

SARAJEVO THROUGH THE LENS OF THE AUSTRIAN-HUNGARIAN PERIOD: THE SIGNIFICANCE OF POSTCARDS IN TOURISM PROMOTION

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Abstract: The Austro-Hungarian occupation of Bosnia and Herzegovina (BiH) was one of the key events of that period, having a profound impact on the overall development of Sarajevo. During this time, European media regularly reported on and wrote about Sarajevo, promoting it as a new and relatively unknown destination. However, postcards began to be used as a promotional tool somewhat later than in the rest of Europe. The postcards that emerged after 1890 depicted diverse architecture, significant cultural sites, as well as the everyday life and customs of the local population. This form of visual presentation allowed foreign visitors to learn about the city, thereby attracting potential tourists. Photographs of the most significant buildings, cultural and historical monuments, and everyday life, taken by prominent photographers of the time, became motif on Sarajevo postcards, creating a visual connection between Sarajevo and European tourism. Postcards are particularly significant in shaping the urban identity and perspectives of the city, as they contributed to the perception of Sarajevo as a modern and attractive destination for visitors. This research focuses on analyzing the motif of postcards from the Austro-Hungarian period and their role in the early stages of tourism development, as well as the popularization of Sarajevo as a tourist destination. The research findings contribute to existing tourist-geographical analyses of the beginnings of tourism development in Sarajevo and its spatial evolution.

Keywords: Sarajevo, postcards, tourism development, Austro-Hungarian period.

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INTRODUCTION

The Austro-Hungarian period in Bosnia and Herzegovina (BiH) (1878–1918) was marked by significant political, social, and economic transformations. This era laid the foundations for modern governance and public health systems, shaping the political landscape of the region long after the occupation ended. After Austro-Hungary occupied BiH, it immediately began integrating the territory into its political and legal system. In order to enable the state to quickly and easily adapt to the new conditions, it was necessary to reform the education system, launch its own newspapers, and publish both existing and new laws in the "national" language, which served as the foundation for the work of the new Bosnian-Herzegovinian administration (Baković, 2019). The construction of the railway network was a strategic priority, with the ultimate goal of connecting Bosnia to the Ottoman Empire. An example of this is the narrow-gauge railway from Sarajevo to the then-eastern border, which represents the Austro-Hungarian Empire's focus on strengthening its political and economic influence in the Balkans (Juzbašić, 2013). In parallel, a unique architectural style developed, blending indigenous and Oriental styles, particularly in urban centers. This style reflected the Austro-Hungarian Empire's goal of modernizing the region while respecting its cultural heritage (Klein, 2019; Hartmuth, 2020). Architectural achievements included public buildings and private residences, contributing to the creation of a distinctive cultural landscape worthy of attention (Klein, 2019), and were often featured in various photographs that served as backgrounds for the creation and printing of postcards.

The arrival of the Austro-Hungarian Empire marked the beginning of a new era for tourism in BiH. Tourist organizations, mountaineering societies, and professional services were established, and tourism became a commercial and economic activity. Prior to this, travel was mostly individual, driven by military, political, economic, sporting, or religious reasons (Kadušić et al., 2018). The Bosnian-Herzegovinian Tourist Club (Bosnisch-Herzegovinischen Touristen Klub) was founded in 1892 in Sarajevo, and in 1894, the tourist association Kružok Kluba Czech Tourists began operating. Members of these associations significantly contributed to the development of tourism in BiH. By publishing tourist guides in German, they introduced the natural beauties and landmarks of BiH to the public of the Monarchy. These guides serve as valuable documents on how the country was presented to the European public at the time. The Austrian Tourist Club also contributed to promoting BiH for many years, highlighting its unique blend of East and West and the high level of comfort for visitors (Šehić, 2011). The construction of roads and railways improved travel safety and prompted explorations for mineral resources, which enabled the discovery of natural beauty (Banda and Opačić, 2017). Nature attracted many officials, especially tourism enthusiasts. Frequent guests of foreign officials were friends and families from other countries, visiting to enjoy the untouched nature (Lis, 2020). Ćiro Truhelka, the first curator and director of the National Museum in Sarajevo, wrote about tourism during this period:

"Tourists from all countries of Europe flocked to Bosnia and Herzegovina to observe the nature and culture of a land awakening from centuries of stagnation, which, in terms of tourism, became a competitor to Switzerland and Italy. All these tourists brought money into the country, and all of them knew how to take home an artistic-craft item..." (Leka, 2011).

