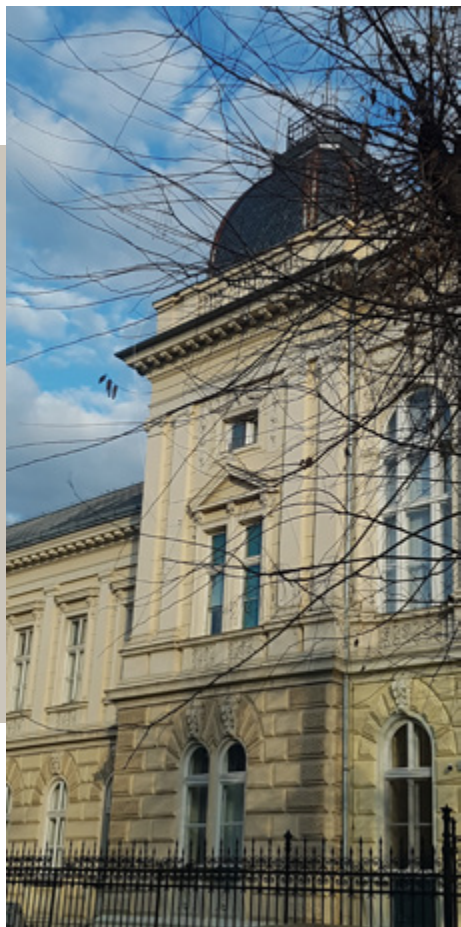




МУЗЕЈ ВОЈВОДИНЕ
MUSEUM OF VOJVODINA



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GUIDE

MUSEUM
OF VOJVODINA
PERMANENT EXHIBITIONS

Drago Njegovan
Lidija Mustedanagić
Tijana Stanković Pešterac

Novi Sad 2019

GUIDE – MUSEUM OF VOJVODINA – PERMANENT EXHIBITIONS

Publisher:

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Authors:

Drago Njegovan, PhD

Lidija Mustedanagić, MA

Tijana Stanković Pešterac, MA

Translation:

Lidija Mustedanagić, MA

Tijana Stanković Pešterac, MA

Design:

Jelena Dobrović Bojanović

Prepared by:

Vladimir Vatić

Photographs:

Milica Đukić, Željko Mandić

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Museum of Vojvodina, old postcard, the first half of the 20th century

THE MUSEUM OF VOJVODINA

The Museum of Vojvodina is in the centre of cultural interest more than a half of century. The idea of a museum was initiated in 1847 in Budapest, when the Matica Srpska (the oldest Serbian literary, cultural and scientific society) founded the Serbian National Collection or Museum. The first museum collection was based on the rich legacy of Sava Tekelija, and it was presented after the opening of the Museum of Matica Srpska in 1933. After the Second World War, the part of the Museum's fund was extracted and by a decision of the provincial authorities, the Vojvodinian Museum was established on May 30, 1947, as a general type museum of complex structure, the biggest of its kind in Serbia. The fund consisted of numerous collections in archaeology, ethnology, history, art history, zoology, botany, geology, palaeontology, mineralogy and petrography.

Various institutions for the preservation of culture and nature derived from this museum: Museum of the Workers' Movement and People's Revolution of Vojvodina, Novi Sad City Museum, Theatre Museum of Vojvodina, Institute for the Conservation of Cultural Monuments and Institute for Nature Conservation. The Museum of the Workers' Movement and People's Revolution, which was founded in 1956, was transformed into the Museum of Socialist Revolution, and finally, into the Historical Museum of Vojvodina. In 1992 the Vojvodinian Museum merged with the Historical Museum of Vojvodina into an institution named the Museum of Vojvodina.

Today it is an organizational, professional and conceptually modern institution with a rich holdings of around 200,000 items and a specialized library with 65,000 publications. Since 1952, the Museum regularly publishes its annual edition, entitled *The Work of the Museum of Vojvodina*.

The main activities of the Museum today are researching, collecting, documenting, protecting, presenting, and publishing of the movable cultural heritage. The Museum also supervises the professional work of 16 museums, galleries and museum collections in the territory of Vojvodina.

The Permanent Exhibition in the central building in Dunavska 35 was opened in 1990 and renovated in 1996. It includes many exhibits, which depict the past and cultural heritage of multinational Vojvodina. Some of them have

a special value as rarities. The exhibition covers 2,000 m² and it comprises 4,000 objects, which chronologically compose three thematic units. The Permanent Exhibition is a testimony of the life in the soil of Vojvodina region from pre-history to the 19th century and the achievements of the people who lived here for the past eight thousand years.

Different exhibits speak of the time from the Palaeolithic and Mesolithic to the Middle Ages in the archaeological section. The period from the 15th century until the second half of the 19th century is dealing with the history and the history of art. The part which represents ethnology treats the rural life of the province from the late 18th to the middle of the 20th century. The Museum of Unification 1918 is a special permanent exhibition, which depicts the events related to the unification of Vojvodina's territories to Serbia in 1918 at 250 m² and is physically separated from the main permanent exhibition. The entrance to the Museum of Unification 1918 is located on the lateral side of the building, from the Unity Park, created due to the opening of the Museum in November the 25th, 2018.

The permanent exhibition on the history of Vojvodina from the mid-19th to the 20th centuries in the Dunavska 37 building was opened in 1997. Since 2009, only a part about the Second World War remained from the original display, to which the new exhibition on the First World War was added in 2014. Today it covers about 435 m².

At the present moment the Museum of Vojvodina consists of the following departments: Department of Archaeology (with sections for Prehistory, Antique and Medieval period, Numismatic and Archaeobiology), Department of Early and Cultural History (with collections of numismatic, history of sport and education, photos, cartography, history of art, etc.), Department of Modern History (with collections of photos, archives documents, posters, arms, medals, etc.), Department of Ethnology (with collections of folk dress, interior household, textiles, audiovisual records, agriculture, social and spiritual life, etc.), Department for conservation and restoration (with laboratories for metal, ceramics, paper, textile, wood and painting, photo and carpentry workshop), Department of Museum of Unification 1918 (with collections of uniforms, documents and art pieces), Department of the Museum Complex in Kulpin (with agricultural collection and collections of fine arts and furniture) and Department for education and public relationship.

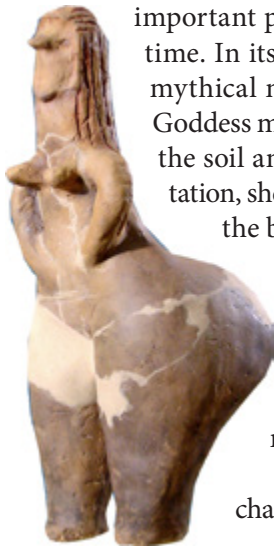
Dependencies of the Museum of Vojvodina are: the Museum Complex in Kulpin (from 2004) with permanent exhibitions of agricultural items and

stylistic furniture, Ethno-park “Brvnara” in Bački Jarak, with permanent exhibition of ethnological and historical items of people colonized from Bosanska Krajina and from 2018 the Medicine museum collection – Pasteur Institute in the House of Dr Hempt.

ARCHAEOLOGY

Fifteen archaeological collections with more than 56,000 objects brought into the main inventory, as well as numerous collections of the excavation inventories, reflect the richness of the archaeological heritage in Vojvodina. Archaeological part of the Permanent Exhibition housed in three halls, which cover an area of about 700 m², shows the continuity of life in the fertile Pannonian plain – from the Early Stone Age (Paleolithic) until the late Middle Ages. The most valuable artefacts have been exhibited and explained with subject and thematic legends, maps, and photographs of the sites from which they originate.

The story of the human life in the Pannonian region begins with humble findings from the Early Stone Age, followed by numerous artefacts used by the first farmers. The Late Stone Age i. e. Neolithic, brought significant changes in the life of people who lived in the second half of the 6th millennium BC, known as the Neolithic revolution. At that time, the members of diverse cultures (Starčevo, Vinča, Tisa and Legyel cultures) lived in Vojvodina, according to the numerous and recorded sites (Donja Branjevina, Starčevo, Golokut, Gomolava, Bordoš, etc.). Transition from hunter-gatherer to the sedentary way of life brought the establishment of the permanent settlements, mostly formed by the rivers, lakes or ponds, with houses made of wattle and daub. Amongst the tools made of stone and bones, and numerous ceramic vessels, which testify about the development of pottery craft and artistic impulses specific for each culture, the extraordinary ceramic figurines in the human form stand out. From the Early Stone Age, people made figurines in human and animal form from the materials available to them. The majority of these figures depicted women, with pronounced feminine attributes, which ties into the cult of fertility. At the Permanent Exhibition stands out the so-called Red-haired Goddess, which was discovered in 1989 in the village of Donja Branjevina (northwest of Vojvodina). Hair dyed red, pronounced breasts, hips and buttocks, and a carved vulva, symbolically indicate fertility and motherhood as



Red-haired goddess,
Donja Branjeva, Neolithic

important phenomena in the consciousness of the people at the time. In its iconography, evoking the Goddess Mother, i. e. the mythical mother of gods and all that is living, the Red-haired Goddess mirrors the connection between the fertility of a woman, the soil and the plant world. According to a different interpretation, she contains symbols of male fertility as well: viewed from the back, her form takes on a phallic shape.

There is also an exceptional two-headed statuette in the display case no 8. Depictions of two-headed figures were uncommon in prehistoric art, so it remains a question whether this was a realistic portrayal of conjoined twins or if it was a cult idol with a certain meaning.

The appearance of metallurgy caused major lifestyle changes for the prehistoric communities, representing a new step in the development of human society. The first use of copper is related to the Copper Age (Eneolithic), which lasted through the 4th and

the 3rd centuries BC. At that time, some autochthonous cultures existed in the territory of the present-day Vojvodina – Tiszapolgár and Bodrogresztúr, while new inhabitants appeared with the Indo-European migrations (end of the 4th and the beginning of the 3rd centuries). Today, we know them by the names Boleráz-Černavoda, Baden, Kostolac and Vučedol cultures. More than 2,000 mounds (tumuli) in the Vojvodinian territory testify about the arrival of new populations and new burial customs.

