bottom of this abyss, there is a village, Špiljari comprising of twenty families..."

Some years later (1844), a respectable member of several English scientific societies, John Gardner Wilkinson, who travelled on foot to Montenegro by the same road, has come across to a smaller number of them, with an interesting fact:

"Amongst the rocks, right below the fortress walls, there is a small Morlachi village Špiljari, which has nine houses. They always limited themselves to this number of houses, believing that some misfortune might fall upon them if they surpass this number. But, the power of habit is so strong, that they believe that no place is like home, therefore no offer of another safe place to live could compel them to leave this one. These nine families are very hard-working, and women are known for their beauty."

Today, almost two centuries after, Špiljari has only a couple of inhabitants. It is probably for this reason that one can only reach it by "kanice" - an old Montenegrin passageway.

Exactly at this intersection, where the beginning of Montenegrin road, canyon of river Škurda and Northern city gates meet, lies a piece of inevitable story of Old Kotor and its everyday life outside the city walls.

This is where for centuries **Montenegrin market** took place. But, today it is no more. Austrian general, Franz Welden remembered it well, and in 1831, described it in one of Vienna newspapers (Wien Moden Zeit, No 80), and then later in 1836 in newspaper Danica Ilirska (no 21):

zarašćene..., a pri svem tom to je drum, kojim se u Crnu Goru ide... Naskoro smo čuli... topotanje po kamenju..., ali od ljudi jedva se gdje koji čovjek na vrhu stijene kao tačka mala ugledati dade, dok uveličateljnim staklom (durbinom) ne vidjesmo, da je karavan ljudi koji su, sa stijene na stijenu skakajući, put svoj dalje u dolinu Špiljara uzeli... Budući da su vrlo udaljeni bili, činili su nam se kao mravi, koji mahovinom obrasli po kamenju puze. Sad i mi morasmo na pazar hitati, da dolazeće Crnogorce izbliže vidimo. Od pazara na jedan puškomet ima jedna vodenica; tu Crnogorci skinu svoje oružje i jedan od njih ostane da ga čuva, jer im je zabranjeno oružanim na pazar dolaziti, kao što bez naročite dozvole ne smiju ni u varoš ući, dok žene slobodno i bez pisma (dozvole) pristup imaju... Žene skinu sa sebe teške terete... Te terete od 50 - 60 funta (23 -27 kg) svaka je na leđima kako uz brijeg (brdo), tako i niz brijeg nosila."

Ovu zanimljivu sliku, par godina kasnije dopuniti će već pominjani botaničar Bartolomeo Bjažoleto:

*„Poslije je kralj (Fridrih August) posjetio crnogorski pazar smješten na jednom trgu van grada, kraj takozvane Porta fiumera (Vrata od rijeke). Tu se tri puta nedjeljno održava pazar i to utorkom, četvrtkom i subotom... Na ovaj pazar i ljudi i žene, bez razlike, donosili su svoju robu koja se sastojala od: drva za ogrijev, jaja, pršute, masti, slanine, kastradine (meso od uškopljenog brava soljeno i dimljeno kojim se trguje u Trstu, Veneciji i drugdje, a traženo je i od mornara i ribara), kupusa, zečeva, jarebica, drugih ptica i divljači, loja, meda, voska, pastrmke iz njihovih jezera, ukljeva (scoranze) (mala riba soljena i dimljena, gotovo slična sardeli), krtole, listova ruja (*Rhus cotinus*) za štavljenje, razne kože, vune, sira i drugog... Uz Porta fiumera tekao je duž pazara potok čiste vode, koji je isticao u talasima iz pećine i koji je pokretao dva mlina."*

Da priči generala Veldena i botaničara Bjažoleta dodamo i jedan zanimljivi detalj iz lista Srpsko-dalmatinski magazin iz 1849.:

"Koji od inostranaca u Kotor dođe, neka ne propusti izići na Pazar Crnogorski koji se triput na nedjelju odmah iza gradskih vrata drži. Ovi su pazari od koristi i za Kotorane i za Crnogorce... Samo u Kotoru imaju fabrike tabakarske (tur. tabakhane - radionica za štavljenje koža), gdje se stroje (štave) kože. Osobito na glasu je kotorski Kordovan (fino uštavljena kozja koža – ime, po španskoj Kordovi), koji se u Veneciju dobro prodava, za koji donosi se ruevina (biljka za štavljenje i farbanje) iz Crne Gore. Preko godine ustroji se do 1 000 govedih, 2 000 ovčijih i 16 000 kozijih koža. No kod toliko murge (lat. amurca – talog) od ulja još nemaju fabriku od sapuna..."

Eto otkuda ime, i ko zna koliko davno se tako zove i ondašnja i današnja - Tabačina, ili - Ulica iza grada, koja od Crnogorskoga pazara, uz rijeku Škurdu, vodi do obale zaliva.

"From a city hill (shore), one can see a desolated place from which Fijumera (river Škudra) flows downward. The rocks are so intertwined with each other and wildly overgrown..., and in addition to it all, there is a road, which takes you to Montenegro... Not soon after...we heard trampling on the rocks..., but in an attempt to find people, you could barely see couple of men at the top of the cliff as a small dot in the distance, until we looked with magnifying glass (binoculars) and saw a caravan of people, who jumping from one rock to another, found their way down into the valley of Špiljari... Since they were so far away, they looked like ants covered in moss and crawling the rocks. Now we as well had to hurry to come to the market, so we could see the approaching Montenegrins closer. From the market at a rifle range, there is a mill; since they are not allowed to enter the market armed, this is where Montenegrins take off their arms, leaving one to guard it. They are not allowed to enter the city without a special permit, while women were allowed to access it freely without a letter (permit)... Women put down heavy loads... The loads of 50 - 60 pounds (23 - 27 kilograms) each carries on her back up and down the hill."

This interesting image, will later be supplemented by above mentioned botanist Bartolomeo Biasoletto:

*"Later, the king (Frederick Augustus) visited Montenegrin market, located at a square outside the city, near the so-called Porta fiumera (Gates of the River). This is where three times a week a market was held, on Tuesday, Thursday and Saturday... Both men and women were allowed to bring their goods, such as: Fire woods, eggs, ham, fats, bacon, kastradina (meat from castrated sheep, salted and smoked, which was traded in Trst, Venice and elsewhere, and also sought by sailors and fishermen), cabbage, hare, partridge and other poultry and game, tallow, honey, wax, local lake trout, bleak (skoranze) (small salted and smoked fish, very similar to sardine), taters, sumac leaves (*Rhus cotinus*) for tanning, various types of leather, wool, cheese and others... Next to Porta fiumera, a stream of freshwater runs along the market, which comes from a cave in waves, powering two mills."*

Let us add one more interesting detail to the story of General Welden and botanist Biasoletto, this time from a newspaper Srpsko-dalmatinski magazin from 1849:

"Whoever comes to Kotor, make sure not to miss going to Montenegrin market, which is held three times a week, right behind the city's gates. These markets are beneficial for the people of Kotor and Montenegrins...Only Kotor has tanneries (Turkish tabakhana - workshop for skin tanning), a place where skins are tanned. Especially famous is Kotor's Kordovan (nicely tanned ship skin - named after Spanish Córdoba), which is sold quite well in Venice, and for whose purpose sumac leaves (plant for tanning and dyeing) are brought from Montenegro. In one year, up to 1.000 cowhide, 2.000 sheepskin and 16.000 goatskins are tanned. But, with so much murge (Latin amurca - sediment) from oil, they still do not have a soap factory..."

That's where the name originates from, and who knows for how long it was called, the past and present day - Tabačina, or - Street behind the city, which from Montenegrin market and along river Škurda leads to the bay's shore.



KANJON ŠKURDE

Potpuni doživljaj Kotora smješten je između dvije neponovljive ljepote – bliske i bukvalno u dodiru. Za prvu, o kojoj znamo gotovo sve, možemo zahvaliti čovjekovoj ruci koja je, preko dva milenijuma, zidala i doživljavala trouglasti grad i branila ga moćnim i 4 i po kilometra dugim bedemima, koji se uz brdo Sv. Ivan uspinju do visine od 275 metara i zbog čije gradnje je u Veneciji nastala izreka: „Skupo kao Kotorski bedemi!“

Druga je dar prirode - surovo i negostoljubivo zaleđe Kotora, koje počinje odmah čim iz grada izađete kroz Južna, ili Sjeverna vrata. Mi ovoga puta idemo kroz ova druga, uz rijeku Škurdu. Uzvodno je možete pratiti vrlo kratko, do njenog izlaska iz stotinama metara dubokog kanjona u korijenima brda Pestingrad i dalje ne možete. Zapravo, čitav kanjon se iz daljine, sa mora, ili druge obale zaliva, naslućuje i prati do u 900 metara visokom Krstačkom klanecu u kojemu su nešto niže i izvorišta Škurde. Ljeti, za sušnoga perioda, nevidljiva, a zimi ih je više. I to je sve što smo do skoro znali o planinskom toku Škurde.

Gzavije Marmije, francuski književnik i putopisac, zamjenik ministra prosvjete i član Francuske akademije, posjetio je 1852. Kotor i Crnu Goru i pješice proputovao starim Crnogorskim putem, koji dijelom vodi, rubom kanjona, do Kotora, i uz Krstački. Imao je tu nesreću da ga je pratilo ogromno nevrijeme, ali smo zato mi imali sreću da nam u knjizi Pisma o Jadranu i Crnoj Gori ostavi nezaboravni opis rubova kanjona i nastanka rijeke:

„Ali što smo više odmicali mračnim klancem koji se od vrhova utvrđenja uzdiže do vrhova stijena poređanih kao bedemi oko kneževine Crne Gore, sve okolo nas poprimalo je zlokoban izgled. S lijeva, duboka provalija u kojoj su bučale pjenušave bujice, s desna, okomit vrh mjestimično izbrazdan blatnjavim slapovima... Ponekad bi sijevanje munje, kao zapaljena strijela, zaparalo oblake natuštene nad našim glavama. Onda bi odjeknula grmljavina i sa grebena na greben, iz klanca u klanac, odbijala se u daljinu... Bio je to jedan od onih uzvišenih i strašnih prizora koji pogađaju čovjekovo srce kao strujni udar, koji mu na trenutak, kao orlu, daju neku divlju radost, a onda ga stišavaju jer spoznaje svoju nemoć pred zastrašujućom snagom Gospoda... Nakon dugog penjanja..., zamalo ne ugazismo u vodu do koljena. Tek što smo prešli preko vodopada, našli smo se pred bujicom koja se sa vrha planine stropoštavala u provaliju, čupajući u olujnim naletima korijenje drveća, grumenje zemlje koje se drobilo u njenoj pjeni... Planina je, za onoga ko je u njoj rođen, Antejeva zemlja. 'O čari planina!'“

Ali što se događa sa Škurdom između ovih ukrštenih izvorišta u Marmijeovom opisu i njenog mirnog toka uz kotorske zidine, sa tom gotovo pa potpunom vertikalom od nekih 600 metara? I pored nekoliko hiljada godina suživota sa njom, čovjek to nije

ŠKURDA CANYON

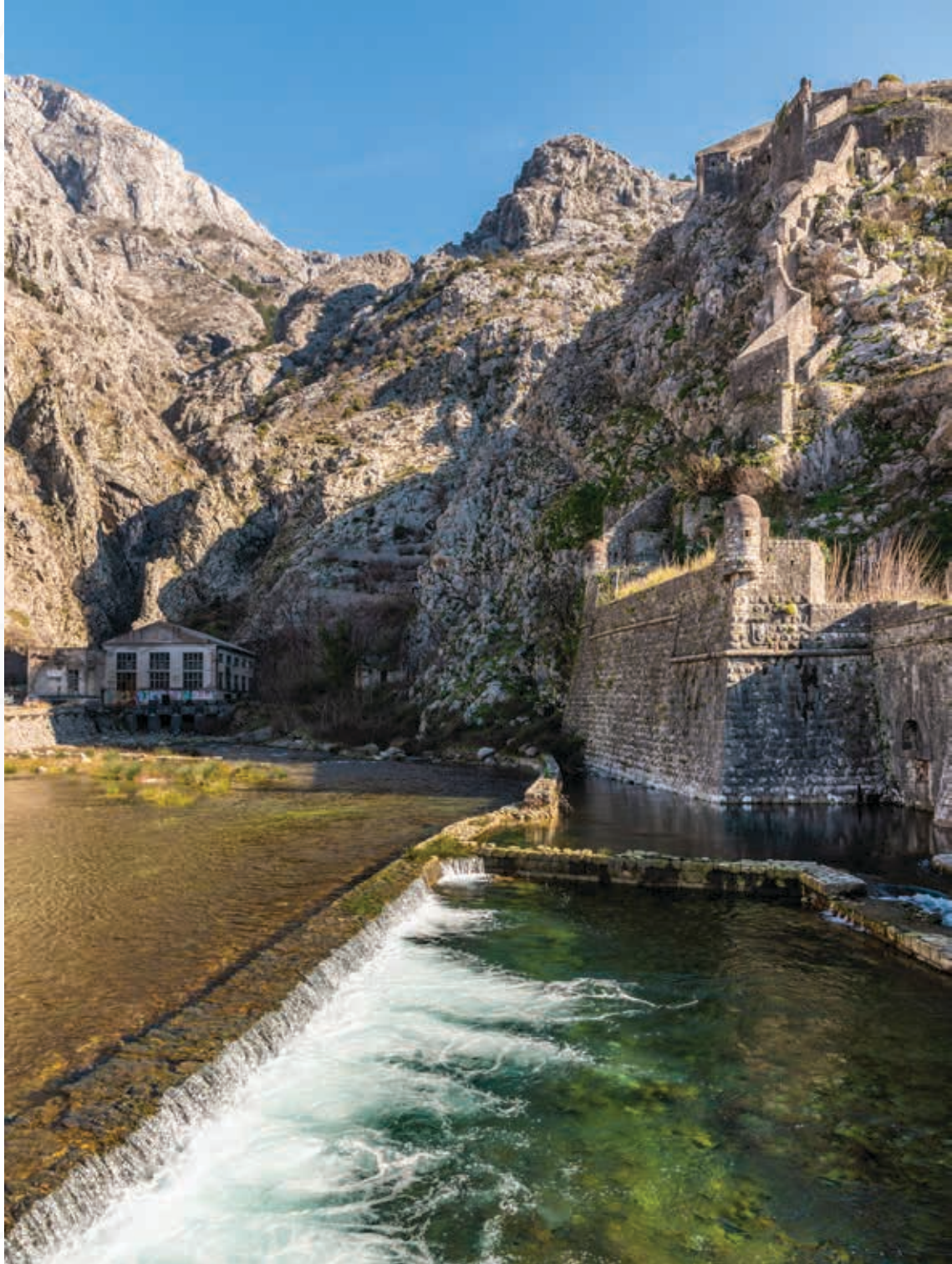
Full experience of Kotor is located between two unique beauties - close and literary touching each other. For the first one, completely known to us, we can give appreciation to people who have for over two millennia, constructed and rebuilt triangularly shaped city and defended it from a four and a half kilometres long wall, which climb along the hill of St. Ivan only to reach the height of 275 meters. It is due to its construction that in Venice there is a saying: "Expensive as Walls of Kotor!"