Presentations of BiH at international exhibitions attracted attention, highlighted its natural wealth, promoted tourism, and showcased the progress made under Austro-Hungarian rule (Baotić, 2012). To encourage tourism, the Austro-Hungarian administration promoted a positive image of BiH through literature, emphasizing its transformation into a safe and picturesque destination. Following the success of promoter Moser, more subtle methods were increasingly applied, such as supporting travel writers independent of the Bosnian administration, hoping they would spread a favorable image of the country and attract tourists (Cameron, 2023). Austro-Hungary recognized the recreational and tourism potential of the mountain areas around Sarajevo and invested in the construction of mountaineering facilities, publications on the mountains, and even initiated the creation of the first mountaineering organization. Mountaineering societies became key in the development of recreation and the organization of the first tourist movements (Banda and Opačić, 2017). During the Austro-Hungarian rule, the first tourist excursions were organized. Thomas Cook & Sons from London, which later became Hapag Lloyd, organized the first trip through BiH and published the first tourist guide in 1898 (Kadušić et al., 2018). Furthermore, during this period, significant changes in the hospitality industry were evident. With the expansion of hospitality facilities, legislation regulating this industry also developed. In the 19th century, Sarajevo had 50 caravanserais, among which the most famous were Morića han, Kolubara, Kreštalica, and Besarin han. Since these caravanserais did not meet the needs of travelers and the Monarchy, hotels began to be built. The first hotel, "Austria," opened in 1878, followed by "Keiserkrone," "Royal," "Radetzky," "Evropa," "Central," and others. Before World War I, Sarajevo had 13 hotels and adapted caravanserais with 621 beds. In larger cities, especially those with military garrisons, hotels and restaurants were being built (JLZ, 1983).

The objective of this research is to examine the themes and visual representations featured on postcards from the Austro-Hungarian period, and to explore their significant role in the early stages of tourism development in Sarajevo. Additionally, the study will investigate how these postcards contributed to the popularization of Sarajevo as a prominent tourist destination. By focusing on the depiction of architectural landmarks, cultural sites, and everyday life, this research will provide insight into how these postcards shaped the city's image and identity within the European context. The findings will enhance existing tourist-

geographical analyses of Sarajevo's tourism origins, shedding light on the city's spatial evolution and its transformation into a modern, attractive destination for visitors.

THEORETICAL BACKGROUND

One of the most significant media for promoting tourist destinations is postcards, which hold a special place and allow tourists to send messages to their acquaintances (Hossard, 2005; Hillman, 2007). Despite the advent of electronic means of communication, postcards remain very popular (Milman, 2011) due to their widespread use. They have been the subject of numerous studies, including sociological (Cohen, 2007), historical (Phillips, 2000), and landscape (Debussche et al., 1999) analyses. In tourism research, studies have mainly focused on the symbolic role of postcards in representing destinations (Markwick, 2001; Pritchard and Morgan, 2003; Yüksel and Akgül, 2007; Milman, 2011). A specific way of representing territories intended for tourists encompassed a wide range of media, including maps, illustrations, books, posters, advertisements, travelogues, postcards, and especially tourist guides. With the development of modern printing techniques, the quality of these representations significantly improved, particularly in tourist guides of that period, which played a key role in shaping specific images and providing detailed information about the places being described. For example, the city of Trieste on the Adriatic coast became an attractive destination for tourists due to its rich history, cultural monuments, and other unique features (Mârza, 2021). The front side of postcards was reserved for illustrations in the form of photographs, paintings, or drawings. The earliest postcards appeared in France and Germany, associated with the Franco-Prussian War, and were printed in the second half of 1870. After Germany, France, and the Austro-Hungarian Empire, the use of postcards spread to the territories of present-day Austria, Switzerland, and Luxembourg, and then beyond Europe, first in Canada in 1871 and later in the United States in 1873 (Manjgo, 2022).

