

# Ante Škegro

## Katolička zvona s osmanlijskih sahat-kula u Bosanskom ejaletu

*Boga slaviti, puk sazivati, mrtve oplakivati*

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Crkvena zvona koja još uvijek odzvanjaju s osmanlijskih sahat-kula prava su rijetkost, ne samo na području nekadašnjeg Bosanskog ejaleta nego i čitavog Osmanskog Carstva. Sa sahat-kula u Pruscu kod Donjeg Vakufa i u dvadesetak kilometara udaljenom Gornjem Vakufu u zapadnom dijelu središnje Bosne oglašavaju se od sredine 17., odnosno od početka 18. st. do danas. Do posljednjih desetljeća 19. st., odnosno do Prvoga svjetskog rata, odzvanjala su sa još njih desetak. Prije postavljanja na sahat-kule klatna ovih zvona su uklanjana, jer se vrijeme mjerilo udaranjem metalnih batova o njihove vanjske stijenke. Osim onih sa sahat-kula u Donjem Vakufu i Sanskom Mostu u sjeverozapadnoj Bosni ostalima se izgubio svaki trag. Za razliku od crkvenih zvonika, s kojih su "Boga slavila, puk sazivala i mrtve oplakivala", na sahat-kulama su isključivo bila u službi mjerenja vremena.

*Ključne riječi:* Crkvena zvona, sahat-kule, Bosanski ejalet

## Catholic church bells from Ottoman clock towers in the Bosnian Eyalet

*To glorify God, summon believers, and mourn the departed*

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The sound of Church bells in the Ottoman clock towers is truly quite rare now, not just in the territory of the former Bosnian Eyalet but anywhere in the former Ottoman Empire. The bells on the clock tower in Prusac near Donji Vakuf in the western part of central Bosnia and also in Gornji Vakuf, roughly 20 kilometres away, rang from the mid-17<sup>th</sup> to the beginning of the 18<sup>th</sup> century. Until the final decades of the 19<sup>th</sup> century and the onset of the First World War, bells could still be heard in roughly ten clock towers. Before their installation in clock towers, the clappers inside the bells were removed, for time was measured by metal rods that struck the bell from outside. Apart from the bells in the clock towers of Donji Vakuf and Sanski Most, all trace of the others in north-east Bosnia was lost. As opposed to church spire bells installed to "glorify God, summon believers and mourn the departed", the bells in clock towers were exclusively served to measure time.

*Key words:* church bells, clock towers, Bosnian Eyalet



Sl. 1. Sahat-kula u Pruscu danas  
Fig. 1. A clock tower in Prusac now

## Uvod

Tijekom osvajačkih pohoda po kršćanskim zemljama Osmanlije su među ostalim pljačkali i crkvena zvona. Ako ih ne bi pretopili u topove ili streljivo, postavljali su ih na sahat-kule, s kojih su sate otkucavala po njihovu računanju vremena (*alla Turca*). Brojna su završila i na sahat-kulama Bosanskog ejaleta, s kojih je njih nekoliko skinuto tijekom uspostave austro-ugarske uprave u Bosni i Hercegovini. Neka su rekvirirana tijekom 1917. g. za vojne potrebe Austro-Ugarske Monarhije. Nekoliko ih je završilo i u sarajevskom Zemaljskom muzeju Bosne i Hercegovine, poput onih sa sahat-kula u Donjem Vakufu, Sanskome Mostu i Foči. Liješana su kako za crkve Franjevačke provincije Bosne Srebrene tako i za one po Dalmaciji i Slavoniji, s kojih su odnesena kao ratni plijen. Lijevali su ih vrsni majstori Dubrovnika, Venecije i Graza u Štajerskoj (Austrija).<sup>1</sup>

### 1. Zvono na sahat-kuli u Pruscu kod Donjeg Vakufa

Premda je zvono sa sahat-kule u Pruscu (sl. 1) poznato iz literature, do sada nije objavljeno. Prvi ga put godine 1935. spominje sarajevski arheolog Mihovil Mandić (1871.-1948.) u svome radu o livanjskim starinama. Nabrajajući "mlada zvona" po bosanskim sahat-kulama za ovo je ustvrdio da je iz 17. st. te da ga krasi natpis "Ave Maria" i 1629. godina.<sup>2</sup> Kako ni jedno ni drugo nije točno, jasno je da ga Mandić nije osobno vidio, nego je prenio tuđi krivi opis.

1 Gnirs 1917, pass.; Bezić-Božanić 1999, pass.

2 Mandić 1935, str. 14: "Mlada su zvona: jedno na sahat-kuli u Pruscu kod Bugojna, koje potječe iz 17. stoljeća (s natpisom "Ave Maria" i godinom 1629)."



Sl. 2. Satni mehanizam na sahat-kuli u Pruscu  
Fig. 2. A clockwork mechanism in clock tower in Prusac

## Introduction

During their raids of conquest in Christian lands, the Ottomans plundered, among other things, church bells. When they did not melt them down to make cannons or ammunition, they placed them in clock towers, from which the hours were marked according to their own accounting of time (*alla Turca*). Many of these ended up on the clock towers of the Bosnian Eyalet, from which several were removed upon the establishment of Austro-Hungarian administration in Bosnia-Herzegovina. Some were requisitioned during 1917 for the military needs of the Austro-Hungarian Monarchy. Several, however, made their way to the Territorial Museum of Bosnia-Herzegovina in Sarajevo, such as those from the clock towers in Donji Vakuf, Sanski Most and Foča. They were cast for either the churches of the Franciscan Province of Bosnia Srebrena or those in Dalmatia and Slavonia, from which they were taken as spoils of war. They were cast by the finest masters of Dubrovnik, Venice and Graz, in Steiermark (Austria).<sup>1</sup>

### 1. The bell on the clock tower in Prusac, near Donji Vakuf

Although the bell from the clock tower in Prusac (Fig. 1) is known from the relevant scholarly literature, it has not been published up to this point. It was first mentioned in 1935 by the Sarajevo archaeologist Mihovil Mandić (1871-1948) in his work on the antiquities of Livno. Counting the "young bells" in the Bosnian clock towers, he ascertained that this one dated to the 17<sup>th</sup> century and that it bore the

1 Gnirs 1917, pass.; Bezić-Božanić 1999, pass.

Podrobniji opis ovoga zvona dao je godine 1951. sarajevski povjesničar umjetnosti Đoko Mazalić (1888.-1975.) u svome radu o srednjovjekovnoj utvrdi Biograd-Prusac. Ustvrđio je da “ima živ i ugodan zvuk, visokog tona. Potiče, vjerojatno, od neke pljačke, jer je nalupano na više mjesta, može se ubrojati među manja zvona. Visoko oko 36 cm, s donjim otvorom (vijencem) oko 38 cm u prečniku. Na zvonu su izlivena 4 reljefa koji prikazuju razapetog Isusa, Bogorodicu s malim Isusom, sv. Ivana Krstitelja i nekog nadbiskupa sa nadbiskupskom palicom. U zapisu je godina MDCXXXIII (1633) i signatura M DI PODAS”.<sup>3</sup> Neupućen u katoličku hagiografiju Mazalić nije bio u stanju čak ni u “nadbiskupu s nadbiskupskom palicom” razaznati vrlo prepoznatljivi lik sv. Nikole biskupa.

Na ovo se zvono 1971. g. osvrnuo i Cvito Fisković (1908.-1995.), koji je ustvrđio da je urešeno reljefima raspetog Krista, sv. Nikole i “neke svete”. Smatrao je da je “preko Dalmacije stiglo za neku katoličku crkvu” u Bosni, a potom završilo na sahat-kuli u Pruscu.<sup>4</sup> Petnaestak godina kasnije zabilježio je da ga je osobno vidio te da ga krasi reljefno raspelo i sveti.<sup>5</sup> Budući da je Fisković bio povjesničar umjetnosti, iznenađuje površnost s kojom je ovo zvono prikazao. U prvome osvrtu ne samo da u “nekoj svetici” ne razaznaje Bogorodicu s djetetom Isusom, nego izostavlja i lik sv. Ivana Krstitelja, prepoznatljiv po ogrtaču od devine dlake i natpisu “Ecce Agnus Dei”. U drugome ne identificira ni reljefne likove niti kaže koliko ih je. Ustvrđio je da se jedno zvono, saliveno iste godine kada i ovo, nalazi na zvoniku crkve u Čari na otoku Korčuli. Istaknuo je da je i njega osobno vidio, te da je urešeno reljefima Gospe, raspetog Krista, sv. Jurja, neke mučenice i godinom lijevanja. Prema Đivu Sjekavici u Čari su bila dva zvona. Ono koje je pohranjeno u splitskom Arheološkom muzeju, čiji je Fisković bio konzervator, saliveno je 1467. g. a skinuto je sa zvonika crkve Gospe od Čarskog Polja, dok je ono na crkvi sv. Nikole u Čari saliveno 1435. g.<sup>6</sup>

Zvono sa sahat-kule u Pruscu jedno je od tri crkvena zvona koja su odzvanjala sa sahat-kula u zapadnom dijelu središnje Bosne. Na sahat-kulama u Pruscu i Gornjem Vakufu još uvijek otkucavaju sate, dok je zvono s one u Donjem Vakufu pohranjeno u sarajevskom Zemaljskom muzeju. Sati se o zvono na sahat-kuli u Pruscu otkucavaju pomoću složenog satnog mehanizma (sl. 2), što ga je, prema predaji u

inscription “Ave Maria” and the year 1629.<sup>2</sup> Since neither of these assertions is true, it is clear that Mandić did not see the bell personally, rather he simply cited someone else’s erroneous description.