The second one is a gift of nature - cruel and inhospitable hinterland of Kotor, which begins as soon as one leaves the city through South, or Northern gates. This time we will take a tour along the second one, river Škudra. One can follow it upstream for a short time, up to a place where it emerges from a hundred of meters deep canyon at the roots of the hill Pestingrad. In truth, the entire canyon is visible from a distance, from either the sea or other coast, and traceable for 900 meters up the Krstački canyon, where Škurda's sources are located somewhat deeper. During summer and dry season, they are not visible, while in winter the level increases. And this was everything we knew about Škudra, until recently.

Xavier Marmier, French author and traveller, a deputy minister of education and a member of French academia, in 1852 visited Kotor and Montenegro on foot by the old Montenegrin road, which partly, along the edge of the canyon, and along Krstački leads to Kotor. He had a misfortune to be followed by bad weather, but we were lucky to have been left with a memorable description of the edge of the canyon and river's source in his book Letters about Adriatic and Montenegro:

"As we progressed through the dark canyon, which from its foundation tops rises all the way to the top of its cliffs, arranged as Walls around Principality of Montenegro, everything around us seemed to take on a sinister look. On the left, a deep abyss from where came a sound of raging and foaming torrents, and on the right, a vertical cliff sporadically crinkled by muddy falls. Sometimes the lightning, which looked like a fiery arrow, would rip through clouds accumulated above us. Than a thunder would echo from one reef to another, from one canyon to another, ricocheting in the distance...It was one of those sublime and terrifying scenes, which shock a man's heart like electricity, and for a second, like an eagle, gives him a wild joy, and then diminish it as he becomes aware of his weakness in front of an intimidating power of the Lord... After the second climb..., we almost fell into water which was up to our knees. As soon as we crossed the waterfall, we found ourselves in front of a stream plummeting from the top of the mountain into an abyss, ripping out the roots of trees and chunks of earth, crushing them in its foam. The mountain, for those born in it, is a Land of Antaeus. Oh what wonder of a mountain!"

But what happens to Škurda between these intersecting sources in Marmier's



nikada saznao, sve do sedamdesetih godina prošloga vijeka, kada je ljudska noga kročila u ambis kanjona. Od tada ni Škurda nije više tajna. Jedan od onih – spretnih i hrabrih koji ga je prošao, na blogu prozor.me, zapisao je:

„Adrenalinski ovisnici koji uživaju u kanjoningu... sa naročitim strahopoštovanjem... izgovaraju ime kanjona Škurde.

Bezazleni turisti koji imaju sreću da uživaju u šetnji stazom koja vodi između sjeverne zidine starog grada Kotor... i zidom pripitomljenog korita rijeke Škurde, koja se lijeno vuče svojim kratkim tokom do ušća u zaliv, ne mogu ni naslutiti kakva je to divljakuša na svom putu kroz kanjon... Upoznaćete ga tek kada vas primi u svoj kameni zagrljaj... - većinom ćete biti na užetu, spuštajući se niz vrtoglave vertikale dok vas Škurda tuče svojim vodopadima po kacigi. Ili ćete plivati kroz basene tople vode da bi vas na njihovom kraju čekala sledeća vertikala... Kanjon je nastao glacijalnom erozijom prije više miliona godina kada se voda sa glečera čija je temperatura bila ispod nule strahovitom brzinom stropoštavala niz krečnjačke padine Lovćena bušeći ih kao da su od sira i praveći fantastične oblike.

Broj vertikala u kanjonu je dvadeset šest, a visine su od tri do četrdeset dva metra...“.

I na kraju, ne morate zamišljati - probajte: kada iz Starog Grada izađete na Sjeverna gradska vrata, ili na Vrata od rijeke, pa odete malo uzvodno – kanjon je tu. Pomislite – naprijed nemate izbora. Imate – odmah tu počinje stari Crnogorski put. Sve to u krugu manje od 500 metara i najmanje 2 000 godina tragova ljudske ruke i pamćenja.

description, and its peaceful flow along Kotor’s walls, for an almost full vertical flow of 600 meters? Even after couple of thousands of years of coexistence, no person knew the answer, until the 1970s, when a man went into the canyon abyss. Since that moment Škurda was no longer a mystery. One of them - skilled and brave enough to go through it wrote on his blog prozor.me the following:

“Adrenalin addicts which enjoy canyoning...with great respect...call out the name of Škurda canyon.

Innocent tourist, lucky enough to enjoy the walk along the path leading to the northern wall of the old city of Kotor...and a cliff of tamed river Škurda canyon, which lazily crawls down its short flow from its mouth to its bay, cannot even imagine what wild river it is on its way through the canyon...You will get to know it when it embraces you into its stone arms...- for the most part you will be hanging from a rope, descending down the dizzy vertical while Škurda hits your helmet with its waterfalls. Or you will either swim through warm water pools, only to be welcomed by the next vertical...Canyon was formed by glacial erosion millions of years ago, when the waters from glaciers, whose temperature was below zero, plummeted with great speed along Lovćen limestone slopes, drilling them as if they were made out of cheese and producing fantastic shapes along the way.

Canyon counts twenty six verticals, from three up to forty two meters in height...“.

And finally, you do not have to imagine – juts give it a try: When you exit the Old City from the Northern city gates, or the Gates of the river, you go a little bit downstream - and the canyon is there. The thought comes to you - I have no choice ahead. But you do - right there is where an old Montenegrin road starts. And all of this, in a less than 500 meters and at least 2.000 years of human touch and remembrance.

ZANATSKA ULICA

Kada uđete na Sjeverna kotorska vrata i produžite dalje na jug do Južnih vrata prošli ste najdužu kotorsku ulicu koja danas nosi naziv „Zanatska ulica“. Ovim imenom se daje značaj nečemu što je, pored ostalog, značajno obilježavalo grad u prošlosti. Ovdje je zanatstvo cvjetalo, posebno u Srednjem vijeku, i najviše je smješteno baš u ovoj ulici!

Vjekovima su primorski gradovi predstavljali samoupravne opštine sa sopstvenim pravnim poretkom, crkvenom organizacijom, velikim brojem crkava (po popisima od XII vijeka Kotor sa najbližom okolinom je imao oko 50 crkava i manastira), karakterističnom gradskom društvenom strukturom, a bili su i dinamična središta robno - novčanih odnosa. Njihovom životu prvenstveno su davali pečat mnogobrojne zanatlije, kao i domaći i strani trgovci, koji su se svojim vezama sa balkanskim zemljama i gradovima na Jadranskom i okolnim morima uključivali u evropsku i svjetsku privredu. Kotor je pomorska luka, a jake plemićke i građanske porodice vladaju pijacama u unutrašnjosti, držeći ključne pozicije finansija i carina. Kotorani su zainteresovani i za kopnene karavanske veze sa balkanskim trgovačkim i rudarskim centrima.

Snažno se u Srednjem vijeku razvijaju i zanati za koje je potrebne sirovine pretežno pružalo kotorsko zaleđe. Izdvajaju se dvije grupe zanatlija, one koji rade i za domaće potrebe i za izvoz i one koji su radili samo za sredinu u kojoj su živjeli. U prvu ulaze majstori koji su prerađivali kožu (kožari, obućari, krznari i opančari) i metale (zlatari, kovači, majstori za izradu mačeva, oklopa i štitova), dok drugu čine svi oni koji su obrađivali drvo, kamen, zemlju ili tkaninu (brodograditelji, drvosječe, rezbari, bačvari, zidari, klesari, lončari, crijepari, krojači...). Od kraja XIV do kraja XV vijeka najviše je bilo majstora za obradu kože a za njima dolaze oni koji su radili sa metalom i oni koji su obrađivali drvo.

Vlast u srednjovjekovnim gradovima, pa i u Kotoru, bila je u rukama plemstva, a preostalo stanovništvo i brojne zanatlije organizovali su bratovštine kao tijela preko kojih su organizovali svoj rad, vjerski i društveni život, i eventualno uticali na vlast. Danas proučavanje rada bratovština srednjovjekovnog Kotora nije samo zbog podataka koje dobijamo za istoriju zanata, već i zbog činjenice da je to bila jedina forma preko koje je građanin Kotora toga vremena mogao da djeluje. Treba napomenuti da su sve srednjovjekovne ustanove bile prožete crkvenim duhom, ali kod bratovština treba razlikovati one koje su isključivo vjerske i one koje su staleško – cehovske, ali koje su takođe sa jakim vjerskim momentima.

Pomenućemo neke od najstarijih zanatskih bratovština. Kao jedina cehovska bratovština koja se pominje u prvoj notarskoj knjizi Istorijskog arhiva u Kotoru je organizacija obućara i to 1335. Ova bratovština je donijela svoj statut 1503., ali među dokumentima Istorijskog arhiva Kotor čuvaju se i Pravila koja su ušla u običaje među kotorskim obućarima još 1. aprila 1398. pisana latinskim jezikom, gdje su pomenuta i

CRAFT STREET

When you enter the Northern Kotor gate and continue further towards the south and Southern Gates, you have passed the longest street in Kotor, which today is called “Craft Street”. This name bestows an importance unto something, which amongst other, has significantly characterised this city in the past. This is where crafts flourished, especially in medieval period, and most of it was located precisely in this street!

For centuries coastal cities represented self-governed municipalities with its own legal order, church organisation, a great number of churches (according to the regulations from 12th century, Kotor counted around 50 churches and monasteries), characteristic city social structure, and they were characterised as a dynamic centre for commodity – money relations. Their existence was primarily branded by numerous craftsmen, as well as a number of domestic and foreign merchants, who used their connections among Balkan countries and cities in Adriatic and surrounding seas to become a part of European and Global economy. Kotor is a seaport, and strong aristocratic and bourgeois families ruled the inner markets, holding onto key positions in finances and customs. Kotor’s citizens were interested in terrain caravan connections with Balkan trade and mining centres.

In the medieval period, crafts start to develop intensely, for which purpose raw material was secured by Kotor’s hinterland. Two groups of craftsmen are differentiated, those that work for domestic needs and export, and those who only worked for the community. The first group of craftsmen were the ones who processed leather (tanners, cobblers, furriers, and those who make opanci), and those who worked with metal (goldsmiths, blacksmiths, sword smiths, and those who made armours and shields), while others used wood, stone, soil or fabric (shipbuilders, woodcutters, carvers, coopers, masons, stonemasons, potters, tilers, tailors...). Since the end of 14th century and up to the end of 15th century, the biggest number of craftsmen were those that processed leather, followed by those who worked with metal and wood.

The rule in medieval cities, as well as in Kotor, was in the hands of nobility, and the rest of the inhabitants and many craftsmen organised brotherhoods as bodies through which they organised their work, religious and social life, and eventually interfered with the governance. Today, we do not study the brotherhoods of medieval Kotor just for gathering data and studying the history of crafts, but for the fact that it was the only organisation through which a citizen of Kotor at the time could work. It is worth mentioning that all medieval institutions displayed a religious spirit, but in brotherhoods we should differentiate those that were exclusively religious and those that belonged to a specific social class - guild, but they as well had strong religious moments.

We will mention some of the oldest craft brotherhoods. As the only guild brotherhood mentioned in the first notary record of the Historical Archive of Kotor, is the organisation of cobblers from 1335. This brotherhood adopted its statute in 1503. However the Historical

imena 29 prisutnih majstora koji su donijeli ova Pravila. Među njima su: Dimitrije Rusin, Todor Milogušin, Novak, Radič, Ostoja, Vukota Naplat, Martin, Nikola i dr. Bratovština je djelovala vjekovima i ukinuta je odlukama francuskih vlasti 1811. kao i drugih sedam bratovština koje su još uvijek djelovale u Kotoru. Kao drugu pomenućemo bratovštinu kožara i to iz 1509. Ovdje se u stvari misli na krznare, što predstavlja diferencijaciju od obučara koji su također radili sa kožom. Zatim tu je bratovština krojača sa statutom iz 1528., gdje se pominju gastald (upravitelj) krojač D. Domenego, i majstori krojači Đorđe i Matija Vinkov. U dokumentima Istorijskog arhiva Kotor pominju se i kovači. Možemo ustanoviti da je krajem XIV i početkom XV vijeka Kotor bio velika kovačnica. Pominju se i imena iz toga vremena: kovači Andrija Miletin, Vukoslav i Vukašin Bogdanov, Novak Kovač, Andrija Miletin, mačari Tošoje Đurđević, Radonja Vukotić, oklopari Bogoje, Radovan Okušić, Vlaho Petrojević, pa i žena Vukna okloparka, štitari Vuk i Dragoje Dragosalic i dr.

Među najstarijim je i Bratovština kotorskih pomoraca koja po svojoj organizaciji podsjeća na zanatsku bratovštinu. Središte Bratovštine je bila crkva Nikole mornara, koje danas nema i na njenom mjestu je kafić „Cesar“. Ova Bratovština ima svoj statut štampan 1463., mada postoje sigurni izvori o njenom postojanju iz 1353. Predanje nagovještava organizovanje ovakve organizacije još iz IX vijeka prilikom dolaska moštiju zaštitnika grada sv. Tripuna u Kotor (1809. godine).