Since their inception at the end of the 19th century, the primary function of postcards has been to serve as souvenirs from travels and destinations, as reminders of places and landmarks, as well as to promote new destinations. They are an all-encompassing, diverse, and visually narrative product created as visual information primarily for tourists (Albers and James, 1988). Postcards have always been relatively inexpensive, distributed worldwide, and printed in large quantities with a broad and diverse range of themes (Hillman, 2007). They also contain inscriptions and messages that can help in deciphering the images they display. In this case, the postcard is the most authentic depiction of reality, a true reproduction of real locations, people, and events. On the other hand, postcards became the most effective tool for tourism development, as they played a key role in promoting images that gradually entered public awareness. Postcards acted as "certificates of authenticity," allowing travelers to share their experiences and promote destinations, and on the other hand,

they became a popular medium in the late 19th and early 20th centuries, during the rise of a new consumer culture and middle class (Bouvier, 2024). The postal revolution made it possible to quickly, cheaply, and efficiently send short written messages over long distances, which represented a significant advantage in the tourism development of certain areas. The images printed on the front of postcards increased their popularity during this period. Postcards were often used to showcase settlements and regions, with a special emphasis on specific locations, squares, and monuments that were photographed and printed (Mârza, 2022).

During the Austro-Hungarian period, metropolises such as Vienna and Budapest were frequently depicted on postcards, not only due to their political significance but also because of the high fluctuation of people within the monarchy, from high-ranking government officials to workers on major construction sites. These people sent postcards from the two mentioned capitals, most often panoramic ones. Postcards printed within the Monarchy often depicted the most important bridges over the Danube as well. Grand boulevards, squares, and palaces from the late 19th and early 20th centuries presented new and characteristic landscapes that became deeply ingrained in the minds of visitors. The first seaside resorts along the Adriatic, which at the time was the only sea of the Austro-Hungarian Empire, were portrayed through the rich history, culture, and economic prosperity of the larger cities of the time (Trieste, Pula, Zadar, Split, and Dubrovnik). Postcards contributed to tourism branding and identity formation, while also highlighting the ethnic divisions within the Austro-Hungarian Empire, as tourism often reinforced existing cultural boundaries rather than promoting unity (Steward, 2004). Some tourism studies have focused on postcard images, while others have explored the written messages on them. Phillips (2000) analyzed transcripts from 2,000 postcards and highlighted that they were primarily used for arranging meetings and maintaining contact with others. The key elements of the written messages included greetings, discussions about the weather, and the health of the senders. Research on postcards is generally limited to the images they depict and the accompanying texts. Cohen (2000) defines postcards as a minor source of historical documentation and identifies four components that should be analyzed: pictorial representation, captions accompanying the image, text, and the address, which illustrates the flow of communication. Texts often serve as an explanation of the core component of the postcard, namely the image.

The postcard was made using a photograph of Sarajevo taken before the construction of the City Hall, the demolition of the Emperor's Bridge, and the regulation of the Miljacka River. This oldest postcard, as well as others from the early 19th century, was most likely available for purchase in a Sarajevo store near the Hotel Europe. Later, towards the end of the 19th century, a series of postcards titled "Saraj-Bosna" appeared in BiH, produced by the Vienna-

based company Philip Kramer for the Sarajevo bookseller Leon A. Finzi. The Directorate of the Imperial and Royal Postal Service of the Austro-Hungarian Monarchy created a series of greeting postcards featuring panoramic illustrations of several Bosnian and Herzegovinian cities. The Gazi Husrev-beg Library in Sarajevo currently holds a collection of 1,154 postcards (Manjgo, 2022) printed by local publishers, with a smaller number produced in the printing houses of the most famous European and global postcard publishers.

OBJECTIVES AND METHODOLOGY

The methodology is based on the identification of settlements, specific sites, squares, and monuments depicted on postcards of Sarajevo, with the aim of analyzing their significance for the development of tourism and the promotion of Sarajevo as a tourist destination. The research was conducted through several key steps. In the first phase, postcards were classified into five main thematic groups (Panoramas of Sarajevo, Cultural Heritage and Sacral Objects, Accommodation Facilities and Mountain Houses, Urban Greenery, and Scenes from Everyday Life). Each of these groups holds specific significance in the context of Sarajevo's tourism history and contributes to the understanding of the city's tourist identity. The second phase involves analyzing changes in the appearance of certain monuments and tourist sites. The third phase includes identifying actual "brands" associated with the depicted objects and locations. The aim of the study is focused on analyzing the motifs of postcards from the Austro-Hungarian period and their role in the early stages of tourism development. Postcards will be analyzed in the context of their contribution to the promotion of Sarajevo as an attractive tourist destination. The study represents a contribution to existing tourist-geographical analyses of the beginnings of tourism development in Sarajevo and its spatial evolution.