A more thorough description of this bell was provided in 1951 by Sarajevo art historian Đoko Mazalić (1888-1975) in his work on the medieval fortification of Biograd-Prusac. He asserted that it had “a lively and pleasant sound with a high tone. It probably came from some sort of plunder, as it is battered a several places, and it can be counted among the smaller bells. It is approximately 36 cm high, with the lower mouth (bead line) is approximately 38 cm in diameter. Four relief images have been cast onto the bell, depicting the crucified Jesus, the Madonna with infant Jesus, St. John the Baptist and an archbishop with an archbishop’s sceptre. It is inscribed with the year MDCXXXIII (1633) and the signature M DI PODAS”.<sup>3</sup> Not versed in Catholic hagiography, Mazalić failed to even recognize that the “archbishop with archbishop’s sceptre” was the rather widely-known image of St. Nicholas of Myra.

In 1971, Cvito Fisković (1908-1995) also referred to this bell, saying that it was adorned with relief images of the crucified Christ, St. Nicholas and “some female saint.” He believed that “it arrived [in Bosnia] for some Catholic church via Dalmatia” and then ended up in the clock tower in Prusac.<sup>4</sup> About fifteen years later, he noted that he had personally seen it and that it was adorned by a relief crucifix and saints.<sup>5</sup> Since Fisković was an art historian, the superficiality of his descriptions of the bell is surprising. In the first reference, he not only failed to recognize “some female saint” as the Madonna with infant Jesus, but also left out the image of St. John the Baptist, recognizable by his camel hair robe and the inscription “*Ecce Agnus Dei*”. In the second, he fails to even identify the relief images, nor does he say how many there are. He asserts that a bell cast the same year as the first is located in the steeple of the church in Čara on the island of Korčula. He stressed that he had also seen this one personally, and that it is adorned with relief images of the Madonna, the crucified Christ, St. George, a female martyr and the year of casting. According to Đivo Sjekavica, there were two bells in Čara. The one that is stored in Split’s Archaeological Museum,

3 Mazalić 1951, str. 188.

4 Fisković 1973, str. 179.

5 Fisković 1986, str. 27.

6 Sjekavica 2013, str. 579.

2 Mandić 1935, p. 14: “The bells are young: one is on the clock tower in Prusac, near Bugojno, which originated in the 17<sup>th</sup> century (bearing the inscription “Ave Maria” and the year 1629).”

3 Mazalić 1951, p. 188.

4 Fisković 1973, p. 179.

5 Fisković 1986, p. 27.



Sl. 3. Reljef Bogorodice s malim Isusom na zvonu sa sahat-kule u Pruscu

Fig. 3. A relief images of Madonna with infant Jesus on the bell in clock tower in Prusac

tome mjestu, izradio kovač iz Gornjeg Vakufa.<sup>7</sup> Dva metalnim držačima krunište mu je pričvršćeno o drvenu gredu. Ispod kruništa četiri su polja, razdijeljena trima paralelnim plastičnim linijama (sl. 3). Gornje i najšire polje plastične linije razdvajaju na tri dijela. Ono koje se nalazi ispod kruništa urešeno je motivom hrastova lišća. Ispod njega je polje na kojem je plastičnim rimskim brojevima označena godina lijevanja (MDCXXXIII). Na suprotnoj strani je oznaka majstora koji ga je salio (M·DI·PODAS). Donji i najširi dio ovog polja urešen je reljefima raspetog Krista (sl. 4), sv. Nikole biskupa s pladnjem na prsima na kojem su tri vrećice s novcem, Bogorodice s djetetom Isusom u naručju te sv. Ivana Krstitelja s uzdignutom desnicom i štapom u lijevoj ruci niz koji se spušta vrpca s usklikom “Ecce Agnus Dei” s početka Ivanovog evanđelja.<sup>8</sup> Ostala tri polja od ovoga su, kao i međusobno, razdvojena trima plastičnim paralelnim linijama. Na njima nema ukrasa. Budući da se sati otkucavaju metalnim batom o vanjsku stijenkku, i ovome je zvonu jezičac uklonjen prije postavljanja na sahat-kulu. Stoga mu je unutrašnjost i prekrivena plavo-zelenom patinom. Na ovu je sahat-kulu, sagrađenu nakon 1659. g.,<sup>9</sup> dospjelo kao plijen neke osmanlijske provale na istočnojadranske prostore, vjerojatno tijekom Kandijskog rata (1645.-1669.). Budući da se jedno zvono izliveno iste godine kada i ovo na sahatkuli u Pruscu do 1917. g. nalazilo na crkvi Gospe od Danča u Dubrovniku,<sup>10</sup> nije neopravdano pretpostaviti da ih je salio isti majstor, odnosno proizvela ista



Sl. 4. Reljef raspetog Krista na zvonu sa sahat-kule u Pruscu

Fig. 4. A relief of crucified Jesus on the bell in clock tower in Prusac

for which Fisković served as conservation technician, was cast in 1467, and it was removed from the steeple of the Church of Our Lady of Čarsko Polje, while the one in the Church of St. Nicholas in Čara was cast in 1435.<sup>6</sup>

The bell from the clock tower in Prusac is one of three church bells that rang on clock towers in the western part of central Bosnia. They still mark the hours in the clock towers in Prusac and Gornji Vakuf, while the bell from Donji Vakuf is stored in the National Museum in Sarajevo. The hours are chimed on the bell in the clock tower in Prusac with the help of a complex clockwork mechanism (Fig. 2) which, according to legend, was built on the spot by a blacksmith from Gornji Vakuf.<sup>7</sup> The two metal handles on its crown are fastened to a wooden girder. There are four fields below the crown, divided by three parallel sculpted lines (Fig. 3). The upper and widest field is divided into three sections by the sculpted lines. The one beneath the crown is adorned with an oak-leaf motif. Below this is a field on which sculpted Roman numerals indicate the year of casting (MDCXXXIII). The name of the craftsman who cast it is on the opposite side (M·DI·PODAS). The lower and widest part of this field is adorned with relief images of the crucified Christ (Fig. 4), St. Nicholas of Myra holding a platter at his chest, on which there are three sacks of money, the Madonna with infant Jesus in her arms and St. John the Baptist with right arm raised and a staff in his left hand, from which descends a ribbon bearing the exclamation “Ecce Agnus Dei” from the

7 Mazalić 1951, str. 188.

8 Evangelium secundum Ioannem, 1, 29: *Altera die vidit Joannes Iesum venientem ad se, et ait: Ecce agnus Dei, ecce qui tollit peccatum mundi.*

9 Kreševljaković 1957, str. 20.

10 Sijekavica 2013, str. 561.

6 Sijekavica 2013, p. 579.

7 Mazalić 1951, p. 188.



Sl. 5. Sahat-kula u Donjem Vakufu 50-ih godina 20. st.  
Fig. 5. A clock tower in Donji Vakuf fifties of the 20th century

radionica. Zvona su u Dubrovniku lijevana još od 14. st.<sup>11</sup> Arheološka istraživanja otkrila su ostatke lijevanice u Dubrovniku između Minčete i kule Gornji ugao, koja je bila aktivna od 1545. do 1667. g. Unutar ove radionice pronađen je i kalup za koji se pretpostavlja da je služio za izradu crkvenih zvona.<sup>12</sup>