S obzirom na ovu značajnu pojavu u istoriji grada dati ćemo popis zanatlija koji su bili članovi Bratovštine sv. Duha (osnovane 1350. i takođe jedne od najstarijih), sa pretpostavkom da je to najvjerojatnije pregled svih zanatlija (ili makar najveći broj njih) toga vremena (i to samo XIV, XV i XVI vijek), sa nazivima njihovih djelatnosti iz originalnih dokumenata:

- **obučari:** calegar, caligar, galigar, chalegar - u XIV vijeku 14, u XV vijeku 44, a u XVI vijeku 23 člana;
- **opančari:** opanzer - u XV vijeku 1, a u XVI 3 člana;
- **kožari:** tabaco, tabacho - u XV vijeku 4, a u XVI 27 članova;
- **krznari:** pelizer, pelicar, pilicar, pilicaro - u XIV vijeku 1, u XV 14, XVI 5 članova i jedan iz Dubrovnika;
- **kovači:** fauro, fabro – u XIV vijeku 8, u XV 29, u XVI vijeku 4 člana;
- **gvoždari:** ferar – u XIV vijeku 6, a u XV 21 član;
- **mačari:** spadar, spader, spadiero – u XIV vijeku 3, u XV 6, a u XVI vijeku 2 člana;
- **strijelari:** balestrijer, strielar – u XV vijeku 2 člana;
- **štitari:** stitar – u XIV vijeku 1 član;
- **oklopari:** coracar – u XIV vijeku 1 član;
- **duvači mjhova:** batifogo – u XVI vijeku 1 član;

Archive of Kotor contains documents which prescribe the Rules which have been accepted as customs among cobblers from Kotor dating from 1st April 1398, written in Latin, mentioning 29 names of present masters which have adopted the Rules. Amongst them are: Dimitrije Rusin, Todor Milogušin, Novak, Radič, Ostoja, Vukota Naplat, Martin, Nikola and others. Brotherhood was maintained for centuries, and abolished in 1811 by the decision of French government. This happened to other seven Kotor brotherhoods as well. Amongst the second group, we will mention tanners' brotherhood from 1509. They were actually furriers, which differentiates them from cobblers who also worked with leather. Then, there is tailors' brotherhood whose statute dates from 1528, where gastald (Head) - tailor D. Domenego, and master tailors Đorđe and Matija Vinkov are mentioned. The Historical Archives of Kotor likewise mentions blacksmiths. We can conclude that by the end of 14th and beginning of 15th century Kotor was a one big forge. There are likewise some other names mentioned from that period: Blacksmiths Andrija Miletin, Vukoslav and Vukašin Bogdanov, Novak Kovač, Andrija Miletin, swordsmiths Tošoje Đurđević, Radonja Vukotić, armourers Bogoje, Radovan Okušić, Vlaho Petrojević, and even a woman armourer Vukna, shieldsmiths Vuk and Dragoje Dragosalic etc.

Amongst the oldest was the brotherhood of Kotor's seafarers, which resemble the guild brotherhood the most. The centre of Brotherhood was the church of Nikola the sailor, which does not exist today, its place today stands a coffee place "Cesar". This Brotherhood had its own Statute printed in 1463, but there are safe sources which talk of its existence since in 1353. The tradition suggests that this type of organisation existed since 19th century, when the bones of the city's guardian St. Tryphon were moved to Kotor (1809).

Considering this important occurrence in the city's history, we shall list craftsmen, who were the members of St Ghost's Brotherhood (founded in 1350, as well one of the oldest), with a supposition that it represents, most likely, the entire list of craftsmen (or at least most of them) at the time (14th, 15th and 16th century), along with the names of their trade from original documents:

- **cobblers:** calegar, caligar, galigar, chalegar - 14 in 15th century, 44 in 15th century, and 23 members in 16th century;
- **cobblers** (traditional shoes): opanzer - 1 member in 15th century, 3 members in 16th century;
- **tanners:** tabaco, tabacho - 15th century 4 members, 16th century 27 members;
- **furriers:** pelizer, pelicar, pilicar, pilicaro - 1 member 14th century, 14 members in 15th century, 5 members in 16th century and one from Dubrovnik;
- **blacksmiths:** fauro, fabro – 8 members in 14th century, 29 members in 15th century, 4 members in 16th century;
- **blacksmiths:** (iron) ferar – 6 members in 14th century, 21 members in 15th century;



- **posluga:** fante, fantesca, famulus, garzon – u XIV vijeku 4, u XV 40, a u XVI vijeku 3 člana;
- **baštovani:** hortolano, ortolan – u XIV vijeku 4, a u XV 2 člana;
- **vlaštaci:** vlastach – u XIV vijeku 6 članova;
- **radnici na imanju:** puncelle – u XIV vijeku 3, a u XV 1 član;
- **solanari:** salanier – u XIV vijeku 1 član;
- **trubači:** trumbeta, trombeta – u XV vijeku 6 članova;
- **zlatari:** aurifex, horese, orexe, aures, orese – u XIV vijeku 5, u XV 10 članova;
- **klesari:** petrar, taiapiera – u XIV vijeku 7, a u XV 10 članova;
- **zidari:** muraro, morer, murador, murator – u XV vijeku 6, a u XVI 10 članova;
- **grnčari:** u XIV vijeku 4, a u XV 1 član;
- **slikari:** penctor, pentor – u XV vijeku 3, a u XVI 1 član;
- **rezbari:** intiadir, fusar – u XV vijeku 2, a u XVI 1 član;
- **bojadisari:** tentor, luar – u XV vijeku 1, a u XVI 1 član;
- **pekari:** fornarius, fornar, forner – u XIV vijeku 1, u XV 16, a u XVI vijeku 3 člana;
- **mlinari:** mulinar, muliner, mazine – u XIV vijeku 1, u XV 5, a u XVI vijeku 2 člana;
- **mesari:** becher, beccharo, scortegador (kožar) – u XV vijeku 5, a u XVI 5 članova;
- **kolari:** casaler – u XVI vijeku 2 člana;
- **krčmari:** taverner, tavernar, tabernara – u XIV vijeku 1, u XV vijeku 9, a u XVI vijeku 2 člana;
- **stolari:** marangonus, marangon, marangun – u XIV vijeku 3, u XV 9, u XVI 7 članova;
- **bačvari:** botar, boter – XV 11, a u XVI vijeku 4 člana;
- **rešetari:** reserar, ressetar – u XV vijeku 3 člana;
- **brijači:** barbiere, barbier – u XV vijeku 6, a u XVI 3 člana;
- **češljari:** pectanarius – u XV vijeku 1 član;
- **šeširdžije:** chapelar, clobuxar – u XIV vijeku 1, u XV 3, a u XVI vijeku 2 člana;
- **admirali:** armirao, armiralio – u XIV, XV i XVI vijeku 2 člana;
- **mornari:** marinaro, marinar, marinar, marinarius, marinario – u XIV, XV, XVI vijeku 79 članova;
- **patruni:** XIV, XV, XVI vijek 2 člana;
- **brodograditelji:** calafatus, calafato, calafat, calafado, calafao, calafat, chalafao – XIV, XV, XVI vijek 21 član;
- **ribari:** pescador, peschador – XIV, XV, XVI vijek 18 članova;
- **swordsmiths:** spadar, spader, spadiero – 3 members in 14th century, 6 members in 15th century, 2 members in 16th century;
- **arrowsmiths:** balestrijer, strielar – 2 members in 15th century;
- **shieldsmiths:** stitar – 1 member in 14th century;
- **armourers:** coracar – 1 member in 14th century;
- **bellow makers:** batifogo – 1 member in 16th century;
- **domestic workers:** fante, fantesca, famulus, garzon – 4 members in 14th century, 40 members in 15th century, 3 members in 16th century;
- **gardeners:** hortolano, ortolan – 4 members in 14th century, 2 members in 15th century;
- **field workers:** vlastach – 6 members in 14th century;
- **estate workers:** puncelle – 3 members in 14th century, 1 member in 15th century;
- **saltpan workers:** salanier – 1 member in 14th century;
- **troubadours:** trumbeta, trombeta – 6 members in 15th century;
- **goldsmiths:** aurifex, horese, orexe, aures, orese – 5 members in 14th century, 10 members in 15th century;
- **stonemasons:** petrar, taiapiera – 7 members in 14th century, 10 members in 15th century;
- **masons:** muraro, morer, murador, murator – 6 members in 15th century, 10 members in 16th century;
- **potters:** 4 members in 14th century, 1 member in 15th century;
- **painters:** penctor, pentor – 3 members in 15th century, 1 member in 16th century;
- **carvers:** intiadir, fusar – 2 members in 15th century, 1 member in 16th century;
- **dyers:** tentor, luar – 1 member in 15th century, 1 member in 16th century;
- **bakers:** fornarius, fornar, forner – 1 member in 14th century, 16 members in 15th century, 3 members in 16th century;
- **millers:** mulinar, muliner, mazine – 1 member in 14th century, 5 members in 15th century, 2 members in 16th century;
- **butchers:** becher, beccharo, scortegador (kožar) – 5 members in 15th century, 5 members in 16th century;
- **wheelwrights:** casaler – 2 members in 16th century;
- **inn keepers:** taverner, tavernar, tabernara – 1 member in 14th century, 9 members in 15th century, 2 members in 16th century;
- **carpenters:** marangonus, marangon, marangun – 3 members in 14th century, 9 members in 15th century, 7 members in 16th century;

- **lađari:** barcharol, rimer, remicar – XIV, XV, XVI vijek 3 člana;
- **konopari:** licar, lichar – XIV, XV, XVI vijek 3 člana;
- **trgovci:** mercatante, merchatante – XIV, XV, XVI vijek 10 članova;
- **nosači:** bastasio, bastasyo, bastaso, bastasso, bastaxo, bastach, bastah, bastaxo, bastayo – XIV, XV, XVI vijek 45 članova;
- **piloti (vodiči):** pedoth, pedot – XIV, XV, XVI vijek 5 članova;
- **nadzornici luke i brodova:** portolan – XIV, XV, XVI vijek 1 član.

Kako se vidi postojao je veliki broj zanimanja i njihovo djelovanje uglavnom je bilo vezano za ovu ulicu. Jedan dio njih je djelovao u Kotoru, pa i u ovoj ulici, skoro do kraja XX vijeka, a nažalost u XXI vijeku ovdje ih više nema. Ipak sjetite se da hodajući ovom, „Zanatskom ulicom“, prolazite stopama ovih nekoliko stotina iz XIV, XV i XVI vijeka, kao i stotina kroz niz vijekova poslije, skoro do naših dana.

Pored priče vezane za zanate ova ulica čuva i još neke značajne spomenike.

- **coopers:** botar, boter – 11 members in 15th century, 4 members in 16th century;
- **railing makers:** reserar, ressetar – 3 members in 15th century;
- **barbers:** barbiere, barbier – 6 members in 15th century, 3 members in 16th century;
- **hairdressers:** pectanarius – 1 member in 15th century;
- **hatters:** chapelar, dlobuxar – 1 member in 14th century, 3 members in 15th century, 2 members in 16th century;
- **admirals:** armiraio, armirialio – in the 14th century, 15th and 16th century 2 members;
- **sailors:** marinaro, marinar, marinar, marinarius, marinario – in the 14th, 15th and 16th century 79 members;
- **ship commanders:** in the 14th, 15th, and 16th century 2 members;
- **shipbuilders:** calafatus, calafato, calafat, calafado, calafao, calafat, chalafao – in the 14th, 15th and 16th century 21 members;
- **fishermen:** pescador, peschador – in the 14th, 15th and 16th century 18 members;
- **boatmen:** barcharol, rimer, remicar – in the 14th, 15th and 16th century 3 members;
- **ropemakers:** licar, lichar – in the 14th, 15th and 16th century 3 members;
- **merchants:** mercatante, merchatante – in the 14th, 15th and 16th century 10 members;
- **carriers:** bastasio, bastasyo, bastaso, bastasso, bastaxo, bastach, bastah, bastaxo, bastayo – in the 14th, 15th and 16th century 45 members;
- **pilots (guides):** pedoth, pedot – in the 14th, 15th and 16th century 5 members;
- **port and ship supervisors:** portolan – in the 14th, 15th and 16th century 1 member.

As noticeable, there was quite a number of crafts practised, and mostly in this street. Some of them were practised in Kotor, in this very street, almost until the end of 20th century, but unfortunately, in 21st century they ceased to exist. Still, if you walk down the “Craft street” you might think of them, as you walk in the same footsteps as several hundreds of them did in 14th, 15th, and 16th century, as well as hundreds of others in the centuries after, almost until present days.

Apart from a story connected to the crafts, this street preserves other significant monuments.

APOTEKA... I SUĐENJE VJEŠTICAMA

Antičko naselje na mjestu današnjeg Kotora jedno je od rijetkih naselja na svijetu koje se može pohvaliti grčkim epigrafskim dokumentom iz III vijeka, koga bi modernim jezikom mogli nazvati "primarijus", jer tamo piše: "arhi-atros kleinikos", dakle "nadljekar". Ime mu je bilo Lucius Luscus Eucarpus, a bio je "genaios", dakle valjan, ili plemenit po rodu. U cjelini, tekst nadgrobne ploče u prevodu sa grčkog glasi: "Lucijus Luscus Eucarpus, vrijedan opštinski ljekar, koji je vršio praksu pohađajući bolesnike, napravi sebi". Kamen je otkopan u Dobroti (Horti) 1931. među drugim grobovima. To je najstariji poznat epigrafski dokument o medicini na našem tlu. Kamen sa grčkim natpisom iz III vijeka čuva se u Kotoru u Gradskom lapidarijumu.

Kasnije, u vremenu bliže našim danima, može se govoriti o razvijenoj medicinskoj djelatnosti, pa i o veterini i farmaciji, a od XIII vijeka bilo je i više apoteka u Kotoru, obično gradska i privatna. Senatski dekret iz 1531. osnažuje takav „drevni običaj“. Plemići su 1587. zahtijevali da ljekar propisuje lijekove samo u gradskoj apoteci, ali Senat to nije odobrio. Apoteka je izuzetno radila i nedjeljom.

Apoteka je bila smještena na istaknutim mjestima - na trgu Sv. Tripuna, kod crkve sv. Marije kod Rijeke, Sv. Ane ili u zgradi plemića Jakonje. Do danas je sačuvana zgrada sa impozantnim srednjovjekovnim amblemom apoteke, u kojoj se sigurno nalazila apoteka sa kraja XIV vijeka jer je u dokumentu iz 1396. locirana crkvom Sv. Marije kod Rijeke. Amblem, rijedak i u Evropi, likovno iznosi srednjovjekovnu simboliku sa mrtvačkom glavom, kroz čije se očne i ušne duplje provlače dvije zmije, ispod je prelomljena ljudska butna kost, a sa strane su miš, kornjača i gušter. Nalazi se u pomenutoj „Zanatskoj ulici“.