SARAJEVO ON POSTCARDS

The oldest dated postcards were created by Daniel A. Kajon, who opened a printing house in Sarajevo in 1892. The first such postcard (Fig. 1), sent from Sarajevo to Gradačac on April 24, 1899, marks the beginning of postcard publishing in the city. The oldest postcard of Sarajevo is illustrated with a photograph that predates 1896–97, during which the old Emperor's Bridge (Careva ćuprija), located near the entrance to the Emperor's Mosque, and the Drvenija Bridge were demolished as part of the regulation of the Miljacka River from the Princip Bridge to the Šeher-ćehaja Bridge. This postcard features the Šeher-ćehaja Bridge, the Drvenija Bridge, the Isa-beg Bridge, and the Latin Bridge, as well as houses and shops on the right bank of the Miljacka River, which were removed during the Miljacka River regulation project (1886–1897) (Manjgo, 2022) (Fig 2).

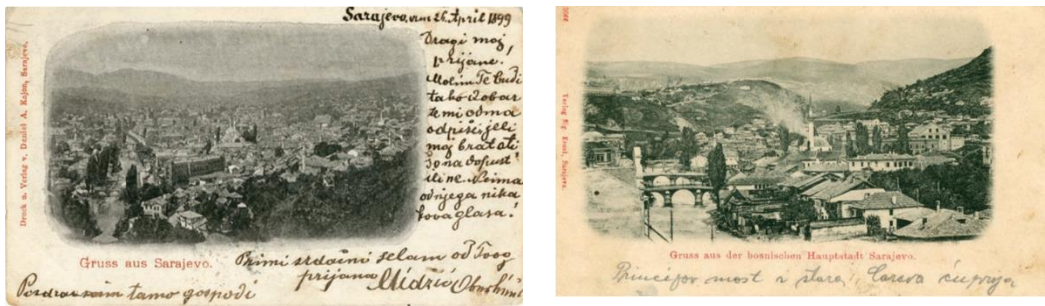


Fig. 1, 2: The oldest dated postcard of Sarajevo (1899) (left); The oldest postcard of Sarajevo before the regulation of the Miljacka River (right)

Source: Manjgo (2022) Photographic collection – Gazi Husrev-bey Library

Panoramas of Sarajevo

The surrounding higher hypsometric elevations around Sarajevo were used to take panoramic photographs of the city. A panoramic postcard (Fig. 3) offers a broader view of Sarajevo, highlighting the City Hall (Vijećnica) as the dominant structure. The most frequent motif on postcards was the City Hall, which, as a monument, aimed to represent the supremacy and legitimacy of Austro-Hungarian rule over Ottoman Sarajevo (Jenkins, s.a.). It was built between 1892 and 1896 as a representative seat of the City Administration. The conceptual design was created by architect Karlo Paržik, who was entrusted with the task of designing this significant building in 1891 (Mulabegović, 2003).

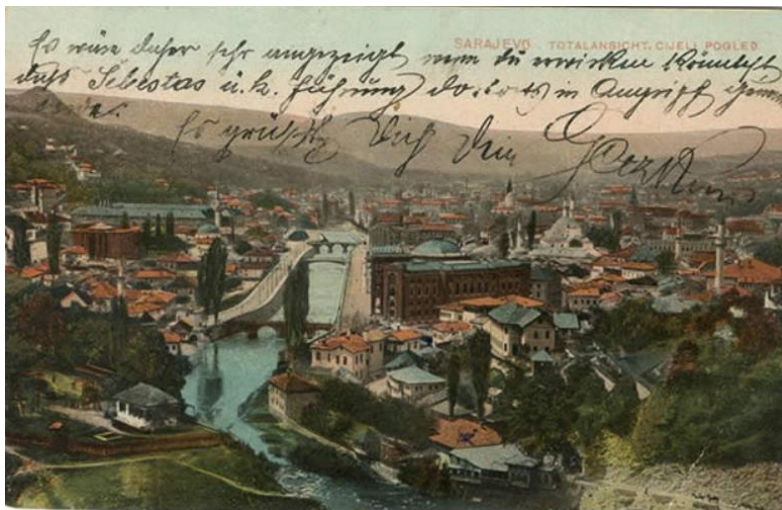


Fig. 3: Panoramic postcard of Sarajevo

Source: Photographic collection – Gazi Husrev-bey Library, <https://ghb.ba/fond-fototeke/>