## 2. Zvono sa sahat-kule u Donjem Vakufu

Zvono sa sahat-kule u Donjem Vakufu (sl. 5) pohranjeno je u zbirci etnografskog odjela sarajevskog Zemaljskog muzeja. U inventarnu knjigu upisano je kao željezno,<sup>13</sup> premda je u pitanju brončano zvono, koje do sada nije objavljivano. Nejasno je kada je i u kojim okolnostima završilo u ovome Muzeju, u kojemu je bilo i sredinom tridesetih godina 20. st.<sup>14</sup> Izuzmu li se neznatna oštećenja pri dnu, dobro je očuvano.<sup>15</sup> Ispod kruništa resi ga vegetabilna vrpca po sredini

beginning of the Gospel of John.<sup>8</sup> The remaining three fields are separated from it, and each other, by three sculpted parallel lines. There are no adornments on them. Since the hours were ticked off by a metal rod that struck the other surface, the clapper on this bell was also removed prior to its instalment in the clock tower. Its interior is thus covered with a blue-green patina. It was installed in this clock tower, which was constructed after 1659,<sup>9</sup> as plunder from some Ottoman raid in the Eastern Adriatic seaboard, probably during the Cretan War (1645-1669). Since another bell cast in the same year as this one in the clock tower in Prusac was located in the Church of Our Lady of Danče in Dubrovnik until 1917,<sup>10</sup> the supposition that they were cast by the same craftsman, or produced by the same workshop, is not unjustified. Bells were cast in Dubrovnik since the 14<sup>th</sup> century.<sup>11</sup> Archaeological research has uncovered the remains of a foundry in Dubrovnik between the Minčeta Fortress and the Upper Corner tower, which was active from 1545 to 1667. A cast was found inside this workshop which is assumed to have been used to make church bells.<sup>12</sup>

## 2. The bell from the clock tower in Donji Vakuf

The bell from the clock tower in Donji Vakuf (Fig. 5) is stored in the ethnographic departmental collection in Sarajevo's National Museum. In the inventory log, it is registered as being made of iron,<sup>13</sup> although it is a bronze bell which has not been published until now. It is unclear when and under what circumstances it came to this museum, where it has been in the mid-1930s.<sup>14</sup> Except for some negligible damage at

11 Anđelić 1973, str. 80.

12 Peković, Topić 2011, str. 266-290.

13 Inv. br. 364: "Gvozdeno zvono, sa natpisom na rubu, ispod drške. Zvono je ukrašeno sa dva pojasa plastičnog biljnog ornamenta. Zvono je iz 1720 g. Natpis glasi: GEORGIVS ANGERER ME FVDIT GRAECII IN GRIES. Dimenzije: visina 38 cm.; prečnik 38 cm. Donji Vakuf. Poslala ispostava u D. Vakufu; nalazilo se sahat-kuli u D. Vakufu. Ustupljeno etnološkom odjeljenju 1989/90. — — — 1192." Usp. Pavičić 1998, str. 43-50.

14 Mandić 1935, str. 14: "Mlada su zvona: jedno na sahat-kuli u Pruscu kod Bugojna, koje potječe iz 17 stoljeća (s natpisom 'Ave Maria' i godinom 1629), pa jedno iz Foče, koje se čuva u Sredovj. Zbirci Zem. Muzeja (pod inv. Br. 363) iz god. 1637. Još ima manjih zvona u istoj zbirci: jedno pod inv. br. 365 na sahatkuli u Sanskom Mostu (iz god. 1591) i drugo pod inv. br. 364 sa sahat-kule u D. Vakufu (iz god. 1720)."

15 Visina 38 cm, širina pri dnu 38 cm.

8 Evangelium secundum Ioannem, 1, 29: *Altera die vidit Joannes Iesum venientem ad se, et ait: Ecce agnus Dei, ecce qui tollit peccatum mundi.*

9 Kreševljaković 1957, p. 20.

10 Sijekavica 2013, p. 561.

11 Anđelić 1973, p. 80.

12 Peković, Topić 2011, pp. 266-290.

13 Inv. no. 364: "Iron bell, with inscription on edge, below handle. Bell adorned with two bands of sculpted plant ornaments. Bell is from 1720. Inscription reads: GEORGIVS ANGERER ME FVDIT GRAECII IN GRIES. Dimensions: height 38 cm.; diameter 38 cm. Donji Vakuf. Sent by branch in D. Vakuf; located in clock tower in D. Vakuf. Ceded to ethnographic department in 1989/90 — — — 1192." Cf. Pavičić 1998, pp. 43-50.

14 Mandić 1935, p. 14: "Young bells: one on clock tower in Prusac near Bugojno, which originated in 17<sup>th</sup> century (with inscription "Ave Maria" and year 1629), and one from Foča, held in Mediev. Collection in Nat. Museum (under inv. no. 363) from. 1637. More small bells in same collection: one under inv. no. 365 on clock



Sl. 6. Motiv sv. Jurja na zvonu sa sahat-kule u Donjem Vakufu

Fig. 6. A relief image of St. George on the bell in clock tower in Donji Vakuf

koje, između dviju usporednih plastičnih linija, teče autogram majstora koji ga je salio i godina lijevanja. Između autograma i godine lijevanja umetnut je reljef desne šake s kažiprstom ispruženim udesno. Majstor je svoje autorstvo naznačio kapitalnim latinskim slovima (GEORGIVS ANGERER ME FVDIT GRAECII IN GRIES), a godinu lijevanja arapskim brojkama (1720.). Brojku 1 stilizirao je kombiniranjem malih latinskih kurzivnih slova a i d, što je zapravo kratica za *anno Domini*. Između vegetabilnog motiva i ruba otvora, iznad kojega teče nekoliko plastičnih usporednih linija, nema ukrasâ. Na suprotnoj strani, između vegetabilnog motiva i otvora, je reljef sv. Jurja koji kopljem probada zmajeva usta (sl. 6). Zvono je godine 1720. salio majstor Georgius Angerer (*Ioannes Georgius Angerer*) iz Graza u Štajerskoj (Austrija). Zvona su mu tijekom prve polovice 18. st. dospjevala i na crkve sjeverne Hrvatske.<sup>16</sup> Registrirana su na zvonnicima župne crkve u Biškupcu kod Varaždina (1731. g.),<sup>17</sup> kapele sv. Fabijana i Sebastijana u Varaždinu (1733. g.),<sup>18</sup> kapele sv. Roka u Slavonskoj Požegi



Sl. 7. Sahat-kula u Gornjem Vakufu

Fig. 7. A clock tower in Gornji Vakuf now

the bottom, it is well preserved.<sup>15</sup> Below the crown it is adorned by a vegetable band in the middle which, between two parallel sculpted lines, contains the signature of the craftsman who casted it and the year this was done. Between the signature and casting year, a relief right-hand fist with index finger extending right is inserted. The craftsman indicated his work with Latin capitals (GEORGIVS ANGERER ME FVDIT GRAECII IN GRIES) and the casting year with Arabic numerals (1720). The number 1 is stylized by combining the lower case Latin cursive letters a and d, which is actually an abbreviation for *anno Domini*. Between the vegetable motif and the lip of the mouth, above which several sculpted parallel lines flow, there are no decorations. On the opposite side, between the vegetable motif and the mouth is a relief image of St. George, who is piercing a dragon's maw with his spear (Fig. 6). The bell was cast in 1720 by master craftsman Georgius Angerer (*Ioannes Georgius Angerer*) from Graz, in Steiermark (Austria). During the first half of the 18<sup>th</sup> century, his bells could also be found on churches in northern Croatia.<sup>16</sup> They have been noted on the steeples of the parish church in Biškupec near Varaždin (1731),<sup>17</sup> the Chapel of Sts. Fabian and

16 Dočkal 1942, str. 56: nejasno je je li u pitanju jedna osoba, ili, pak, otac i sin.

17 Dočkal 1942, str. 55: *Georgius Angerer me fvdit Graecii 1731*. Ukrašeno je reljefima Bogorodice i još triju svetaca.

18 Dočkal 1942, str. 55: *Georgius Angerer me fvdit Graecii 1735*. Urešeno je reljefom Bogorodice.

tower in Sanski Most (from 1591) and other under inv. no. 364 from clock tower in D. Vakuf (from 1720).

15 Height 38 cm, width at bottom 38 cm.

16 Dočkal 1942, p. 56: unclear whether this was one person or a father and son.

17 Dočkal 1942, p. 55: *Georgius Angerer me fvdit Graecii 1731*. Adorned with relief images of Madonna and three other saints.