Animal bones are often the most numerous finds in one archaeological site and represent a significant testimony of daily life. They provide answers about relations between humans and animals, human influences on nature, nutrition and survival. Two showcases display the remains of wild and domestic animals found at archaeological sites throughout Vojvodina. They reflect the nature's abundance, as well as the skill of a man to hunt and breed certain animals.

The prehistoric period between 2500 and 950 BC was named after the discovery and use of bronze –



Two-headed statuette,
Gomolava, Neolithic

an alloy of copper and tin. The progress and changes, that result of the use of bronze for casting tools, weapons and jewellery, the use of horses and wagons, etc., lead to the stratification of society and the development of war techniques, which is why the Bronze Age settlements were often erected in inaccessible places and fortified with earth ramparts with trenches. Originating from this period, a large settlement was discovered at the site of Feudvar, near the village of Mošorin. At the end of the 1980's, the Serbian and German archaeologists explored there rowed houses with narrow streets, a powerful earth rampart and a trench around the settlement.

The Bronze Age people buried their deceased with personal jewellery and tools in cemeteries near the settlement. They were buried in a fetal position or were burned. A skull exhibited at the Permanent Exhibition was found in one of the excavated necropolises of the Bronze Age. Circular holes, which can be seen on this skull, represent the traces of trepanation – a primitive form of neurosurgical practice. Several thousand trepanned skulls, found throughout the world, testify about the first pieces of medical knowledge, but also about unusual customs of certain cultures. This skull is one of nine trepanned from the Mokrin necropolis, which represent the oldest known case of this phenomenon on the territory of Serbia. Ethnological studies have shown that trepanation was practiced up to the beginning of the 20th century in remote parts of Serbia, Montenegro, Bosnia and Herzegovina and Albania.

The Iron Age was marked by the discovery of new metal. In today's Vojvodina, iron was brought by Thracian-Kimmerians during the 9th and 8th centuries BC. Numerous artefacts (different tools, weapons, jewellery made of ceramic, stone, bones, bronze and iron), displayed in this part of the exhibition, come from fortified settlements found on the sites Kalakača near Beška, Gradina on the Bosut river, Feudvar near Mošorin. They represent a high level of development of the two Early Iron Age cultures – the Bosut and Val-Dalj cultures.

The Early Iron Age lasted from about 950 and 350 BC, while the Celts marked the Late Iron Age in these territories (from the end of the 4th century BC). Their tribes started the conquest of the continental Europe from the upstream areas of the rivers of Rhine, Rhone and Danube. After the defeat near the Delphi oracle (in 279), they formed permanent settlements in the regions around the rivers of Danube, Sava and Morava. The Danubian Celts formed a tribal community of Scordiscs, which also included the autochthonous populations.

The Celts are known by the well developed material culture. In these areas, they brought several changes, such as coin minting and monetary exchange, as well as the use of kick wheels in the production of pottery. The exhibits from this period originate from the sites in Vrbas (Čarnok), Plavna, Gomolava and Obrež. The reconstruction of a Celtic pottery kiln was made based on kilns discovered at the Gomolava site. The fact that archaeologists found numerous kilns at one site indicates that this is where Celts mass-produced pottery. Vessels discovered in these kilns were of exceptional quality, and show skills and knowledge of the craftsmen.

The beginnings of the monetary economy in the Late Iron Age are related to the Celts, whose mercenaries were paid for their services in coins. They minted gold, silver and bronze coins. The coins from the Greek colonies (under the Roman rule of Apollonia and Dyrrhachion) – drachmas, as well as the Roman silver denarii, which came with the foreign merchants from the Northern Italy via Aquileia and Segestica, were also used the Danube region.

The relations of the Danube region with the northern Italic territory preceded the Roman conquest. In these areas the Romans arrived at the time of Augustus' conquest of the Illyric in 35–33 year BC and the suppression of the Dalmatian-Pannonian uprising in 10 BC, which led to the founding of the province of Pannonia. This begins the Romanisation of our region – roads are being built, settlements and cities are being erected, the largest being Sirmium and Bassianae.

In order to defend themselves from frequent barbarian incursions at the end of the 1st and at the beginning of the 2nd centuries AD, the Romans built *limes* – a fortification system on the right bank of the Danube. Sirmium became the centre of the Lower Pannonia province in the 3rd century, and in 294, Emperor Diocletian declared it one of the four centres of the Roman Empire. Large agricultural estates – *villae rusticae* were a significant factor in the economic development of the Province through the 3rd and the 4th centuries. The exhibited fresco originates from a large villa found in the village of Hrtkovci.

Three gilt Roman helmets from Berkasovo near Šid and Jarak near Ruma are the most important exhibits from this period (4th century AD) and at the same time, the most valuable objects, which are kept in the Museum of Vojvodina. Two famous helmets arrived to the Museum in 1955, after being found by a Berkasovo villager while digging a field. Shortly afterwards, archaeologists discovered that helmets were buried in Roman times along with two horse bits



Pithos, Gomolava, Neolithic

Skull with trepanation, Mokrin, Bronze Age



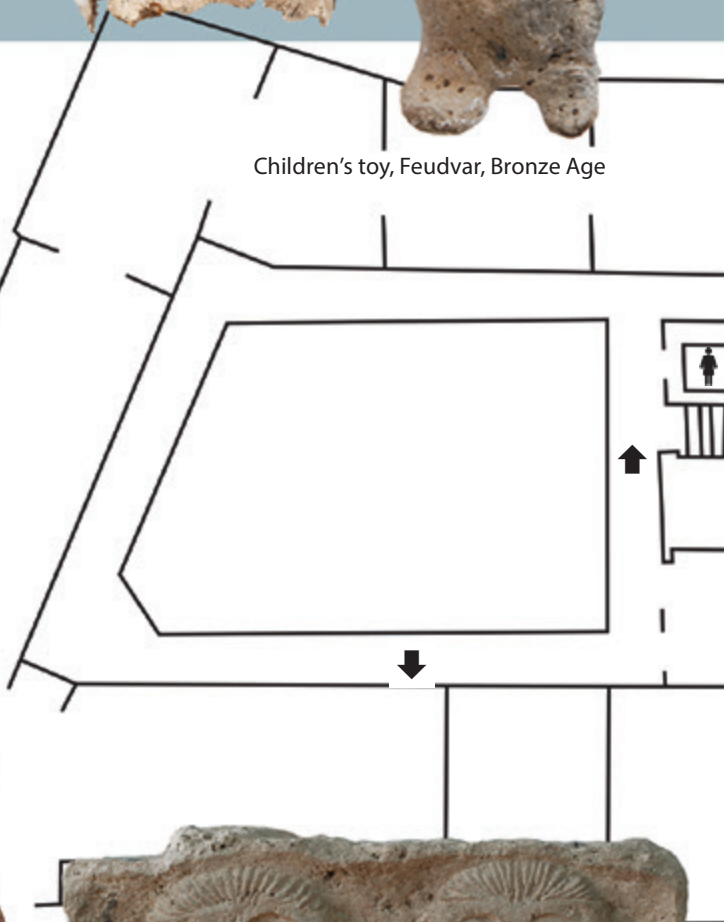
Children's toy, Feudvar, Bronze Age



Icon with the image of St. George, Rakovac, 12th cent.



Stone decoration, Rakovac, 11th to 12th cent.



Children's toy, Feudvar, Bronze Age



Idol from Vršac, Ludoš, Bronze Age



Avar belt piece, Čarevci,
8th–9th cent.



Beaker, Gomolava, 1st cent. BC



Helmet, Berkasovo, 4th cent.



Helmet, Berkasovo, 4th cent.

and a several decorative belt appliques. The inscription VICIT [LIC]INIANA from one of the helmets enabled archaeologists to date it at the beginning of the 4th century, at the time when future emperor Constantine the Great and his opponent Licinius fought for the Roman throne. According to one interpretation, helmets could have been buried during the withdrawal of the Licinius' troops towards Sirmium after the battle which took part near Cibale (present-day Vin-kovci) in 314 or 316. The other helmet from Berkasovo is considered to be the most beautiful and the most lavish amongst all known examples of the Late Roman helmets. Being of extraordinary splendour, adorned with glass inlays imitating emerald and the semi-precious stones, onyx and chalcedony, it has been fascinating the scientific and general public for over half a century.

In the vicinity of the village Jarak, 17 km southeast of the former Sirmium, a small ceramic jug with pieces of a helmet was discovered in 2005. Before contacting experts from the Museum of Vojvodina, the founder flattened the pieces of the gilt silver sheet and glued them to a cardboard surface, not knowing their function and purpose. Reconstruction was possible because 85% of the helmet was preserved, so after a year of hard conservation work, the helmet regained its former splendour. It is difficult to determine with certainty what caused the destruction of such a mag-

nificent helmet, but it is evident that someone, probably in times of antiquity, removed the gilded plating, rivets and studs off it, put the pieces in a jug and stored them in the ground for unknown reasons. Such helmets may have been worn by a high-ranking Roman officer of the cavalry.

The type of Late Roman helmet was named in the archaeological literature according to exceptional findings from Berkasovo – *the Berkasovo type*. Today, about fifteen specimens are found in the world, and the Museum of Vojvodina is the only museum, which possesses three.

The Sarmatian tribes, the nomads of Iranian-southern Russian origins, lived in the territory of present-day Bačka and Banat in the period between the 1st until the 4th centuries, having the changeful relationships with the Romans – from cooperation to warfare. Rich finds from the necropolises, exhibited in several showcases, display extraordinary skills of the craftsmen, especially in the production of colourful glass beads and jewellery made of precious metal, which were worn by the Sarmatian women.