Iz sudsko-notarskih spisa Istorijskog arhiva Kotor koji su sačuvani od 1326. može se tvrditi da je Kotor imao najranije pomene ljekara, veterinara, apotekara, babica i sl., kao i da se u dokumentima navode i njihova imena, školovanje, visina plate, druga uzgredna njihova bavljenja, imovinsko stanje i sl. Kotoranima je bilo zabranjeno da vrše ljekarsku službu u svom gradu pa je malo ko od njih studirao medicinu, već bi oni koji su je završili bili prisiljeni da služuju u drugim krajevima. Što se apotekara tiče iz dragocjenih popisa lijekova toga doba saznaje se i o nazivima lijekova kao i inventarima apoteke. U XIV vijeku u Kotoru je radilo 7 ljekara i 1 veterinar, u XV 12, u XVI 20, XVII 26, a u XVIII 10, najčešće italijanskog porijekla. U XV vijeku pominje se i doktor medicine, dr Jakobo da Ponte iz Martinenga, "artium et medicine doctori..., medico sallariato magnifice Communitatis Catari ", a na prelazu XIX u XX vijek, dr veterine Ilija Milošević ("dottore in medicina veterinaria). Dokument od 28. avgusta 1326. pominje dugovanja hirurga (ranara), Filipa iz Ferma, nastanjenog u Kotoru. To je ujedno i prvi pomen ljekara u Kotoru .

APOTHECARY... AND WITCH TRIAL

Antique settlement at the present day Kotor is one of the rarest settlements in the world. Its Greek epigraphic document from 3rd century, is an item of pride, which could in modern tongue be called "chief of medicine", because it says: "arhi-atros kleinikos", i.e. "super-doctor". His name was Lucius Luscus Eucarpus, and he was "genaios", meaning good or noble by birth. The full text of the tombstone, translated from Greek, reads: "Lucius Luscus Eucarpus, a hard-working doctor, who conducted his practice by visiting the sick, erected for himself." The stone was dug up in Dobrota (Horta) in 1931, along with other tombstones. It is the oldest known epigraphic medical document in these areas. The tombstone with Greek writing from 3rd century is preserved in Kotor in City Lapidarium.

Somewhat later and closer to present day, medical profession advanced, as well about veterinary and pharmaceutical profession, and since 13th century there was quite a number of apothecaries in Kotor, public and private. Decree passed by the Senate in 1531, empowers such "ancient custom". In 1587 noblemen demanded that a doctor prescribes medicine only in the public apothecaries, but the Senate refused. The apothecary surprisingly worked even on Sundays.

It was located on a noticeable place, at St Tryphon Square, near church of St. Mary of River, St Anne, or the building of a nobleman Jakonja. Up to this day, the building is preserved with an impressive medieval apothecary emblem. By the end of 14th century we are convinced that there was an apothecary, since a document dating from 1396 describes its location in a church of St. Mary of River. Emblem, a rare example even in Europe, depicts medieval symbol with a skull, with two snakes crawling from its eyes and ears. Below, there is a broken human thigh bone, and on its sides, a mouse, turtle and a lizard. It is located in aforementioned "Craft Street".

According to court-notary records of the Kotor historical archives, preserved from 1326, it can be stated that Kotor had the earliest mentioning of doctors, veterinarians, apothecaries, nurses, etc. The documents as well state their names, education, salary, and their other professions, assets, etc. Kotor's citizens were forbidden from practicing medical profession in their city, so those who studied medicine were rare, and those who did, would be forced to practise their profession somewhere else. Regarding the apothecary trade, valuable records from that period also list the names of medicines prescribed, as well as apothecary inventory. In 16th century there were 7 doctors and 1 veterinarian practising their profession in Kotor. In 15th century there were 12, in 16th 20, in 17th 26, and in 18th 10, most commonly of Italian descent. In 15th century dr. Jacopo da Ponte, a doctor of medicine from Martinenga is mentioned, "artium et medicine doctori..., medico sallariato magnifice Communitatis Catari ", and between 19th and 20th century, doctor of veterinary medicine Ilija Milošević ("dottore in medicina



Prvi pomen apotekara Ratka Ozrenića, apotekara domaćeg porijekla, je u dokumentu o dugovanju od 25. avgusta 1396. kao "bivšeg plaćenog apotekara Kotorske opštine (... alias speciarium alias salariatum communitatis Cathari...)" .

Same lijekove i njihove cijene kontrolisao je gradski ljekar, i to je davalo povoda žestokim sukobima. Od bogatog apotekarskog posuđa ostali su nam samo jedan veliki avan sa tucalom i mala posuda za lijekove. Po natpisu na avanu znamo da je iz 1735. i da je pripadao Kotronijevoj apoteci: "Antonius de Carlis Cotroni pharmacopola catharensis". Ovaj avan danas se čuva u Pomorskom muzeju Crne Gore Kotor.

Lijekovi iz kotorskih apoteka išli su i za Crnu Goru.

Iz dokumenta od 11. decembra 1551. saznaje se da nadzor nad apotekarima svaka četiri mjeseca vrše ljekari. Ukoliko apotekar ne drži sve potrebne lijekove, grad će tražiti drugog apotekara .

Najstariji sačuvani popis lijekova sačinio je kotorski gradski ljekar 1556., kome je, kako sam kaže, bilo naređeno da napravi spisak lijekova koje mora u svako doba obavezno imati u apoteci. Spisak broji 178 lijekova. Čuva se u istorijskom arhivu Kotor (IAK, SN LV, 591, 592).

Pored prisustva, kako bi danas rekli, zvanične medicine i farmacije postojale su i neke pojave i drugi oblici liječenja vezani za Risan i Kotor, mada ih ovdje navodimo pod drukčijim imenom.

SUĐENJE VJEŠTICAMA

U Kotoru 1708. zabilježena je strašna slika sudskog procesa suđenja vješticama pred vanrednim providurom. Ona govori o životu i shvatanjima naroda u vrijeme nepoznatih epidemija, a posebno o prisustvu sujevjerja i vjerovanja u neke nadnaravne sile.

Nameće se pitanje zbog čega je tim ženama trebala opasna fama da su vještice i zašto su je podržavale kada su znale da mogu gadno završiti? U okolnim selima znale su da budu oštro kažnjene i to od samih seljana! Najvjerovatnije se tu radilo o specifičnom obliku nadriljekarstva (i sa fantastičnim radnjama), a izgleda da su nagrade koje su dobijale od takvog „liječenja“ bile visoke i možda jedan od glavnih razloga da se održava fama o izuzetnim sposobnostima. Sve ovo otvara i druga pitanja i razmišljanja!

Ovdje dajemo prevod teksta iskaza mletačkom providuru 1708. godine, dat tokom suđenje Bojane, jedne od optuženih vještica (zapis je na italijanskom jeziku i čuva se u Istorijskom arhivu Kotor) a na očigledno pitanje: „A kako se gradite vještice...?“:

„Kada se razbolio sin Sava Stijepova (iz Risna, prim. autora), pošla sam da ga pregledam, te sam tom prigodom pred njegovim domaćim očitovala da smo ja, Jane, žena Mihaila Abramovića, i Stane Perova pojele srce bolesnog djeteta. Kada su to njegovi ukućani čuli, poslaše po spomenute dvije žene i pošto su došle i one obadvije priznale svoj zločin, dadasmo djetetu sve tri skupa da pojede koliko zrno

veterinaria). A document dating from 28th August 1326, mentions a debt of a surgeon (ranar), Philip from Ferm, settled in Kotor. This was as well the first mentioning of a doctor in Kotor.

The first mentioning of an apothecary Ratko Ozrenić, an apothecary of local origin, was in a document from 25th August 1396 stating the debt of "formerly paid apothecary of Kotor municipality (...alias speciarium alias salariatum communitatis Cathari...)" .

The medicine and the prices were controlled by a town's physician, and that gave rise to fierce confrontations. Out of a number of apothecary dishes, only a big mortar and pestle and a small dish for medicine were preserved. As per inscription on mortar we know that it dates from 1735, and that it belonged to Kotroni apothecary: "Antonius de Carlis Cotroni pharmacopola catharensis". This mortar is kept in Maritime Museum of Montenegro in Kotor.

Medicine from Kotor's apothecaries were also sent to Montenegro.

From a document dating from 11th December 1551, we find out that apothecary supervision was done by physicians every four months. If an apothecary did not have all the necessary medicine, the city would ask for a different apothecary.

The oldest kept list of medicine was made by Kotor city apothecary in 1556, who as he himself states, was ordered to make a medicine list which he is obligatory to have in his apothecary at any time. The list counts 178 medicines. It is kept in Historical archive of Kotor (IAK, SN LV, 591, 592).

Apart from, as we would call it today, conventional medicine and pharmaceuticals, there were other forms of treatment connected to Risan and Kotor, even though here we shall refer to them differently.

WITCH TRIAL

In Kotor in 1708, a terrifying event of a court trial against witches was recorded in front of an extraordinary Provveditore. It speaks of a life and beliefs of a nation at the time of unknown epidemics, especially of a presence of superstition and belief in supernatural.

A question is imposed, as to why these women wanted such a dangerous rumour of them being witches, and why support it when they knew that it could end up badly? In a surrounding villages they were severely punished by the villagers themselves! Probably it was a case of specific type of quackery (with supernatural activities), and it seemed that the rewards given to them for practicing such "medicine" were considerable and maybe one of the main reasons why rumours of their special abilities were supported. All of this opens up other issues and thoughts!

Below we offer a translation of a statement given to Venetian governor in 1708, during a trial against Bojana, one of the accused witches (the statement was recorded

leće od one krvi što smo mu isisale iz srca i on odma ozdravi. – Isti dan razbolio se i sin Marka Jovova i ja kazah njegovim domaćim da su ga jele vještice, i to: Dafina, žena Marka Subotića, s Ledenica i Jane, njezina kći i gore pomenuta Stana Perova...

Kazaću sudu način kojeg smo se držale kada smo sisale krv rečenom djetetu. Oredismo između nas, tri vještice, dan kada ćemo dići s ovoga svijeta rečenog dječaka i kada je bilo uveče, nakon dva sata noći, sastasmo se u kući Stane Perove i pošto smo se svukle gole, stale smo ispod nape (naprava iznad ognjište za skupljanje i odvođenje dima) i pošto smo namazale cijelo tijelo nekom tekućinom koja je zelena kao trava, a koju nam je dala Stane Perova u jednom lončiću, poletjesmo sve tri kroz dimnjak i dođosmo nevidljivo u kuću Sava Stjepova u koju se uvukosmo kroz otvor njegova dimnjaka. Pošto smo ušle u prostoriju gdje ležao dijete i pošto smo sve tri u obliku sićušnih leptirića koji lete po vazduhu, prošle kroz usta i doprle do srca djeteta, posisasmo onu krv koja ga je održavala u životu i pošto smo izašle istim putem kojim smo i ušle, svaka od nas pođe svojoj kući bljujući posisanu krv koju smo popile a koju smo kasnije, kada smo bile pozvane, vratile i dale mu kroz usta."

Mletački sud je oslobodio optužene što možemo tumačiti time da nije vjerovao u ovakve fantastične pojave, a sa druge strane i kao borbu zvaničnih vlasti protiv sujevjerja i lakovjernosti naroda. Ovakav stav je bio i čin zaštite ovih žena, jer u okolnim selima su ovako optužene žene kao zle vještice bile surovo kažnjavane od seljana. Ostalo je zapisano da je poslije kratkog vremena optužena Bojana nastavila da se bavi „liječanjem“ - vraćanjem i bajanjem. Međutim od svih se prihvatilo da ako bi se kod popa ili u nekom bokeljskom manastiru (obično manastir Savina) pokajale i pričestile, zvanično su se od zla oslobađale i spasavale.

Ova pojava se u Boki bilježi i u dokumentima skoro do polovine XIX vijeka.

in Italian, and is preserved in Historical archive of Kotor) as an answer to an obvious question: "And how do you plead witch...?"

"When a son of Sava Stjepova (from Risna, author's comment) got sick, I went to examine him, and by that occasion in front of his family I stated that myself, Jana, wife of Mihailo Abramović, and Stana Perova, have eaten the heart of this sick child. When his family members heard that, they sent for the two women I mentioned. When they came, both of them confessed to the crime, and all three of us gave a child to drink, as little as a grain of rice, of that blood which we sucked out of his heart, and he immediately was healed. - the very same day son of Marko Jovova got sick, and I told to his family that he was eaten by the witches: Dafina, wife of Marko Subotić, from Ledenica and Jane, her daughter and already mentioned Stana Perova...

I will tell a court of a way we held the child, while we sucked his blood. We decided, amongst us three witches, on which day we will deprive the child of his life. When the night came, two hours after midnight, we met at the house of Stana Perova. We got naked, stood below the hood (device above coal-burner devised for gathering heat and smoke extraction), applied some liquid, green as grass, all over our bodies, given to us by Stana Perova in a small pot. Then all three of us flew through a chimney and came to house of Savo Stjepova invisible, and slipped inside through a crack in his chimney. When we entered the room where a child slept, all three of us in a form of tiny butterflies in the air, went through the mouth and got to the child's heart, sucked all the blood which kept him alive and went out the same way. Then each of us went home, spitting the blood that we drank, and the one which we later, after we were invited, returned to him through his mouth.

Venetian court released the accused, which can be explained as the notion that the court did not believe in these supernatural events, but on the other hand, it was a battle of official government against superstition and gullibility of people. This attitude was an act of protection of these kind of women, because in the neighbouring villages these women accused as evil witches were cruelly punished by the villagers. It was recorded that accused Bojana after some time continued to practice "medicine" - witchcraft and incantations. However it was widely accepted that if they repented to a priest or received communion in some Bokelj monastery (usually it was Sava monastery), they were officially rid and saved of evil.

This phenomena in Boka was being documented almost until the half of 19th century.

BRATOVŠTINA SV. KRIŽA (FRATERNITAS SANCTA CRUCIS) I NJENA LUNETETA

Bratovština Sv. Crucis, zvana još i „batementium“ i „flagellantium“ – bratovština bičevaoca, ustanovljena je 1298. i predstavlja najstarije poznato religiozno - humanitarno udruženje u Kotoru. Imala je crkvu Sv. Križa koja je stajala u blizini crkve Sv. Josipa, znači u „Zanatskoj ulici“ na mjestu na kome je podignut Kotorski zatvor u XIX vijeku a crkva je srušena! Uz crkvu 1372. Bratovština gradi sklonište za siromahe zvano bolnica, „hospitale pauperum sce Crucis“. Preko puta ove crkve je otvoreno i Nahodište, odnosno dom za nezbrinutu i napuštenu djecu sa sačuvanim natpisom iz 1414. Ovaj natpis se nalazi u blizini crkve sv. Josipa.

U Bratovštinu su primani plemići i građani, bez razlike, u starije doba samo muškarci, a kasnije i žene! Bratovština je okupljala svoje članove sa izrazito asketskim djelovanjem (postovi, samobičevanje i sl). Zapisano je da je 1431. imala 40 članova. Statut datira iz 1298. dok je njegov sačuvani prepis iz XV vijeka. Original Statuta je vlasništvo Biskupije Kotor.