(1741. g.)<sup>19</sup> te kapele sv. Jurja u Purgi kod Lepoglave.<sup>20</sup> Zvono sa sahat-kule u Donjem Vakufu najstarije je poznato njegovo zvono. Na ovoj je sahat-kuli završilo kao plijen neke osmanlijske provale na prostore sjeverno od Save. Nejasno je kada je to bilo, jer se gradnja ove sahat-kule okvirno datira u 18. st.<sup>21</sup>

### 3. Zvono sa sahat-kule u Gornjem Vakufu

I zvono na sahat-kuli u Gornjem Vakufu (sl. 7) još uvijek otkucava sate,<sup>22</sup> no do njega se još uvijek ne može doći.<sup>23</sup> Nije jasno kada je i u kojim okolnostima dospjelo na ovu sahat-kulu. Bosanski franjevac Ivan Frano Jukić (1818.-1857.) zabilježio je 1845. g. da je kupljeno “još davno-davno od Dubrovčana”.<sup>24</sup> Prema predaji gornjovakufskih begova Hadžiabdića, koji su prema predaji ovu sahat-kulu sagradili i održavali do godine 2009., ovo je zvono na sahat-kulu prispjelo “iz Rima”.<sup>25</sup> Budući da je sahat-kula sagrađena u 18. st.,<sup>26</sup> odnosno prema predaji 1710./1711. g.,<sup>27</sup> opravdano je pretpostaviti da je i ovo zvono plijen neke osmanlijske provale na dalmatinske prostore tijekom prve polovice 18. st.

### 4. Zvono sa sahat-kule u Sanskome Mostu

U sarajevskom Zemaljskom muzeju pohranjeno je i brončano zvono sa sahat-kule u Sanskome Mostu. U inventarnu knjigu uvedeno je kao “gvozdeno” te da ga je muzeju proslijedio kotarski ured iz Sanskoga Mosta.<sup>28</sup> U ovome je muzeju bilo i sredinom

Sebastian in Varaždin (1733),<sup>18</sup> the Chapel of St. Roch in Slavonska Požega (1741)<sup>19</sup> and the Chapel of St. George in Purga near Lepoglava.<sup>20</sup> The bell from the clock tower in Donji Vakuf is his oldest known bell. It made its way to this clock tower as booty from an Ottoman raid into the territory north of the Sava River. It is unclear when this occurred, as construction of this clock tower has been tentatively dated to the 18<sup>th</sup> century.<sup>21</sup>

### 3. The bell in the clock tower in Gornji Vakuf

The bell in the clock tower in Gornji Vakuf (Fig. 7) also still marks the hours,<sup>22</sup> but it still cannot be accessed, either.<sup>23</sup> When and how it arrived in this clock tower are still unclear. The Bosnian Franciscan Ivan Frano Jukić (1818-1857) recorded that in 1845 it was purchased “long ago from sellers from Dubrovnik”.<sup>24</sup> According to the oral tradition of the Hadžiabdić beys of Gornji Vakuf, who according to legend built this clock tower and maintained it until 2009, this bell came to the clock tower “from Rome”.<sup>25</sup> Since the clock tower was constructed in the 18<sup>th</sup> century,<sup>26</sup> or, according to legend, in 1710/1711,<sup>27</sup> it is justifiable to assume that this bell was also plunder from an Ottoman raid in Dalmatia during the first half of the 18<sup>th</sup> century.

### 4. The bell from the clock tower in Sanski Most

The bronze bell from the clock tower in Sanski Most is also held in the National Museum in Sarajevo. In the inventory log it is registered as “iron”, with the notation that it was forwarded to the museum by the district office in Sanski Most.<sup>28</sup> It was also in this

19 Dočkal 1942, str. 55: *I(oannes) G(eorgius) me fvditt Graecii 1741*. Ukrašeno je reljefima Bogorodice i još triju svetaca.

20 Dočkal 1942, str. 55: *Ioannes Georgius Angerer me fvdit*.

21 Kreševljaković 1957, str. 31.

22 Dedić 2006, str. 124-127.

23 Unatoč svim naporima konzervativna islamska sredina ne dopušta pristup ovome zvonu.

24 Jukić 1973, str. 68.

25 Kreševljaković 1957, str. 28.

26 Kreševljaković 1957, str. 28.

27 Hadžiabdići – stoljetni čuvari sahat-kule. *Radio Naša Riječ*, od 27. svibnja 2013.

28 Inv. br. 365: “Zvono, gvozdeno, iz 1591 g., livano u Mlecima. Godina se nalazi upisana pri vrhu zvona. Oko donjeg ruba prikazani su 4 reljefa: Hristos na krstu, Ivan krstitelj, sv. Đorđe kako ubija aždahu i Bogorodica sa detetom. Ispod zadnje scene nalazi se ime majstora: ŽAN BATISTA TON.F. Dimenzije: visina 47 cm; prečnik 38 cm. Sanski Most. Poslao kotarski ured u Sanskom Mostu; nalazilo se na tamošnjoj Sahat-kuli. Ustupljeno etnološkom odjeljenju 1989/90. — 1193.”

18 Dočkal 1942, p. 55: *Georgius Angerer me fvdit Graecii 1735*. Decorated with relief of Madonna.

19 Dočkal 1942, p. 55: *I(oannes) G(eorgius) me fvditt Graecii 1741*. Adorned with relief images of Madonna and three other saints.

20 Dočkal 1942, p. 55: *Ioannes Georgius Angerer me fvdit*.

21 Kreševljaković 1957, p. 31.

22 Dedić 2006, pp. 124-127.

23 Despite all efforts, the conservative Islamic community will not permit access to this bell.

24 Jukić 1973, p. 68.

25 Kreševljaković 1957, p. 28.

26 Kreševljaković 1957, p. 28.

27 “Hadžiabdići – stoljedni čuvari sahat-kule”. *Radio Naša Riječ*, of 27 May 2013.

28 Inv. no. 365: “Bell, iron, from 1591, cast in Venice. Year is written at the top of bell. 4 relief images depicted around lower edge: Christ on the cross, John the



Sl. 8. Reljef Bogorodice na polumjesecu s djetetom Isusom i potpis lijevača zvona sa sahat-kule u Sansko-me Mostu

Fig. 8. A relief image of the Madona on a crescent moon holding infant Jesus with the signature of craftsman on the bell from the clock tower in Sanski Most

tridesetih godina 20. st.<sup>29</sup> Kao i drugim crkvenim zvonima koja su završila na sahat-kulama, i ovome je uklonjen jezičac. To mu je jedina promjena od vremena lijevanja. Trup mu je usporednim plastičnim linijama razdijeljen na dva polja.<sup>30</sup> Gornje i veće otpočinje ispod kruništa, a završava pri rubu otvora. Donje i manje polje od ovoga je odvojeno plastičnim linijama. Godina lijevanja naznačena je rimskim reljefnim brojkama (MDLXXXI) u stiliziranoj vrpici ispod samog kruništa. Vrpca, koja se obavija oko čitavog zvona, obrubljena je trima plastičnim usporednim linijama (dvije iznad, jedna ispod). Pri dnu ovoga polja raspoređeni su reljefi Bogorodice na polumjesecu s djetetom Isusom u naručju ispod kojega je autogram majstora (ZAN BATISTA TON·F) koji ga je salio (sl. 8),<sup>31</sup> sv. Jurja na konju koji kopljem stijega probada glavu zmaja, sv. Ivana Krstitelja ispod kojega se nazire trag udaranja bata (sl. 9) te raspetog Krista. Salio ga je godine 1591. mletački majstor Zuane Batista de Antonio

museum in the mid-1930s.<sup>29</sup> As in the case of other church bells that were later installed in clock towers, the clapper was removed from this one as well. This was the only change made since it was cast. Its body is divided into two fields by parallel sculpted lines.<sup>30</sup> The upper and larger field begins below the crown and ends at the edge of the mouth. The lower and small field is divided from this one by sculpted lines. The casting year is indicated by Roman numerals in relief (MDLXXXI) in a stylized band immediately below the crown. The band that extends around the entire bell is bordered by three sculpted parallel lines (two above, one below). Near the bottom of this field, there are relief images of the Madonna on a crescent moon holding the infant Jesus in her arms, with the signature of the craftsman (ZAN BATISTA TON·F) who cast the bell below them (Fig. 8),<sup>31</sup> St. George on horseback piercing the head of a dragon with a lance, St. John the Baptist, below which there are traces of the bell being struck with a rod (Fig. 9) and the crucified Christ. It was cast in 1591 by the Venetian master Zuane Batista de Antonio del Tonis, who signed his name as Joannes Batista de Antonio de Tonis. A signature similar to this one can also be seen on the bell of the parish Church of St. Mary in Novigrad, near Zadar, which was cast in 1587. It is also adorned with relief images of the crucified Christ, St. John the Baptist, the Madonna with infant Jesus and St. Benedict.<sup>32</sup> A bell made by this same craftsman is also located in the steeple of the Church of St. John in Šibenik.<sup>33</sup> It was cast the same year as the bell from the clock tower in Sanski Most. The craftsman who made the bell in the Church of St. George on the island of Pag, cast in 1600<sup>34</sup> signed his name in a manner virtually identical to that on the bell in the Church of St. John in Šibenik. It was adorned by relief images of the crucified Christ

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Baptist, St. George slaying a dragon and the Madonna with Child. Name of craftsman below final scene: ZAN BATISTA TON·F. Dimensions: height 47 cm; diameter 38 cm. Sanski Most. Sent by district office in Sanski Most; held at local clock tower. Granted to ethnographic department in 1989/90 — 1193.”