Austro-Hungarian builders incorporated a locally recognizable style into their repertoire, featuring elements of Islamic origin – the pseudo-Moorish or pseudo-Oriental style (Kreševljaković, 1969). The building’s purpose changed several times, and from 1948 to 1992, it housed the National and University Library of BiH (Kurtović & Šaravanja, 2018). In 1992, it was struck by incendiary artillery shells, and the resulting fire irreversibly destroyed the City Hall along with the vast library collection of the National and University Library (Gradska vijećnica, s.a.). Today, it has been fully restored.

The text on Sarajevo postcards was most often written in the Bosnian language, using various scripts: Arabic, Latin, and Cyrillic. In addition to Bosnian, German, Ottoman Turkish, and Arabic languages were also present (Manjgo, 2022).

Cultural Heritage and Sacral Objects

These postcards bear witness to the religious and cultural diversity of Sarajevo, depicting significant buildings – the Alipaša and Gazi Husrev bey Mosque, the Evangelical Church and The Cathedral of Jesus’ Sacred Heart. The structures, although located in the same city, reflect different religious traditions and architectural styles that have shaped Sarajevo’s heritage. Alipaša Mosque, with its proportions and harmony built in the traditional Ottoman architectural style, is considered the most beautiful in Sarajevo (Vuk-Zec, s.a). Such depictions reveal certain details that differ from its current appearance. With the arrival of the Austro-Hungarian monarchy, the number of Evangelicals increased, creating the need for a place of worship. The Evangelical Church (Fig. 5), built in 1899 with a distinctive dome, was constructed in the Neo-Romanesque-Byzantine style based on a design by Karlo Paržik. It was reconstructed in 1972 and adapted to house the Academy of Fine Arts, the first such institution in BiH (Federalno ministarstvo kulture i sporta, 2010). The building, which transformed from a sacred object into a cultural center during its rich history, now symbolizes culture, art, and tradition (V. A., 2024).

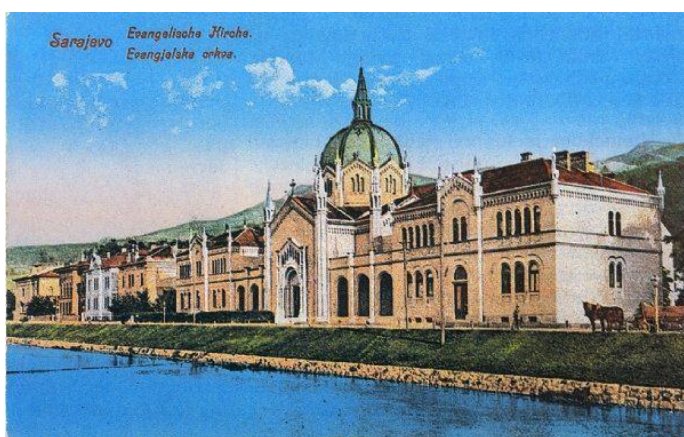


Fig. 4. Evangelical Church

<https://www.facebook.com/photo/?fbid=291970997540588&set=a.291970580873963>

Fig. 5. depicts today's Štrosmajer Street (Rudolfsgasse) with the Cathedral as the central feature. The street is portrayed as a bustling urban scene with passersby of various occupations, dressed in either traditional Bosnian attire or Western-style suits, reflecting the multicultural spirit of Sarajevo at the time. The Cathedral of Jesus' Sacred Heart is one of the most significant architectural landmarks from the Austro-Hungarian period. It was built with the intention of providing the newly established Archdiocese of Vrhbosna with a dignified seat. Its construction was strongly supported not only by the Catholic Church and its followers but also by the Government (Baotić, 2010). In the background of Fig. 6, there is a tram on tracks, representing the first organized form of public transportation in Sarajevo and a symbol of modernization, contributing to the city's improved connectivity and urbanization. The development of cities during industrialization created the need to regulate traffic and introduce organized public transport. In Sarajevo, the first horse-drawn tram officially began operating on January 1, 1885. This event marked an important milestone in the city's development under Austro-Hungarian administration. Ten years later, the first electric tram line was opened, running between the Tobacco Factory and the Latin Bridge (Forto, 2007). The inscriptions "Sarajevo" and "Marienhof," or Marijin Dvor, indicate the location depicted on the postcard.