Pojava ove Bratovštine je bliska sa pojavama u Italiji toga vremena. Možda nam to da odgovore na još nerazjašnjena pitanja razvoja teatra kod nas. U toku žestokih ratova koji su razarali Italiju sredinom trinaestog vijeka javio se mističan i fanatičan vjerski pokret Ranijeri Fasanija i njegovih učenika, koji su sa Bratovštinama Disciplinovanih (Disciplinati) i Flagelanata (flagellanti - bičevatelji) obilazili Umbriju odjeveni u vreće i druge najgrublje tkanine, bičevali se do krvi i propovijedali mir i pokajanje. Ovaj radikaln religiozno – socijalni pokret je zahvatio cijelu Italiju i proširio se i šire pa i na naše primorje. Crkva je u početku prihvatila, ali ubrzo i odbacila ovaj pokret. Iz umbrijske laude, pohvalne pjesme koju pjevaju pripadnici pokreta, uskoro se prelazi na dijaloški i dramski oblik i to sve na narodnom jeziku. Iz njihovog dijaloškog zametka razvijaju se dramatizacije hrišćanskih misterija i svetačkih legendi. Smatra se da iz spoja tih “pobožnosti” i tzv. „nijemih prikazanja“ nastaje crkveno prikazanje (sacra rappresentazione) i to u XIV vijeku u Firenci, kao savršenija vrsta duhovnih drama. Stav je nekih teatrologa (prije svega italijanskih) da je to glavna stepenica razvoja savremenog teatra poslije duge viševijekovne pauze od antike.

Danas u Kotoru nema crkve Bratovštine sv. Križa, ali je sačuvana Luneta nad ulaznim vratima crkve na kojoj su prikazana sredstva za mučenje kojima je mučen i Hristos, a i scena pobožnosti i mučenja članova bratovštine. Nalazi na ulazu u Riznicu katedralne crkve sv. Tripuna.

Nisu sačuvane pjesmarice ove Bratovštine, ali u Boki Kotorskoj (u Kotoru, Perastu i Budvi) postoji „Zbirka domaćih dramskih tekstova“ na narodnom jeziku crkvenih prikazanja i to kao barokni prepisi starih tekstova sa tematikom o Isusovim mukama i Plačom majke božije, čiji je izvor i domet period do renesanse, odnosno XIII, XIV vijek.

BROTHERHOOD OF ST. CROSS (FRATERNITAS SANCTA CRUCIS) AND ITS LUNETTE

Brotherhood of St. Crucis, also called “batementium” and „flagellantium” - brotherhood of flagellants, established in 1298, represents one of the oldest religious - humanitarian society in Kotor. It had a church St. Cross, which stood near the Church St. Josip, in “Craf Street” at a place where Kotor’s prison was built in 19th century, an the church was demolished in process! Next to the church, the Brotherhood built a shelter for the poor in 1372, called hospitale pauperum sce Crucis“. Across the church an orphanage was opened, i.e. a home for abandoned children. and the inscription from 1414 is still preserved. It is kept in vicinity of church St. Josip.

Brotherhood accepted nobles and citizens, without any difference, in earlier times only men, and then later even women! Brotherhood gathered all members who possessed extreme asceticism (fasting, self flagellation, etc.). It was recorded that there were 40 members in 1431. The statute dates from 1298, while the preserved written transcript is from 15th century. The original Statute is in the ownership of Kotor Diocese.

The time this Brotherhood was founded collides with similar events taking place in Italy. Maybe this will as well give us answers to unresolved questions of theatre development in these areas. In a midst of vicious wars that ravaged Italy by the middle of 13th century, a mystical and supernatural religious order of Ranieri Fasani and his disciples appeared. Together with the Brotherhood of Disciplined and Flagellants they travelled through Umbria wearing sacks and coarse cloth, and whipped themselves until blood was drawn, preached peace and repentance. This radical religious and social movement spread throughout the whole of Italy and beyond to our coast. Church accepted this movement at the beginning, only later to reject it. Umbrian’s lauda, a praise song, sang by the members of this movement, soon took a form of a dialogue and drama, performed in native language. From their conception of dialogue, a drama performance of Christian mysteries and saint legends was developed. It is considered that the bond of these “divinities”, and so called “Silent performance”, developed holy performance (sacra rappresentazione) in 14th century Florence, as a perfect form of liturgical drama. Some theatre scholar (mostly Italian) believe that it was the central stage of the development of contemporary theatre, after the Classical period.

Today in Kotor, there is no church of the Brotherhood of St. Cross, but Lunetta above the church entrance has been preserved. It depicts the means of torture, the same those which were used to torture Christ, and a scene of piety and torture of Brotherhood. It is located at the entrance to the Cathedral St. Tryphon’s Treasury.

Hymns of this Brotherhood have not been preserved, but in Boka Kotorska (in Kotor, Perast and Budva) there is a “Collection of national dramas”, sacred plays written in native language, in a form of Baroque transcriptions of old texts, featuring Jesus

To nam možda, slijedeći analogiju sa događanjima u Italiji, predstavlja nedostajuću kariku u odgovoru na ranije postavljeno pitanje o porijeklu i razvoju teatra kod nas.

sufferings and the Cry of Mother of God, whose source and scope ends in Renaissance period in 13th and 14th century. If we follow the analogy of the events happening in Italy, this perhaps is the missing link in answering the previous question on the origin and development of theatre in these areas.



SAMOSTAN SV. FRANJA NA GURDIĆU

Kada se izađe iz „Zanatske ulice“ na Južna kotorska vrata, na udaljenosti od manje od sto metara vazdušne linije, nalaze se temelji Samostana Sv. Franja. Samostan je nikao na Gurdiću, van gradskih zidina, a podigla ga je kraljica Jelena 1288. Ova srpska kraljica, zvana Anžujaska (Helene Marie de Courtenay, 1230-1314), žena kralja Uroša i majka kraljeva Milutina i Dragutina, u sklopu svoje akcije podizanja franjevačkih samostana na zetskom primorju podiže ovdje franjevački samostan, čime je omogućen prodor monaškog reda franjevaca, poznatih i pod imenom „male braće“ (fratri minores – minoriti). Samostan je srušen uoči turske najezde 1657. nalogom mletačkih vlasti da ne bi postao zaklon turskoj artiljeriji tokom opsade grada.

Lokalitet je otkriven 1954. kada je na ovom mjestu vršeno otkopavanje za temelje nove gradske pošte.

U Kotoru nakon dolaska franjevaca krajem XIII vijeka razvija se skriptorska djelatnost. To je rezultat odredbi Velike franjevačke konvencije održane u gradu Narboni u južnoj Francuskoj 1260., još za života sv. Franje Asiškog, utemeljitelja ovog reda. Ove odredbe su obavezivale sveštenstvo da se uz ostale aktivnosti obavezno posvete prepisivanju knjiga. Tako ovdje najvjerovatnije imamo i prvi kotorski skriptorijum, ali i mjesto najstarijih muzičkih zapisa.

Rukopisnih knjiga iz samostana na Gurdiću, sa crkvenim napjevima zabilježenim notnim znacima, nema sačuvanih izuzev rukopisnog kodeksa Brevijara iz druge polovine XIV vijeka, koji se čuva u Biblioteci franjevačkog samostana sv. Klare u Kotoru. Ova rukopisna knjiga otkrivena je 80-ih godina prošlog vijeka i na osnovu liturgijskih blagdana koji su tu zapisani zaključeno je da je prepisana u ovom samostanu odmah poslije 1364., kada u Kotor dolaze klarise, monahinje franjevačkog reda. One su tada naručile od samostana male braće na Gurdiću, prepis liturgijske knjige Breviarium romano – seraphicum. Knjiga je sada konzervisana, ima dimenzije 45,5X32 cm i sadrži 293 numerisane folije. Tekst je pisan u jednom stupcu, a crkveni napjevi su bogato ukrašeni velikim inicijalima i ispisani muzičkom koralnom kvadratnom notacijom. Tekst je u crnoj boji, a inicijali, uputstva i linije su u crvenoj boji. Čudno je da je ovo možda jedini ostatak aktivnog skriptorijuma franjevačkog samostana koji je na tom mjestu živio i djelovao više od tri i po vijeka.

Pored ovoga pomenućemo da je na ovom lokalitetu sačuvano najstarije gradsko groblje, ne samo u Kotoru već i mnogo šire. Na jednoj grobnici nema imena već samo u reljefu predstavljen nakovanj i čekić, simboli Bratovštine kovača. Smatra se da je to grobnica čuvenog kovača - mačara Novaka Kovača, inače gastalda Bratovštine (upravitelja) i opjevanog u narodnim pjesmama kao onaj koji je sakovao sablje srpskih velikaša i junaka druge polovine XIV vijeka, od kojih je najpoznatiji Marko Kraljević. Narodna pjesma navodi da je to najbolja sablja sakovana tada, a da je, po legendi,

MONASTERY ST FRANCIS ON GURDIĆ

When you leave the “Craft street” through the South Kotor Gate, in some hundred meters air distance, there is a Monastery of St. Francis. Monastery was erected on Gurdić, outside city walls by Queen Jelena in 1288. This Serbian queen, called Anžujaska (Helene Marie de Courtenay, 1230 - 1314), a wife of King Uroš and a mother to Princes Milutin and Dragutin, establishes Franciscan Monastery as a part of her undertaking in erecting Franciscan monasteries along Zeta coast. This enabled the breakthrough of Franciscan monks, famous as “little brothers” (fratri minores – minoriti). The monastery was demolished prior to Turkish invasion in 1657, per order of Venetian government so that it would not become a shelter for Turkish artillery during the siege of the city.

The location was discovered in 1854, in a processes of digging foundations for the new city post office.

By the end of 13th century after the Franciscans settled in Kotor, production of manuscripts started to develop. It came as a result of previsions of Grand Franciscan Convention held in a city Narbonne in South of France in 1260, during the lifetime of St. Francis Assisi, a founder of this order. These provisions obligated clergy to, apart from their other activities, dedicate themselves to copying books. As a result, in Kotor a first scriptorium was established, which also was a place where oldest music manuscripts were produced.

The book manuscripts from a monastery on Gurdić, which contain church chants recorded by musical notes have not been preserved, apart from a manuscript book Breviary from a second half of 14th century, which is kept in a Library of Franciscan monastery of St. Clara in Kotor. This manuscript was discovered in 1980s and based on religious holidays recorded in it, it can be concluded that it was copied in this monastery right after 1364, when Order of Saint Clare, nuns of Franciscan order arrived in Kotor. They ordered a copy of liturgical book Breviarium romano – seraphicum from a monastery of little brothers on Gurdić. The book, now conserved, is a size of 14,5 x 32 cm, and contains 293 sheets. Text was written in one column, and church chants are richly decorated with big initials and written in musical square note notation for choirs. Text is written in black ink, and the initials, instructions and lines in red. What is odd, is that this might be the only remain of active scriptorium of Franciscan monastery, which at the time lived and worked for more than three and a half century.

Apart from this, we will mention that at this location, the oldest city cemetery was preserved, not just for the area of Kotor, but wider. On one of the tomb stones, there is no name, but just an image of anvil and a hammer in relief, as a symbol of Blacksmith Brotherhood. It is assumed that it is a tombstone of a famous blacksmith - swordsmith Novak Kovač, who was as well a gastald of the Brotherhood (governor). He is mentioned

kraljević Marko probao sablju tako što je zarezao brdo iznad Kotora (najvjerojatnije samo nakovanj). Tako je nastao procjep iza Kotorske tvrđave Sv. Ivana. Po narodnoj pjesmi na pitanje Marka Kraljevića da li je to najbolja sablja koju je iskovao Novak ne odgovara i razliučeni Marko mu odsijeca ruku:

*„Evo sada, Novače kovaču,
da ne kuješ ni bolje ni gore;
a naj tebi stotinu dukata,
te se rani za života tvoga“.*

Smatralo se da je Novak kovač iz narodnih pjesama bio mitska ličnost, sve do pronalazaženja dokumenata u Istorijskom arhivu Kotor, gdje su pronađeni podaci o njemu, a takođe i pregled i opis opreme njegove kovačke radionice. Zabilježeno je da nakovanj ima 70 kila i da je vrijedio oko 12 zlatnih dukata, a za koju se vrijednost tada moglo kupiti tri konja ili tri dobra vola. Pominje se i njegov sin Marko, koji je takođe bio mačar, i koji je odselio u Dubrovnik.



in traditional folk songs as the one who forged sabres of Serbian nobles and heroes in the second half of 16th century, the most famous one them being Marko Kraljević. Traditional folk song describes that it was the best sabre ever forged, and according to the legend, Prince Marko tried out the sabre, by cutting into a hill above Kotor (most probably it was only an anvil). And that is how a rip in Kotor's fortress of St. Ivan appeared. According to the song, when Marko Kraljević asked if this is the best sabre ever made by Novak, he does not answer and in anger Marko cuts of his hand:

*“Here Novak Kovač,
Now you cannot forge better or worse;
Here, have a hundred of dukats,
May you be wounded for life.”*

It was considered that Novak blacksmith was a mythical figure from folk songs, until documents in Historical archive of Kotor, containing data about him were found, as well as a list of tools of his blacksmith workshop. It was recorded that an anvil was 70 kilograms heavy and worth over 12 golden dukats. For this amount at the time you could buy three horses and three good oxen. His son Marko is also mentioned, who was as well swordsmith, but he moved to Dubrovnik.



KOTORSKO POZORIŠTE XIX VIJEKA... I POZORIŠNI TRG

Sad ćemo se pričom malo vremenski približiti našem vremenu. Govorićemo o Francuskoj vladavini.

Francuska vladavina u Boki Kotorskoj (1807-1814), pa i u Kotoru, otpočinje sa jednogodišnjim zakašnjenjem u odnosu na druge krajeve jadranske obale. Uticaj francuske kulture se u Boki i Kotoru osjećao i prije ovog perioda. To je bio rezultat veza pomorskog i trgovačkog svijeta Bokelja. Karakteristično je da se i u Boki i u Kotoru francuska kultura krajem XVIII i početkom XIX vijeka kod nekih poklonika prihvata apsolutno i bez rezerve, dok je kod drugih ovo prihvatanje bilo prihvatanje načela francuske demokratije i liberalnog gledanja, ali uz težnje zadržavanja starih stečenih društvenih privilegija.