Besides indicating the wealth of the purchaser, the wall paintings of the tomb from Beška, show the fuse of the religions and their images (the Greco-Roman and Christian), and symbolize the life itself and the transition to the afterlife. Frescoes preserved from the Late Antiquity are rare in our territories, so these are considered to be one of the most valuable exhibits of the Museum.

The Great Migration of peoples began in the second half of the 4th and ended at the end of the 9th centuries, encompassing all the territories from the Urals and the Black Sea to the Atlantic Ocean and the Mediterranean. During the barbarian invasion, the world of ancient civilisation was destroyed, and the period was marked by the profound social and economic changes, as well as the creation of the ethnical structure from which the first early feudal countries arose. The beginning of the Great



Helmet, Jarak, 4th cent.



Jewellery from the German grave, Hrtkovci, 5th cent.

Migration was announced by the invasion of the Huns from the Central Asia, followed by the Gepids, Goths, Langobards, Avars and Slavs in 375.

The end was marked by the arrival of the Hungarians. In the showcases 84 and 85, pieces of the soldier equipment, horse adornments, female jewellery and other objects dated to the 8th and 9th centuries from Novi Slankamen are exhibited. Amongst them, the most typical are metal belt pieces, characteristic for Avarian warriors. Within Avaric national costume, belts had a special function, reflecting the social status of the owner.

After the Hungarian immigration, at the end of the 9th century, the territory of the present-day Vojvodina became a border area of the new Hungarian state, exposed to the strong political and cultural influences of the Byzantine Empire, with diverse ethnic composition. With the establishment of the first cities, craftsmen and merchants from the Central Europe (mainly Germany) arrived, and from the 14th century onwards began the extensive immigration of the Serbian population from the south.

The Permanent Exhibition presents the most significant Medieval cultural monuments of the present-day Vojvodina – Rakovac, Arača and Bač. In

the village of Rakovac, the remains of the Romanesque basilica were found, with a crypt, decorated with lavish stone sculptures, on whose ruins a new church in the Gothic style was erected in the 13th century. Exquisite specimens of the Romanesque stone plastic – pieces of columns, capitals and altar partitions, are exhibited, as well as the small bronze icons from the 12th century, found in the Rakovac monastery complex. These unique objects are adorned with religious images of Christ on the throne, the Mother of God, Saints Cosmas and Damian, military Saints George and Demetrios and similar depictions in the Byzantine-style, while the surrounding texts represent prayers inscribed in the Greek language. Some of them were likely part of a reliquary, i.e. a container for relics.

Near the Tisa river bank in Arača, near Novi Bečej, a monastery with a Romanesque basilica, was founded in the 13th century, and extended by the Franciscans in the 14th century. From the time when this was a Benedictine abbey, there remained a basilica with three apses and massive walls of red brick. Today, it is a magnificent ruin, surrounded by fields, which hide the remains of a medieval village. The pieces of carved stone, marble and brick, which testify about monumental aspirations of the architect, can also be found at the exhibition. There are no data about the exact time when this monument was built, but according to its architecture, the end of the 12th century and the beginning of the 13th is presumed, subsequent to the departure of the Turks from the Banat region.

The only preserved medieval fortification in Vojvodina is situated in the town of Bač. It is relatively small in size and has a trapezoidal shape, with five protruding defensive turrets, built from bricks, while stone was used only for decorative elements. The fortress has always attracted the attention of treasure hunters and those who stole its brick and stone for over two and half centuries. Many decades of work on the protection and reconstruction of the fort in Bač have made this place a tourist attraction. In the reconstructed donjon tower there is a small permanent exhibition that shows the wealth of archaeological finds found during many years of excavation.

Considering the fact that the permanent exhibition was made in 1990, and since the numerous archaeological excavations have been carried out providing new results, a reinterpretation of the archaeological data, as

well as modernisation according to the contemporary museological tendencies and general development of archaeology as a science is necessary.

The most representative stone monuments from the Roman period can be seen in the Lapidarium, in front of the entrance, and in the lobby of the Museum. These are tombstones, votive monuments, and a milestone, which tell about daily life and religion of the inhabitants of the Roman Pannonia. Since 2011, the oldest known type of wheat has been sown there (a single grain wheat), which had also been cultivated by the first farmers in our region, nearly 8,000 years ago. In such manner, the Lapidarium has also housed the Archaeobotanical Garden, a unique specialized botanical garden, which shows plants that have been harvested and cultivated by humans in the past, dating back to the Neanderthals. Human nutrition in different periods of the past was based on them. The Archeobotanical Garden represents an invaluable genetic fund and a heritage of all the people who lived on the territory of present-day Vojvodina, but also an example of experimental archaeology.

According to the needs of modern society, the Museum of Vojvodina has been working on the processes of digitization of cultural heritage since 2010 and enriched the Permanent Exhibition with some modern technological achievements. As the digitization of cultural heritage aims towards visibility and accessibility, the *Timus* app has also been designed. With the help of touch screens, it is possible to search through the Museum database and obtain basic information about exhibited and deposited museum objects. In addition, a multimedia guide *Cultural Places* in five languages (Serbian, English, German, Hungarian and Slovak) was implemented through the Exhibition, as well as the *Museum e-KnowAll*, an augmented reality app, created as a game for children ages 4–6. In both cases, these are applications for mobile devices – phones and tablets.

HISTORY

The historical part of the Permanent Exhibition follows the archaeological part and displays period from the Middle Ages until the second half of the 19th century in Vojvodina. It begins with the small narrative, which grasps in the 15–16th centuries and branches out in the 17th, 18th and 19th century, in all segments of cultural, political, economic and military history.

The migrations of the Serbian population, which was endangered between borders of the former medieval Serbian state under the Ottoman occupation, were intensified in the 16th century. In that time, the Serbs who previously lived south of the Danube and Sava rivers, came to the North in order to populate Hungarian areas. A great number of Serbs from the Balkans joined the already existing Slavic population in all parts of Hungary prior to the Great Migration, first in the 15th century, and then in the time of Hungary-Turkish wars and Srem despots, as well as in the period under the Turks in the 16th and 17th centuries. Srem, Bačka and Banat, all the way to Wallachia and Erdely, became a new Serbian territory named Rascie (Raška) by contemporaries.

A number of towns and fortresses alongside the Mureş, Danube, and Tisa rivers became the residence of the Serbian *šajkaši* (border guards in the river naval battalion), as well as Orthodox merchants and soldiers. Serbian culture, tradition, and beliefs were also transferred into the new settlements, spreading more or less over the old Hungarian territories. The founders of churches and monasteries (*ktitori*) from Serbian despot families built enchanting monasteries on the slopes of the Fruška Gora in the period of the 15–17th centuries, most of them in the tradition of the Raška and Moravska architectural styles. Therefore, this period is represented with copies of frescoes of St. Sava, despot Stefan Lazarević, Maksim Branković, with a map showing monasteries of Fruška Gora, a copy of *The Four Gospels* from the Beočin Monastery (1565/75) and a copy of the copper engraving of Komárno – the city on the frontier of the Christian Europe, which remained unconquerable for Turks.

The region of present-day Vojvodina was gradually invaded by the Turks. With the fall of Belgrade (1521), they occupied a part of Srem, but after the Battle of Mohács (1526) Turks penetrated into the East Slavonia and the entire Srem. The whole territory of today's Vojvodina fell under the Ottomans after the occupation of Banat (1552), which was invaded by Mehmed-paša Sokolović, a Serb, converted to Islam. There were 20,000 Serbs in his army. The occupied country was divided according to social status – the lands were given to the high state powers, soldiers, while depended peasants cultivated the soil and payed taxes. In the time of the Turkish dominion, the Serbs were mainly settled in villages, while the people who accepted Islamic believes mainly lived in the cities.

One of the biggest uprising against the Turks in the history of the South-East Europe in the 16th and 17th century occurred in Banat in 1595 and involved every large town between Mureş and Danube. The Serbs, as well as Hungarians and Romanians from Erdely, participated in it. Rebellions were undefeated until the moment of the Sultan's army's arrival. Sinan-paša was the leader of this army and he burnt the relics of Saint Sava on the 27th of April 1594 on the Vračar plateau (in Belgrade). One of the largest Orthodox churches in the world, the Temple of St. Sava, is situated today in that place.

After the renovation of the Patriarchate of Peć in 1557, the Serbs fell under the patriarchy's authority, which was significant for maintaining the Serbian national consciousness as well. Several eparchies were organized, the religious life became richer, and the literary and artistic activities in the monasteries of Fruška Gora were especially emphasized. The Turks ruled over Bačka and much of Srem until the Treaty of Karlowitz (1699), while the eastern Srem and Banat remained under the Ottoman Empire until the Treaty of Požarevac (1718). The map on the Permanent Exhibition vividly shows the activity of the restored Patriarchate of Peć and in front of it, there is a large copy of a fresco from the Monastery of Hopovo on Fruška Gora under the title *The Slaughter Of Bethlehem's Children* (16th century). The continuation of this part of the wall depicts the Hilandar Monastery on Mount Athos (Greece) and its relations with the Serbs and patrons from Vojvodina, which were particularly strong in the 16th and 17th centuries.

Besides the great number of manuscripts in the churches and monasteries of the North of Sava and Danube, there is also a great number of printed books from the old Serbian printing offices from Cetinje, Goražde, Gračanica, Mileševa, Belgrade, Ostrog, Venice, Lviv, Kiev, and Moscow. At the Permanent Exhibition, there are ten copies of these books, mostly printed in Venice (Italy).

The Austro-Turkish wars, led in this region from 1683 to 1739, caused great migrations and significantly changed the administrative and military frontiers between Austria and Turkey. The Serbian migrations to all southern parts of the Austrian Monarchy became a massive movement in the period of Habsburg-Ottoman War 1683–1699. As the Serbian population fled before the Turks, Austrian commanders began to moving them from western Serbia to Srem and Slavonia. During this period, the Great Migration of the Serbs took place in 1690 with Patriarch Arsenije III Černojević. The Serbian people, then settled Bačka, Banat, Srem districts and the area of Hungary all the way to Buda and Komárno.