29 Mandić 1935, p. 14.

30 Visina 47, width of mouth 38 cm.

31 Z(u)an(e) Batista (del) Ton(is) f(ecit).

32 Bulić 1920, pp. 5-7, 31; Dočkal 1942, p. 114: MDLXXXVII. Fich e M Vincenzo Losich cP la comesaria de M Zorzi Vincench e FatacP li comessari M. Zvuane. Zuane Batista de Antonio del Ton(is) fecit opus.

33 Bulić 1920, p. 71; Dočkal 1942, p. 114: Opus Ioannis Baptistae Ered. de Tonis Venetiis.

34 Diameter 52 cm.

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29 Mandić 1935, str. 14.

30 Visina 47, širina otvora 38 cm.

31 Z(u)an(e) Batista (del) Ton(is) f(ecit).



del Tonis, koji se potpisivao i kao Joannes Batista de Antonio de Tonis. Autogram sličan ovome nalazi se i na zvonu župne crkve sv. Marije u Novigradu kod Zadra, koje je saliveno 1587. g. I ono je ukrašeno reljefima raspetoga Krista, sv. Ivana Krstitelja, Bogorodice s djetetom Isusom i sv. Benedikta.<sup>32</sup> Jedno zvono istoga majstora nalazi se i na zvoniku crkve sv. Ivana u Šibeniku.<sup>33</sup> Saliveno je iste godine kada i ovo sa sahat-kule u Sanskom Mostu. Na gotovo istovjetan način kao i na zvonu sa crkve sv. Ivana u Šibeniku, majstor je svoje autorstvo naznačio i na zvonu crkve sv. Jurja na Pagu, koje je salio 1600. g.<sup>34</sup> Ukrasio ga je reljefima raspetog Krista i Bogorodice.<sup>35</sup> Zvono sa sahat-kule u Sanskom Mostu urešeno je istim motivima kao i zvono sa zvonika crkve sv. Stjepana u Gornjim Majkovima kod Slanoga, koje je saliveno 1584. g. Svoje autorstvo i na tome zvonu pozicionirao je na isto mjesto kao i na zvonu sa sahat-kule u Sanskom Mostu, odnosno ispod reljefa Bogorodice s djetetom Isusom (sl. 10).<sup>36</sup> Zvona ovoga majstora prispijevala su na istočnojadranske prostore tijekom posljednjih desetljeća 16. i prvih desetljeća 17. st.<sup>37</sup> Sa zvonom sa sahat-kule u Sanskome Mostu, poznato ih je deset.<sup>38</sup> Pet ih je s područja nekadašnje Dubrovačke Republike (crkva sv. Stjepana u Gornjim Majkovima kod Slanoga; kapela sv. Nikole u Ošljemu kod Dubrovnika, saliveno 1587. g.; crkva sv. Nikole na Lopudu, saliveno 1592. g.;<sup>39</sup> kapela sv. Petra u Stupi kod Dubrovnika, saliveno 1613. g.; crkva Gospe od Šunja na Lopudu, saliveno 1618. g.). Zvono sa župne crkve sv. Marije u Novigradu kod Zadra saliveno je 1587. g., ono sa crkve sv. Ivana u Šibeniku je iz 1591. g., ono sa crkve sv. Jurja na Pagu je iz 1600. g., dok je ono sa župne crkve u Ledenicama kod Senja iz 1619. g.<sup>40</sup> Zvono sa sahat-kule u Sanskome Mostu



Sl. 9. Reljef sv. Ivana Krstitelja s tragovima udaranja bata na zvonu sa sahat-kule u Sanskome Mostu  
Fig. 9. A relief image of St. John the Baptist with the traces of the struck of a rod on the bell from clock tower in Sanski Most

and the Madonna.<sup>35</sup> The bell from the clock tower in Sanski Most is adorned with the same motifs as the bell from the steeple of the Church of St. Stephen in Gornji Majkovi near Slano, which was cast in 1584. The craftsman's signature was placed at the same place as on the bell from the clock tower in Sanski Most, i.e., below the relief of the Madonna with infant Jesus (Fig. 10).<sup>36</sup> The bells made by this craftsman came to the Eastern Adriatic seaboard in the final decades of the 16<sup>th</sup> and the first decades of the 17<sup>th</sup> century.<sup>37</sup> Together with the bell from Sanski Most, ten of them are known.<sup>38</sup> Five were from the territory of the former Dubrovnik Republic (Church of St. Stephen in Gornji Majkovi at Slano; Chapel of St. Nicholas in Ošljem near Dubrovnik, cast in 1587; Church of St. Nicholas

32 Bulić 1920, str. 5-7, 31; Dočkal 1942, str. 114: *MDLXXXVII. Fich e M Vincenzo Losich cP la comesaria de M Zorzi Vincench e FatacP li comessari M. Zvuane. Zuane Batista de Antonio del Ton(is) fecit opus.*

33 Bulić 1920, str. 71; Dočkal 1942, str. 114: *Opus Ioannis Baptistae Ered. de Tonis Venetiis.*

34 Promjer 52 cm.

35 Bulić 1920, str. 32; Dočkal 1942, str. 144: *Opus Ioannis et Baptistae de Tonis.*

36 *Zuane Batista de Antonio del Ton(is) fecit opus;* Sijekavica 2013, str. 568-569.

37 Dočkal 1942, str. 14.

38 Sijekavica 2013, str. 541-611.

39 Visina 87 cm, promjer 87 cm. Bulić 1920, str. 73; Dočkal 1942, str. 114: *Ioannes Baptista X. P. X. Rex venit in pace Deus et Homo factus est, Fratres Detonis Venetis F(ecerunt) MDXCII.*

40 Dočkal 1942, str. 114-115: *MDXIX in tempo del Capitano d(i) Antonio Erzatman. Di Tomaso Markovich. Zanbatist(a de) Tonis.*

35 Bulić 1920, p. 32; Dočkal 1942, p. 144: *Opus Ioannis et Baptistae de Tonis.*

36 *Zuane Batista de Antonio del Ton(is) fecit opus;* Sijekavica 2013, pp. 568-569.

37 Dočkal 1942, p. 14.

38 Sijekavica, 2013, pp. 541-611.



Sl. 10. Reljef Bogorodice s djetetom Isusom i potpisom majstora ljevača sa zvona na zvoniku crkve sv. Stjepana u Gornjim Majkovima kod Slanoga  
 Fig. 10. A relief image of Madonna with infant Jesus and the signature of craftsman on the bell from the bell-tower of the church of St. Stephen in Gornji Majkovi near Slano

opljačkano je s neke crkve u Krbavi, ili Lici, ili u zadarskom zaleđu. Osim u inventarnoj knjizi sarajevskog Zemaljskog muzeja i bilješci Mihovila Mandića, o sahat-kuli u Sanskome Mostu nema drugog spomena.<sup>41</sup> Teško je pretpostaviti da kustos, koji je u inventarnu knjigu upisao primitak ovoga zvona i Mandić, koji je bio muzejski djelatnik od 1918. g., nisu znali što pišu. Ipak, ovoj sahat-kuli nema spomena ni u izvješću austrijskog zastavnika Božića iz 1785. g.,<sup>42</sup> ni Jukićevu

41 Mandić 1935, str. 14: "Još ima manjih zvona u istoj zbirci: jedno pod inv. br. 365 na sahatkuli u Sanskom Mostu (iz god. 1591)."