Pored zasluga francuskih vlasti za razvoj školstva, za razvoj zdravstvenog sistema, za izgradnju infrastrukture i to posebno puteva (pa i stari crnogorski put), ovo naše razmatranje se prije svega odnosi na uticaj francuske kulture i kulturne pojave po uspostavljanju francuske vlasti.

Prije pada Mletačke republike (1797.) u Kotoru je bilo osnovano društvo "Casino nobile". U njemu su se sakupljali kotorski plemići na razgovor i na pristojnu zabavu. Po tadašnjim običajima Kotoranke nisu išle na te zabave. To se za vrijeme francuske vladavine korjenito mijenja. Supruge i kćeri francuskih oficira i činovnika se nisu držale tog običaja i slobodno su išle na plesove i zabave, a to je vremenom i pored kritika postajao običaj i samih Kotoranki. Uzalud su bile propovijedi protiv ovih pojava po kotorskim crkvama.

Zapažen je veliki uticaj francuske kulture na kućni namještaj i pribor u kućama. Mogu se sresti stilovi rokoko, direktor i empir kao dio klasicizma koji dominira za vrijeme Napoleonovog carstva. I danas su sačuvani kompletni saloni i dijelovi takvog namještaja. Pod jakim francuskim uticajem, napušta se stara narodna nošnja i počinje oblačiti po ondašnjoj francuskoj modi koja je bila mnogo slobodnija i otvorenija. Posebno od vjernika i prostog puka ovo se smatralo nepristojno oblačenje, a posebno za žene "dobrog glasa i čestitog ponašanja". Čak je i kotorski biskup Gregorin izdao okružnicu protiv ove pojave. To je uticalo na stanovništvo okolnih mjesta između kojih se ističe Dobrota. Dobročani su prozvali grad "grlom od pakla" i zabranili ženama i kćerkama da uopšte idu u grad. Ovakav oblik francuske mode izazvao je teške razmirice u društvu "Casino nobile" i ono je prestalo sa radom.

Ipak, najznačajniji kulturni događaj za Kotor tog vremena je stvaranje Kotorskog pozorišta.

Kada su Francuzi 1807. zaposjeli Kotor, našli su se na krajnjem jugu Napoleonovih osvajanja u malom pograničnom gradu bez značajnijih oblika organizovane zabave i udaljeni od razvijenih evropskih i francuskih centara i svojih kulturnih navika.

KOTOR'S 19TH CENTURY THEATRE AND THEATRE SQUARE

Now the story will move closer to our times. We will talk about the French rule.

French rule in Boka Kotorska (1807-1814), and in Kotor started one year later than in other areas of Adriatic coast. The influence of French culture in Boka Kotorska was felt before this period. It came as a result of a connection between maritime and trade world of Bokelj. It is interesting to note that by the end of 18th and the beginning of 19th century in Boka and Kotor, French culture was completely accepted in some admirers and without any reservation, while in others this acceptance included accepting the principles of French democracy and liberal views, but with some inclinations in keeping the old acquired social privileges.

Next to the contribution of French rule in education, health system, infrastructure, especially road constructions (even the old Crnogorski road), our story here mostly reflects the influence of French culture and cultural phenomena as per establishment of French rule.

Before the Venetian republic fell (1797), a society "Casino nobile" was founded in Kotor. It was a meeting place of Kotor's noblemen. A place to talk and have decent fun. According to customs at the time women in Kotor did not visit these gatherings. This changes drastically during the French rule. Wives and daughters of French officers and clerks did not keep to this custom, and they freely visited places to dance and have fun, which in time, in spite of criticism, became a custom for Kotor's women as well. Sermons preaching against these events in Kotor's churches were futile.

A great influence of French culture was noticed in regards to home furniture and cutlery. Noticeable are the styles of Rococo, Directoire and Empire, as a part of Classicism, dominating the time of Napoleon's reign. Even today, parlours and parts of old furniture have been completely preserved. Under a heavy French influence, the traditional national clothes are no longer worn, and the people start following French fashion at the time, which was much more liberating and open. Especially in the eyes of religious people and simple folk this was considered rude, specifically for women of "good and honourable behaviour". Even Kotor's bishop Gregorin issued a circular note against this behaviour. This left an impression on surrounding settlements, especially in a place Dobrota. People from Dobrota declared the city to be "a centre of evil" and prohibited their wives and daughters to go to the city. This form of French fashion caused great dispute in a society "Casino nobile", which stopped with its work.

Still, the most significant cultural event in Kotor at the time was the establishment of Kotor's theatre.

When the French took over in 1807, they found themselves further to the south in their Napoleonic conquests and in a small border town, without any significant forms of organised fun and in a quite a distance from European and French centres and their

Zato se pojavio zahtjev za izgradnju lokalnog pozorišta i to od strane lokalnih vlasti sastavljenih od frankofilski orijentisanih predstavnika koji su iskoristili prisustvo tada najprogresivnije i najdemokratske evropske sile da se ostvari izuzetno bitan gradski interes – izgradi pozorište. Zahtjev je sigurno podstaknut realizacijom nametanja francuske kulture, paralelno sa ostalim elementima učvršćivanja vojne i civilne francuske uprave. Ovu aktivnost posebno podržava maršal Marmon, vrhovni zapovjednik francuskih trupa u ovoj regiji i kasnije generalni guverner Ilirskih provincija. On je s jedne strane vojnik, a sa druge strane izuzetno kulturni i obrazovan čovjek koji uz svoju ratnu opremu nosi i veliku ličnu probranu biblioteku od 600 knjiga i koristi je u trenucima odmora između bitaka.

Već 1807. general Loney (Launay), viši komandant oružanih snaga u Kotoru i vrhovni politički predstavnik, određuje mjesto za izgradnju pozorišta i pomaže njegovu izgradnju da bi ga pripremio kao poklon opštini Kotor. Mjesto je određeno na prvom spratu zgrade "Quartierone" na glavnom gradskom trgu "Pjaca od oružja".

Svojim dekretom od 12. oktobra 1808. maršal Marmon zvanično ustupa pozorište opštini Kotor. Formirana je i komisija za upravljanje poslovima oko završetka zgrade (možda i prva Uprava pozorišta).

Prvu potvrdu održavanja predstava imamo tek u dokumentu od 30. avgusta 1810. gdje vidimo da grupa "Opera comica" započinje sezonu predstava. Da je pozorište i prije ovoga radilo imamo dokaze ali i za druge aktivnosti starog običaja održavanja balskih i kostimiranih svečanosti u toku poklada. Za ovakve prilike, vladin delegat Pauluči objavljuje pravila po pitanju održavanja reda u sali, programa orkestra, po pitanju ponašanja i po pitanju kvaliteta i vrsta igara. Ova pravila on donosi više puta. Ona se donose i poslije za vrijeme Austrougarske monarhije.

Kotorsko pozorište je imalo parter u obliku potkovice iznad kojeg su podignuta dva sprata sa 33 lože, sa zadnjim zidom i vratima, a iza loža je hodnik za prolaz. Pošto je sala trebala da služi i za plesne zabave, sjedišta u parteru su bila pokretna i lako su se mogla skloniti. Pozorišna sala je mogla da primi na sjedištima u parteru i ložama 350 posjetilaca. Projekat Kotorskog pozorišta liči na dubrovački jer je izgradnju i u Dubrovniku i u Kotoru pratio general Klozel (Clausel).

Koliko je pridavan značaj ovoj instituciji govori podatak da i u godini u kojoj se osjeća skori pad francuske vladavine (1813.), opštinska uprava i francuske vlasti nalaze za potrebno da očuvaju ovaj značajni objekat i instituciju i pored ratnih napora izdvajaju veliki iznos sredstava za opravku pozorišne zgrade.

Poslije odlaska Francuza Kotorsko pozorište nastavlja skoro kontinuiranu aktivnost, u nekim periodima čak i sa oblicima profesionalnog rada, do 1898., kada zgradi Kotorskog pozorišta opštinske vlasti mijenjaju namjenu i pretvaraju je u Opštinsku vijećnicu!

cultural habits. For this reason, it was requested that a local theatre be built, and by the local authorities composed of Francophile representatives, who used the presence of the most progressive and democratic European force at the time to achieve a significant interest for the city - to build a theatre. The request was certainly enforced by French culture, which went hand in hand with other elements, such as enforcing military and civil French government. This activity will especially be supported by marshal Marmon, a supreme commander of French troops in this region, and later a governor-general of Illyrian Provinces. He was on one hand a soldier, and on the other an extremely educated and cultured man, who carried with his military uniform, a large personal selected library comprised out of 600 books, which he used during his rest between the battles.

Already since 1807, general Launay, high commander of military forces in Kotor and a supreme political representative, selects a location where theatre will be built, and supports its construction as a gift to Kotor municipality. The location selected was the first floor of the building "Quartierone" at the main city square "Piazza of Arms".

With a decree of 12th October 1808, Marshall Marmon officially relinquishes the theatre to Kotor municipality. A committee which will govern the construction of the building was established (maybe even the first theatre management).

The first proof that the plays took place are documented on 30th August 1810, when a group "Opera comica" started season. But there is evidence that the theatre was working prior to this time, as well as the existence of other activities of the old tradition of organising balls and masked balls uring carnivals. For these occasions, a government official Pauluči announces a rulebook regulating order in the hall, orchestra programme, behaviour and quality and the type of games. These rules will be issued several times. Even later, during the Austro-Hungarian Monarchy, these rules will apply.

Kotor's theatre seating arrangement was formed as a horse shoe, and above it two floors were erected with 33 boxes with a back wall and doors, while behind the boxes there was a passageway. Since the hall was meant to be used for dancing as well, the seats in front were moveable and could easily be moved. The theatre hall had seating for 350 visitors, including the boxes as well. The design of Kotor's theatre was similar to the one in Dubrovnik, since the construction in Dubrovnik and Kotor was overseen by general Clausel.

The importance, which was assigned to this institution, was confirmed in the year 1813, after the fall of the French rule, when the municipality authorities and French government find it necessary to safeguard this significant construction and institution, and will allocate a great amount of funds to repair theatre building despite war activities.

Before French left, Kotor's theatre continues its activities regularly, in some periods even as a professional organisation, until 1898, when the building of Kotor's theatre gets a new purpose by the municipal authorities, and is converted into Municipality Hall!

Od početka rada Pozorišta vlasti raznim instrumentima prate rad ove institucije propisujući naredbe i uputstva, a posebno tokom Austrougarske vladavine, kada Pozorište ima status gradskog teatra. Posebno su značajna uputstva i naredbe o ponašanju u javnim ustanovama ovoga tipa. Ona su se odnosila na vrijeme pozorišnih predstava i na vrijeme karnevalskih svečanosti čiji se dio odvijao i u pozorišnoj sali obično poslije scenskih događanja i to najčešće kao bal pod maskama.

Kotorsko pozorište je bilo mjesto okupljanja najraznovrsnijih slojeva stanovnika Kotora toga vremena, građana, vojnika, oficira, činovnika na službi u Kotoru. Zatim tu su i posjetioci sa strane iz dalekih ili bliskih gradova, kao i same Crne Gore, odakle su pozorišni posjetioci i njeni vladari, i to prije svih Petar II Petrović Njegoš, pa onda i knjaz Danilo Petrović iza 1851. (zabilježeno je da je u Pozorištu 1854. boravio i „po sedam dana uzastopce“). Za reakcije publike kao i za veći dio izvođenog repertoara veoma se malo zna, ali po sačuvanim zapisima može se zaključiti da je publika bila izbirljivija i veoma kritički raspoložena. Izvode se djela Goldonija, Sardua, Skriba, Šekspira, Dime i dr. kod italijanskih trupa, a kod naših prednjače djela: Jovana Subotića, J. S. Popovića, Njegoša, Kukuljevića-Sakcinskog i dr. Izvode se i opere Verdija, Rosinija i dr., pa i baleti.

Kotor danas nema svoje pozorište! Zgrada Pozorišta iz XIX vijeka adaptirana je za turističke usluge - hotel i kockarnicu.

POZORIŠNI TRG

Koliko je pozorište u prvoj polovini XIX vijeka saživjelo sa gradom Kotorom govori nam jedno dragocjeno otkriće iz 1838. Iz te godine datira pedantno izrađen akvarel Teodora (Fedora) Karačaja, austrijskog pukovnika i zapovjednika grada i tvrđave Kotor, gdje prvi put vidimo predstavljen gradski trg i spoljni izgled Pozorišta. Karačaj svoj akvarel potpisuje nazivom "Pozorišni trg" – „Piazza del teatro a Catarro“. Ovo je akvarel iz njegovog albuma pod naslovom „100 vedute delle coste orientali del Mare adriatico diseguate del colonello conte Fedor Caracsay“ (pored ostalog portretisao je i Njegoša, a objavio je u Beču i kartu Crne Gore). Akvarel „Pozorišnog trga“ je pod rednim brojem 75 u pomenutom albumu gdje, u stvari, prvi put vidimo ne samo trg već i sliku prednje fasade Pozorišta. Originali veduta čuvaju se u Beču.

Ovo je jako značajno kada znamo da to nije bio slučaj sa gradovima na jadranskoj obali čija su pozorišta bila poznatija. Predlažemo da ovaj trg, koji se danas zove „Trg od oružja“ u budućnosti ili makar u vrijeme održavanja Kotorskog festivala pozorišta za djecu nosi naziv "Pozorišni trg".

Since the Theatre started with its work, the authorities used many instruments to follow the work of this institution, prescribing orders and instructions, and especially during Austro-Hungarian rule, when a theatre is awarded a status of city theatre. Instructions and orders regarding behaviours in public institutions of this kind are especially significant. They related to hours when theatre plays were performed and during carnivals, at least those parts which took place in the theatre hall, usually after plays and most common as masked balls.

Kotor's theatre was a place where inhabitants of Kotor, coming from various social backgrounds gathered, such as people from the cities, soldiers, officers, clerks serving in Kotor. Then, there were visitors coming from other cities, distant or in vicinity, as well as those coming from Montenegro, amongst whom were its rulers as well, such as Peter II Petrović Njegoš, and Knjaz Danilo Petrović after 1851. (It is recorded that he stayed in theatre for "seven days in a row" in 1854). Little is known about the feedback from the audience, as well as the most of repertoire, but from the records it can be concluded that the audience was choosy, and very critical. Plays which were performed by Italian theatre groups were mostly plays by Goldoni, Sardou, Shakespeare, Dima, etc, while local groups preferred: Jovan Subotić, J. S. Popović, Njegoš, Kukuljević - Sakcinski, etc. Plays by Verdi, Rossini and other were performed as well as ballets.

Presently Kotor does not have a theatre! The theatre building from 19th century was adapted for the need of tourist offer - hotel and casino.