For their services in the war against the Turks and the defence of the southern border of the Habsburg Monarchy, the Royal Court in Vienna, starting from 1690, gave the Serbian people a series of privileges, which guaranteed religious freedom, a freedom to elect the leaders of the Church, to build schools, churches, and monasteries, as well as the cancellation of taxes to the Catholic Church and the customs nurturing. These events are illustrated with engravings of victorious battles against the Turks: near Slankamen in 1691, Senta 1697, Petrovaradin and Timișoara in 1716, along with portraits and personal belongings of important people of this period in the Serbian history and engravings of privileges issued by the Austrian Emperor Leopold I (1690, 1691 and 1695), Charles VI and the Empress Maria Theresa. The Permanent Exhibition displays a few significant books, copied in the expensive copper engraving technique, as it is the *Stematografija* (1791) by Hristofor Žefarović, which is not only a collection of Ilirian coat of arms, but portraits of the Serbian saints and prominent men as well, from the Middle Ages to the time of the Patriarch Arsenije IV Šakabenta. Under the lead of Arsenije IV Šakabenta, the Second Great Migration of the Serbs occurred. It caused movements of citizens, mostly from Belgrade to Srem and less to Banat, and accumulation of population in Srem, Novi Sad, Osek and the Military Border. As the most remarkable object in the Permanent Exhibition in hall 18 is the Metropolitan carriage which belongs to the four-in-hand type. It is the only preserved specimen of 18th century carriages in Serbia, as well as in the former Yugoslavia.

The new circumstances, in which the Serbian people had found themselves in frames of the Habsburg Monarchy after migrations, opened the unexpected possibility to enter into the space of the European culture. Serbian literature and art gained stylistic features of Baroque, Rococo and Classicism, the civilian class with a liberal mindset was established, young people attended the Middle European universities and progressive intellectuals contributed to the rapid transformation of the Serbian people who, thanks to migration from the Balkan Turkey, skipped several centuries of backwardness. They settled



Mantle and robe of Patriarch J. Rajačić, 1850

Bicycle, 1880

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3



Sliver hunting horn of J. Rajačić, Vienna, 1851



Hristofor Žefarović, *Stematografia*, Vienna, 1791



Workshop of a fashion designer, 19th cent.



Mitropolitan carriage, Sremski Karlovci, 18th cent.

in wide areas of the Metropolitanate of Karlovci, from the confluence of the Sava and Danube on South to Komárno and Győr in North, Timișoara and Arad on East, and Lepavina and upper Karlovac on West and took over the historical mission of national and educational leaders for the whole nation.

Within the subject of the migrations and colonization, there is a depiction of the planned colonization of Germans, Hungarians, Slovaks, Romanians, and Ruthenians in the 18th century. Ethnic diversity was fulfilled with the arrivals of Tsintsari, Greeks, Armenians, and Jews, while the Romani people have always been known as an unstable, mobile nation over which state control was difficult to establish. At that time, the territory of present-day Vojvodina was divided into separate administrative regions, politically and economically: the Military Border, which was formed in 1702 and the diocese districts under the civil rule. Their colonization served to the economic prosperity of several areas and simultaneously became a zone of defence against the Ottoman Empire. The growth of the population caused a revival of the economy, crafts, trade, and development of cities. All that can be seen from displayed urbars (legal agrarian documents, which were used to regulate feudal obligations), certain objects from craft workshops, guild letters, seals, banners of handicraft associations, coats of arms and engravings of towns.

The existence and cohabitation of a large number of nations in the territory of Vojvodina also implied the presence of many confessions. The religious life in this region was under the auspices of the Orthodox and Catholic churches,

but also under that of other religious communities (Jewish, Protestant, Greek Catholic). This important aspect of social organization is depicted by numerous exhibits in the Permanent Exhibition: church vessels, priests habits, the chalice, and the menorah, the purple mantle of Patriarch Josif Rajačić from 1850, liturgical books in different languages, portraits of church dignitaries, parts of the iconostasis and engravings of the Fruška Gora monasteries.

As a general movement for the Serbian liberation of the Turks, the First Serbian Uprising (1804-1813) was supported by the Serbian population in the Habsburg Monarchy, especially by Metropolitan Stefan Stratimirović, who became the main advisor of rebellions and unofficial minister of foreign affairs. With his connections, he succeeded to diminish Austrian suspicion and prohibition of arms and food delivery from Srem and Banat. Dositej Obradović, an educator and writer, later the first minister of education of the restored Serbia, who lived in Trieste at the time of the uprising, supported the rebellions with poetry and agitation among the merchants of Trieste, collecting also financial contributions. As an echo of the First Serbian Uprising, Tican's Uprising broke out in the Srem district (1807) and the Krušica Uprising in the Banat district (1808). Both uprisings were quenched because there was no help from the Serbian rebellions and leaders. Movements of refugees during the First Serbian Uprising caused three displacements of citizens from Serbia to Srem, Banat and Novi Sad. It was in 1806 and 1808, when old men, women, and children, in fear of the Turks, sought rescue on the Austrian side, as well as after the defeat in the First Serbian Uprising of 1813, when Karađorđe and over 150,000 people found rescue on the same side. All of them were accepted by the Austrian authorities, the Serbian Church and the people.

The revolutionary events in Vienna and Pest also affected the Serbs from Hungary. In 1848/49 the Serbian people led a fight for territorial and political autonomy. Agrarian riots, which occurred in Srem, Banat and Bačka, as well as the May Assembly of 1848 in Sremski Karlovci, resulted in the outbreak of the Serbo-Hungarian War. By the end of 1848, the Serbian army was winning on battlefields of Bačka, and the Hungarian army in Banat. With the next breakthrough of the Serbian defence in 1849, the Hungarian army carried out the massacre of the citizens from Srbobran, which led to the new wave of refugees, and Novi Sad was devastated in the bombing from the Petrovaradin fortress. Along with the military, there was also a political decay, accompanied by the suppression of the Serbian movement as a political factor.

Although the imperial patent in 1849 formally proclaimed as the spacial crown regions the Voivodeship of Serbia and Tamiš Banat by the Emperor's

decree in 1849, the Viennese Court, after renouncing absolutism, was forced to return constitutionality and agreements to the Hungarians, which resulted in cancellation of these regions. The Military Border continued to exist, while the remains of Bačka and Banat were returned to Hungary and Srem was annexed to the United Kingdom of Croatia, Slavonia, and Dalmatia. The Hungarian Parliament rejected the decision of the Annunciation Assembly from 1861 on the autonomy of Vojvodina, but the general agreements of Hungarians and Serbs were evident in the cultural and political field, in which the greatest credit was given to Svetozar Miletić. These events are illustrated by portraits of notable participants, engravings of important events and battles, archival material and weapons of the period.

The economic and political circumstances in the 18th and 19th centuries shaped the cultural and educational development of the Serbs in this region. By the end of the 18th and especially during the 19th centuries, the Serbs accomplished significant achievements in these fields. First, among the southern Slavs, they founded their national newspapers and founded their Matica Srpska (the oldest Serbian library, cultural and scientific society) in 1826, which published the journal *Serbski Letopis* (*Serbian Chronicle*), later *Letopis Matice Srpske* (*Chronicle of the Matica Srpska*), founded two grammar schools (in Sremski Karlovci in 1791 and in Novi Sad in 1810), teachers' training schools in Szent Andrea (1812) and in Sombor (1816) and two theological institutions. They printed a considerable number of books and textbooks. This aspect of the cultural life is illustrated by the items related to the beginning and work of Matica Srpska (the founding act, portraits of the founders and the first issues of the *Letopis* (*Chronicle*)), the development of education (the first readers and teaching aids from the 19th century), the struggle for supremacy of Vuk Karadžić's orthography and reformative ideas, flourishing of literature and publishing a large number of magazines in Novi Sad, at that time known as the *Serbian Athens*. Four books from 1847 announced the victory of the vernacular in literature: Vuk's translation of the *New Testament*, Njegoš's *Gorski vijenac* (*The Mountain Wreath*), *Poems* by Branko Radičević and *The War for the Serbian Language and Orthography* by Đura Daničić.

Social life took place within reading rooms, student and singing societies and theatre groups established in all major cities of Vojvodina, as illustrated by objects from theatre life, invitations and programs for various speeches and parties.

Throughout the 18th century, the fine art was mainly presented by graphic, while oil painting and portraits were more dominant for depiction of the



Stevan Aleksić, *St. George*, 1907

19th century. The process of Europeanization of the Serbian art began in the 18th century, when the zographic icons no longer satisfied the taste of the new bourgeois society and the educated clerics. Here are dominant two graphic artists: Zaharije Orfelin and Hristofor Žefarović.

Given the political and spiritual inclination of the Serbs in Austria towards Russia, Serbian painters accepted Russian and Ukrainian influence, and the most representative were the iconostasis painters. In the 19th century, the painters were educated at the Academy of Fine Arts in Vienna, following the influences of Europeanization until the time when in 1870's Munich became a new educational centre. This is the century in which painting is embodied through a number of great artists: Konstantin Danil, Jovan Popović, Uroš Knežević, Katarina Ivanović, Dimitrije Avramović, Đura Jakšić, Novak Radonić, and others.

At that time, various sports disciplines were developed – archery, fencing, swimming, cycling. The exhibition displays some rare objects, such as a bicycle from 1880, a 19th century rifle and target and a stop-watch, which was a property of the famous Serbian poet Laza Kostić.

The formation of civil society and the western European influences in lifestyles, clothing and habitation are represented by items of civic clothing, furniture in the characteristic styles (Baroque, Biedermeier, Second Rococo), watches, glass and porcelain objects from the 18th century. The silver collection, from the legacy of the 19th century Patriarch Josif Rajačić, is the largest



Ball gown, hussar officer parade uniform,
end of the 19th cent.

collection of Viennese silver in Vojvodina.