42 Kreševljaković, Kapidžić 1957, str. 54-55.



Sl. 11. Sahat-kula u Foči  
 Fig. 11. A clock tower in Foča now

on Lopud, cast in 1592;<sup>39</sup> Chapel of St. Peter in Stupa near Dubrovnik, cast in 1613; Church of Our Lady of Šunj on Lopud, cast in 1618). The bell from the parish Church of St. Mary in Novigrad, near Zadar, was cast in 1587, the bell from the Church of St. John in Šibenik dates to 1591, the bell from the Church of St. George on the island of Pag is from 1600, while the bell from the parish church in Ledenice near Senj is from 1619.<sup>40</sup> The bell from the clock tower in Sanski Most was looted from a church in Krbava or Lika, or from the hinterland of Zadar. Except for the inventory log of Sarajevo's National Museum and the notation by Mihovil Mandić, the clock tower in Sanski Most

39 Height 87 cm, diameter 87 cm. Bulić 1920, p. 73; Dočkal 1942, p. 114: *Ioannes Baptista X. P. X. Rex venit in pace Deus et Homo factus est, Fratres Detonis Venetis F(ecerunt) MDXCII.*

40 Dočkal 1942, pp. 114-115: *MDXIX in tempo del Capitano d(i) Antonio Erzatman. Di Tomaso Markovich. Zanbatist(a de) Tonis.*

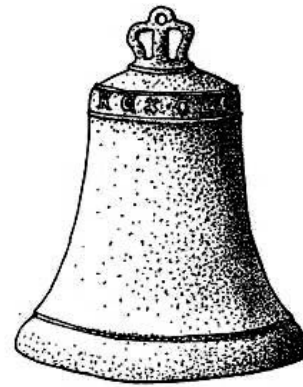
putopisu iz 1851. g.,<sup>43</sup> niti je spominje Hamdija Kreševljaković (1888.-1959.).<sup>44</sup> Stoga nije neopravdano pretpostaviti da se radilo o drvenoj sahat-kuli, kakva je bila i ona uz džamiju Divan-katiba Hajdar-efendije na Vratniku u Sarajevu (Bijela džamija).<sup>45</sup> Spomen na ovu sahat-kulu iščeznuo je nakon što je istrunulo drvo od kojega je bila sagrađena, no ovo brončano zvono svjedoči da je ipak postojala.

### 5. Zvono sa sahat kule u Foči

Zvono na sahat-kuli Mehmed-paše Kukavice u Foči (sl. 11), sagrađenoj oko 1758. g., oglašavalo se do 90-tih godina 19. st., kada je otpremljeno u sarajevski Zemaljski muzej. Prema Kreševljakoviću saliveno je 1637. g.<sup>46</sup> Nejasno je kada je i u kojim okolnostima dospjelo na tu sahat-kulu, niti mu se zna sadašnja sudbina. Sarajevskome Zemaljskom muzeju poslao ga je kotarski ured iz Foče.<sup>47</sup> Kustos srednjovjekovne zbirke Muzeja Pavao Anđelić (1920.-1985.) upisao je u inventarnu knjigu da je bilo u velikoj izložbenoj sali Muzeja te da je posuđeno Muzeju u Foči. Drugom je rukom na Anđelićevu zabilježbu nadodano da 3. ožujka 2002. g. nije nađeno u Muzeju, što bi značilo da ga Muzej iz Foče nije ni vratio.<sup>48</sup> Opisano je kao veliko željezno zvono s natpisom i slikom ispod kruništa i biljnim plastičnim ornamentom. Natpis s njega poučava da je zadaća crkvenog zvona da “Boga slavi, puk saziva, mrtve oplakuje”.<sup>49</sup>

### 6. Zvono sa sahat-kule u Zvorniku

Jedno od najstarijih crkvenih zvona koje je završilo na sahat-kuli u Bosanskom ejaletu je ono kasnogotičko (sl. 12),<sup>50</sup> koje se od 1690. g. do 1857. g. oglašavalo sa sahat-kule u Zvorniku u sjeveroistočnoj Bosni.<sup>51</sup> Pretpostavlja se da je tijekom prve polovice 15. st. saliveno za franjevačku crkvu sv. Marije u



Sl. 12. Crtež zvona sa sahat-kule u Zvorniku (prema Đ. Basleru)

Fig. 12. A drawing of the bell from the clock tower in Zvornik (by Đuro Basler)

is not mentioned anywhere else.<sup>41</sup> It is difficult to assume that the curator, who registered the receipt of this bell in the log, and Mandić, who was a member of the museum's staff since 1918, had no idea what they were writing about. However, this clock tower is not even mentioned in the report by the Austrian Ensign Božić from 1785<sup>42</sup> nor in Jukić's travelogue from 1851,<sup>43</sup> nor is mentioned by Hamdija Kreševljaković (1888-1959).<sup>44</sup> It is therefore not baseless to assume that this was a wooden clock tower, like the one that was next to the White Mosque at Vratnik in Sarajevo.<sup>45</sup> All mention of this clock tower disappeared after the lumber from which it was built had rotted away, but this bronze bell testifies to its existence.

### 5. The bell from the clock tower in Foča

The bell from the clock tower of Mehmed-paša Kukavica in Foča (Fig. 11), constructed at around 1758, was in use until the 1890s, when it was dispatched to the National Museum in Sarajevo.

43 Jukić 1973, str. 219.

44 Kreševljaković 1957, str. 17-32.

45 Kreševljaković 1957, str. 19, 21.

46 Kreševljaković 1957, str. 31.

47 Inv. br. 363: “Foča. Poslao kotarski ured u Foči; nalazilo se na sahat-kuli, a verovatno potiče sa neke crkve.”

48 Inv. br. 363: “Izlož. (vel. sala). (Posuđeno Muzeju u Foči). (P. A.)”

49 Inv. br. 363: “Veliko gvozdeno zvono sa natpisom nosi sliku, ispod uške. Zvono je ukrašeno plastičnim biljnim ornamentom. Natpis glasi: DEVN LAVDO; POPVLUM CONVOCO, DEFVNCTOS DEPLORO. Dimenzije: visina 65 cm.; prečnik 63 cm.”

50 Kujundžić 1973, str. 209-210.

51 Visina 41 cm bez krune, promjer 41 cm.

41 Mandić 1935, p. 14: “There are still smaller bells in the same collection: one under inv. no. 365 on the clock tower in Sanski Most (from 1591)”

42 Kreševljaković, Kapidžić 1957, pp. 54-55.

43 Jukić 1973, p. 219.

44 Kreševljaković 1957, pp. 17-32.

45 Kreševljaković 1957, pp. 19, 21.



Sl. 13. Gotičko-renesansno zvono sa sahat-kule u Livnu

Fig. 13. Gothic-Renaissance bell from the clock tower in Livno

Zvorniku, s koje je preneseno na franjevačku crkvu sv. Petra u Tuzli na kojoj je ostalo do 1690. g. S te crkve i premješteno na sahat-kulu u Zvorniku – mjestu koje je svoje ime i dobilo po zvoniku katoličke crkve. Nakon što ga je 1857. g. sa sahat-kule oborio grom, dospjelo je u franjevački samostan u Kraljevoj Sutjesci kod Kaknja u središnjoj Bosni.<sup>52</sup> Tako se ponovno obrela kod franjevaca, istih onih redovnika koji su ga i pribavili za jednu od svojih crkava prije osmanlijske okupacije.

### 7. Zvono sa sahat-kule u Livnu

Sličnu sudbinu imalo je i gotičko-renesansno zvono (sl. 13),<sup>53</sup> koje je od 1659. do 1879. g. bilo na sahat-kuli u Livnu u jugozapadnoj Bosni. Prema predaji opljačkano je s livanjske crkve sv. Luke. Sa po dvije

52 Kujundžić 1973, str. 209-210; Fisković 1986, str. 27.

53 Visina 28,5 cm, promjer pri dnu 40 cm, težina 46,7 kg.

According to Kreševljaković, it was cast in 1637.<sup>46</sup> When and how it came to the clock tower are unclear, nor is its current fate known. It was sent to the National Museum in Sarajevo by the district office in Foča.<sup>47</sup> The curator of the museum's medieval collection, Pavao Anđelić (1920-1985), wrote in the inventory log that it was in the museum's large exhibition hall and that it was loaned to the museum in Foča. A note written in different handwriting next to Anđelić's notation adds that on 3 March 2002 it was not found in the museum, which means that the museum in Foča did not return it.<sup>48</sup> It is described as a large iron bell with an inscription and image beneath the crown and sculpted plant ornamentation. The inscription on it stated that the task of the church bell is "To glorify God, summon the people, mourn the deceased".<sup>49</sup>

### 6. The bell from the clock tower in Zvornik

One of the oldest church bells which came to a clock tower in the Bosnian Eyalet was this Late Gothic example (Fig. 12),<sup>50</sup> which was in use from 1690 to 1857 in the clock tower in Zvornik in north-eastern Bosnia.<sup>51</sup> It is assumed that it was cast in the first half of the 15<sup>th</sup> century for the Franciscan Church of St. Mary in Zvornik, from which it was taken to the Franciscan Church of St. Peter in Tuzla, where it remained until 1690. It was then taken from that church to the clock tower in Zvornik – a town was named for the bell tower (*zvonik*) of the Catholic church. After the clock tower was struck by lightning in 1857, the bell was moved to the Franciscan monastery in Kraljeva Sutjeska, near Kakanj, in central Bosnia.<sup>52</sup> Thus it was once more returned to the Franciscans, the same monks who procured it for one of their churches prior to the Ottoman occupation.