THEATRE SQUARE

Just how much the theatre in the first half of 19th century was immersed with city of Kotor, a valuable discovery from 1838, will testify. A meticulous watercolour painting dating from 1838 by Fedor Karačaj, an Austrian colonel and commander of the city and fortress Kotor, for the first time depicts the city square and the exterior of the Theatre. Karačaj signs his painting as "Theatre square" - "Piazza del teatro a Catarro". This painting is a part of his collection entitled "100 vedute delle coste orientali del Mare adriatico diseguate del colonello conte Fedor Caracsay" (also contained a portrait of Njegoš, and a map of Montenegro, which he published in Vienna). Painting entitled "Theatre square" was listed as number 75 in the above mentioned collection, and for the first time not just the square but the front facade of the Theatre has been depicted. The originals of veduta are kept in Vienna.

This is very significant, since we know that this was not the case in other cities in Adriatic coast, whose theatre were also famous ones. We suggest that this square, which today is called "Square of Arms", be called "Theatre Square" in the near future, or at least during the Kotor's theatre festival for children.



KOVANJE NOVCA U KOTORU I FRANCUSKI OPSADNI NOVAC

Na teritoriji današnje Crne Gore istoričari su utvrdili postojanje šest kovnica novca od kojih je najveći dio na području Boke i to sa najdužim periodom rada u Kotoru.

Ne može se tačno utvrditi kada su stari Kotorani počeli kovati svoj novac ali po nekim autorima tvrdi se postojanje najstarijih primjeraka iz XI vijeka. Oni tvrde da je to bila mogućnost koju je Kotor iskoristio kao samostalna opština i pod zaštitom vizantijskih careva. Taj novac je kovan u kovnici van gradskih zidina na mjestu „Kafane Dojmi“. Novac je kovan od bakra i srebra, a nazivao se folar, polufolar, perper i groš.

Kotorska kovnica sa manjim prekidima u radu uglavnom je kontinuirano radila do 1640. Od 1420. pa do 1640. godine, (za vrijeme mletačke vladavine), u Kotoru se izmijenilo 118 mletačkih komesara, rektora i providura koji su skoro svi kovali novac sa svojim inicijalima u kovnici ovoga grada. Poslije njenog prestanka 1640. u Kotoru je u opticaju najviše mletački i dubrovački novac.

Poslije 173 godine od prestanka rada kotorske kovnice starih vremena opet je proradila kovnica u Kotoru silom prilika tokom posljednje ratne 1813. godine za vrijeme francuske vladavine.

Crnogorci i Bokelji pod vrhovnim zapovjedništvom crnogorskog vladara Petra I Petrovića Njegoša od 20. septembra 1813. do 4. januara 1814. Kotor drže pod opsadom. Posebno težak položaj nastaje od 16. oktobra 1813. kada Herceg Novi i Španjola padaju u crnogorske ruke i kada je francuska posada praktično ostavljena sama sebi i potpuno izolovana od drugih gradova pa i Dubrovnika. S obzirom na vrlo delikatan zadatak odbrane grada očigledno je da je zapovjednik general Gotje bio u teškim materijalnim prilikama i ostao bez novca. Poslije neuspjelih pokušaja oporezivanja i stvaranja ratnog fonda, 18. oktobra zapovjednik odbrane Kotora izdaje naređenje za sakupljanje prinudnog zajma od 20 000 franaka od grada Kotora u novcu ili u srebrnim stvarima. Prikupljeno je i uplaćeno 3 912 i $\frac{3}{4}$ unce srebra i 605 franaka i 7 santima u gotovini. Iz Dnevnika generala Gotjea iz 1814. se saznaje da je ukupno bilo svega 68 ulagača koji su priloge dali pod prisilom. Uglavnom najveći prilozi su oduzeti od crkava. Pored katedralne crkve sv. Tripuna upisane su još četiri crkve među kojima je i pravoslavna.

General Gotje je 23. oktobra odlučio da kompletnu količinu srebra izlije u komade novca. Formirao je komisiju od sedam lica i dao joj rok od 24 sata da podnese prijedlog za izradu novca. Na čelu komisije je bio predsjednik opštine Nikola Rafaeli, a komisiji su pridodata i tri kotorska zlatara. Komisija je 23. i 25. oktobra predložila da novac bude u komadima od 1 i 2 unce (od 5 i 10 franaka), da bude okruglog oblika, da s jedne strane lica bude inicijal imena cara Napoleona sa carskom krunom iznad, sa oznakom sa strane vrednosti komada, a ispod oznake težine. Unaokolo su riječi „Dieu protege la France“ (Bog štiti Francusku). Na naličju novca predloženi su ratni simboli odnosno

COINAGE IN KOTOR AND FRENCH SIEGE MONEY

In the territory of present day Montenegro, six different mints existed, out of which most of them were located in the area of Boka, and those which existed the longest were in Kotor.

It cannot be stated with certainty that old people of Kotor started minting their own coins, but some authors claim that the oldest samples date from 16th century. They claim this was due to Kotor being an independent municipality and under protection of Byzantine emperors. This money was coined in a mint outside city walls in a place called „Kafane Dojmi“. The money was coined out of copper and silver, and those were folar, polufolar, perper and groš.

Kotor's mint, with some minor interruptions, continuously worked until 1640. Since 1420 until 1640 (during Venetian rule) in Kotor there were 118 Venetian commissioners, rectors and provveditores, who had their money coined with their own initials in a city's mint. After it stopped working in 1640, money from Venice and Dubrovnik were used in Kotor. 173 years after Kotor's old mint stopped working, during the last year of war in 1813, mint was reopened in Kotor under the French rule.

Montenegrin and Bokelj's citizens under the supreme command of Montenegrin ruler Patar I Petrović Njegoš held Kotor under siege from 20th September 1813 until 4th January 1814. It was especially difficult period after 16th October 1813, when Herceg Novi and Španjola fell under Montenegrin rule and French government was practically left alone and completely isolated from other cities, even Dubrovnik. Considering a very delicate task of defending a city, it is obvious that commander general Gotje was in very difficult situation, and was left without any means and money. After failed attempts to collect the tax and establish a war fund, on 18th October defence commander of Kotor issues an order to collect a forced loan of 20.000 francs from the city of Kotor, either as money or silver items. 3.912 and $\frac{3}{4}$ ounces of silver, and 605 francs and 7 centimes in cash were collected and paid. General Gotje's journal from 1814 states that 68 investors gave their contributions under duress. Most of the contributions were taken from churches. Apart from church St. Tryphon, there were four other churches amongst which one was an Orthodox church.

General Gotje decided on 23rd October to use the entire amount of silver for minting. He formed a committee consisting of seven people and gave them 24 hours to file a suggestion for coin design. The head of committee was the municipality president Nikola Rafaeli, and three more goldsmiths from Kotor were included as members. On 23rd and 25th October the committee suggested that money was to be minted in pieces of 1 and 2 ounces (5 and 10 francs), that it will be round, on one side it will contain initials of the emperor Napoleon with an emperors crown above, with a value mark on the side, and below a weight mark. On the edges the words "Dieu protege la France" (God protect France) will be inscribed. On the back of the coin, war symbols, i.e. engravings of different types of arms: canon, sword and rifle will be depicted and encircled with two

graviranje jednog svežnja oružja: top, mač i puška okružen sa dvije grane lovora ukolo sa natpisom „Cattaro en etat de Siege“ (Kotor u opsadnom stanju), a ispod datum 1813. Pored ovoga prisutna su i tri žiga zlatara koje je komisija izabrala i koji garantuju njegovu težinu i vrednost. Posao je počeo odmah. Jedna količina novca je izrađena i puštena u novčani saobraćaj 27. oktobra, kada je general Gotje objavio i odluku kojim određuje kurs novcu i pušta ga u saobraćaj. Izgleda da se odmah poslije puštanje u opticaj ovoga novca osjetila potreba za puštanjem u opticaj sitnijeg novca i zato je general Gotje odlučio da na prijedlog predsjednika Opštine izradi i novac od 1 franka odlukom od 29. oktobra, što je i realizovano.

General Gotje je naredio da se pusti u promet 3 800 komada od 10, 5 i 1 frank koji su bili dosta grubo izrađeni. Novac je upotrijebljen za plaćanje trupa odbrane grada i za lokalnu trgovačku razmjenu. On je potpuno originalnog tipa i ne nosi nikakve osobine stare kovačke tradicije i autonomnog kotorskog novca. Imao je određenu namjenu i bio u funkciji takozvanog „nužnog novca“ (notgelt). Zato je danas dosta rijedak.

laurel branches with an inscription “Cattaro en etat de Siege“ (Kotor under siege), and below a date 1813. Apart from these, there are three stamps of goldsmiths, elected by the committee, which guarantee their weight and value. The work was initiated immediately. One amount of money was made and released into use on 27th October, when general Gotje announced a decision which determined the exchange rate and put it into circulation. It seems that right after it was put into circulation, there was a need to also make some smaller coins as well, and therefore general Gotje decided, as per proposition of municipality president, to mint 1 franc coin. This was finalised on 29th October.

General Gotje ordered to release into circulation 2.800 pieces of 10, 5, and 1 franc, which were of a rough design. The money was used to pay off troops that defended the city and for local trade. The coins were completely original, and did not bear any characteristic of personal old coinage tradition, or autonomous Kotor coins. It has a specific purpose and was to be used as “necessary money”(notgelt). That is why today it is really valuable.



KRATAK ISTORIJAT OBRAZOVANJA U KOTORU I ZGRADA KOTORSKE GIMNAZIJE... I KOTORSKI PROZORI... I PODSJEĆANJE NA ZABORAVLJENOG GLUMCA BOGOBOJA RUCOVIĆA

Kulturni život Kotora može se pratiti od XII vijeka, a njegov neprekidni tok od prvih sačuvanih pisanih kotorskih spomenika iz 1326. Od toga vremena može se pratiti i školski život, iako od školske arhive i školskih spisa nema traga sve do početka XIX vijeka.

Kotorska gramatikalna škola, sa dubrovačkom, najstarija je na prostorima bivše Jugoslavije, a osnovana je za vrijeme vladavine kralja Milutina i njegove prosvjećene majke Jelene de Kurtne (u literaturi Jelena Anžijska). Kao u drugim kulturnim gradovima Evrope, škola je tokom više vijekova objedinjavala osnovnu i srednju nastavu da bi u XV i XVI vijeku u doba humanizma i renesanse radila kao puna srednja škola, gramatikalno - humanistička (viša gimnazija) u kojoj se pored ostalih predmeta predavala poetika i retorika. U XVI vijeku, kada je Kotor imao dosta školovanih ljudi, prerasla je u jednu vrstu liceja gdje su se predavali i licejski predmeti: filozofija, logika, astronomija i meteorologija. Prvi nastavnik kotorske gramatikalne škole bio je magistar Toma iz Ferma, Italijan, koji je bio i gradski notar od 1281. - 1294. Bio je učen čovjek, klasično obrazovan, tipičan putujući nastavnik svog vremena. U XV vijeku, u doba humanizma, po uvođenju mletačke vlasti 1420., školu su uglavnom vodili domaći ljudi, Kotorani i poneki Dubrovčanin. U prvim decenijama XVI vijeka, u doba renesanse, u Kotoru je slavni italijanski putujući magistar Lodoviko da Ponte, humanista i pisac „Istorije Britanije“ u 6 i „Istorije Italije“ u 11 knjiga. On je, inače, bio sin Kotoranke. U XVII vijeku škola je u opadanju, a u XVIII radi do kraja vijeka kao niža gimnazija. Petovjekovna kotorska škola prestaje da radi 1797. s padom Mletačke republike.

Ova petovjekovna srednja škola je najznačajniji spomenik duhovne kulture starog Kotora, a sa kotorskom gradskom apotekom (početak XIV vijeka) koja radi skoro 8 vijekova i obodsko - cetinjskom štamparijom Crnojevića (kraj XV vijeka) ona je najznamenitiji spomenik duhovne kulture Crne Gore.

Na početku prve austrijske vladavine (1797-1806) kratko je djelovala privatna gimnazija, a za vrijeme francuske vladavine (1807-1814) radila je gimnazija od 1811.-1814. u bivšem samostanu Gospe od anđela (današnja zgrada Kina „Boka“) formirana odlukom maršala Marmona. To je, u stvari, prvi podatak o lokaciji zgrade neke od tadašnjih škola, jer za ostale se nije moglo utvrditi gdje su bile locirane.

Gimnazija novijeg doba osnovana je 1864., a otvorena januara 1865. na temeljima petovjekovne tradicije i sa dubrovačkom i zadarskom je najstarija gimnazija na području zemalja bivše Jugoslavije. Ona je jedna od najstarijih u Evropi, poslije Italije, ne uzimajući u obzir starogrčke, rimske i vizantijske škole po čijem su se uzoru obrazovale svjetovne škole poznog srednjeg vijeka..

Zgrada Gimnazije se nalazi u jugozapadnom dijelu grada, jednim dijelom glavne

A SHORT HISTORY OF KOTOR'S EDUCATION AND THE CONSTRUCTION OF KOTOR'S GYMNASIUM... KOTOR'S WINDOWS... REMEMBRANCE OF A FORGOTTEN ACTOR BOGOBOJ RUCOVIĆ

The cultural life of Kotor can be traced from 12th century, and its continuous flow since the first written monuments of Kotor from 1326. Since that time, there are some traces of educational system as well, even though school archive and school records have left no trace until 19th century.

Kotor's grammar school, along with the one in Dubrovnik, is the oldest in ex-Yugoslavia, and it was established during the reign of King Milutin and his enlightened mother Jelena de Kurtne (in written text Jelena Anžijska). As in other European cultural cities, the school had for many centuries been composed of primary and secondary education, and in 15th and 16th century at the time of Humanism and Renaissance, it worked as a grammar school, grammar - humanities (higher gymnasium), where courses such as poesy and rhetoric were thought. In 16th century, when Kotor had a great number of educated people, it develops into lyceum, with courses in: philosophy, logic, astronomy and meteorology. The first teacher of grammar school was magistrate Toma from Ferm, of Italian descent. He was a city's notary since 1281 until 1294, an educated man, with classical education, and a typical travelling teacher of his time. In 15th century, at the time of Humanism, and in accordance with the Venetian rule in 1420, the school was mostly run by local people from Kotor and some from Dubrovnik. In the first decades of 16th century, at the time of Renaissance, a famous Italian travelling magistrate Lodoviko da Ponte settles in Kotor. He was a humanist and an author of "History of Britain" written in 6 volumes, and "History of Italy" in 11 volumes. He was as well a son of a woman from Kotor. In 17th century, the school's performance was in decline, and in 18th century, it operated as lower gymnasium. Kotor's school which lasted for five centuries closed down in 1797 with a fall of Venetian republic.