The old town street as a separate segment, is located in a large corridor, parallel to the fifth hall of the Permanent Exhibition. It illustrates economic development from the 19th to 20th centuries, in a time when citizenship was growing and trade class became stronger. There are shops and workshops windows that existed from the mid-19th to the first decades of the 20th centuries: a photographic atelier, a carpenter's workshop, a fashion designer from Novi Sad, a toy workshop and a tailor's workshop, both from Zrenjanin, a pharmacy from Odžaci and a porcelain shop.

Old town street, 19th cent.



ETHNOLOGY

The multi-ethnicity of Vojvodina is one of the main characteristics of this region. It is the result of numerous movements and population mixing, dating back to ancient past – since prehistoric times. The migration of Slavic, Ugro-Finnish and Germanic populations contributed to the formation of the present-day ethnic image, so that today Serbs, Hungarians, Slovaks, Ruthenians, Croats, Germans, Bunjevci, Romanians and others live here. Although in coexistence and mutual intertwining, these peoples have maintained their particularities – from customs, to costumes and religious ideas.

The exhibits from the ethnological part of the Permanent Exhibition speak about the Vojvodinian material culture in the 19th and 20th centuries. Through different thematic units, such as folk architecture, agriculture, weaving, carpets, house layout, customs and folk costumes, a visitor gets a picture of the everyday life of the population.

After the war circumstances, caused by the conflict between Austria and Turkey, along with the establishment of the Austrian government, the mid-18th century saw the settling of the population in devastated areas and the construction of the new settlements. The building was planned and prescribed – houses erected side by side, with gables facing the street, while the back yards were mainly equal in size and consisted of economic objects and gardens in the back. The building material was earth, which was firmly packed or shaped to the blocks, which were then dried in the air or baked. The rammed houses were typical Vojvodinian houses and their walls were made by compacting the earth in a mould of wooden planks. The roof was made of reeds, while the material for the construction was supplied downstream the Tisa, Danube and Sava rivers.

In this part of the exhibition, the original piece of the front porch from the first half of the 19th century, decorated with the incised geometrical and stylized floral motifs, which originates from the village of Boljevci in the Syrmia district, is displayed. The porch is the open roofed part of the house,



Porch, Boljevci, first half of the 19th cent.



Wooden plough, Dolovo, 19th cent.

most often placed on its long courtyard side. Its function was not only constructional, but also a social. Especially in the summer, family members spent time doing various jobs (related to agriculture or housework) or socializing, as shown by reproductions of original documentary photographs taken by Dr Milan Simonović in the late 19th and early 20th centuries, which today represent an important ethnological source.

The fertile Vojvodinian plain has always been suitable for agricultural activities. The arable land was created by draining the marshy soil, plow-

ing pastures, but also by diverting river flows and establishing a canal system. Agriculture and animal husbandry dominated and their development provided the basis for the rise of the rural population, but fishing also represented an important economic branch. This is evidenced by the numerous tools exhibited at the Permanent Exhibition, which were used for plowing, sowing and harvesting crops, a wooden plow with wheels and a yoke from the 19th century, then pieces of shepherd's clothing and accessories, as well as the equipment for animal drawn vehicles.

In addition, special attention is drawn to models of objects that played a role in grain grinding – mills, whose millstones were driven by wind power (windmills), water power (watermills) or horse power (treadmills). The treadmills had a unique architecture – circular in shape, 18 to 20 m in diameter, with a roof covered with tile. The only preserved treadmill, whose model is on the Permanent Exhibition, dates back to the late 19th century and is located in Kikinda.

Preserved spinning and weaving equipment – spindles and looms, as well as objects made of textile, are the evidence of its multiple significance in people's lives. Wool, hemp and flax had an important role in domestic handicrafts, while cotton was adopted during the 19th century. Fabric production was complex and involved the activities of growing, harvesting, processing of the raw materials from plants (hemp, flax) and animals (wool) origin into thread, preparing the warp and woof and finally weaving. In the 19th century, girls used to collect pieces of clothing, carpets, tapestries, towels, tablecloths and all that they needed for the household and their dowry, in accordance with their family's wealth. The exhibition shows a loom from the village of Stapar, which originates from 1852. This village was one of the carpet weaving centres, besides to Kumane in Banat.

The distaff was the main tool for processing thread for weaving (wool, hemp and flax threads) and it consisted of a the distaff body, often nicely decorated, and the spindle. By the end of the 19th and the beginning of the 20th centuries, spinning was facilitated and accelerated by the invention of the foot-powered spinning wheel, which arrived to Vojvodina with the colonists (Germans, Ruthenians and Slovaks) and caused the development of this textile branch – many carding rollers and spinning mills were opened. A distaff also



Women's cap
embroidered with gold,
Vračev Gaj, 1896

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8



Chairs, end of the 19th cent.



Bag, Lalić, 1910



Dowry chest, Bački Breg, 1796

had a certain symbolic meaning in the girl's life – accepting it as a gift also meant a life choice. The oldest distaff among the exhibited pieces, dating from 1797, has a representation of a spinning artisan on one side, and her name, last name and the year on the other.

The cloth was woven by girls, younger and older women throughout the 19th century, and this custom continued until the mid-20th century. At the exhibition one can see a variety of towels, which had multiple functions – practical (for wiping the hands, face and body or to cover food – rising dough and wrap bread), decorative (placed around an icon, mirror or on the inside of a door of the hope chest storing a young woman's dowry) and a ritual (they served as a wedding gift, as a part of the dowry, at the baptism of children and the delivery of the deceased).

The term *ćilim* has a Turkish origin and refers to the woollen cloth, which served as a bed and table covering. These cloths were used not only in everyday life, but also in different festivals and customs. Often characterized by an extraordinary beauty of colours and ornaments, they were made by women of different ethnic origins, such as the Serbian, Romanian, Hungarian and Šokci women, especially throughout the 19th and the first half of the 20th century.

Woven tapestries with images, which can be seen at the permanent exhibition, had interesting motifs, often realistic representations of the parrot and rooster, mainly taken from women's magazines from the 70's of the 20th century.

As nowadays, in the past, the appearance of the rural interior depended on the wealth of the owner, his ethnic and religious affiliation. Houses could have had a simple layout of rooms, which consisted of a kitchen, a room and storage, but there were larger ones with one room more. At the Permanent Exhibition, wooden furniture for storing cloths, sleeping and sitting is also displayed. Wooden chests have a particular traditional value and they have been present in the Vojvodinian interior since the 18th century. In rural communities, chests were used for the girl's trousseau, i.e. a dowry, in order to be carried over to the groom's house in the hope chest during wedding ceremonies. With this solemn transfer of the hope chest into a clean room, the bride became part of the groom's family. Because of the value, which hope chests had in a girl's life, and



Loom, Stapar, 1852

later in a woman's life, a special attention was given to them – there were made in details, adorned and then carefully kept. Ethnological part of the Permanent Exhibition also displays other artistic and usable objects, which show extraordinary skills of the craftsmen and their artistic abilities – such as petroleum and oil lamps, glass icons, wall clocks, etc.

Traditional kitchen is presented with different dishes made from pottery, metal and wood, while a special place is given to utensils for making and baking bread. In rural areas, the custom of preparing bread and baking it in brick furnaces persisted for a long time. Among exhibited baking and kneading utensils are traditional mixing bowls made of wood and ceramic, called *načve*, peels for inserting loaves into ovens – *lopar*, and woven baskets called *sačure* for storing bread. A wooden vessel with six indentations, the so called *lebara*, which is also exhibited in the showcase, originating from 1890, served for acidifying the dough. Each indentation is used for a day in a week, while on the very day of baking bread, people ate flatbread (*lepinja* or *pogača*), or cooked a meal made of old bread called *popara*.

Numerous objects, such as wedding staves, towels for brother-in-law, flasks, cradle with accessories, toys, beddings, ceremonial towels for the cross, etc.,



Folk costumes

testify about the complexity of the spiritual and social life of the peoples of Vojvodina. They are mainly related to the customs which mark the most important moments in life – birth, childhood, wedding and death, which are often followed by certain rituals and magic-religious activities. In traditional societies, children are introduced into society through everyday work, rituals and play. There were a number of customs that followed the birth of a child – bringing gifts, baptisms, preparing baby clothes and equipment. A cradle, a baby holder and a christening pillow were of high importance and were made with special care. A cradle was prepared by father in advance, either he made it and ornamented by himself, or he ordered it from a village craftsmen. Preparing the cradle bedding was a duty of a mother, grandmothers or some close relatives. This equipment was kept in secret, while giving the baby a bath when it was born represented a specific ritual – both apotropaic (protective) and purifying. Babies younger than 40 days had to be given baths every day, and later less frequently (once or twice a week).

In a similar way, wedding customs had a special place in the life of rural communities. In Vojvodina, they varied depending on the ethnicity of its inhabitants, but they always had a common characteristic – the participation of the whole family, relatives, friends and neighbours. Engagement handkerchiefs for Hungarians, grooms' wedding staves for Hungarians and Slovaks, flask for Serbs symbolize certain pre-wedding rituals, while circular newlyweds' cake and plaits for Hungarians, bridal wreaths and towels for Serbian godfather and

groomsman symbolize rituals during the wedding. Marriage started early: for girls aged 16, 17 and 18, and for boys aged 18, 19 and 20.

Certain customs related to the death are also displayed at the Permanent Exhibition. In accordance with the Christian religious beliefs, traditional communities considered death isn't the end, but a stage of the soul's voyage to the next world. The role of the living members was to enable better conditions to the deceased in the afterlife (from rites, which are related to the time when the body of the deceased is still in the house, through the rites related to the funeral itself and those connected to the afterlife). The textile objects used during the funeral – cloths for the departed, linen and ceremonial towels, are prepared in advance and preserved for the funerary customs. The gravestone from 1816 with a Church Slavic inscription and a sweet basil bouquet (basil is a plant with mystical and protective characteristics) are some of the numerous elements related to the funerary customs of the Serbian people.