46 Kreševljaković 1957, p. 31.

47 Inv. no. 363: "Foča. Sent by district office in Foča; located in clock tower, but probably from a church".

48 Inv. no. 363: "Exhib. (large hall). (Loaned to Museum in Foča). (P. A.)."

49 Inv. no. 363: "Large iron bell with inscription bears image, below crown. Bell adorned with sculpted plant ornament. Inscription reads: DEVM LAVDO; POPVLUM CONVOCO, DEFVNCTOS DEPLORO. Dimensions: height 65 cm.; diameter 63 cm."

50 Kujundžić 1973, pp. 209-210.

51 Height 41 cm without crown, diameter 41 cm.

52 Kujundžić 1973, pp. 209-210; Fisković 1986, p. 27.



Sl. 14. Reljef navještenja na zvonu sa sahat-kule u Livnu

Fig. 14. A relief image of the Annunciation on the bell from the clock tower in Livno

usporedne plastične linije ispod kruništa naznačena je reljefna vrpca bez ukrasa. Iznad otvora na istovjetan je način označena vrpca na kojoj je rimskim brojevima ispisana godina lijevanja (MCCCCLXXVIII), ispred koje je latinski križ. Na sredini polja, između vrpca, je reljefni medaljon navještenja Bogorodici (sl. 14). Desno od njega je veliko latinično slovo M iznad kojeg je zvijezda Danica. Desno od reljefa navještenja je reljef Kristova raspeća (sl. 15). Sa sahat-kule skinuto je godine 1879. te pohranjeno u franjevački samostan na Gorici kod Livna,<sup>54</sup> gdje je i sada u samostanskoj muzejskoj zbirci.

#### 8. Zvono sa sahat-kule u Jajcu

Prema predaji zvono sa sahat-kule u Jajcu u središnjoj Bosni opljačkano je sa obližnjeg crkvenog zvonika sv. Luke (sl. 16). Na sahat-kuli bilo je do 1878. g., kada je pohranjeno u franjevački samostan u Jajcu,<sup>55</sup> u kojemu je bilo do Domovinskoga rata. Nakon što su srpske vojne postrojbe 1995. g. razorile franjevački samostan u Jajcu, i ovome se zvonu izgubio svaki trag.



Sl. 15. Reljef raspeća na zvonu sa sahat-kule u Livnu  
Fig. 15. A relief image of the relief Crucifixion on the bell from the clock tower in Livno

#### 7. The bell from the clock tower in Livno

A similar fate was endured by the Gothic-Renaissance bell (Fig. 13)<sup>53</sup> which was held in the clock tower in Livno, in south-western Bosnia, from 1659 to 1879. According to legend, it was looted from the Church of St. Luke in Livno. It is marked by a relief band without adornment by two parallel sculpted lines below the crown. Above the mouth, a band is indicated in the same fashion, on which the casting year is written in Roman numerals (MCCCCLXXVIII), with the Latin cross in front of them. A relief medallion depicting the Annunciation is on the middle field between the bands (Fig. 14). To its right is a large Latin letter M, with the Morning Star above it. To the right of the Annunciation there is a relief image of Christ's crucifixion (Fig. 15). It was removed from the clock tower in 1879 and stored in the Franciscan monastery at Gorica, near Livno,<sup>54</sup> where it is still located today in the monastery's museum collection.

#### 8. The bell from the clock tower in Jajce

According to legend, the bell on the clock tower in Jajce, in central Bosnia, was looted from the steeple of the nearby Church of St. Luke (Fig. 16). It was in

54 Mandić 1935, str. 14; Fisković 1986, str. 23-29; Vrdoljak 1994, str. 112-113.

55 Kreševljaković 1957, str. 25.

53 Height 28.5 cm, diameter at bottom 40 cm, weight 46.7 kg.

54 Mandić 1935, p. 14; Fisković 1986, pp. 23-29; Vrdoljak 1994, pp. 112-113.



*Sl. 16. Zvonik sv. Luke i crkva sv. Marije u Jajcu*  
*Fig. 16. A clock tower of St. Luke and the remains of St. Mary's Church in Jajce*

### 9. Zvono sa sahat-kule u Banjoj Luci

Zvono sa sahat-kule u Banjoj Luci izlio je majstor Bartol Padovan 1501. g.<sup>56</sup> Zajedno s džamijom Ferhadijom i drugim džamijskim objektima, sahat-kulu je oko godine 1587. podignuo posljednji bosanski sandžakbeg (1574.-1580.), odnosno prvi bosanski beglerbeg (1580.-1588.) Ferhad-paša Sokolović od 30.000 dukata otkupnine za zarobljenog grofa Wolfa von Auersperga i glavu njegova oca Herbarda VIII. von Auersperga (1528.-1575.), čiju je vojsku 22. rujna 1575. g. porazio blizu Budačkog kod Karlovca u zapadnoj Hrvatskoj.<sup>57</sup> Nema dvojbe da je i to zvono opljačkano s neke crkve u kontinentalnoj Hrvatskoj. Sa banjalučke sahat-kule skinuto je tijekom Drugoga svjetskog rata,<sup>58</sup> nakon čega mu je sudbina nepoznata. Sredinom prosinca 1993. g. sahat-kulu, minaret, džamiju Ferhadiju (sl. 17) i džamijske objekte razorila je srpska vojska.

### 10. Zvono sa sahat-kule u Počitelju

Bosanski povjesničar Salih Sidki Hadžihuseinović Muvekkit (?-1888.) ustvrdio je da zvono sa sahat-kule u Počitelju kod Čapljine (sl. 18) u južnoj Hercegovini, saliveno 1675. g. u radionici mletačkog majstora Antonija de Polisa,<sup>59</sup> potječe s otoka Krete.<sup>60</sup> Zvona



*Sl. 17. Sahat-kula u Banjoj Luci s minaretom i džamijom Ferhadijom*  
*Fig. 17. A clock tower in Banja Luka with a minaret and the mosque Ferhadija*

the clock tower until 1878, when it was stored in the Franciscan monastery in Jajce,<sup>55</sup> in which it remained until the Homeland War. After Serbian military units destroyed the Franciscan monastery in Jajce in 1995, all trace of this bell was lost as well.

### 9. Bell from the clock tower in Banja Luka

The bell from the clock tower in Banja Luka was cast by the master craftsman Bartol Padovan in 1501.<sup>56</sup> Together with the Ferhadija Mosque and other mosque structures, the clock tower was raised at around 1587 by the last Bosnian sanjak-bey (1574-1580) and the first Bosnian beylerbey (1580-1588), Ferhad Pasha Sokolović, using the 30,000 ducats in ransom from the captive Count Wolf von Auersperg and the head of his father Herbard VIII von Auersperg (1528-1575),

56 Bejtić 1953, str. 103; Kreševljaković 1957, str. 20: "Salio me Bartol Padovan *Anno Domini MDP*".

57 Bejtić 1953, str. 103.

58 Kreševljaković 1957, str. 18, 20.

59 Zelenika 1996, str. 226.

60 Kreševljaković 1957, str. 18.

55 Kreševljaković 1957, p. 25.

56 Bejtić 1953, p. 103; Kreševljaković 1957, p. 20: "I was cast by Bartol Padovan *Anno Domini MDP*".



Sl. 18. Sahat-kula u Počitelju kod Mostara  
Fig. 18. A clock tower in Počitelj near Mostar

toga majstora registrirana su na kapeli sv. Leonarda u Liplju nedaleko od Bosiljeva kod Karlovca (iz 1668.),<sup>61</sup> na crkvi Sv. Trojstva u Grobniku kod Rijeke (iz 1693.),<sup>62</sup> na župnoj crkvi u Tounju kod Ogulina kod Karlovca (iz 1695.)<sup>63</sup> te na župnoj crkvi u Otoku na Dobri kod Karlovca (iz 1695.).<sup>64</sup> Do sada je registrirano sedam ljevaonica zvonâ iz obitelji De Polis.<sup>65</sup> Kako su Osmanlije do zvonâ za saht-kule uglavnom dolazili pljačkom kršćanskih zemalja, nije neopravdano pretpostaviti da je i ovo zvono opljačkano s neke crkve na hrvatskim prostorima.

### 11. Zvono sa sahat-kule u Mostaru

Zvono sa sahat-kule u Mostaru (sl. 19), porušene 1947. g., oglašavalo se od 1664. do 1917. g. Tada je, kao i zvona s većine crkava Austro-Ugarske Monarhije,<sup>66</sup> rekvirirano za vojne potrebe.<sup>67</sup> Osmanlijski putopisac Evlija Čelebi (1611.-1679.) zabilježio je 1660. g. da se čulo čak na tri sata hoda od Mostara.<sup>68</sup>



Sl. 19. Sahat-kula u Mostaru, nekad crkveni zvonik  
Fig. 19. A clock tower in Mostar - once a church bell-tower

whose army he had defeated on 22 September 1575 at Budačka near Karlovac in western Croatia.<sup>57</sup> There is no doubt that this bell was also looted from a church in continental Croatia. It was taken down from the Banja Luka clock tower during the Second World War,<sup>58</sup> after which its fate is unknown. In mid-December 1993, the clock tower, minaret, Ferhadija Mosque (Fig. 17) and the mosque's outbuildings were destroyed by the Serbian army.