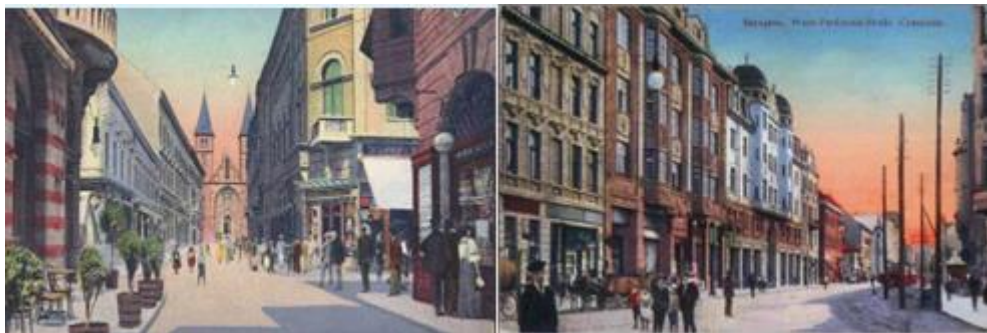


Fig. 5., 6. Štrosmajer Street and Franz Ferdinand/Ćemaluša Street
(Source:

<https://www.facebook.com/photo/?fbid=291970614207293&set=a.291970580873963>
<https://www.facebook.com/photo?fbid=291970634207291&set=a.291970580873963>)

Accommodation Facilities

With the arrival of Austro-Hungarian rule in Sarajevo, the military found around 50 caravanserais in the city (Halilović & Dervišević, s.a.), which served as the primary form of accommodation for travelers and merchants. The new administration sought to transform Sarajevo into a modern European city, which included building hotels with contemporary amenities and larger accommodation capacities. Significant changes in architecture, urban planning, economy, and culture enabled Sarajevo to acquire European urban characteristics within less than four decades. Hotels became symbols of urbanization and progress, frequently featured on postcards sent across the monarchy. These postcards, aside from

promoting Sarajevo, are now invaluable witnesses of past eras, offering insights into the original appearance of hotels and surrounding buildings while documenting changes over the decades.

Among the first hotels in Sarajevo's bazaar area were Hotel Europe, Hotel Central, Hotel Grand, and Hotel Stari Grad, while some residential buildings, such as Hotel Zagreb, were later converted into hotels. Additionally, numerous hotels were built outside the bazaar area (Obralić & Ćorović, 2021). Hotel Europe (Fig. 8) was the first hotel in Sarajevo built in the Western European style (Sanković Simčić, 2016). Following a fire in 1879, the new Hotel Europe opened in 1882. As the first building of its kind in Sarajevo, it became the center of tourism and hospitality, offering additional amenities such as the "Bečka kafana," the Golden restaurant, and a nightclub, all accessible to citizens. The hotel's western wing was extended in a contemporary architectural style after World War II (Obralić & Ćorović, 2021). Hotel Zagreb (Fig. 9), constructed during the early Austro-Hungarian period as a historicist work, holds significant ambient and documentary value within the urban complex of Titova Street and Marijin Dvor. Between the two world wars, it underwent a radical transformation, with its historicist decorative elements removed. Although such interventions may seem unacceptable today, buildings that underwent these transformations hold substantial historical and documentary value, reflecting a modernist approach and the historical layering of Sarajevo (M. N., 2014). At the start of the war in 1992, the hotel was completely destroyed (Radio Sarajevo, 2014). It was declared a national monument in 2011 (Commission for the Preservation of National Monuments, s.a.); however, the commission has not yet decided whether the building reconstructed in 2014 meets the required criteria (I. S., 2023).