The last part of the Permanent Exhibition is dedicated to the folk costumes of the peoples who have lived in the territory of Vojvodina during the 19th and 20th centuries, as a testimony to numerous movements and a diversity of the cultures – the Serbian, Hungarian, Slovak, Bunjevci, Bulgarian, Ruthenian, Šokci, Romanian, German, etc. The development of national costumes depended on the climatic conditions and different cultural and historical circumstances, so the basic type of costume in Vojvodina is the so called Pannonian, characterized by broad clothes made of white linen, flax, hemp or cotton cloth. Carpathian and steppe influences are visible in the form of rolled wool and fur clothes, while the presence of the Central European type is tied to the planned settlement of residents from various regions of Central Europe, who brought industrial fabrics and new patterns of clothing.

The sheepskin garments with fur on the inside, typical of the Pannonian Plain, stand out in particular. These garments, suitable for protection against strong winds and cold, were made by special craftsmen – *ćurčije*, who used to decorate them with coloured leather applications and wool embroidery. Until the 20th century, the basic colour of leather clothing was white, so a black coloured coat – a shorter coat with sleeves – showed the wealth of its owner.

The Permanent Exhibition shows also a collection of festive headwear for young women. These objects of exceptional beauty are made of different materials and often richly decorated. One of the important indicators of a woman's status in traditional society was her hair practice, so the status changes were also reflected in this element. Although they originate from distant traditions that differed, the rules for combing were the same for girls and women of all ethnic groups in Vojvodina. Girls were mainly bareheaded, but they had to cover the hair soon after the marriage. During the wedding, instead of a bridal wreath, a headdress of the married woman was given to the bride and this ritual of bonding the bride was performed until the second half of the 20th century. Until the birth of their first child, young married women, on special occasions, wore lavish festive headwear, usually richly decorated caps or scarves, which they received from the husband's family. Gold-embroidered headdresses (caps with goldwork) were part of the Serbian, Šokci, Romanian and Bunjevci costumes during the last decades of the 19th century, and were still in use until the mid-20th century.

A part of the Permanent Exhibition, which presents the costumes of the population resettled after the First and Second World Wars has a motto *Memories of the old country*. It is well known that colonists, adapting to the new environment, embraced city costumes, but they still used old costumes in everyday life. Among other things, the exhibition displays the Montenegrin national costume from Bijelo Polje and the bridal costume from Kupres (Bosnia and Herzegovina) from the first half of the 20th century.



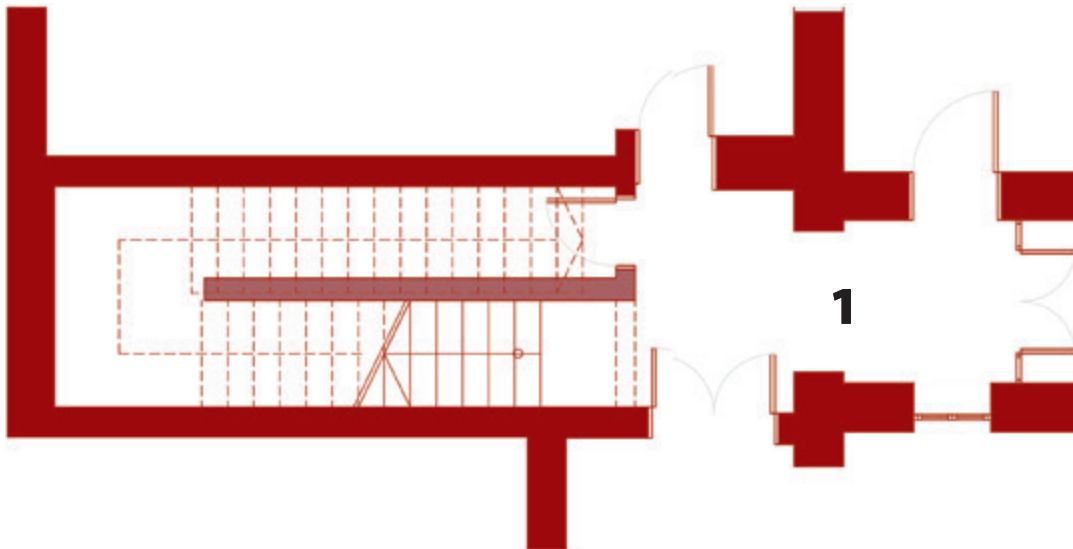
Shoulder jewellery, Novi Bečej, end of the 19th cent.

MUSEUM OF UNIFICATION 1918

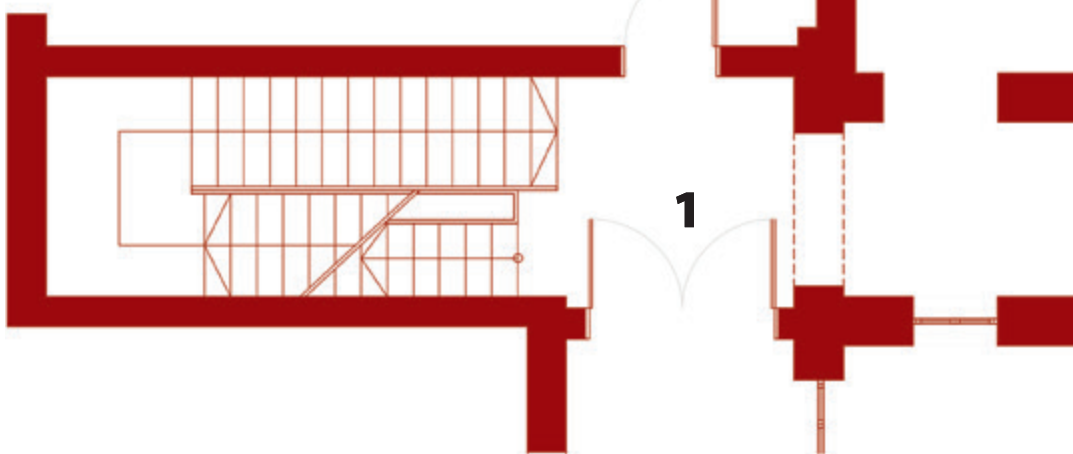
During 2017 the Museum of Vojvodina has formed a collection and then a department by the name of the Museum of Unification 1918. The aim was to collect museum objects and create an exhibition about important events on the territory of Vojvodina at the end of the First World War. An agreement was accomplished with the Archive of Vojvodina and a 250 m² large exhibition space was provided, which has been housing a permanent exhibition since 2018.

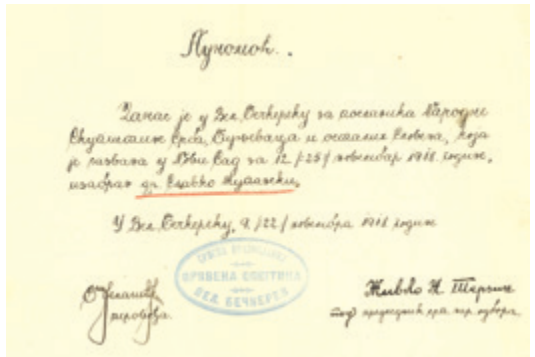
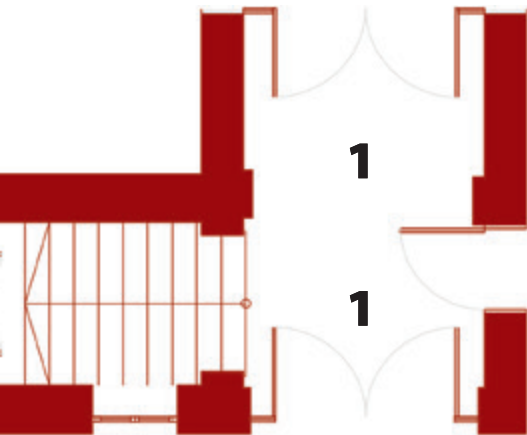


Central part of the permanent exhibition

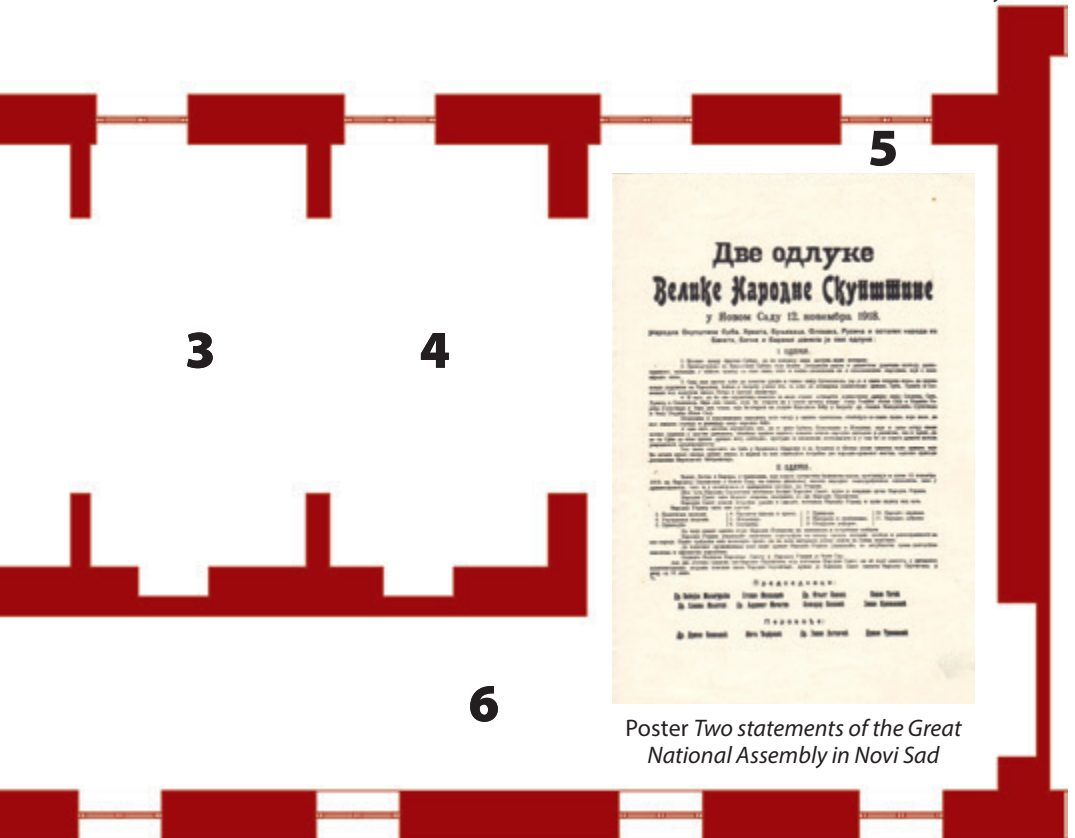


Anastas Bocarić, *Great National Assembly in Novi Sad*,
25th November 1918.