This five century school was a most significant monument of spiritual culture of old Kotor, and along with Kotor's apothecary (by the beginning of 14th century), which lasted for nearly eight centuries, and obodsko-cetinjska printing office Crnojević (end of 15th century), it is the most famous monument of spiritual culture of Montenegro.

At the beginning of Austrian rule (1797-1806), for a short while, there was a private gymnasium, and during the French rule (1807-1814), gymnasium was open from 1811 until 1814, and was located in a former monastery of Our Lady of Angels (present day building of Cinema "Boka"), established by Marshall's decision. This is the first piece of information about some of the schools' location, because the locations of others were impossible to identify.

Gymnasium of a newer period was established in 1864, and was opened in January 1865, on foundations of five-century tradition, and along with the one in Dubrovnik and Zadar,

sjeverne fasade gleda na Trg od brašna, a drugim na Trg sv. Tripuna. Zadnjom fasadom gleda na zapadni bedem i bastion Korner u čijem su zidu pronađeni gotički ostaci otvora neke zgrade kasnije uklopljene u bastion. U podrumskom dijelu Gimnazije otkriven je, uzidan u luneti, grb čuvene plemićke porodice Buća iz XIV vijeka, koji pokazuje da je ovo veliko zdanje nastalo na mjestu nekadašnjih zgrada i vrtova porodice Buća. Romanički grb porodice Buća je izložen u ulaznom holu Pomorskog muzeja Kotor.

Zgrada potiče iz 1863. i namjenski je građena za potrebe Gimnazije. Nastava u njoj izvodila se do 1949. kada je, zbog neodgovarajućih uslova i trošnosti, iseljena u drugi objekat van grada. Poslije toga u zgradi je jedno vrijeme radila niža osnovna škola (I-IV razreda), zatim Škola učenika u privredi, a tu je jedno vrijeme bio i Studentski dom. U gornjem dijelu zgrade je bilo nekoliko stambenih jedinica. Poslije zemljotresa 1979. zgrada je revitalizovana kao sjedište političkih organizacija sa nekoliko konferencijskih sala i gdje se sačuvao prostor da u njoj može djelovati i obrazovna ustanova. Od 2001. u toj zgradi radi Fakultet za turizam i hotelijerstvo Kotor Univerziteta Crne Gore i Radio „Kotor“.

KOTORSKI PROZORI... I PODSJEĆANJE NA ZABORAVLJENOG GLUMCA BOGOBOJA RUCOVIĆA

...Prozori, prozori... Starog grada Kotora. Ima ih puno, mi stari žitelji grada ih dobro poznajemo, mada ne obraćamo baš punu pažnju na njih, jer oni su prosto tu. Sa njima smo rasli, živjeli i...to je to. A onda nas neko na njih podsjeti - po neki slikar, fotograf, snimatelj i sl. A prozora u Starom gradu ima puno. Više od svega drugog – od zidina bedema i zgrada, objekata, crkava i sl..., njih je najviše... i zato im treba ukazati posebnu čast. Samo se treba podsjetiti na neke stvari iz prošlosti.

A priča koju želimo da ispričamo je vezana za kraj XIX i početak XX vijeka i jedno od najvećih imena našeg glumišta u prošlosti Bogoboja Rucovića, o kome se i danas jako malo zna, pa i u Kotoru, mada treba reći da je svoje životno glumačko djelo, u stvari, najviše ostvario u Beogradu, u Srbiji, pa i u Bosni i Hercegovini. A on je takođe bio dijete kotorskog pločnika i ogledao se u njegovim prozorima.

„Bogoboj Rucović bio je jedan od najautentičnijih glumaca što ih je ikada imala srpska gluma. ... On je bio glumac neodoljiva glumačkog instinkta, koji je imao dva svoja strašna ogranka: lutanje i boemstvo. I jedno i drugo bilo je kod Rucovića fatalističko i ukleto. I, docnije, kada sam se sećao Rucovića, a uvek sam želeo da ga se sećam i da o njemu razmišljam, padala mi je na um jedna misao Bodlerova, koja je možda više bila jedno teško Bodlerovo osećanje nego misao: 'Postoje kod svakog čoveka, u svakom času, dve istovremene težnje: jedna ka Bogu, druga ka satani'. U Bogoboja Rucovića borba te dve težnje bila je skoro očigledna. Možda je baš zbog toga bio toliko drag, toliko dominantan, toliko čaroban...“
- sjećaju se pozorišni kritičari njegovog vremena.

it is the oldest gymnasium in the territory of ex - Yugoslavia. It is one of the oldest in Europe, after Italy, not taking into consideration those from Ancient Greece, Rome and Byzantium schools, on whose model the schools of late middle ages were based.

The gymnasium building is located on southwestern part of the city, one part of its north facade is looking at the Square of Flour, while the other on the Square of St. Tryphon. The back facade is looking at the west wall and bastion Korner. Inside the wall, Gothic remains of a building's opening were found and then later composed into bastion. In gymnasium's basement, a crest of a famous noble family Buća from 14th century was discovered, and built into lunette. This indicates that this great construction was founded on a place of former buildings and gardens of family Buća. Romanesque crest of family Buća is displayed at the entrance hall of Maritime Museum of Kotor.

The building dates from 1863 and was constructed for the needs of Gymnasium. The class was performed since 1949, when due to improper conditions and old age, it was relocated to a different facility outside the city. After that, lower primary school was located in the building for a while (I-IV grade), and then School for students in economy, and finally a Student dorm. In the upper part of the building, there were some living units. After the earthquake in 1979, the building was revitalised as a centre for political organisations with few conference halls and a preserved space for an educational institution. Since 2001 Faculty of Tourism and Hotel Management, University of Montenegro is located there, along with Kotor radio station.

KOTOR'S WINDOWS...AND REMEMBRANCE OF A FORGOTTEN ACTOR BOGOBOJ RUCOVIĆ

...Windows, windows... of Old city of Kotor. There are many of them, and we the inhabitants of this city know them well, even though we do not pay much attention to them, because they are simply there. We grew up and lived together and...that is it. Then somebody reminds us of them - some painter, photographer, cameraman, etc. And there are many windows in Old town, more than anything else - more than walls and buildings, facilities, churches, etc...they are the most numerous...and therefore they should be honoured. We just need to remember some things from the past.

The story which we wish to share is connected to the end of 19th century and beginning of 20th century, and one of the greatest names of our theatre Bogoboj Rucović, about whom little is known, even in Kotor. It should be noted that his life work was mostly accomplished in Belgrade, Serbia, and in Bosnia and Herzegovina. He was also a child of Kotor's streets and looked at his own reflections in its windows.

“Bogoboj Rucović was one of the most authentic actors that ever existed in Serbian acting. ... He was an actor of irresistible acting instinct, which possessed two terrifying sides: wandering and bohemianism. Both of these sides for Rucović were



Bogoboj je rođen u sveštenečkoj kući Parohijskog doma u Budvi uglednog budvanskog, kasnije kotorskog paroha prote Gavrila Rucovića, 21. marta 1869, simbolično, na prvi dan proljeća. Majka mu je bila Marijeta Čelović, porijeklom iz Risna, sestra supruga velikog pjesnika i narodnog tribuna Stefana Mitrova Ljubiše. Rođen je kao sedmo dijete ove porodice i jedino muško. Možemo pretpostaviti kako je to bio radostan trenutak u kući popa Gavrila i šta je on kao otac razmišljao o budućnosti svoga sina kojemu je dao ime Bogoboj, vjerovatno očekujući da će ovo jedino muško dijete u porodici Rucović uz njegov blagoslov nastaviti porodičnu sveštenečku tradiciju. Osnovnu školu završio u Budvi a gimnaziju u Kotoru. Umro je 1. aprila 1912., simbolično na svjetski dan šale i prevare, što njegov život sigurno nije bio.

Možemo pretpostaviti kakav je udar doživjela odluka Bogoboja da krene putem glumaca – bijelosvjetskih komedijaša kako se to smatralo u to vrijeme, u očima i duši uglednog kotorskog prote Gavrila. Možda bi taj čin mogli uporediti kao odbjeglištvo bludnog sina koje je on tako dobro poznao iz Svetog pisma. To je i dovelo do ozbiljnog moždanog udara kod njega i najzad do fatalnog završetka. Protu Gavrilo je ipak u ranoj mladosti sina mogao osjetiti nagovještaje svoje roditeljske zle kobi, jer je već tada pokazivao izuzetno nestašan duh.

U vrijeme njegovog đakovanja u Kotskoj gimnaziji, ženska moda u Kotoru je zahtijevala nošenje isključivo bijelih haljina. Jednoga dana sa školskog prozora Bogoboj ispušta nekoliko kapi mastila na jednu sujetnu kotorsku ljepoticu, koja se kao paunica u bijeloj haljini šepurila ulicom ispod Gimnazije. Ovo je izazvalo žestoke kritike i osude u Kotoru uopšte, pa i od školske uprave, ali otkrivamo da ovaj dječji nestašluk dobija težinu skoro kriminalnog, kako je to ocijenio Nastavnički savjet Kotske gimnazije koji ga je isključio iz škole.

Drugi slučaj je ostao zapamćen od strane nekih starih glumaca Narodnog pozorišta Kotor. Jedan od strogih profesora Kotske gimnazije, kada je u njoj Bogoboj bio učenik, je imao običaj da prilikom ulaska u učionicu svoj šešir nabaci na stojeći čiviluk koji se nalazio naspram vrata učionice, a uz prozor prema ulici. Drugom rukom bi bacio dnevnik prema školskoj katedri koja se nalazila po sredini učionice. Ove radnje je obavljao skoro istovremeno. Jednoga dana Bogoboj pomjeri čiviluk i otvori prozor, a katedru pomjeri prema sredini učionice. Kada je profesor ušao i po navici nabacio šešir i dnevnik, šešir je otišao kroz prozor na ulicu, a dnevnik je završio na podu uz oduševljenje svih učenika razreda. U izvorima nemamo potvrde za ovaj događaj, niti znamo kako je on završio, ali je sličnu situaciju i ovakvu epizodu maestralno predstavio Milovan Vitezović u svojoj drami „Šešir gospodina Vujića“, a u sasvim drugom kraju.

Ovo je priča o našoj istoriji, o još jednom velikom umjetniku vezanom za Kotor, a i priča vezana za neke od kotorskih prozora i najzad da se još jednom obratimo Bodleru:

fatal and cursed. When I remember Rucović, and I always want to, a thought of Baudelaire occurs to me. It might have been more of a feeling than a thought and it goes like: "There is in every man, every hour, two simultaneous postulations: one towards God, the other towards Satan". For Bogoboj Rucović, the fight between these two postulations was almost obvious. Maybe it was because of this that he was a nice man, so dominant, and magical..." - remembrance of theatre critics of his times.

Bogoboj was born in Budva's Parish ministry house to a respectable Vicar of Budva and then Kotor as well, Gavriilo Rucović, on 21st March 1869, symbolically on the first day of spring. His mother was Marijeta Čelović, from Risna, a sister of a wife of a famous poet and national tribune Mitrov Ljubiša. He was born as a seventh child and an only male. We can presume that it was a joyous moment in the house of priest Gavriilo, and what his intentions were of his son's future when he named him Bogoboj, probably expecting that this only male child in family Rucović, will with his blessings continue family clerical tradition. He finished school in Budva and gymnasium in Kotor. He died on 1st April 1912, symbolically on April's fool day, which was not true of his life.

We can only imagine the school in the eyes and the soul of Kotor's priest, after Bogoboj decided to pursue acting - wandering comedians as was considered at the time. Maybe we can call it an act of prodigal son, something that he was quite familiar from Scripture. This led to a serious stroke which ended fatally. Priest Gavriilo still in his youth, could sense in his son the family's evil faith, since even then he exhibited mischievous spirit.

During his student days in Kotor's Gymnasium, fashion for women in Kotor demanded exclusively white dresses. One day, from a school window, Bogoboj lets few drops of ink fall on a dress of a vain beauty of Kotor, who as a peacock pranced along the street in front of the gymnasium. This caused severe comments and judgments in Kotor in general, and even school administration. So we discover that a childish mischievousness is as serious as crime, as decided by teaching council of Kotor's gymnasium, which expelled him from school.

The second case is remembered by some of the older actors of National Kotor Theatre. One of the strictest professors of Kotor's gymnasium, when Bogoboj was a student there, had a custom of throwing his hat on a stand as he entered the classroom, which was opposite the doors and along the street window. With his second hand, he would throw the class book onto the table that was in the middle of the classroom. These actions he would repeat almost simultaneously. One day Bogoboj moved the stand and opened the window, and moved the table towards the middle of the classroom. When professor walked in, and per habit threw his hat and class book,

„Onaj ko spolja gleda kroz otvoren prozor, ne vidi nikad onoliko kao onaj ko u zatvoren prozor gleda. Nema dublje, tajanstvenije, plodotvornije, mrklje, blistavije stvari no što je svijećom osvijetljen prozor. Ono što se može vidjeti na suncu uvek je manje zanimljivo od onog što se dešava iza nekog okna. U toj crnoj ili obasjanoj rupi živi život, sanjari život, pati život sam. ... Šarl Bodler“

Zato pogledajte, ponekad, duže kotorske prozore... i mi Kotorani... i posjetioci.

the hat went out of the window, and the class book ended up on the floor. This amused every student there. There is no way to confirm this really happened, neither do we know what was the punishment, but similar events and episodes were often masterly performed by Milovan Vitezović in his play "The hat of Mr Vujić", but with a different ending.

This is a story of our history, of another great artist connected to Kotor, and a story connected to Kotor's windows. So finally, let us once again quote Baudelaire:

"Looking from outside into an open window one never sees as much as when one looks through a closed window. There is nothing more profound, more mysterious, more pregnant, more insidious, more dazzling than a window lighted by a single candle. What one can see out in the sunlight is always less interesting than what goes on behind a windowpane. In that black or luminous square life lives, life dreams, life suffers. ... Charles Baudelaire"

So, let us take a look at Kotor's windows, sometimes for a longer period of time...we in Kotor...and you, the visitors.



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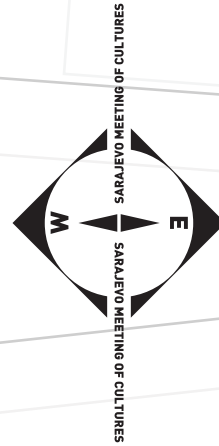
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