Fig. 7, 8. Hotel Europe (left) and Hotel Continental (right)

(Source:

<https://www.facebook.com/photo/?fbid=1546887075413193&set=a.265322290236351>

<https://akos.ba/wp-content/uploads/2018/07/Hotel-Continental-danasnji-hotel-Zagreb-na-Marindvoru-Sarajevo-u-doba-austrougarske-vladavine.jpg>)

Hotel Central (Fig. 7) was built in 1889 on the site of the Ajaz-beg Mosque, which was burned down in 1697 and destroyed again in a fire in 1879, after which it was not rebuilt. The waqf decided to construct a hotel called "Ajaz-paša's Court" on the site (Islamic Community in Bosnia and Herzegovina, 2014; in Obralić & Ćorović, 2021). This hotel was also destroyed during the 1992–1995 war but was later renovated and modernized. The development of tourism and recreation in the mountains began in 1892 with the construction of the first mountain lodge on Trebević, followed by lodges on Jahorina, Bjelašnica, Treskavica, Prenj, and Čvrstica (Kadušić et al., 2018).

Urban Greenery

During the Austro-Hungarian period, the Vrelo Bosne (Spring of Bosnia) (Fig. 9.) was a highly popular destination, particularly due to its status as a natural phenomenon and its distance from the city center of Sarajevo, offering a peaceful environment and an escape from the bustling urban life. With growing interest, supporting facilities began to be built, including the Hotel Austria. These facilities not only contributed to the development of tourism but also further popularized the Vrelo Bosne as an excursion spot. The "Vrelo Bosne" complex is one of the oldest horticultural sites in Bosnia and Herzegovina. The area is rich in water, diverse flora and fauna, and, combined with its cultural and historical heritage, makes it unique and worth preserving (Brajić & Avdibegović, 2012). Its design represents a typical historicist park from the late 19th and early 20th centuries, similar to those constructed in Central Europe, particularly within the Austro-Hungarian monarchy (Hadžidervišagić, 2014). Between 1878 and 1918, a thermal bath, a hotel complex, and several private villas were constructed in Ilidža. Roads and waterways were developed, and the area was enriched with greenery. Thanks to the thermal springs, which became the foundation for the development of health and recreational tourism, Ilidža emerged as a significant cultural and entertainment center (Ljujić-Mijatović & Avdić, 2002).

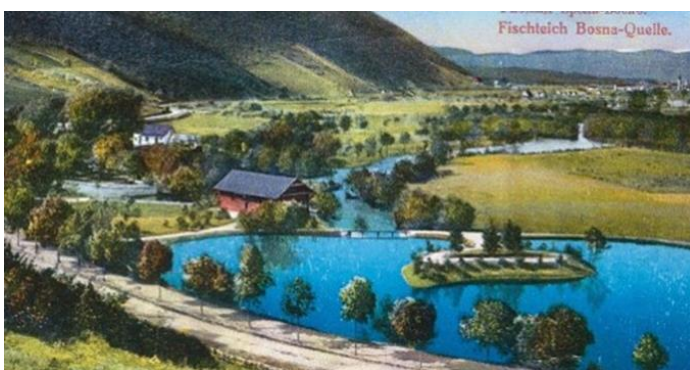
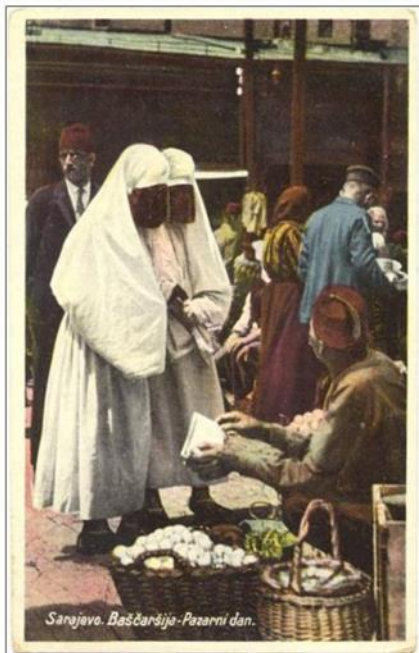


Fig. 9. Vrelo Bosne

(Source: <https://repositorij.muo.hr/?pr=i&id=47960>)