Authorization for deputy Dr S. Županski,
member of the Great National Assembly



Poster Two statements of the Great
National Assembly in Novi Sad

The exhibition covers six topics: *Prior to unification* (from the Vienna War of 1863 to the middle of the 19th century and the formation of the Voivodeship of Serbia and Banat of Temeschwar within the Austrian Monarchy, to the process of Hungarianization and abolition of the Serbian church and school autonomy in the Austro-Hungarian Empire), *Beginning of the First World War*, marked by the repression of Serbs in Hungary, the mobilization of Serbs for the war against Serbia and Russia, which sided with Serbia, *The voluntary movement of Serbs for their own liberation, the Self-Determination Movement in Vojvodina* in October and November 1918, *Elections for the Grand National Assembly of Serbs, Bunjevci and other Slavs in Banat, Bačka and Baranja*, as well as Srem, which resulted in the Ruma Assembly (November 24th) and the Assembly of Novi Sad (November 25th, 1918). On these assem-



Portrait Gallery



Central part of the permanent exhibition

blies it was voted for unification of the areas in question with the Kingdom of Serbia and their entry to the Kingdom of Serbs, Croats and Slovenes, proclaimed on December the 1st, 1918. The Great Assembly, which took place in Novi Sad, consisted of female members as well, who gained the right to vote from the Serbian National Committee of Novi Sad. The exhibition also displays the portraits of seven women, members of the Assembly, and more portraits of important men who participated in the Assembly (King Peter, Regent Alexander, a Greek Catholic priest Jovan Hranilović, the leader of the Serbian people from Vojvodina Jaša Tomić, the leader of Bunjevci from Bačka district, a Catholic priest Ljudevit Mičatek), etc.

It is interactive, with numerous electronic presentations and applications.

The entrance to the Museum of Unification 1918 is located in Dunavska 35 Street, on the lateral side of the building, oriented towards the new architectural core – the Unity Park, created due to the opening of the Museum on November the 25th, 2018.

MODERN HISTORY

The Museum of Vojvodina building located at Dunavska 37 was purpose-built in 1970 according to the design of architect Ivan Vitić. Within it are housed the Modern History Department, which researches, collects, processes, conserves and displays museum material from the history of Vojvodina in the 20th century, and the permanent exhibition, displaying the political, economic and military history of Vojvodina from 1914 to 1945.

In the Permanent Exhibition, two subjects are the most dominant: political and war events (First and Second World War) and there are other subjects connected to the periods before and after the wars.

After the abolition of the Voivodeship of Serbia and Banat of Temeschwar in 1860, the Serbs from Vojvodina became more politically organized. Svetozar Miletić established the Serbian national liberal party (1869), whose informal foundations were set on the Annunciation Assembly in 1861, and he was promoting it through magazine *Zastava (the Flag)* from 1866. During the 1880's the party was divided to the Liberals with Mihajlo Polit-Desančić as a leader, and the Radicals, headed by Jaša Tomić. From the Austrian-Hungarian pact (1867) and the Nationalities Law (1868), the Serbian people struggled against the influence of Hungarian language on all levels of social life and for the political and territorial autonomy. The suspension of the church and education autonomy in 1912 was the sign that the Serbs were not in a position to achieve their rights within the Dual Monarchy.

After the Assassination of Archduke Ferdinand in Sarajevo (1914), which served as a direct cause for the First World War, the planned Austrian-Hungarian attack started. The war against Serbia became instantly the European and World War. The First World War is presented with arms, uniforms, military equipment, photographs of battlefields, backgrounds and maps of strategic activities. A special place was dedicated to the presentation of the Voluntary Movement and there is a flag of the Voluntary Association from the village of Susek (Srem).

The First World War ended victoriously for Serbia, which allowed the creation of the Kingdom of Serbs, Croats and Slovenes. The unification of Vojvodina with Serbia, i. e. with the new state, whose frontiers towards Hun-

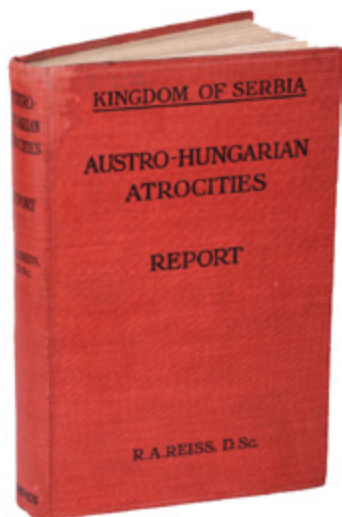


First World War

gary and Romania were determined at the Paris Peace Conference in 1919, happened in the Great National Assembly, which was held in Novi Sad on the 25th November 1918. This important event was recorded by the painter Anastas Bocarić, who was well known after his popular paintings of historical and national genre. The painting of the Great National Assembly was produced in 1922/23 and for the very first time presented to the public in 1925, in the hall of Gymnasium in Subotica. With a desire to accomplish his artistic study in a realistic manner, with portraits of all participants, Bocarić used newspapers to invite all members of the Great National Assembly to send their photographs. For that purpose, he also organised some gatherings of members to portray them personally. The painting can be seen in the Permanent Exhibition of the Museum of Unification 1918, too.

The historical portrayal of the positions of Vojvodinian Serbs often overlooks the fact that, apart from volunteer movements, most of them actually fought among the ranks of the Austro-Hungarian Army. Bearing in mind the relation to their parent state of Serbia, the military authorities generally sent Serbs to other fronts such as the one against Italy in Soča and the Galician front against Russia. The loyalty of some Serbs towards Austro-Hungarian Monarchy, which endured even during the First World War, is evidenced by the canteen belonging to the Serbian soldier Jevrem Grujić from Jarak, which was hand-decorated by its owner with the coat of arms of the Kingdom of Hungary.

One of the tragic features by which the First World War is remembered is the number of mass crimes perpetrated against the civilian population. Among



Archibald Reiss, *Report Upon the Atrocities Committed by the Austro-Hungarian Army during the First Invasion of Serbia 1914/1915*



Illegal printing press



Magazine *Sloboda* about the Unification of Vojvodina and Serbia in 1918

Poster from the Second World War



the most massive ones were the crimes of the Austro-Hungarian troops against the Serbian people. The number of casualties is estimated to around 4,000, among which there is a large number of women, children and the elderly. Witnessed to that, after leading an independent investigation committee, which toured Serbia and collected numerous pieces of evidence, Archibald Reiss wrote a report and printed it as a book – *Report Upon the Atrocities Committed By the Austro-Hungarian Army during the First Invasion of Serbia 1914/1915* (London, 1916), and that edition is kept in the exhibition. Archibald Reiss was a very distinguished Swiss chemist and a criminologist.

The period between the two World Wars in the Permanent Exhibition was depicted only by political life, which was organized through activities of political parties, Serbian and those of minorities. Political life was developing in the Parliaments and local's votings, the activity of syndicates – strikes and newspapers. Original leaflets and posters, booklets, papers, party cards, and other artefacts testify about politics. At the end of this period, the first steps of fascism were recorded, as well as the activity of the Fifth column at Germans and Hungarians.

The resistance against occupation and the fascist regime was gradually developing while adjusting to geographic and demographic circumstances. Simultaneously, with the National Liberation Struggle, new authority apparatus came into being. Partisan units and Soviet army liberated Vojvodina in autumn 1944, and the Srem battlefield was liquidated in 1945. In the permanent exhibition, the battlefield is shown by a depiction of the most significant military activities, and background by partisans schools, newspapers, etc.

The Permanent Exhibition shows the Second World War's weapons, propaganda material, photos, medals, and printing press for the most significant

Second World War



newspapers *Slobodna Vojvodina* (Free Vojvodina), *Naša Borba* (Our battle), posters, leaflets, and booklets. The printing press has worked illegally from October 1943 to September 1944 and with other items makes a significant setting for introducing modern history in Vojvodina.

The Partisan Barrel from the Rohalj Bases was a device for the disinfecting clothing of insects. Clothes were hung on wooden slats or dowels, arranged inside the barrel so as not to touch the metal wall. A fire was lit under the barrel, and the high temperature would kill any parasite in the clothing. The device was the most effective means to prevent typhus, a serious infectious disease carried by lice hiding inside clothing. This British invention from the Boer War was introduced as mandatory sanitation equipment into the People's Liberation Army and Partisan Detachments of Yugoslavia in the spring of 1942 with the Statute of Proletarian Brigades. However, there were not enough such devices, which resulted in a large outbreak of epidemic typhus among the units of the Main Operative Group shortly before the Battle of the Neretva. The medals are also exhibited at the Permanent Exhibition, such as the Order of the People's Hero as one of the highest awards of Socialist Yugoslavia. It was established during the War in 1943, and the first sketches were made by Đorđe Andrejević Kun, an academic painter and leading artist of the People's Liberation Movement. Based on these sketches, the medal was modelled by the famous sculptor Antun Augustinčić.