### 10. The bell from the clock tower in Počitelj

Bosnian historian Salih Sidki Hadžihuseinović Muvekkit (?-1888) asserted that the bell on the clock tower in Počitelj, near Čapljina (Fig. 18) in southern Herzegovina, cast in 1675 in the workshop of the Venetian master Antonio de Polis,<sup>59</sup> came from the island of Crete.<sup>60</sup> The bells of this craftsman were

61 Dočkal 1942: *Opus Antonii de Polis Veneti \* MDCLXVIII.*

62 Dočkal 1942: *Opus Antonii de Polis Venet(ii) MDCLXIII.*

63 Dočkal 1942: *Ioannes de Polis MDCXCV.*

64 Dočkal 1942: *De Polis me fvdit anno MDCXCV.*

65 Pavičić 1998, str. 45.

66 Bulić 1920, str. 5-7, 30-32, 70-74, 97-99.

67 Kreševljaković 1957, str. 24.

68 Čelebi 1967, str. 468.

57 Bejtić 1953, p. 103.

58 Kreševljaković 1957, pp.18, 20.

59 Zelenika 1996, p. 226.

60 Kreševljaković 1957, p. 18.



Sl. 20. Sahat-kula u Trebinju  
Fig. 20. A clock tower in Trebinje

### 12. Zvono sa sahat-kule u Trebinju i Stocu

Austrougarske vlasti rekvirirale su za vojne potrebe 1917. g. i zvono sa sahat-kule u Trebinju u istočnoj Hercegovini (sl. 20), sagrađenoj početkom 18. st. Prema predaji pribavljeno je “iz Mletaka, za trista dukata”.<sup>69</sup> Iste godine rekvirirano je i zvono sa sahat-kule u Stocu u istočnoj Hercegovini (sl. 21). Ova je sahat-kula sagrađena 1664. g.<sup>70</sup> Razorena je uoči Drugoga svjetskog rata, a obnovljena 2013. g.

### 13. Zvono sa sahat-kule u Gračanici

“Krivi toranj”, kako se naziva sahat-kula u Gračanici u sjeveroistočnoj Bosni (sl. 22), također je imao crkveno zvono. Sate je otkucavalo do Drugog svjetskog rata, kada je skinuto i postavljeno na jedan vojni bunker za oglašavanje uzbune. Ne zna se kada



Sl. 21. Sahat-kula u Stocu  
Fig. 21. A clock tower in Stolac

registered on the Chapel of St. Leonard in Liplje, not far from Bosiljevo, near Karlovac (from 1668),<sup>61</sup> on the Church of the Holy Trinity in Grobnik near Rijeka (from 1693),<sup>62</sup> on the parish church in Tounje at Ogulin, near Karlovac (from 1695)<sup>63</sup> and on the parish church in Otok, on the Dobra River near Karlovac (from 1695).<sup>64</sup> Thus far, seven bell foundries of the de Polis family have been registered.<sup>65</sup> Since the Ottomans acquired bells for clock towers primarily by looting Christian lands, it is not unjustified to assume that this bell was also plundered from a church in the Croatian territories.

61 Dočkal 1942: *Opus Antonii de Polis Veneti* \* MDCLXVIII.

62 Dočkal 1942: *Opus Antonii de Polis Venet(ii)* MDCLXIII.

63 Dočkal 1942: *Ioannes de Polis* MDCXCV.

64 Dočkal 1942: *De Polis me fvdit anno MDCXCV*.

65 Pavičić 1998, p. 45.

69 Kreševljaković 1957, str. 20.

70 Kreševljaković 1957, str. 20.





Sl. 22. Sahat-kula u Gračanici  
Fig. 22. A clock tower in Gračanica

je, u kojim okolnostima i odakle prispjelo na sahat-kulu.<sup>71</sup> Nije isključeno da ga je dopremio Ahmed-paša Budimlija dok je bježio iz oslobođenog Budima te se 1686. g. preselio u Gračanicu, u kojoj je dao podići džamiju, hamam, han i sahat-kulu.

### Zaključak

Kao najglasniji simboli kršćanstva crkvena su zvona bila posebna meta osmanlijskih osvajača. Uklanjali su ih sa svih prostora koje su gazili kopitima svojih konja. Pretapali su ih u topove ili streljivo, kojima su razarali utvrde i naselja na prostorima koje su osvajali. Do druge polovice 19. st. na “kucanje” zvonâ sa crkvenih zvonika “u zemlji turskoj”<sup>72</sup> nije se smjelo ni pomišljati.<sup>73</sup> Prvo zvono s neke katoličke crkve u Sarajevu oglasilo se tek 1876. g.<sup>74</sup> Ipak, zvuk

71 Kreševljaković 1957, str. 25.

72 Jukić 1973, str. 321, 328, bilj. 3.

73 Andrić 1995, str. 41.

74 Muvekkit 1999, str. 1218.

### 11. The bell from the clock tower in Mostar

The bell from the clock tower in Mostar (Fig. 19), demolished in 1947, was used from 1664 to 1917. At that time, it was like the bells from most churches in the Austro-Hungarian Monarchy,<sup>66</sup> requisitioned for military needs.<sup>67</sup> The Ottoman travel writer Evliya Çelebi (1611-1679) noted in 1660 that it could be heard even at a three-hour walk from Mostar.<sup>68</sup>

### 12. The bells from the clock tower in Trebinje and Stolac

The Austro-Hungarian authorities also requisitioned the bell from the clock tower in Trebinje in eastern Herzegovina (Fig. 20) for military needs. The tower was constructed in the early 18<sup>th</sup> century. According to legend, the bell was procured “from Venice, for three hundred ducats”.<sup>69</sup> The bell from the clock tower in Stolac in eastern Herzegovina (Fig. 21) was requisitioned that same year. That clock tower was built in 1664.<sup>70</sup> It was destroyed on the eve of the Second World War, but reconstructed in 2013.

### 13. The bell from the clock tower in Gračanica

The “Bent Tower”, as the clock tower in Gračanica in north-eastern Bosnia (Fig. 22) is called, also had a church bell. It marked the hours until the Second World War, when it was taken down and installed in a military bunker to sound alarms. There is no information as to when, how and whence it came to the clock tower.<sup>71</sup> The possibility cannot be discounted that it was brought by Ahmed Pasha Budimlija when he fled from liberated Budapest in 1686 and settled in Gračanica, in which he commissioned the construction of a mosque, a public bath, caravanserai and clock tower.

### Conclusion

As the most resounding symbols of Christianity, church bells were a particular target of the Ottoman conquerors. They removed them from the territories trampled by the hooves of their cavalries. They melted them down for cannons or munitions, which they used to destroy the fortifications and settlements in

66 Bulić 1920, pp. 5-7, 30-32, 70-74, 97-99.

67 Kreševljaković 1957, p. 24.

68 Çelebi 1967, p. 468.

69 Kreševljaković 1957, p. 20.

70 Kreševljaković 1957, p. 20.

71 Kreševljaković 1957, p. 25.

katoličkih zvona stoljećima se razlijevalo sa sahatkula, ne samo po Bosanskom ejaletu nego i diljem čitavog Osmanskog Carstva. Njihovi uresi, poput reljefa raspetog Krista, Bogorodice s djetetom Isusom, sv. Nikole biskupa, sv. Jurja i drugih katoličkih svetaca pa i zavjetnih natpisa, nisu bili nikakva zapreka da i poklonicima islamske vjere stoljećima mjere vrijeme.

the areas they had conquered. Until the final half of the 19<sup>th</sup> century, the tolling of bells from church steeples “in the land of Turkey”<sup>72</sup> could not even be suggested.<sup>73</sup> Otherwise, the first bell to be heard from the Catholic church was in Sarajevo in 1876.<sup>74</sup> Nevertheless, the sound of Catholic bells resounded from clock towers not only in the Bosnian Eyalet, but throughout the Ottoman Empire. Their adornments, such as relief images of the crucified Christ, the Madonna with infant Jesus, St. Nicholas of Myra, St. George and other Catholic saints, and even votive inscriptions, did not prevent them from keeping time for the adherents of the Islamic faith for centuries.

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72 Jukić 1973, pp. 321, 328, note 3.

73 Andrić 1995, p. 41.

74 Muvekkit 1999, p. 1218.

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