Scenes from Everyday Life

Postcards of Sarajevo from the first half of the 20th century capture not only public, administrative, and religious buildings but also scenes of everyday life, old customs, traditional clothing, trading in Baščaršija, and encounters on Sarajevo's streets and in its neighborhoods. They also depict portraits of notable figures and public events that shaped Sarajevo's history. This wide range of motifs on postcards provides researchers with valuable



information to enrich historiographical, cultural, and ethnological studies of Sarajevo during the Austro-Hungarian period (Manjgo, 2022). Fig. 10 depicts a market day in Baščaršija, a symbol of the trading tradition inherited from the Ottoman period, which continued to thrive under Austro-Hungarian rule. The image is dominated by passersby in traditional attire, including women in feredžas - clothing not exclusively characteristic of the Muslim population but reflective of the broader cultural context of the time. The scene vividly illustrates the daily life of Sarajevo, a city where people of various religious and ethnic backgrounds have always lived together, creating a unique atmosphere of multiculturalism and coexistence. The diverse range of goods offered in the market, as shown on the postcard, further emphasizes Baščaršija's importance as a center of social and economic life.

Fig. 10. Market day

(Source:<https://starerazglednice.blogger.ba/2009/09/06/240-sarajevo-bascarsija/attachment/239545/>)

Another postcard portrays the "Zvjerinjak," the first zoo in Bosnia and Herzegovina (Fig. 14), located in the Veliki park in Ilidža and intended for the wealthy Austro-Hungarian elite. The scene shows visitors observing a caged bear behind metal bars. This zoo, a symbol of luxury and social status at the time, was a gathering place for the upper classes, offering them an opportunity for leisure. At the end of the 19th and the beginning of the 20th century, visitors could see bears, deer, and wild boars, while swans, ducks, and herons swam on a nearby lake. Newspaper accounts from that period even mention pelicans. The zoo also had a large cage housing various species of native birds of prey, which further attracted the attention of visitors (Vijesti.ba, 2023).

Memorial postcards

During this period, memorial postcards were a popular medium for commemorating significant historical events and figures. One of the most famous examples of such postcards from this time is a reminder of the Assassination of Sarajevo, an event that served as the catalyst for World War I. These memorial postcards often depicted Archduke Franz Ferdinand and his wife Sophie, whose tragic lives were cut short on June 28, 1914, in Sarajevo (Fig. 11).



Fig. 11. Memorial postcard for Archduke Franz Ferdinand and his wife Sophie von Hohenberg
(Source: *wwitoday*, 2014)

CONCLUSION

Postcards of Sarajevo from the Austro-Hungarian period represent not only a visual record of the city's urban development but also a valuable document that testifies to the cultural, social, and economic changes that shaped Sarajevo at the time. Through the postcards, one can trace the process of modernization in the city, when new buildings and squares were constructed, and streets were organized according to Western European models, significantly altering the city's appearance. This process of urbanization was crucial in transforming Sarajevo into a modern European city, and postcards became a tool to promote these new buildings as well as the attractions that became a magnet for tourists. Thus, postcards were a key tool for promoting tourism, especially hotels, hospitality venues, and other infrastructure that enhanced recreation and tourism.

Furthermore, postcards from this period offer a wealth of information about Sarajevo's culture and tradition. The motifs on the postcards reflect the multicultural character of the city, where people of different faiths, ethnicities, and traditions lived together. Depictions of everyday life, traditional costumes, folk customs, trading at Baščaršija, as well as cultural and religious buildings, testify to the richness of Sarajevo's society and its openness to various cultural influences. Additionally, postcards from the Austro-Hungarian period promoted not only Sarajevo but also other Bosnian cities as tourist destinations. Postcards of Travnik, Zvornik, Maglaj, and Jajce, among others, were available for purchase at bookstores, expanding the tourist offering to all of BiH.

Postcards, as a visual medium, also serve as an important historiographical tool. They provide valuable information about architecture, urbanism, and social norms, as well as the everyday lives of citizens. Through them, past times can be reconstructed, offering a better understanding of how the city and society developed under Austro-Hungarian rule. Today, postcards from this period are not only a means of tourist promotion but also an invaluable source for exploring the cultural-historical, ethnological, and social aspects of BiH. They have become an integral part of collections and research in studying the identity and evolution of this city.

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