The exhibition about the Second World War remained in its original form, while the the interwar period (Kingdom of Yugoslavia) was reduced and shown in the corridor. The exhibition about the First World War (1914–1918) is situated in front of the Second World War exhibition (within 105 m²).

Second World War, final part



MUSEUM COMPLEX KULPIN

As a settlement in Bačka, Kulpin was mentioned in the 13th century as a property, which was granted by the Hungarian king, while in the first half of the 15th century it came into the possession of the Serbian Despot Đurađ Branković. There were Serbs in Kulpin during the Ottoman occupation (16th–17th centuries). After the Treaty of Karlowitz (1699), Kulpin came into possession of Stratimirović's Herzegovina settlers (1745), since the Belgrade Peace (1739) established the border between the Habsburg and Ottoman empires on the Sava and Danube rivers. During the 1950's, Slovaks from northern Hungary, present-day southern Slovakia, settled in Kulpin, who had the status of serfs on the estate of the Stratimirović noblemen. The Stratimirović family gave two significant figures: Stefan Stratimirović, Metropolitan of Karlovitz (1790–1836) and Đorđe Stratimirović (1822–1908), a Serbian leader in the Revolution of 1848, and an Austrian general. In the second half of the 19th century, the property was sold to the Semzo family, and subsequently, in 1889 it was sold to Lazar Dunderski. After World War II, the estate and the Castle were nationalized.

The Kulpin Museum Complex is situated in a 4.5-acre rectangular park dating back to the 1930's, modelled after the so-called English landscape garden, with rare trees and vegetation. This complex consists of several buildings: two castles, large and small, with auxiliary buildings: pavilion 1, pavilion 2, administrative building, traditional rural building, various smaller objects. In the immediate vicinity are the Temple of the Serbian Orthodox Church, the old school building, the parish home and the temple of the Slovak Evangelical Church, as well as the birthplace of the Serbian Patriarch Georgije Branković from the 19th century.

Agricultural Museum – The idea to establish the Agricultural Museum was initiated in 1948, by separating the agricultural collection from the holdings of the Vojvodinian Museum. Two decades after the original idea, the museum was finally established in 1991, with the commitment of several institutions and at the initiative of a group of citizens. In the following years,



Great Castle

with the help of the Museum of Vojvodina and the Faculty of Agriculture in Novi Sad, the restoration of the facilities and the gradual realization of the Permanent Exhibition continued: the history of hops, wheat, sorghum, hemp, dairy, beef, pig and sheep production, as well as agricultural machinery and tools. Since 2004, the Agricultural Museum has been part of the Museum of Vojvodina, as well as the entire Museum Complex in Kulpin.

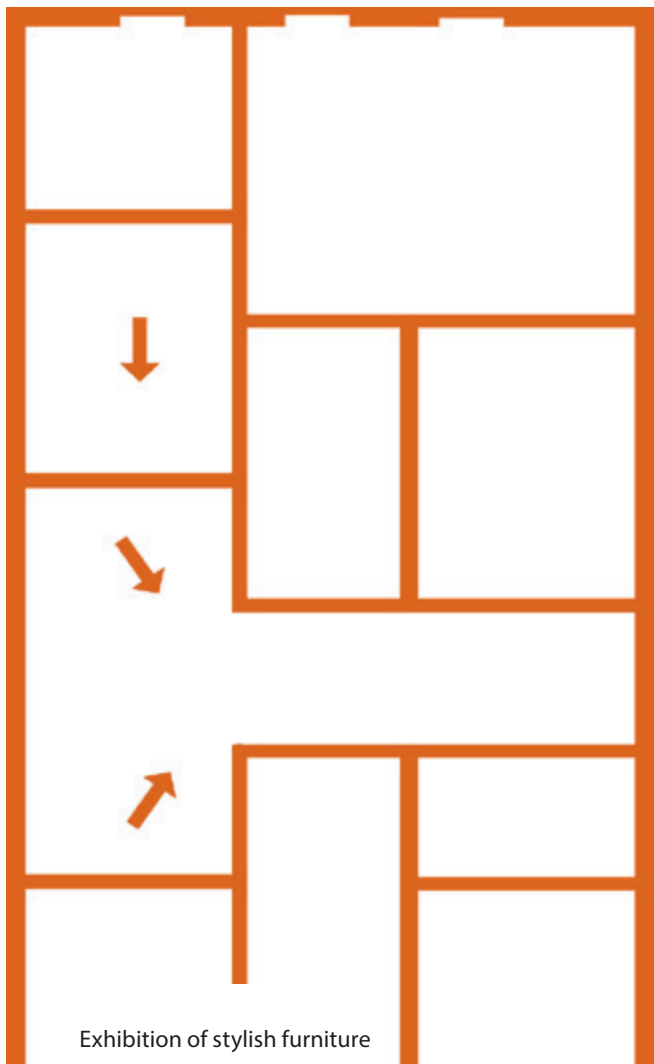
Exhibition of Stylish Furniture – After the restoration work of the Great Castle in 2009, an exhibition of stylish furniture, enriched with fine art pieces, was set up in this building. The exhibition was previously held at the Dunđerski Castle in Čelarevo. The collection of stylish furniture has been collected since 1955 and includes items of residential mobile craftsmanship from the early 18th to the early 20th centuries.

The Kulpin Museum Complex hosts several local events, as well as the Art Colony of the Museum of Vojvodina. Several television and film productions were made in the complex.



Exhibition of agricultural history





Exhibition of stylish furniture



ETHNO-PARK “BRVNARA” IN BAČKI JARAK

Ethno-park “Brvnara” in Bački Jarak, a heritage collection featuring ethnology and history, was set up by the colonist population from Bosanska (Bosnian) Krajina, who live in Bački Jarak. The idea to establish such a collection was motivated by the wish to preserve the memory of the old homeland.

“Brvnara” (Log Cabin) was built in 1978, and beside it, three original buildings were bought and set there. The new permanent exhibition in all buildings was created by the Museum of Vojvodina in 2012. The ethnological part of the permanent exhibition is illustrated with numerous folk costumes, dishes, distaffs in a form of stick for wool spinning, and other items related to the country life. The historical part displays colonization from the Dinaridian parts of Bosnia (Bosanska Krajina, Lika, etc.) on the territory of the present-day municipality of Temerin during the 20th century. It consists of four units, which depict the development of the place from the Second World War until the 1990's.

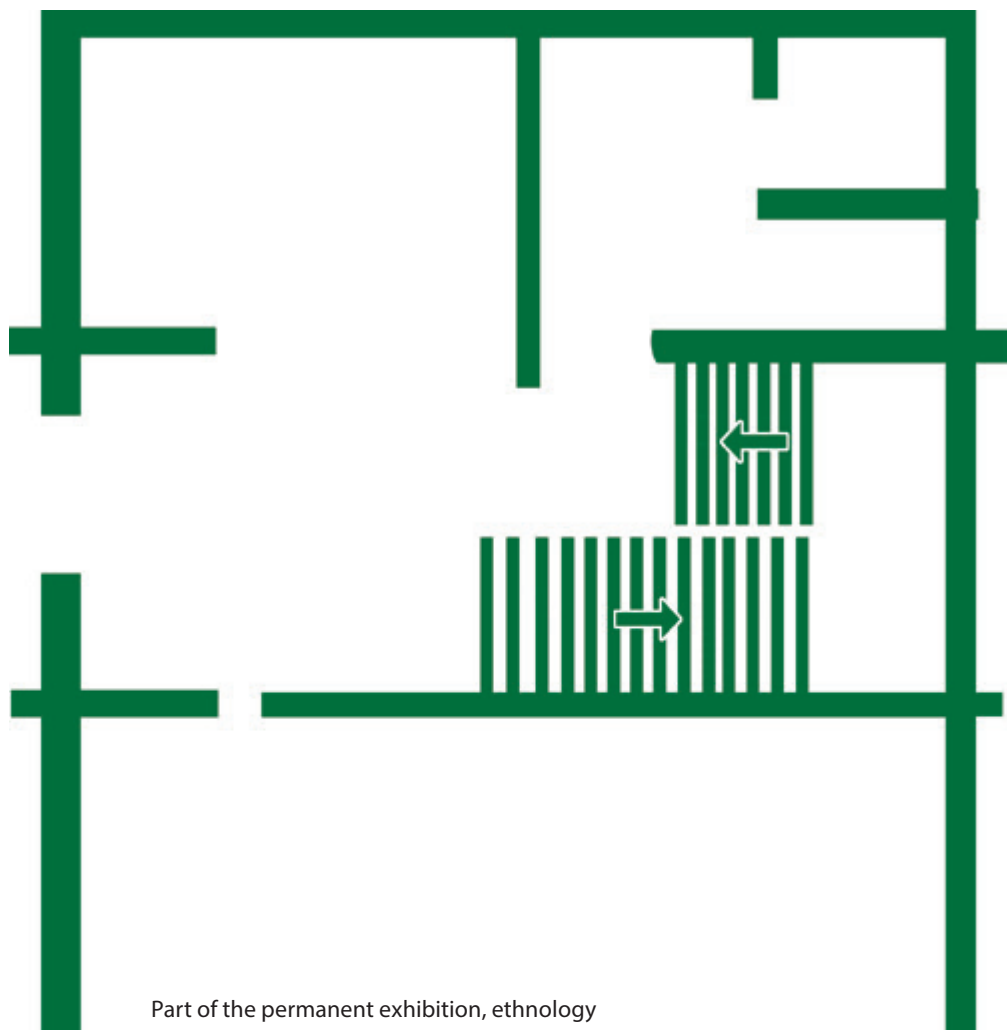
Original museum items, historical documents and photographs are exhibited, which are important for folk culture and the past of the Bosnian Krajina.



Objects from the Ethno-park



Museum house



Part of the permanent exhibition, ethnology



